

GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Primary Subject Area

Visual Art, Social Studies, English/Language Arts

Grade Levels

9th—12th Grade

Estimated Length

Abridged: 60—65 minutes

Summary

Starting with a close study of Albert Lorey Groll's *Inscription Rock—N. Mexico* etching, students will consider how the western American art tradition intersects with the tradition of establishing National Monuments and explore the values at play in both.

Objectives

Students will be able to:

- 1) Interpret an artwork based on formal analysis and art historical research.
- 2) Contribute to group discussions on open-ended questions/topics.
- 3) Independently and collaboratively research assigned social studies topics to answer specific questions and gather information.
- 4) Synthesize and share research findings in a variety of different formats including oral and written presentations.



Albert Lorey Groll
Inscription Rock—N. Mexico
About 1904—1941
Etching on paper
13" W x 10 1/8" H

Materials

- Listed by activity.

Based on a lesson by Ms. Patricia Largo.



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Common Core Standards

ELA Reading: Information	
9th & 10th Grade	11th & 12th Grade
<u>CCSS.ELA-LITERACY.RI.9-10-7</u>	<u>CCSS.ELA-LITERACY.RI.11-12-7</u>

ELA: Speaking & Listening	
9th & 10th Grades	11th & 12th Grades
<u>CCSS.ELA-LITERACY.SL.9-10.1</u>	<u>CCSS.ELA-LITERACY.SL.11-12.1</u>
<u>CCSS.ELA-LITERACY.SL.9-10.4</u>	<u>CCSS.ELA-LITERACY.SL.11-12.4</u>
<u>CCSS.ELA-LITERACY.SL.9-10.5</u>	<u>CCSS.ELA-LITERACY.SL.11-12.5</u>

ELA: Writing	
9th & 10th Grades	11th & 12th Grades
<u>CCSS.ELA-LITERACY.W.9-10.4</u>	<u>CCSS.ELA-LITERACY.W.11-12.4</u>
<u>CCSS.ELA-LITERACY.W.9-10.6</u>	<u>CCSS.ELA-LITERACY.W.11-12.6</u>
<u>CCSS.ELA-LITERACY.W.9-10.7</u>	<u>CCSS.ELA-LITERACY.W.11-12.7</u>

ELA: History/Social Studies	
9th & 10th Grades	11th & 12th Grades
<u>CCSS.ELA-LITERACY.RH.9-10.2</u>	<u>CCSS.ELA-LITERACY.RH.11-12.2</u>

National Arts Standards:

<https://nationalartsstandards.org/>

Responding
High School
VA:Re.7.1.la
VA:Re.8.1.la



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Pro —tip:

- This lesson is designed as a mini week-long unit on the intersection between western American art and National Monuments. To implement it as such, the recommendation is to do Activity #1 as an introduction to the unit one day. Then, Activities #2 and 3 can be done one each over the course of two subsequent class periods, and Activity #4 can extend the duration of the next two class periods.
- For a shorter lesson focused on visual analysis, oral/written critique, and art history, Activities #1 and #2 can be combined into a 60-minute (or one to one-and-a-half period) lesson.

Activity #1: Looking

Materials

- One of the following:
 - Projected [digital image](#) of *Inscription Rock—N. Mexico*
 - Prints of *Inscription Rock—N. Mexico* image
 - Student laptops or tablets with internet access
- Timer

Duration

10—15 minutes

Activity Steps

- 1) Display the [image](#) of *Inscription Rock—N. Mexico* (through projector, print outs, or individual devices).
- 2) Tell students to silently study the artwork for 1 minute. Set a timer.
- 3) At the end of one minute, engage students in whole-group discussion utilizing the “See/Think/Wonder” Artful Thinking Routine developed by Project Zero. Guide students through the following questions one by one, allowing ample time for response.

⇒ What do you *see*?

Pro—tip:

- Encourage students to simply make observations and to avoid interpretation at this stage. Answers to this question should be aspects of the artwork visible to everyone, such as colors, lines, shape, subjects, etc.

⇒ What do you *think* about what you see?

⇒ What do you *wonder* about what you see?

Pro—tip:

- “See/Think/Wonder” may be facilitated as a partner activity as well, with students first responding to the questions in pairs before sharing their ideas with the whole class.



GALLUP NEW DEAL ART

Lesson Plan: Monumental Inspiration

Activity #2: Historical Exploration

Materials

- ❑ Projected [digital image](#) of *Inscription Rock—N. Mexico* (or prints of the image)
- ❑ Copies of Albert Lorey Groll’s biography (see attachment; the biography is also [available](#) to be displayed via projection or accessed via individual devices)
- ❑ Student computers or tablets with internet access
- ❑ Online resources (listed below)
- ❑ List of discussion questions (provided below)
- ❑ Projector, whiteboard or chart paper (optional)
- ❑ Notebooks/paper and pencil (optional)

Duration

45—50 minutes

Activity Steps

Part 1: Researching the artist’s biography (10—15 minutes)

- 1) Allow students time to read Albert Lorey Groll’s biography.
- 2) In pairs or small groups, direct students to discuss and answer the question: what are all the possible motivations Groll had as a professional artist?
⇒ Example answers: financial gain, recognition (fame or awards and accolades), artistic (capturing natural light and beauty), providing people with enjoyment
- 3) Have groups write their answers on sticky notes (one answer per sticky note). Compile the sticky notes, organizing them into affinity groups, and discuss the results as a class.

Part 2: Researching the artist’s subject (20 minutes)

- 1) Break students into small groups.
- 2) Explain that students will work together in their groups to research El Morro National Monument using online resources. The groups’ investigations will be guided by research questions.
- 3) Allow students time to explore the following resources and answer the following questions:

⇒ [Online resource links:](#)

- El Morro History & Culture:

www.nps.gov/elmo/learn/historyculture/index.htm

Pro—tip:

- Explore the “People” and “Places” subsections to learn more!



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

- El Morro National Monument Archive:
www.npshistory.com/publications/elmo/index.htm
- El Morro National Monument—Photo Gallery:
www.recreation.gov/camping/gateways/2673

⇒ Research questions:

- Where is El Morro National Monument located?
- What is its historical and cultural significance?
- What are its primary features?
- Where does the Monument get its name? What other names is it known by?

4) Gather students together and discuss what they learned about El Morro National Monument.

Part 3: Critical visual analysis (10–15 minutes)

- 1) Have students look again at Groll’s *Inscription Rock—N. Mexico* etching. (Project the artwork [image](#) on a screen/wall, print copies for partners or small groups to look at together, or have students access the [digital image](#) online through individual devices.)
- 2) Ask students to give a “thumbs up” or “thumbs down” in response to the following yes-or-no question: do you perceive the artwork differently now that you know more about Albert Lorey Groll and El Morro National Monument?
- 4) Have students discuss the following questions in one of three ways: as a class, in pair or small groups, or as individuals through written responses/journal entries. (Depending on your discussion method of choice, the questions might be provided as a handout, written on chart paper/the front board, or digitally projected.)
 - ⇒ Does the Monument look like it does in real life or has the artist’s imagination been at work? In what ways?
 - ⇒ What does the etching emphasize about the Monument?
 - ⇒ What or whom has the artist left out of the picture?
 - ⇒ Why do you think Groll chose to depict Inscription Rock?
 - ⇒ What does Groll’s image communicate to its audience about the value of the Monument?



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Part 4: Wrap-up (5 minutes)

Explain to students that the work of early 19th-century western American artists was often motivated by concerns beyond just artistic expression. Many, like Groll, first traveled to the western United States through exploratory and scientific expeditions and we can see in their landscape paintings a bias towards depicting the west as “uncharted territory.” This view ignores the area’s original inhabitants and history of pre-European settlement. Others got their start as western American artists through the railroads, which commissioned artists to create images of the west that would entice tourism and migration. These artworks were also designed to tell stories and capture imaginations, and they perpetuate the myth of the west as a vast, untamed wilderness full of wonder and adventure.



GALLUP NEW DEAL ART

Lesson Plan: Monumental Inspiration

Activity #3: National Monuments Research

Materials

- Student computers or tablets with internet access
- Online resources (listed below)
- Research questions (provided below)

Duration

50 minutes (~30 minutes for research and ~20 minutes for presentations)

Activity Steps

- 1) Break students into small groups.
- 2) Explain that each group will be assigned a research topic. The group's job will be to investigate that topic using online resources and share what they learn with the class.

Pro—tip:

- Topic #3 can be assigned to multiple groups if the class size necessitates more than three small groups.

⇒ Topic #1: 1906 Antiquities Act

- Online resource links:
 - “American Antiquities Act of 1906: Overview”: home.nps.gov/articles/american-antiquities-act-of-1906.htm
 - “The Proclamation of National Monuments under the Antiquities Act, 1906—1907”: nps.gov/articles/lee-story-proclamation.htm?utm_medium=website&utm_campaign=experiences_more&utm_content=small

Pro—tip:

- It is not necessary for students to read past the table designs.

- Research questions:
 - Why was the Antiquities Act established?
 - What does the 1906 Antiquities Act do?
 - What are the two main categories of National Monuments established by the Antiquities Act?
 - When did El Morro become a National Monument and why?



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

⇒ Topic #2: National Monuments—General

- Online resource links:
 - “What is a National Monument?”
www.npca.org/resources/3202-what-is-a-national-monument
 - “Antiquities Act Fact Sheet”
npca.s3.amazonaws.com/documents/2659/68cb81f7-b492-bbb3-05810b239b73.pdf?1445978614
- Research questions:
 - What are the criteria for designating a National Monument?
 - How many National Monuments are there?
 - What different kinds of National Monuments are there? (Hint: are they all natural wonders?)
 - What are the benefits of National Monuments for people and communities?

⇒ Topic #3: National Monuments—Local

- Online resource links:
 - “Monuments Facts & Figures”:
www.nps.gov/subjects/archeology/national-monument-facts-and-figures.htm
 - “National Monuments & Parks—Google My Map”:
www.google.com/mymaps/viewer?mid=1hy77rUo21VHMsr-2f5KwKyFMgs&chl=en_US
- Research questions:
 - How many National Monuments are in our state?
 - Choose one National Monument from our state (or a neighboring state if necessary) to research and determine why it was made National Monument—what is its historical and cultural significance? What are its public benefits?

3) Gather students for informal, short presentations by each group about what they learned.



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Activity #4: New National Monument Pitch

Materials

- Assignment sheet (see attachment)
- Rubric (suggested rubric attached)
- Materials and equipment to create “products” (see below), including any or all of the following:
 - Internet access
 - Printer
 - Paper
 - Markers, scissors, glue
 - Word processing computer software
 - Graphic design computer software
 - Audio recording equipment
 - Video recording equipment
 - Audio editing software
 - Video editing software

Duration

Two 50-minute class periods

Activity Steps

- 1) Have students work on this assignment either individually or with partners.
- 2) Explain that students are going to brainstorm a site within their community that they believe is worthy of National Monument status. It can be a location of natural, historic, or cultural significance. (For the purposes of this project, we will ignore the requirement that National Monuments be located on federal land.) Once they have selected their site, students will make one of three products to “pitch” the location as a National Monument:
 - A tri-fold brochure or fact sheet
 - A one-minute radio spot
 - A two-minute vlog
- 3) Review the assignment sheet and rubric with students.
- 4) Provide students one to two class periods to research and create their products.
- 5) Students can share their products through short presentations or a “Gallery Walk.” To organize a Gallery Walk follow these basic steps:
 - Display products throughout the classroom.
 - Have students rotate through products in an organized fashion (for example: students can have a designated amount of time to view/read each product, after which they move to the next in order around the room).
 - Have students respond to the products in some way, perhaps by writing a question on a sticky note and posting it next to the product.





Inscription Rock—N. Mexico

A. Groll

Albert Lorey Groll
Inscription Rock—N. Mexico
About 1904—1941
Etching on paper
13" W x 10 ½" H



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Albert Lorey Groll

b. 1866—New York City

d. 1952—New York City

Education

Royal Academy—Munich, Germany

Royal Academy—Antwerp, Belgium

Biography

An East Coast-born and European-trained artist, Albert Lorey Groll became a much admired, successful painter of the Southwestern landscape. Groll's career as a western American artist began in 1904, when he accompanied Brooklyn ethnologist Stewart Culin on an expedition to the territories of Arizona and New Mexico. On that trip he was introduced to Lorenzo Hubbell, owner of the Ganado Trading Post (now known as the Hubbell Trading Post). One of the desert scenes he painted on that trip—Arizona—won Groll a gold medal at the Pennsylvania Academy of the Fine Arts in 1906 and “created a furor when it was exhibited in New York” that same year¹. He wrote to Hubbell that his western paintings “have made a decided hit, both artistically and financially; in fact, my visit to the Southwest has been my lucky stars.” That year, Groll returned to New Mexico to visit Laguna Pueblo, taking his friend and colleague from his time studying in Munich, William Robinson Leigh, with him. Groll is credited with introducing W. R. Leigh, another of the best-known western American artists, to the Southwest.

Groll visited the West time and again from New York over the course of the next four decades, including trips to the Grand Canyon, Yellowstone National Park, Hopi Pueblo, Taos, and Gallup, to supply collectors with the images of vast skies and towering cloud formations for which he became known. He was called “the greatest of American sky painters.”² One reviewer commented in 1922 that “A. L. Groll takes the desert for his subject and paints it under the cloud dotted blue sky which the very mention of his name recalls.”³ Groll is widely, though not universally, credited for founding the Santa Fe art colony: “It is said that it was not until Mr. Groll visited Santa Fe that artists came out to New Mexico's capital to make their residence.”⁴ Groll was also an affiliate member of the Taos Society of Artists.

¹“Famous Art Dealer and Artist in Albuquerque.” *Albuquerque Journal*, June 15, 1907, p. 8.

²“Village Gossip of Santa Fe Lists Highlights of 1941.” *Santa Fe New Mexican*, January 1, 1942, p. 8.

³“New Year Number of Art and Archaeology of Universal Interest.” *Santa Fe New Mexican*, January 28, 1922, p. 2.

⁴“Personals.” *Santa Fe New Mexican*, June 16, 1923, p. 2.



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Monumental Inspiration Assignment Sheet

Name: _____ Date: _____ Class: _____

You have had the opportunity to look closely at Albert Lorey Groll’s representation of one National Monument, El Morro, and to consider what the tradition of western American art values about the western landscape. You have also researched America’s National Monuments—how they are created and why, what they include, and what they express about the country’s values. You now have the opportunity to make a “pitch” for a local site to gain National Monument status (for the purpose of this project, we’ll ignore the requirement that National Monuments exist on federal land). Which will you select, what will be your rationale, and how will you make the case?

Below are the requirements for each product. Regardless of which you choose, your product must provide the name and location of the proposed Monument and must address the following guiding questions:

- ⇒ What is the proposed Monument’s historic, cultural, and/or scientific value?
- ⇒ Whose and what stories does it tell?
- ⇒ Who values the proposed Monument and in what ways?
- ⇒ What would be the proposed Monument’s public benefits?

Product guidelines:

- ⇒ A tri-fold brochure or fact sheet
 - 8.5” by 11” paper
 - Include pictures, headings and text in paragraph or bullet point form
 - Can be graphically designed using computer software, or can be handmade through collage
 - Cite resources
- ⇒ One-minute radio spot
 - Script required
 - Recording must be clear—can include voice, music, and other applicable and appropriate audio
 - Script and audio to be turned in, with resources page included
- ⇒ Two-minute vlog
 - Plan with a script or storyboard, to be turned in with video
 - Include images in video or slideshow format
 - Include explanations and descriptions through text, voice over or “talking head” video
 - Script or story board and video to be turned in, with resources page included



GALLUP NEW DEAL ART

Lesson Plan: *Monumental Inspiration*

Rubric

	Approaching Expectations	Meeting Expectations	Exceeding Expectations	Points Earned
Content (30 points)	Product is missing information and/or does not address all guiding questions in full	Product includes necessary basic information and adequately addresses all guiding questions	Product includes complete information and comprehensively and cohesively addresses all guiding questions	
Creativity (30 points)	Product is somewhat innovative but mostly lacking in originality	Product is innovative and expressive in the way it shares information communicates concepts	Product is notably original and exciting in its approach	
Presentation (30 points)	Product does not follow all guidelines and/or is lacking in organization and execution	Product follows all guidelines, is organized and well-executed	Product follows all guidelines, is cohesively organized, and is excellently executed	
Production (10 points)	Product has more than a few errors and/or was not turned in on time.	Product has only one or two mechanical mistakes and was turned in on time	Product has no mechanical mistakes and was turned in on time.	
				/100

