

*“Union Square used to be a place where people listened to people.” –K.W.*

**Content areas:** Humanities/History/English

**Lesson Objective:** to contextualize the art installation by researching the history of Union Square.

**Skills:** reading, research, image analysis

**Common Core Standards:** RI 7.3, 7.10

**Time:** 1-2 50-minute lessons

**Materials:** internet connection, computer access. Without internet or computer access, you will need hardcopies of resources:

“The Handout” (pages 2-4, 16-18)

[“175 Years of Making History at Downtown Crossroads”](#)

[“14th Street & Union Square: A Preservation Plan: Labor”](#)

Statues in USQ:

[Washington](#)

[Lincoln](#)

[Gandhi](#)

[Layfayette](#)

How-To Guide to using the NYPL image search (quicktime file)

How-to Guide to using the LOC image search (quicktime file)

[Student worksheet](#)—*modify however you wish to suit your students, their vocabulary needs, or the design of your stations.*

**Essential Question(s):**

Why is it important that communities have gathering places?

How was Union Square used as a gathering place?

**Process:**

- 1) Play this video as an introduction to USQ and to the lesson:  
<http://vimeo.com/41243098> . Ask students to notice what people are doing, to think about why people are gathering in USQ.
- 2) Elicit feedback from students about the video: initial reactions, ideas about why people gathered together, what individuals were doing.
- 3) Ask students to brainstorm meanings of “gathering place.”
  - a. *Guiding questions:* What does it mean “to gather”? Why might people come together in public places? When have you seen people gathering in public places? Why? What is the perception of public gatherings?
- 4) Explain to students that today they will research the history of Union Square, specifically focusing on its history as a gathering place.
- 5) Explain that they will visit stations in the room to focus their work and research. Some stations require collaborative reading, others require that they peruse historical images.

- 6) Set up 4 stations in your classroom. At each station, place 1-2 computers or, if you don't have computers, place several hardcopies of the materials students will need for research. *(If you need to, create more stations to have fewer students at each station.)*
  - a. *Station 1 "How has USQ changed shape over time"*
    - i. Materials: How-to Guide for NYPL image search, computer, or a selection of images that you have found from LOC and printed out.
  - b. *Station 2 "Why is USQ called USQ?"*
    - i. Materials:
      1. "175 Years of Making History"
      2. "The Handout"
      3. 14<sup>th</sup> St. and Union Square: A preservation plan: Labor
  - c. *Station 3 "How has USQ been a gathering place throughout history?"*
    - i. Materials: How-to guide for LOC image search, computer, or a selection of images that you have found from NYPL and printed out.
  - d. *Station 4 "Which monuments have been erected in USQ and what do these monuments have in common?"*
    - i. Materials: Washington, Lincoln, Gandhi, Lafayette
- 7) Explain that they are trying to answer four big questions—you can place these questions at each station with relevant information:
  - a. Why is Union Square called "Union Square"?
  - b. How and why has USQ changed shape over time?
  - c. How has Union Square been used as a gathering place throughout history?
  - d. Which monuments have been erected in Union Square and what do those monuments have in common?
- 8) Allow students ample time at each station to research and to work collaboratively to comprehend each selection of text or images. Especially when looking at images, students may need or want upwards of 10-15 minutes. *Some of the readings may require vocabulary assistance. You know your students best, so read through the materials and create the aids they need ahead of time.*
- 9) When students have circulated to all stations\*\*, come back together and ask them about their discoveries. Allow time for students to share their responses to the four big questions.
- 10) Explain to students that in the next class, they will be looking closely at one particular monument—The Lincoln monument.
- 11) For homework, or as a final activity to end this lesson, ask students to write their reflection upon this question: Why is it important for communities to have public gathering places?

**\*\*Variation:** Rather than have all students visit all stations, you can have each student visit 1 or 2. Have students then share their information with the rest of class to ensure that everyone has the same information.

**Preparation work for tomorrow's class:** Find images of the Lincoln Statue, and plot its location on a map of Union Square.

**Extension Activity/In the Field:**

Take your students to Union Square. Make sure they have cameras—on their phones or school-provided cameras. Ask students to document people gathering in the park and to consider the following questions:

Describe how people are gathering in USQ today.

How are these gatherings different from or similar to gatherings in the past (from images you found in NYPL or LOC?)

How does the current design of the park help or hurt public gatherings?

Name: \_\_\_\_\_

**Union Square—“A place where people listened to each other.”**

In this activity, you will rotate to different stations in your classroom, researching four main questions:

- a. Why is Union Square called “Union Square”?
- b. How and why has Union Square changed shape over time?
- c. How has Union Square been used as a gathering place throughout history?
- d. Which monuments have been erected in Union Square and what do those monuments have in common?

**Station 1: How has Union Square changed shape over time?**

At this station, you will be examining images using the NYPL website. First, watch the video with instructions about how to search images, then begin conducting your own research.

Find at least 4 images. Note the date, the title, and observations of Union Square—its layout, the foliage, placement of statues, etc. Try to find a range of photos from different time periods.

Date	Title	Observations

In your search of images, how has the shape and design of Union Square changed over time?

**Station 2: Why is Union Square called “Union Square?”**

At this station, you will read a short article to discover how Union Square got its name.

What is the real reason behind Union Square’s name?

What is the symbolic reason behind Union Square’s name? Cite specific examples of how or why it is called “Union Square.”

How do the buildings of Union Square support its symbolic name?

**Station 3: How has Union Square been used as a gathering place throughout history?**

At this station, you will search through the Library of Congress's images to find how people used Union Square to gather for social and political reasons.

Find at least 4 images. Note the date, the title, and observations of the gatherings—whose voices are being heard, who is listening, consequences of gatherings. Try to find a range of photos from different time periods.

Date	Title	Observations

In a few words, explain how Union Square was a place where “people listened to each other.” What were they saying?

**Station 4: Which statues have been erected in USQ and what do these statues have in common?**

At this station, you will read about the four statues of important male leaders erected in Union Square and try to find similarities between them. Create a Venn Diagram in the space below showing what the four men depicted in these monuments have in common.

*“A statue is like a bigger parent. We are all like children: we have to look up. We are suddenly becoming children, students looking up to authority figures.”—K.W*

## Lesson 2: Memorials

**Content areas:** English, Art

**Lesson Objectives:** to examine why people create statues and to examine the Lincoln statue in particular; to provide students with background information about Lincoln’s history in war;

**Skills:** image analysis, planning/organizing ideas

**Common Core Standards:** RI.7.1, [SL.7.2](#), [SL.7.5](#), [SL.7.6](#)

**Time:** 1 50-minute period

### **Materials:**

Images of Abraham Lincoln (paintings, photographs)

[Image of the Abraham Lincoln statue in Union Square](#)

Images of famous statues around the world (see links below)

Memorial Planning Worksheet

Blank paper for sketching statue plans

**Essential Question(s):** What are we remembering when we’re looking at statues? What is being memorialized/remembered in USQ’s state of Lincoln? What is worth memorializing?

### **Process:**

- 1) Explain that in this lesson students will begin to think about why artists create statues, and in particular, why the state of Abraham Lincoln in Union Square was created.
- 2) Write the word “Memorial” on the board/active board/chart paper. Ask students to generate definitions for the term. Provide the etymology after discussion: “memento” is the imperative for “to remember.” Thus, it means, “Remember”—an order, a command.
- 3) Ask students to clarify the terms “statue”, “memorial” and “public monument.” What do these three terms have in common? How are they distinct from one another? Perhaps you would have students create a Venn diagram to help them visualize what is unique about each.
- 4) Ask students to write for a few moments in response to this question: **“If you were an artist and were to create a statue of something that you would like people to remember when they look at it, what are the concepts/events/people that you would like to memorialize?”**
- 5) Have students think of statues and memorials they know of—write their names on the board/active board/etc. Allow students to bounce ideas off of each other.
- 6) Explain that now you are going to look at famous statues and memorials from around the world. Then show images of other well-known statues. As students look at these images, ask them to consider why the artists made them. Why statues at all? Why don’t paintings suffice? Ask them, also, to consider what the artist of each statue is “commanding” us to remember. (If you don’t know the context of the statues, no problem; can students read the



statues for their symbolism?)—*also, feel free to add more statues that reflect your students' home countries or to reflect any curricular work you've done with them or that they've done in the past.*

- a. [Cristo Redentor \(Christ, the Redeemer\)](#) --Rio de Janeiro, Brazil
  - b. [Spring Temple Buddha](#)—China
  - c. [FDR Memorial](#)—Washington DC
  - d. [Statue of Liberty](#) –New York
  - e. [The Motherland Calls](#)—Volgograd, Russia
  - f. [David](#)—Florence, Italy
  - g. [King Leonidas](#)—Sparta, Greece
  - h. [Joan of Arc](#)—Paris, France
  - i. [Queen Victoria](#)—Hong Kong
  - j. [The Little Mermaid](#)—Copenhagen
  - k. [Hans Christian Andersen](#)—New York City
  - l. [Fisherman's Memorial](#)—Glocester, Massachusetts
- 7) Undoubtedly, students will suggest that a statue takes the place of the person, someone who has probably died and therefore can no longer speak. They may say that a statue is likely to be of someone who has done great things for a country and people and therefore have had a good deal of authority in that place.
- 8) Why are statues large? What does their size do to the way we interact with them?
- 9) Now explain that students will return to the response they wrote at the start of class—which events/people/concepts would they memorialize Hand out blank paper and explain that students will be going to design a statue memorializing that individual, idea, or event.
- 10) You may need to help students decide upon an event—each will design his or her own statue. If students struggle with this idea, ask them about their personal history—what events or people led them to the United States, which events have they or their parents lived through or experienced, which concepts are those that they believe in most deeply?
- 11) Hand out worksheet for memorial design.
- 12) Allow students ample time to plan their memorial on blank paper and explain that they will share their plans tomorrow in class. They may add color if they desire. Explain that the more details they are able to imagine for their statue, the better prepared they will be for the next class.
- 13) If they haven't finished their sketches in class, this could be a homework assignment. They'll want a complete sketch done before they turn their sketches into Tableaux Vivants (Lessons #3 and #4).

*"We don't listen to each other, but we do pay attention to the monuments." K.W*

### Lesson 3: Being Statues

**Content areas:** Drama

**Lesson Objective:** to help them understand that art can often say what individuals cannot

**Skills:** Group work, performance

**Common Core Standards:** [RI.7.1](#), [SL.7.2](#), [SL.7.5](#), [SL.7.6](#)

**Time:** 1-2 50 minute periods

**Materials:**

students will need their sketches from the previous day's lesson/HW

**Essential Question(s):** What do you learn about an artist or yourself when you interact with a memorial?

**Process:**

*For this class, you will want to create space in your classroom, go outside, or use another room that has a lot of space in it.*

1. Using students' sketches from the previous day's lesson or from homework, explain that today they will have a chance to "perform" their statues in pair or small groups.
2. Using a technique called "tableaux," you will be instructing students to "sculpt" each other into statues. Students will work in partners, where one student is the "material" and the other student is the "artist." Classmates will then have a chance to view each statue and to ask the artist questions about its location, its physical stance, the concepts behind its creation, its symbolism.
3. Pair students up however you see best, or let them choose. It is perfectly fine to have students in groups of 3 or more, and you may find it necessary to ask if any student has designed a statue that requires more than one body.
4. Explain that for 5 or 8 minutes, each artist will have an opportunity to explain his or her plans to his or her partner. Partners may ask questions about any aspect of the plans, but they are not allowed to change any of the artists' plans.
5. Explain to students that one partner will now sculpt the other. A statue should remain frozen and is not allowed to talk—they will have a chance for speaking later, but for now should remain silent. Allow students 5 minutes to sculpt, place, organize, find props, etc for their statues. Keep a watchful eye on the "statues" and ensure that they're cooperating with the artists.
6. After 5 minutes, say "freeze" and ask statues to memorize the placement of their bodies. All statues but one may "unfreeze," and join around the remaining frozen statue.
7. At this time, ask the artist to explain the statue. Where is the statue's location? What is it made of? What is the artist commanding people to memorialize?

8. Do this for all of the statues. Call attention to particularly meaningful or effective facial expressions, symbolic objects, physicalizations.
9. Ask all statues to freeze once more in their positions and allow the artists to wander amongst them. You may want to take a photograph at this point, to capture a room full of statues, each memorializing something important to each of your students.
10. Now switch—each statue will become an artist—and repeat the process. This could take a full period, or spill over into a second.
11. Processing questions could be something like, “What are we feeling when we look at this statue?” “What are we learning about the artist when we look at this statue?”
12. For homework, ask students to write a response to the following question: If your statue could also speak, what would it say? And why?

*“There is a thick wall that separates people who understand war and those who don’t. How to break the wall? It has to come from veterans, from people who remember the way they were before. Whom they became after war.”-K.W*

#### Lesson 4: Veterans/ Words/ Art Installation

**Content areas:** English, Drama, Art

**Lesson Objective:** to introduce students to [K.W’s art installation](#), to continue the work from yesterday that art can often say what individuals cannot

**Skills:** Performance, collaboration, reading

**Common Core Standards:** [SL.7.1](#), [SL.7.2](#), [SL.7.5](#), [SL.7.6](#)

**Time:** 1 50-minute class period

**Materials:**

HW assignment—“If your statue could speak, what would it say?”

Print-outs of images of K.W’s [Veteran Vehicle Project in Denver](#) (or access to computers)

Copies of, or excerpts from, the article [“War Wounds”](#) by Nicholas D. Kristof. *(Read this article and extract what you find is most valuable for your students regarding the difficulties veterans face upon returning from war. Prepare whatever vocabulary aids you think are necessary for your students.)*

[No Unwounded Soldiers website](#) and video clips (for homework or in-class use)

**Essential Question(s):** What if memorials could talk?

**Process:**

1. Remind students of their class yesterday, in which they embodied statues their classmates designed. Explain that today they will be revisiting those statues, but they’ll be adding voice to them. They will also be learning about an art project that will make the Union Square Lincoln statue come alive by adding voice.
2. Explain to students that today they will be adding voice to their statues, and re-performing for the class.
3. Ask students to pair up with their partners again. Exchange homework assignments and allow each to read the other’s work. Explain that as they’re reading each other’s homework, to look for lines that are remarkable in some way. They may highlight or underline words or phrases that stand out as meaningful to the sculpture, and will be the lines they’ll speak as the statues. In this way, the statues will have a chance to “say something.” Ask statues and artists to speak to each other and decide together about the lines they statues will speak.
4. Once you’re clear that all statues have their lines, ask students to take their positions again.
  - a. Have all students stand in a large circle so they can see each other. One at a time, have each student take the shape of the statue they

embodied yesterday and, while remaining frozen, speak their line loudly and clearly.

5. After everyone has performed, debrief the activity:
  - a. Which statues sent shivers up your spine?
  - b. (How) did statues' messages change once they added voices?
  - c. Are there some statues/memorials in the world that you think **should** have voices? Are there some that are better left silent?
6. Explain that for a month in November, around Veterans' Day, the Lincoln Statue in USQ is going to become a living statue. It will "speak," using the voices of veterans from Iraq and Afghanistan.
7. Discuss briefly the word "veteran" and Veterans' Day. (Why do we have a day dedicated to veterans? What happens on that day? Is it enough? How is Veterans' Day a kind of "memorial"?)
8. Show students images of KW's earlier installation in Denver—the Veterans Vehicle Project. If you have laptops or computers available for small groups of students, provide each group with a laptop and direct them to the Interrogative website. Explain to them the ideas behind and the process of creating the project. (<http://www.interrogative.org/projects/2008/veteran-vehicle-project/media/57>)
9. Allow students to peruse the images.
  - a. While students are looking them over, ask them to process the images by considering these questions:
    - i. What is this memorial "commanding" us to think about?
    - ii. Why did KW choose to use a vehicle?
    - iii. Why was the location of this installation meaningful?
    - iv. Why might veterans want to participate in this project?
      1. Why does it matter that these words are anonymous?
10. Ask students to brainstorm, or to pull from personal experiences, issues that veterans returning from war might be experiencing. How do they think veterans feel coming home? What kinds of experiences do they imagine these veterans had in "war" and how might they feel about talking about it?
11. Tell students that only 1% of veterans speaks publically about war. Ask students to think about why there is such a small percentage. What does that number reveal about war? About being a veteran? About how the United States values veterans?
12. Explain that for homework tonight, students will be reading an article (or an excerpt, whatever you decide is best for your students) from the NY Times about veterans coming home from Iraq and Afghanistan. \*

**\*Variation:** Additionally, or instead of the NY Time article, you could lead students to this website-No Unwounded Soldiers: <http://www.nounwoundedsoldiers.com/>. Ask students to click on "Video Clips" and to watch the three clips.

"No Unwounded Soldiers" is a documentary that follows several veterans through drama therapy. It may be worthwhile to get your hands on a copy of it to watch clips in class.

*“If Lincoln were not assassinated, what would he have been thinking?”-K.W*

Lesson 5: Constructing Lincoln –a series of lessons to generate background knowledge of Abraham Lincoln as a president and as a man. This series is designed to provide students with a great deal of information. You’ll determine what is useful based on the information your students already have about Lincoln. It’s possible to skip right to the end of Lesson 4

**Content areas:** English, History

**Lesson Objective:** to gain background information on Lincoln’s participation in the Civil War, on various perspectives of his roles in the war, and to see how he has been remembered—and by whom—over time.

**Common Core Standards:** RI 7.3, RI 7.10, RH 6-8.2, RH 6-8.7, RH 6-8.8, RH 6-8.10

**Time:** 3 50-minute class periods—or more, depending on how you integrate reading and video. There is enormous flexibility for doing work at home or in flipping your classroom. A lot of this work can be done at home to leave the class time open for discussion and inquiry.

**Materials—listed in order of process:**

Film clips from “[Looking for Lincoln](#)” by Henry Louis Gates, Jr.:

Lincoln and the beginning of the Civil War

The Great Emancipator?

Lincoln and the end of the Civil War (first 6 mins, then 11:30-end)

Assassination and Aftermath

Photocopies of or access to [The Emancipation Proclamation](#)

Photocopies of a US map that students may write on, showing states’ names (alternatively, a blank map for students to label with states’ names.)

Access to this app/website: “[Faces of the Fallen](#)”

Photocopies of or access to [The Gettysburg Address](#)

Photocopies of or access to this chart: [Wars Ranked by total number of US](#)

[Military Deaths](#)

Access to computers and to this interactive website: “[Lincoln Statues Across the Country](#)”

Images of the [USQ Lincoln statue](#) and the [Brooklyn Lincoln statue](#)

“Re-constructing Lincoln” article by Karen Lemmey (this is good for teachers to read before the lesson)

Photocopies of or access to the blog post [Henry K. Brown’s Much Maligned “Abraham Lincoln” Statue—Union Square](#)

Photocopies or slides depicting Brown’s proposed Lincoln statue (Lemmey pg 22), his final Lincoln statue, and [Thomas Ball’s Lincoln statue](#) (pg 23)

Photocopies of Frederick Douglass’s speech at the unveiling of the Freedmen’s monument.

**Essential Questions:** “What was Lincoln made of—as a man, and as a memorial?”

## Process:

### Part One: "What Did Lincoln Do that We Should Remember?"

1. To begin the lesson, ask students to answer this question in list form: "What did Lincoln do that we should remember?" Students can do this as an entrance ticket or in small groups or in individual journals. Share responses out loud. It is not necessary for students to have an extensive knowledge of Lincoln to answer this question. Accept all responses.
2. Explain that today's class will serve to refresh everyone's minds about Lincoln's role in the Civil War and to allow students to see the complexity in the creation of the idea of remembering Lincoln through public monument.
3. Play the first clip from the documentary "[Looking for Lincoln](#)" by Henry Louis Gates, Jr. "Lincoln and the beginning of the Civil War." (8:34 mins)
4. When the clip has finished, ask for a comprehension check from students.
5. As a class, generate questions students have about Lincoln, his role in the Civil War, etc. Ask students to write their questions on the board, or, alternatively, hand out post-it notes for students to write their questions on and ask students to stick their notes on a designated location in your classroom so you can address those questions later.
6. At stations around your room, place a laptop for students to gather around. Students will continue watching clips of the documentary, but they will also be looking at various other images and texts. It is ideal to group students into small groups of 4, but you will know how best to pair them based on your access to technology and your knowledge of dynamics. It is less than ideal to have students working alone.
7. Ask students to watch the clip "The Great Emancipator?" Watch only the first 6 minutes.
8. After watching the first **6 minutes**, ask students to read the text of [The Emancipation Proclamation](#). You may want to prepare a guide for vocabulary.
9. Using the photocopy of a map of the United States, mark the states Lincoln mentioned in the Emancipation Proclamation as those states which were "in rebellion" against the United States. Save this map because students will need this for a later step.
10. Finish clip (4:40 mins)
11. Ask students at this point, to consider how residents of those states may have felt hearing the Emancipation Proclamation. This may be an opportunity for students to journal write, or to have a short discussion together in small groups. Ask students to consider the various identities (slaves, slave owners, abolitionists, women, children, business owners) and to think about how the unique hopes and fears of each perspective.
12. End this class by reviewing students' questions that they've generated on Post-Its. Assign homework or extension activity by having students exchange each other's questions and find the answers at home.

## **Part Two: Lincoln and War**

1. Begin class today by recalling yesterday's lesson. You may want to ask if students researched answers to each other's questions/Post-It notes.
2. Explain that today you'll be talking about War. Generate some discussion about what wars these students are familiar with—what they know about war and how they know about it.
3. Watch the first 3:30 minutes of the next clip, "Lincoln and the End of the Civil War."
4. After the first 3:30 minutes, have students do a Google search of the number of US fatalities in the wars in Iraq and Afghanistan. One excellent resource is [this app, from the Washington Post](#). Compare data to [this chart](#)—"Wars Ranked by total number of US Military Deaths". Ask students to reflect on the numbers, to relate current numbers to the number of fatalities in the Civil War.
5. Continue watching the clip until 6:15.
6. Begin clip again at 8:32 to learn how the war came to an end. (You may also want to show the text of the Second Inaugural Address, as it is the words from this speech that are on the early statue of Lincoln in USQ.)
7. End this part by revisiting the question you initially asked—What did Lincoln do that we should remember? Answers this time should be far more complex, and perhaps express the idea that Lincoln made decisions which led to the deaths of over half a million people. It is essential that students understand the various feelings people had about Lincoln so that they can understand how he is depicted in statue in different places around the country, and even in NYC.

**After students have gathered decent background information on Abraham Lincoln through the lesson above or through your own curriculum, you can continue with this lesson about his memorialization.**

## **Part Three: Lincoln Statues across the country and in New York City**

*Students will need the map of the United States that they wrote on in Part One, step 9. If you haven't done Part One, the map you use will need to clearly show the states that were considered "in rebellion" against the United States.*

1. Begin class with the question: "How might people in various regions of the United States choose, or have chosen, to remember Lincoln through public memorial?" This could be a quick discussion that students could either write about or share out loud. You may not even want students to write about it just yet; leave it on the board for students to see and think about throughout class.



2. Remind students of the previous class, activate prior knowledge, perhaps answer some questions students asked on their post-it notes. Watch the final clip of the documentary, "Assassination and Aftermath." Ensure comprehension through the clip or at the end.
3. Explain to students that today's class will explore how Lincoln was remembered after his death, through public monument.
4. Instruct students to go to their computer stations and to bring the map they used in an earlier lesson. (*Part One, step 9*)
5. Using the map students wrote on yesterday, in which they identified and labeled the states Lincoln called out as "in rebellion against the United States" in his Emancipation Proclamation, ask students to look at the website: [Lincoln Statues Across the Country](#).
6. Ask students to notice which states **do not** have Lincoln statues and to mark those states on their maps with a check-mark. There will be obvious correlation between confederate states (those "in rebellion") and those that do not have Lincoln memorials. Pay attention to the Vicksburg memorial in Mississippi and ask students to Google that memorial. [Here is a good resource for information about that memorial from the National Parks Service](#). Give students time to look over a few of the memorials, and let them see how different they are from one another. (Questions to consider: *Why and where is he memorialized as a child? As a young man? Why in some is he sitting? Why in others is he standing?*)
7. After students have had some time to make observations and draw conclusions about national Lincoln memorials, return students' attention to New York City. Ask students to address the question on the board—how Lincoln is portrayed around the country and why.
8. Show images of the two NYC Lincoln statues, both created by Henry Kirke Brown. One in [Brooklyn](#), and the other in [Union Square](#). Ask students to explain how these two statues are similar to and different from one another.
9. Explain that the Brooklyn statue shows Lincoln holding a scroll in his left hand that very obviously contains lines from The Emancipation Proclamation, while the Manhattan statue shows him holding a scroll in his left hand but without any writing on it. Additionally, the Brooklyn statue depicts Lincoln very obviously pointing *to* the scroll, while the Manhattan statue does not.
10. Ask students to discuss possible reasons for the differences in Lincoln's stance and in the specificity of object in left hand.
11. Explain that at the time of the Civil War and after Lincoln's death, Brooklyn and Manhattan were two distinct cities—not boroughs of one large city called "New York." How might that information help students to explain the difference between the two statues? Ask them to remember how different the statues were around the country in various regions. Ideally, students will say that the two cities of Brooklyn and Manhattan felt very differently about Lincoln, which is why he is depicted differently in the statues.
12. Read aloud, or hand out, page 19 and 20 of Karen Lemmey's article "Reconstructing Lincoln." Ask students to read paragraphs 1, 3, and 4 to

- themselves or in small groups, or have a volunteer read aloud. (These excerpts should clarify the difference between Brooklyn and Manhattan politics and begin to explain why the two statues were different.)
13. Show the image on page 22 from Lemmey's article. (This image is Brown's proposed statue for Union Square.) Ask students for their reactions to the statue. Show, also, Thomas Ball's famous memorial, The Freedmen's Memorial (or, The Emancipation Group). Ask students to compare the two images.
    - a. You may also want students to read page 21-22 about the pairing of white men and "crouching African Americans" in art. What kind of message does this pairing send to us now in the 21<sup>st</sup> century? How might it have been different in Brown's day?
  14. Explain that it was Henry Kirke Brown who also did the George Washington statue in Union Square and that now students are going to read more about how the public perceived the memorial in Union Square.  
Hand out copies of the blog post: [Henry K. Brown's Much Maligned "Abraham Lincoln" Statue—Union Square](#) along with a photocopy of page 21 of Lemmey's article—a map of Union Square showing the original placement of the Washington and the Lincoln statues.
  15. Finally, recall the clip in the documentary yesterday that called Frederick Douglass a "ferocious critic" of Abraham Lincoln, and said Douglass had called Lincoln a "slave hound" to "the most powerful slave catcher in the United States." Now explain that when Thomas Ball's monument "Freedman's Monument" was erected, Douglass spoke at its unveiling on the 11 year anniversary of Lincoln's death. Explain, also, that the monument was funded entirely by freed slaves, primarily those who had fought in the Union Army. Hand out, or put on the board, "Douglass speech" and explain this is an excerpt from a much longer speech. Read it together aloud.
  16. Finally, ask students, "What is Douglass—and this memorial—remembering about Lincoln? About the war? About the United States? And, just as importantly, what are these two "texts" **not** remembering?"

This lesson, and that final question, should set students up for looking critically at K.W's installation in Union Square, and for hearing the words of veterans from the Iraq and Afghanistan wars.

“Fellow-citizens, there is little necessity on this occasion to speak at length and critically of this great and good man, and of his high mission in the world. That ground has been fully occupied and completely covered both here and elsewhere. The whole field of fact and fancy has been gleaned and garnered. Any man can say things that are true of Abraham Lincoln, but no man can say anything that is new of Abraham Lincoln. His personal traits and public acts are better known to the American people than are those of any other man of his age. He was a mystery to no man who saw him and heard him. Though high in position, the humblest could approach him and feel at home in his presence. Though deep, he was transparent; though strong, he was gentle; though decided and pronounce in his convictions, he was tolerant towards those who differed from him, and patient under reproaches. Even those who only knew him through his public utterance obtained a tolerably clear idea of his character and personality. The image of the man went out with his words, and those who read them knew him.”

*Frederick Douglass, delivered at the unveiling of the Freedmen's Monument, in Lincoln Park, Washington D.C, April 14, 1876.*

*"Memento! I remember!"—K.W*

Lesson 6:--Remembering

**Content areas:** Art

**Lesson Objective:** to hear about war from veterans of recent and current wars, to construct a memorial for veterans of recent and current wars.

**Time:** 1 class period

**Materials:** modeling clay, paper, glue, string, tape, , newspaper, other art supplies that will help students create and erect a personal monument;

If at all possible, students should be able to visit the KW Lincoln installation in USQ, or see video of it.

**Essential Question(s):** How do I feel about war?

**Process:**

If you have access to video of the installation,

1. Provide students with a summary of all they have studied:
  - a. Union Square as a gathering place and a place for voices to be heard
  - b. A survey of famous memorials and monuments around the world
  - c. An experience of "being" a statue and a sculptor
  - d. A study of an art installation that used veterans' words
  - e. An in-depth study of Lincoln, the man and the memorial
2. Explain that today's project will be to create a memorial for veterans of recent and current wars or a monument for peace.
3. Allow students time to plan their memorial. Students should have free reign over their entire design, including where they would choose to erect their monument.
4. Ask students to present their monument or memorial to the class when they've finished creating it.

*Questions for your students to consider:*

1. What message do I want to send to the public through my monument about peace or about veterans? Why?
2. What media will I use to construct the monument? Why?
3. Where will the monument be placed? Why?
4. How will I know people have been moved by my monument? What is the reaction I want people to have?
5. What words will I use on the monument? Why?

**Variation:**

If you have access to a video of the Lincoln installation, or if you or your students have seen the installation, you may want to consider capturing the veterans' words in the installation for use in your students' memorials.

**Extension Activity:**

Consider taking photographs of your students' monuments and sending them to the artist through MoreArt.

Consider taking a field trip to the Lincoln statue in Union Square, either during the day, or at night during the installation period, and leaving the statues at the foot of the Lincoln statue.

*"Memento! I remember!"—K.W*

**Visiting or viewing the Installation:**

Every evening from November 8-December 9, Krzysztof Wodiczko's installation will be visible to all who visit Lincoln's statue in Union Square. It is a multi-media installation and incorporates video projection on the statue coupled with audio clips of veterans', and veterans' families', voices discussing their experiences of war.

In preparation for writing this series of lessons, I asked Wodiczko what he hoped viewers of the installation would think about or wonder, and these are his responses. You may want to consider handing these questions out to your students when they visit the monument.

*Why Lincoln?*

*Why today?*

*Whose voices am I hearing?*

*Why would those people decide to be part of this project?*

**Here are questions Wodiczko hopes that viewers of the installation are able to ask each other:**

*Why is it that we know so little about the war?*

*Why is it that we only celebrate monuments, not discuss them?*

*Why do we take monuments for granted?*

*Why is it that we don't really care who the statues is?*

*Why don't we listen to each other when we talk, but we do listen when a monument "talks"?*

**Reflection:**

*After visiting the installation, reflect on the following questions:*

What did you notice about how people were interacting with the installation?

What did you overhear people saying?

What moments were particularly moving for you?

What emotions stayed with you after you left the area?

What messages did this installation send that you heard very clearly?

## Planning sheet for creating a memorial

What idea, event, or person(s) are you memorializing?

Why is this idea, event, or person(s) important for the public to know and to remember?

As you begin to create this statue, think about the following ideas:

**Location**—will your memorial be in a city? Along a waterfront? In a field? In a park? Do you anticipate a great number of people will see it, or will it be something more hidden—that people will have to seek out? Will it be indoors (and if so, where?) or out in the elements?

**Material**—will your memorial be carved out of stone? Marble? Bronze? Steel? Natural elements like wood or clay? How will those materials weather over time?

**Size**—Will your memorial be something that people have to look UP to, or will it be something their own size? Will it be interactive—meaning people can touch and sit with (like the Hans Christian Andersen statue.) Will your statue be on a pedestal? will it be admired from a distance? Will it be climb-able? If it is meant to be touched, how will you build in that opportunity for your viewers?

**Symbolism of objects**—Statues often have far more than just the individual's body memorialized. Sometimes, statues are holding things that are important to the message of the memorial. The Statue of Liberty holds a torch symbolizing progress and enlightenment, as well as a tablet on which "July 4<sup>th</sup>, 1776" Independence Day, is inscribed. Furthermore, a broken chain symbolizing freedom, lies across her feet. Will your statue have objects that will further the message you're trying to send?