



Evening for Educators ***Inspired by Great Salt Lake***

Utah Museum of Fine Arts • www.umfa.utah.edu
Educator Resources and Lesson Plans
March 2014

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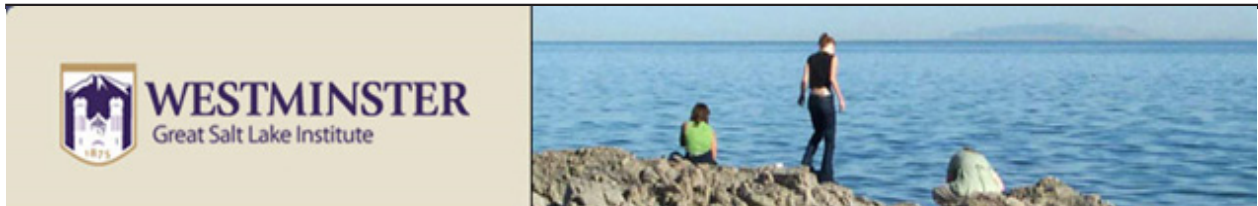
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through the Utah State Office of Education.



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The Utah Museum of Fine Arts is pleased to announce its partnership with Great Salt Lake Institute at Westminster College (GSLI). GSLI is committed to furthering the understanding of the underestimated national landmark, Great Salt Lake, through their ongoing research, stewardship, and development of educational resources.

UMFA recommends the following links created through a partnership with GSLI and the Genetics Science Learning Center at the University of Utah. These links provide unique and engaging opportunities to further both students' and educators' understanding of Great Salt Lake's extreme ecosystem. The site has 2 main components, a student learning portal (LEARN) and a teacher resource portal (TEACH).

- I. At the "LEARN" web-page, information about the many aspects of Great Salt Lake is made available through interactive digital exploration.
<http://learn.genetics.utah.edu/content/gsl/>

- II. At the "TEACH" web-page, teachers who are leading their students in studies of Great Salt Lake are supported with supplemental information and teacher resources such as field trip guides and worksheets.
<http://teach.genetics.utah.edu/content/gsl/>

Teachers are encouraged to utilize resources on these web environments simultaneously. For example, they could have students fill out a worksheet about the unique characteristics of Great Salt Lake here, <http://teach.genetics.utah.edu/content/gsl/html/microenviron.html>, while interactively exploring here, <http://learn.genetics.utah.edu/content/gsl/micro/>.

(It is even more desirable to have students fill out the worksheet while exploring Great Salt Lake in person!)



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The Utah Museum of Fine Arts, Dia Art Foundation, and Great Salt Lake Institute (GSLI) at Westminster College collaborate to ensure the long-term preservation of Robert Smithson's iconic artwork, *Spiral Jetty*, a monumental earthwork in Great Salt Lake.

Learn more about the partnership and *Spiral Jetty* through our website at <http://umfa.utah.edu/spiraljetty>.



Spiral Jetty
Gianfranco Gorgoni
1970
Gelatin Silver Print
©VAGA, Inc.
UMFA 1996.22.1

UMFA is also pleased to recommend Dia Art Foundation's web-portal on Spiral Jetty at: <http://www.diaart.org/sites/main/spiraljetty>.

Through Dia's web-portal, you can explore a wealth of resources about *Spiral Jetty*, such as information about the earthwork, preservation projects, and background information about Robert Smithson as well as institutional partnerships. You can also find directions to *Spiral Jetty* in Great Salt Lake on the website and within this packet.

Visit <http://www.diaart.org/sites/main/spiraljetty> to dig into the comprehensive resources available online through DIA Art Foundation.

Dia:

Tips for your visit to *Spiral Jetty*

Guests are advised to bring water, food, and water-proof boots, along with weather appropriate clothing.

Dia asks that visitors "leave no trace," by carrying out anything they bring with them. Please leave the natural environment exactly as you found it. This means not painting rocks, leaving black fire pits, or stamping on vegetation.

The lake's levels vary several feet from year-to-year and from season to season, so *Spiral Jetty* is not always visible above the water line.

Spiral Jetty Driving Directions

1. From Salt Lake City take I-15 north approximately 65 miles to the Corinne exit (exit 365), just west of Brigham City, Utah. Exit and turn right onto Route 13 to Corinne. * LAST GAS station is in Corinne.
2. Past Corinne, the road becomes Highway 83. Continue west for 17.7 miles. Follow signs to Golden Spike National Historic Site (GSNHS) Visitor Center.
3. Turn left onto Golden Spike Road and continue 7.7 miles up the east side of Promontory Pass to Golden Spike National Historic Site Visitor Center. *LAST BATHROOMS are at the Visitor Center. *LAST CELL RECEPTION.
4. From the Visitor Center, drive 5.6 miles west on the main gravel road to a fork in the road. Continue left, heading west. *There are small white signs directing you the ENTIRE way to *Spiral Jetty*.
5. Cross a cattle guard. Call this cattle guard #1. Including this one, you cross four cattle guards before you reach Rozel Point and *Spiral Jetty*.
6. Drive 1.3 miles south to a second fork in the road. Turn right onto the southwest fork, and proceed 1.7 miles to cattle guard #2.
7. Continue southeast 1.2 miles to cattle guard #3.
8. Continue straight 2.8 miles south-southwest to cattle guard #4 and an iron-pipe gate.
9. Drive south for another 2.7 miles around the east side of Rozel Point, you will see the north arm of Great Salt Lake and an old oil jetty (not *Spiral Jetty*) left by drilling explorations that ended in the 1980s.
10. The road curves turning north and ends at a cul-de-sac parking lot directly next to *Spiral Jetty*.



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Overview of Great Salt Lake **Written and Compiled by Rebecca L.**

History and Statistics of Great Salt Lake

Great Salt Lake supports a rich and dynamic biological system of regional, national, and global importance. Situated in the Great Basin in the western United States, the lake covers an average area of about 1500 square miles, making it larger than Rhode Island. It is about 75 miles long and 30 miles wide but is very shallow. The depth varies with the fluctuation in the lake level, but the average is about 15 feet, with an average maximum of 30 to 33 feet.

After the Lake Bonneville flood 14,500 years ago, the Great Basin gradually became warmer and drier. Lake Bonneville began to shrink due to increased evaporation. Today's Great Salt Lake is a large remnant of Lake Bonneville and occupies the lowest depression in the Great Basin. This location has allowed for the deposition of about 12,000 feet of sediment from the lake's various tributaries. The large amount of accumulated sediment is due to the fact that Great Salt Lake is a terminal lake, meaning it has no outlet. Thus, all of the materials from rivers and other sources come in to the lake, but there is no escape for them.

The first accounting we have of the lake comes from the Spanish missionary explorers Dominguez and Escalante, who learned of the lake from the Native Americans in 1776, but they never actually saw it. Jim Bridger was the first European American person known to have visited the lake in 1825. Other fur trappers or traders, such as Etienne Provost, may have beaten Bridger to its salty shores, but there is no evidence of this. The first scientific examination of the lake occurred in 1843 by John C. Fremont.

Why is Great Salt Lake so salty?

Runoff from the Wasatch Range to the east brings fresh water into the lake. About 66% of the water entering the lake each year comes from three rivers- the Bear, the Weber/Ogden, and the Jordan. Another 31% comes directly from precipitation in the form of rain or snow, while ground water and springs under the lake provide the final 3%.

The water flowing into the lake from the mountains carries dissolved mineral salts that have been removed from rocks and soils along the way. After the water enters the lake, there is only one way out - evaporation. As the water evaporates, it leaves behind the salts it brought into the lake, thus increasing the salinity of the lake water. It is estimated that more than 2 million tons of salts are added to the lake each year. As a result, Great Salt Lake is one of the saltiest bodies of water in the world, with only the Dead Sea, on the border between Jordan and Israel, having a higher salinity. Depending on the lake level, the salinity of the lake in historic times has ranged from about 27% (7.7 times as salty as ocean water) to about 5% (1.4 times as salty).

The north and south arms of Great Salt Lake are separated by a 13-mile long rock-fill causeway, which was constructed in 1957. The south arm of the lake receives flow from all three main tributaries in contrast to no major inflow of fresh water to the northern arm, which, as a result, has a significantly higher salinity. A 300-foot breach was made in the causeway in 1984 to control flooding, which also increased water circulation between the two parts of the lake.

Organization of Islands

There are a total of eight official islands, ranging in size from 23,175-acre Antelope Island to tiny, 22-acre Hat Island. Many of the islands are actually peninsulas which are connected to the mainland. The principal islands are as follows:

Antelope Island, named by Colonel John C. Fremont in 1845, is the largest island. It has freshwater springs, a historic ranch house, and a herd of American bison. Although the native antelope and bison had disappeared from the island before the advent of the Mormon pioneers to the Salt Lake Valley, the bison were reintroduced to the island in 1893. More recently, antelope and elk were also reintroduced and Antelope Island is now a state park.

Stansbury Island, the second largest, is really a peninsula most of the time. It was named after Howard Stansbury, a government surveyor who inspected the lands in 1849. Most of the island is privately owned and used for grazing cattle. Many good examples of Native American rock art can be found on Stansbury Island.

Fremont Island, named for John C. Fremont, is primarily used for sheep grazing. Many prehistoric artifacts have been discovered on Fremont Island.

Carrington Island was named by Captain Stansbury for Albert Carrington, an assistant to Stansbury's surveying party. It was used for bombing practice during WWII and is covered with bomb craters.

Gunnison Island, named by Stansbury for Captain John Gunnison, is located in the northern arm of the lake. Always surrounded by water and not very easily accessible, the island is an important breeding ground for the American white pelican. For a short period, guano was harvested from the island as well.

Dolphin Island is the northernmost island in the lake and is composed of tufa (calcium carbonate) cemented gravel. It is said to look like a dolphin on its side.

Cub Island is a very small island, which also serves as a nesting ground for the pelican. It is called Cub Island because it is attached to the larger Gunnison Island during periods of low water.

Hat Island, named for its conical hat shape, is also known as Bird Island, because it is a nesting ground for many birds such as California gulls.

Strong Knob, Black Rock, White Rock, and Egg Islands often appear on maps of Great Salt Lake, but all of them are extremely small. Strong Knob and Black Rock are only islands during periods of extremely high water. Black Rock Island, named for its dark color, was home to a very famous bathing resort around the turn of the 20th century.

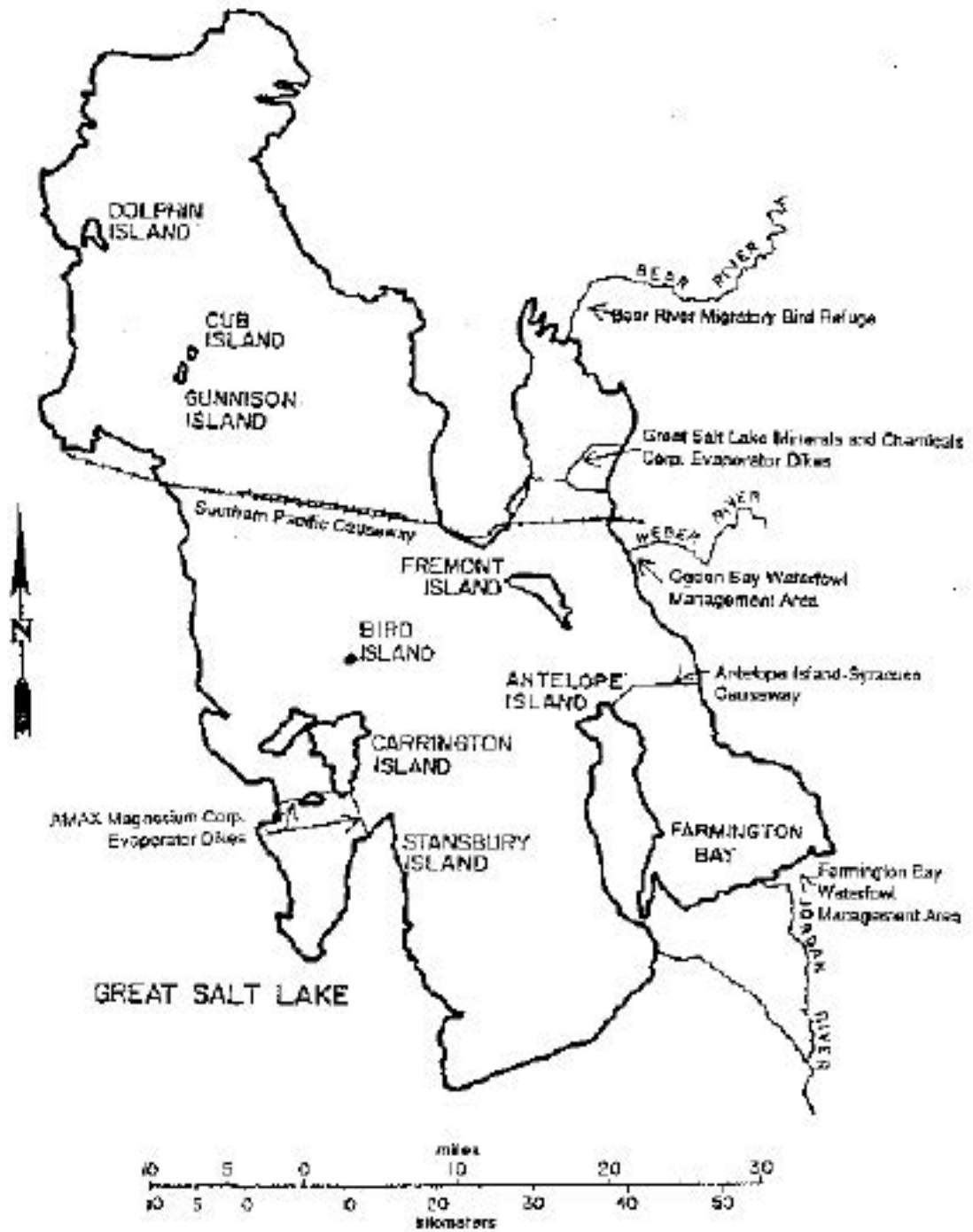
Wildlife — The Ecological Web

Although Great Salt Lake is often referred to as Utah's "Dead Sea" and is thought of as a barren, desolate wasteland, nothing could be farther from the truth. The lake and its surroundings host a complex web of unique and fascinating life forms.

The lake, marshes and salt flats contain a wide variety of species ranging from the simple brine shrimp to the great blue heron. Marshes are found where freshwater streams enter the lake and are host to a complex community of microscopic organisms, bulrush, spikerush, insects, and a variety of birds. The salt flats occur in low areas known as playas where water collects and then evaporates, leaving behind large deposits of salt. Tiger beetles are one of the few animals that are adapted to live in this environment.

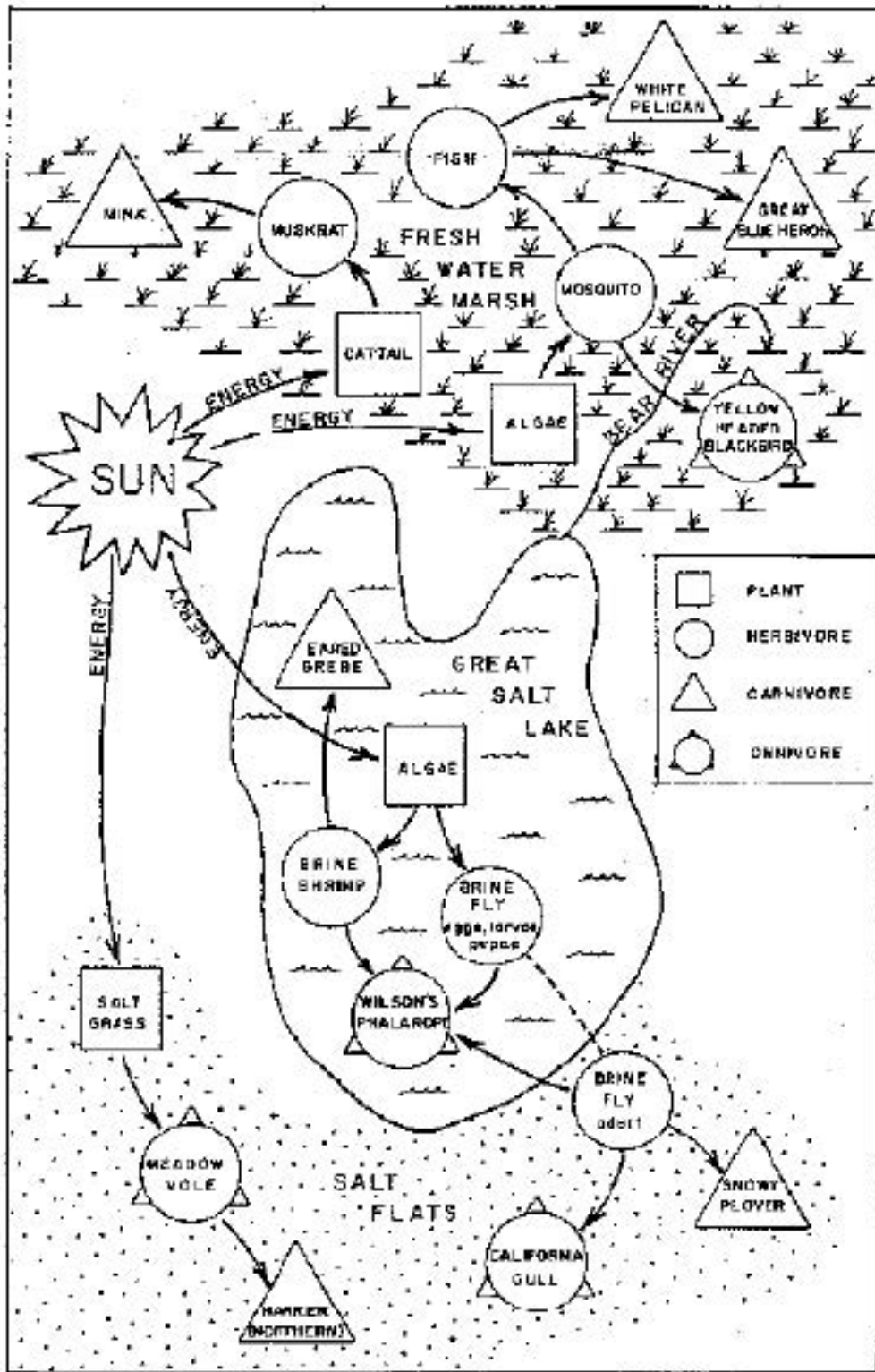
The breadth and abundance of bird life at Great Salt Lake have earned its designation as a "Western Hemisphere Shorebird Reserve." Birds of regional, national, and international significance are drawn to its 15,000 square miles of water environment, remote islands and shoreline, and 400,000 acres of wetlands. Five million birds representing 257 species rely on the lake for resident feeding and sanctuary, breeding, or migratory stop-over. The ecology of life at Great Salt Lake is an incredible example of the rich web of relationships between land and water, food, and survival.

Features of Great Salt Lake



Reprinted from, *Great Salt Lake Story*. Published by the Utah Museum of Natural History.
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Examples of Great Salt Lake Food Webs



Reprinted from, *Great Salt Lake Story*. Published by the Utah Museum of Natural History. Used by permission.



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Great Salt Lake on the Web

http://umfa.utah.edu/land_art_landing

<http://www.diaart.org/sites/main/spiraljetty>

http://www.westminstercollege.edu/great_salt_lake_institute/

<http://nhmu.utah.edu/museum/exhibits/great-salt-lake>

<http://www.d.umn.edu/tma/MungerSite/Intro.html>

<http://www.edelmangallery.com/misrach.htm>

http://www.americansouthwest.net/utah/salt_lake_desert

<http://umfa.utah.edu/http://www.fogsl.org>



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Black Rock, Great Salt Lake, Alfred Lambourne



Black Rock, Great Salt Lake, Alfred Lambourne, c. 1880, Oil on Canvas, UMFAX.036.

In 1866, at age sixteen, Alfred Lambourne (English-born American, 1850-1926) walked the Overland Route to Salt Lake City and sketched the landscape throughout much of his journey. By the 1880s, he had become a well-known local artist who painted and traveled with Thomas Moran and Albert Bierstadt on their many visits to Salt Lake City. Alfred Lambourne was foremost an accomplished pioneer artist in the Rocky Mountain School style, but he was also self-educated in the classics. He wrote numerous books, poems, and theatre pieces, and he contrib-

uted columns to the local newspapers. He was a talented musician and a witty conversationalist who never lacked for an invitation or the company of others. Lambourne was an important figure in the development of Salt Lake City's painting tradition with over 600 paintings completed by the turn of the century.

Of the varied landscapes painted by Lambourne, including Yellowstone and the Grand Canyon, nothing held his imagination so thoroughly as Great Salt Lake. Captivated by the Inland Sea, he painted over one hundred works depicting the infinite and varied moods of the weather, the shipwrecks, and the drama of the lake. In 1887, he realized his dream of perfect solitude by homesteading Gunnison Island. It came as a surprise to his friends and family when they learned, in 1887, of Lambourne's dream to realize perfect solitude by fulfilling the required fourteen-month stay to homestead and thus legally own Gunnison Island.

In his book *Our Inland Sea: The Story of a Homestead*, he described the first day of his fourteen-month exile: "Ghostly, wrapped in its shroud of snow, my island stands white above the blackness of unfreezing waters. What have I done? Although I had lived these days by anticipation, no sooner had the sails of the departing yacht vanished below the watery horizon ... than I realized at once, and with a strange sinking of the heart... the savage poem around me."

Black Rock rests just a few miles west of Saltair and Great Salt Lake State Marina. During the late 19th and early 20th centuries, the area around Black Rock was used as marina, and bath-houses were constructed along shoreline creating a popular summer resort for both residents and tourists. Many artists, including Albert Bierstadt bathed in the restorative waters and painted the iconic landmark during their visits.

The Poem Around Me

Jennie LaFortune



Black Rock, Great Salt Lake, Alfred Lambourne, c. 1880, Oil on Canvas, UMFAX.036.

Objectives

Using Alfred Lambourne's *Black Rock, Great Salt Lake* as inspiration, students will:

- I. Construct language (poetry) from a landscape or scene around them to which they are drawn.
- II. Explore how mood and feeling are expressed visually.
- III. Identify connections between art and writing.
- IV. Create their own "savage poem" of a meaningful place in their internal or external landscape.

Intended Audiences: Grades 4-12. Lesson may be simplified or advanced depending on grade level.

Materials

- Image of *Black Rock, Great Salt Lake*, by Alfred Lambourne. (Image found on UMFA's collection website: http://collections.umfa.utah.edu/index.php/Detail/Object/Show/object_id/19105)
- Passage from Alfred Lambourne, (included in lesson,) from his book, *Our Inland Sea: The Story of a Homestead*
- Small strips or pieces of paper
- 5-7 jars, boxes, or containers to collect pieces of paper for group discussion
- Clear plastic cups *optional activity
- Food coloring *optional activity
- Clear soda (Sprite, 7-Up, Fresca) *optional activity
- Helpful websites for resources and lesson extensions:
http://www.visitthegreatsaltlake.com/Links___Reference.html
<http://wildlife.utah.gov/education/newsletters/93spring-gw.pdf>

Duration: approximately 1 ½ hours or two 45 minute class periods.

Concepts/Key Terms to Define and/or Review

Free/Blank Verse- verse that does not follow a fixed metrical pattern in poetry.

Mood- a quality of sense, an emotional feeling evoked by atmosphere, art, environment.

Pathetic Fallacy*- When the mood is reflected in the atmosphere (weather) or inanimate objects.

Savage- fierce, untamed, unpolished, wild, or rugged, as in country or scenery.

*for older grades

Procedure

I. **Getting Started:** Warm up the students by having them free- write about a place (landscape, yard, room, destination) they connect with on some level. After writing and reading their own words, have them circle words with texture, depth, and or rich description. For younger grades, a short example of these kinds of words may be helpful. A student may volunteer to share his/her writing in order to model this process. Tell them we will be using those words later. If they need to replace some of their flat words with different ones, that is fine.

II. **Directing the Learning**

a. Show Lambourne's *Black Rock, Great Salt Lake* (on LCD or overhead). Share his story and give context to the work. Ask for discussion and insights into this piece as it relates to their own city. Have they been to Great Salt Lake? Does it look like what they remember? What do they notice in the painting? How do the colors affect the mood of the piece? How so? Why do you think Lambourne may have chosen to paint this particular area or scene? Encourage them to use what they have just learned about his background and experience to inform their conversations and dialogue.

b. Share pictures of Great Salt Lake today. Invite students to discuss the differences they might find in the pictures. Do they resemble one another? Why or why not. Flow into the topic of perspective and memory by asking them to share some of the places they wrote about earlier. How might an adult, friend, or someone new to, "their place," describe it?

c. Read and show this excerpt from Alfred Lambourne's book, *Our Inland Sea: The Story of a Homestead*:

“Ghostly, wrapped in its shroud of snow, my island stands white above the blackness of unfreezing waters. What have I done? Although I had lived these days by anticipation, no sooner had the sails of the departing yacht vanished below the water horizon... than I realized at once, and with a strange sinking of the heart... the savage poem around me.”
-Lambourne

Talk about the mood and tone of this passage. How could a place of wonder be savage? Why may he have been obsessed with the “inland sea”? How could man and nature be one or connect? If this passage were a color what would it be? Do his words align with his paintings? Why or why not? Help make the connection between words and paintings. Highlight that he was literary and expressed emotion through both words and visual art. How do they connect, differ, or enhance one another?

III. **Activity:** Students will use Lambourne’s words and painting as inspiration to create a poem of their own describing a landscape, land, or destination that is a part of them.

- a. Have students get into groups of 3-4. Pass out strips of paper have them select descriptive words from their earlier writing, (one word per strip of paper.).
- b. Have them brainstorm together and think of more words that are full of life, (and not flat.) Keep Lambourne’s quote displayed if possible and highlight his word choice and descriptions.

**Optional Visual Enhancement: While students are in groups pass out clear, plastic cups with clear soda. This can illustrate that we want words that “fizz” and “sparkle”. We don’t want “flat” lifeless words. This soda will also be used to display mood with food coloring later.*

- c. Collect the groups’ strips of paper in a container or box, and rotate the container(s) to another group. Instruct the groups to look at the words on the paper and try to categorize them by mood(s), further exposing the students to different imagery and word choice. Share with them that they will be taking their initial writing prompt and translating or interpreting it into a poem. You may want to share some examples of simple free verse poetry. Display Lambourne’s words next to his painting one more time for inspiration.

**Optional Visual Enhancement: If you chose to supplement the activity with soda, demonstrate mood and word choice by adding food coloring to the soda. Have students create a color based on the words or moods of words that their group received.*

- d. Give students time to compose their poems based on the words and their chosen place of refuge.

- e. Upon completion and on another day, share poems aloud and describe how this place is a part of them.
- f. Invite students to complement their poems with a physical piece of art that matches the mood of their poem, as well.
- g. Enjoy!

**Possible Extension: Field trip to Great Salt Lake.*

Writing from Great Salt Lake

Iris Moulton



Black Rock, Great Salt Lake, Alfred Lambourne, c. 1880, Oil on Canvas, UMFAX.036.

Objectives

- With these exercises, students will improve their ability to observe and analyze, and through reading the work of their peers and others, will deepen their own understanding of language and the world around them.
- Learning to engage creatively with the environment can help to build a deep respect for nature, while close observations about other living things can build compassion and empathy.
- Reading and writing in this way generates curiosity, improves communication skills, and is a process that helps clarify and stimulate ideas.

Grade Levels/Intended Audience: Grades 11, 12, and Higher Education.

Materials

- Whiteboard or chalkboard and respective writing materials for board (dry-erase markers or chalk)
- Pens, pencils; free-choice utensils for writing
- Journals, notepad, notebooks, or paper; free-choice writing material

Activity

Lesson One: This Place is Mine

“Under certain conditions, a place becomes a part of us; we own it. We absorb it into our lives. It cannot be taken from us. It is ours, and without title or deed. We are associated with a certain spot of earth, we have our lives shaped by it, or, if that be not the case, we stamp the place with our individuality. THIS PLACE IS MINE.” -Alfred Lambourne

I. Ask learners the following questions, and document their responses on one half of a whiteboard or chalkboard:

- What does it mean to belong to a place?
- What are some examples of places where you feel you belong? (Classroom, church, friends' houses, the soccer field, dance class, neighborhood, country, city, etc.)

II. Continue to discuss and make a list on another part of the board:

- How do these places make you feel? (happy, safe, excited, warm)
- How do you stamp places with your individuality? (build something, decorate, play music.)

III. Alfred Lambourne authored the quote above and was a famous painter of Great Salt Lake. (Look at one of his paintings as a group.)

- What do you observe in this painting? (birds, rocks, water, sunlight)

Lambourne wrote about the lake as he homesteaded alone on Gunnison Island. He described the place he belonged by painting it, and today we'll be doing the same with writing.

IV. Creative Writing: Think about a place where you feel like you most belong.

- a. Just as Lambourne's painting does not depict the entire Great Salt Lake (instead he selected a small, exceptional part of it,) imagine "framing" only a small part of your special place to write about.
- b. Try not to attempt to describe the whole thing.
- c. Use all of your senses (touch, smell, sight, sound, taste) to paint a picture with your words.
- d. What might be important to include so that your reader gets an idea of why this place is so special?

V. Allow some time for sharing work.

Example: “From the Bonfire of a Camping Trip”

All around me, the sounds of laughter and voices swirl like the ambers at the front of my vision. My vision is distorted; branches of trees and moving hands all appear as though we see them in a funhouse mirror: wavy, twisted, blurry. Smokey, the smell of burning wood; airy, the mood of all company, I feel the warmth of feeling welcome and of knowing this place so closely. I feel the warmth, also, of the nearby flames. I have never enjoyed being too cold.

Lesson Two: I am This Place

I. We don't think about it very often, but moving through a space can be an important way of connecting with a place and getting to know it.

- Let's get up and take a walk around the room—don't think about where you're going, just walk quietly, taking care to observe. (Be as quiet and careful as if you were a detective looking for clues!)
- Pay attention to how your body is moving; think about what it feels like to move in the space.
- Now that you're up and about, what are you noticing about the room? Movement can be a great catalyst for getting ready to focus and will help us start on our next lesson.

II. Let's look at Alfred Lambourne's painting, *Black Rock*. What do you see? (birds, rocks, water, sunlight.)

III. Imagine you are a living or nonliving thing that you see in this painting. What would it be like to be there?

- Is it cold? Wet? Scratchy?
- What does it smell like?
- What sounds do you hear?
- Are you frightened, or are things frightened of you, or both, or neither?
- How do you spend your time?
- What kinds of thoughts do you have?
- What is it like to be a stick, bug, deer, water droplet, brine shrimp, ray of light, a boulder?

- IV. For approximately the next 15 minutes, write about those experiences from your new perspective of your chosen creature or thing. Use the first person perspective of “I.”
- V. Allow some time for sharing work.

Example: “*I am the Sunlight.*”

I am able to bounce all around and soar, when allowed, but some of the time I feel blocked and am forced to reflect inwards. Reflecting inwards, I deny the cliffs and sea below all of my light; it is nice to have this break. Both dry and wet, feeling luminescent, I carry smells of salty water, earthen parts and the wards of places afar. I possess waves of light, life and warmth, much extending like arms, legs, toes and fingers. I can see absolutely everything— sometimes so clearly, and at other times, too fuzzy or blurry to understand.

With the steady sounds of whipping winds, sea gulls calling, and crashing waves or thunder clapping, there is never much quiet time. However, I mostly hear the positivity of my radiance; I hear how it makes those and that which is below and around me feel. I attempt to imagine how the warmth of my radiance feels, but it is only an abstract concept to me.

Activity Variation: Enrichments with Metaphor, Analogy, and Simile.

Metaphor: an implied comparison, in which a word or phrase usually used for one thing is applied to another.

i.e.: “All the world’s a stage, and all the men and women merely players.”

i.e.: “The stench of failure; curtain of night; rollercoaster of emotions.”

Analogy: a literal comparison between two things, typically on the basis of a perceived similarity, for the purpose of explanation or clarification.

i.e.: “Life is like a box of chocolates: you never know what you’re going to get.”

i.e.: “A doctor is like a detective solving the crime of disease.”

Simile: where two unlike things are compared, often using, “like,” or, “as.”

i.e.: “He is as hungry as a horse.”

i.e.: “She is as busy as a bee.”

*“Sometimes the distant mountain heights
smoke in the dawn like tired horses, or the sun rises
like a disk of copper, ruddy through the spindrift brine...later as the light of sunset
fades along the cliff-top, they become of that cold and ghastly green, the sight of
which makes one shudder.”*

-Alfred Lambourne

I. Take some time with the above quote:

- Do you see any metaphors, analogies, and/or similes?
- Are there things that might be both, or all three?
- What can these things do for a work? (Does it make it more interesting to read? Does it help you understand the environment, the writer?)

II. Look at the prompt from Lesson One and plan to use some of these new skills in your explorations. For added challenge, consider similarities and differences between your place and your self as you develop metaphors, analogies, and similes.

III. Return to Alfred Lambourne’s *Black Rock* and Lesson Two about becoming a creature at Great Salt Lake. This time, piece-by-piece and feature-by-feature, consider the painting as a whole as you describe each thing you notice using a metaphor, analogy, or simile. (If you find something you like, have fun focusing on just that for a while—you may choose to linger on the light, finding many new ways to describe it!)

Activity Extensions: Skill Building Throughout The Year

I. Ask your students to write instructions for making a peanut butter and jelly sandwich—this should be done as if they were describing the process to someone who had never done it or seen it done. As students read their instructions, act them out, or ask for volunteers to act them out—this will help to detect missing steps or problems with clarity. (Optional: barring food allergies, consider bringing some of the materials to work with.)

(Skill Building: sequencing, description, instruction delivery/following.)

II. As a class “adopt” a tree on campus. Visit at various times throughout the year and ask your students to write about “their” tree. They might focus on its physical changes throughout the year, how it looks this particular day, or they might compose stories and poems with the tree at the center. Encourage them to use all of their senses.

(Optional: if students develop questions about changes they're witnessing, incorporate science about the functions of trees.)

(Skill building: observation skills, description, sensory perception.)

III. This idea comes from Anne Lamott's book *Bird by Bird*. Ask students to focus on describing one "scene" or moment, but only as much as they might be able to see through a one-inch picture frame. This could be a shared memory—a field trip, an assembly, recess, or lunch. Demonstrate with your hands how to make a one-inch square and practice looking that way together; describe what you see. (Optional: build upon this prompt, and after several sessions, ask students to stitch together a longer story from the smaller fragments.)

(Skill building: observation skills, description, sensory perception, focus.)

Seascapes and Landscapes: Making a Diorama

Adapted from Ann Parker



The Cliffs at Promontory, Alfred Lambourne, 1887, Oil on Canvas, UMFA 1987.006.

Objectives

1. To create a seascape diorama that shows foreground, middle ground and background.
2. To show sharp details and/or objects in the foreground and blurry details in the background.
3. To use overlapping shapes to show depth.

Core Standards: HISTORY/AESTHETICS/CRITICISM: Perceiving, Expressing, Contextualizing.

Grade level/Subjects Taught: Appropriate for Grade 2 and above; Art History/Aesthetics/Criticism.

Materials

- Construction paper in assorted colors 9x12
- Glue
- Background Paper (Tag board or poster board works best) 12x12
- Scissors
- Optional: Pastels, crayons, markers, colored pencils

Vocabulary

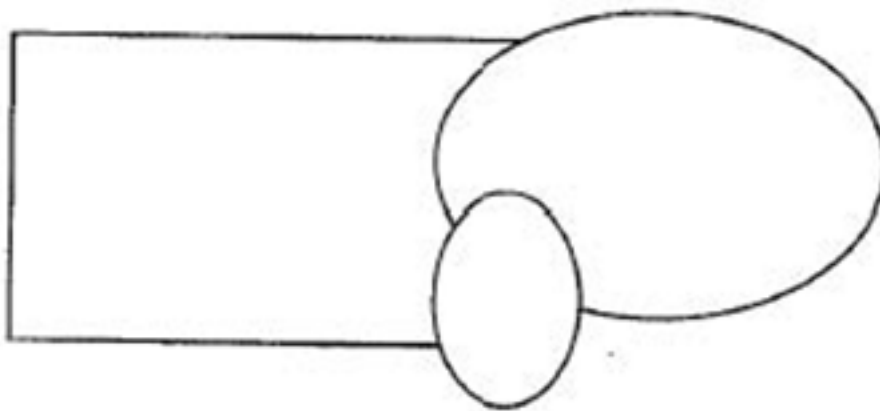
- **Seascape:** a painting, photograph, or other visual image that depicts a body of water or other marine subject; seascapes are similar to landscapes, but their dominant focus is water rather than land.
- **Landscape:** a painting, photograph, or other visual image that depicts an expanse of land; it is typically wider than it is tall.
- **Depth:** a depiction of and/or way to measure space in an image.
- **Scenery:** a view of natural features.

Activity, Step 1

Let your students view an image of *The Cliffs at Promontory* and ask the following questions for looking:

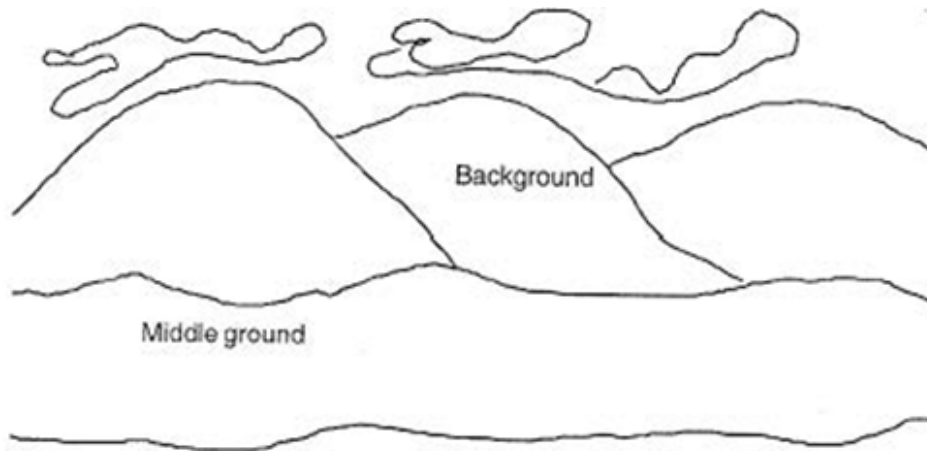
- This image shows natural scenery with a sea, as well as rocks, mountains, clouds, sand, etc. This type of painting is very similar to a landscape, but is different because it shows a lot of water (define/discuss “Landscape” if students are not already familiar.)
- What might we call a picture that shows a sea or a body of water? (**Seascape.**)
- This seascape was painted from a shore of Great Salt Lake. Does it look like water in Utah to you? (This question asks for an opinion; there isn’t a “correct” answer.)
- What season or time of year do you think it is? Why do you think that it is fall, summer, or spring? How can you tell? What mood does it make you feel? (Problem-solving skills.)

Look at the way the mountains are painted. By overlapping one mountain over another, the artist, Alfred Lambourne, has shown depth, or made the painting show realistic space. Show your students a simple demonstration of overlapping using a couple of simple construction paper shapes: circles and squares. Hold the shapes together and overlap them to demonstrate overlapping. Talk about how portions of the shapes are hidden when you overlap. Where else do you see overlapping in the image? (rocks, mountains, clouds)



A seascape can be divided into three sections: **foreground**, **middle ground**, and **background**.

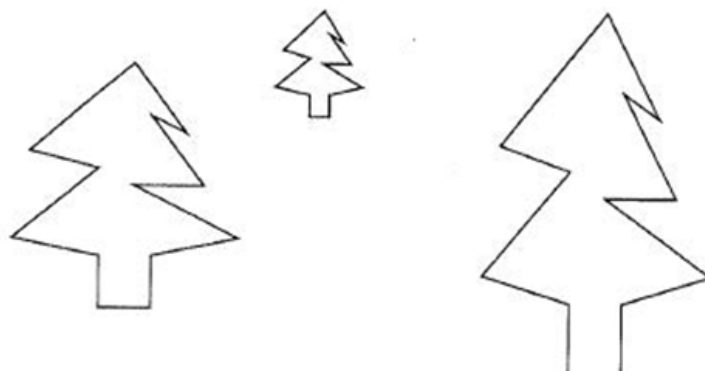
Foreground is the area closest to you – in the lower section of the picture plane. **Middle ground** is the middle section, and **background** is the highest space in the picture plane.



Again, demonstrate these concepts to your students with simple construction paper shapes. Place a shape (or two) in the foreground, middle ground, and background. Show how by placing objects on the different horizontal planes it gives the appearance of depth. Name some things you see in foreground (rocks, small waves). Name some things in middle ground (water, rocks, islands). What things are in the background? (larger mountains, more water, clouds)

Another way an artist shows depth is to make things smaller in size to make them appear further away and larger in size to make them appear closer to the viewer. Can you find one object in the painting that is shown in multiple sizes to show different distances?

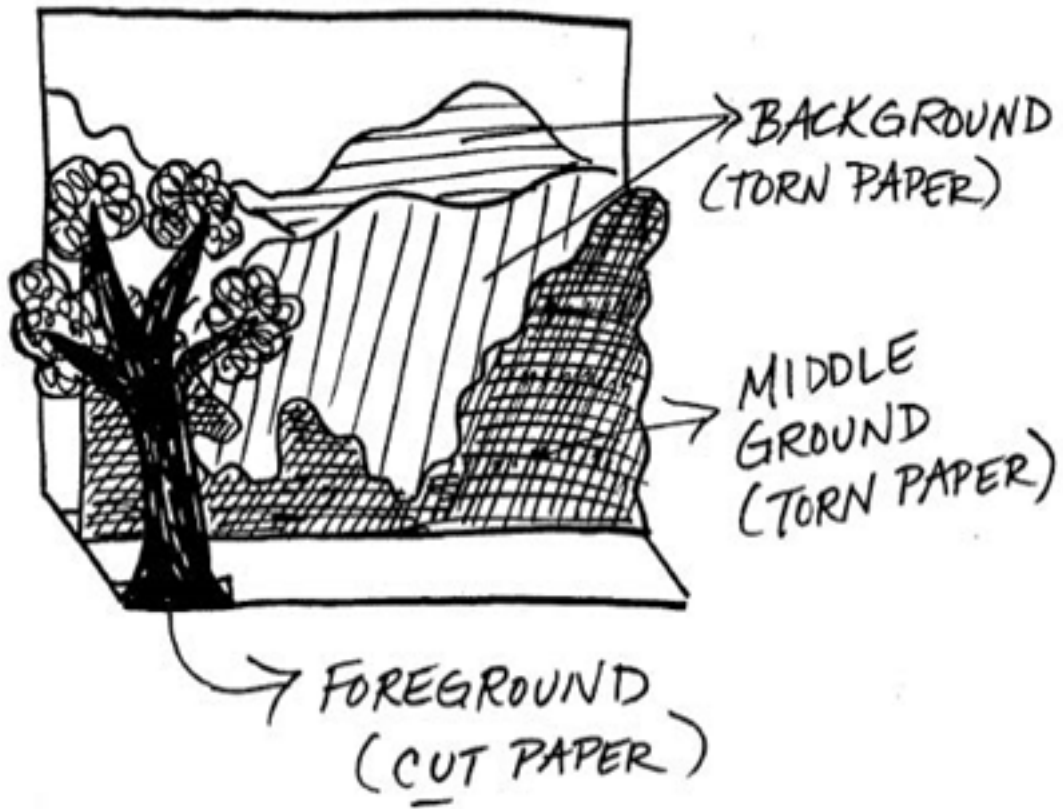
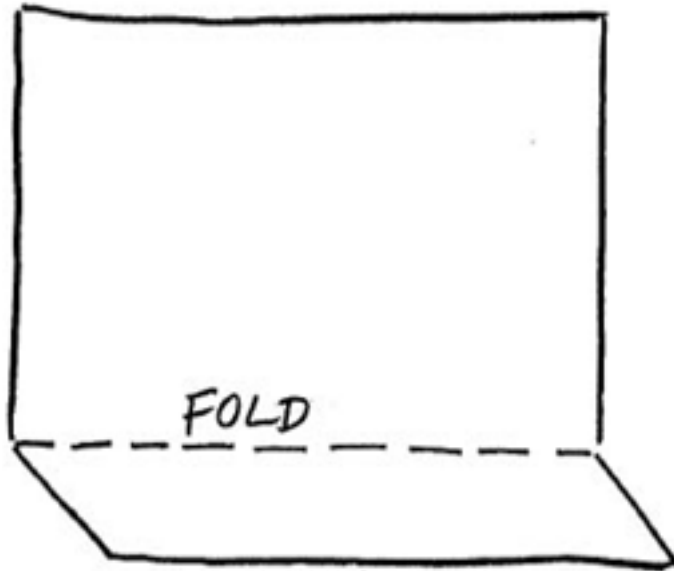
Demonstrate again to your students, using simple mountains or wave shapes cut-outs, how the smaller mountain or wave looks farther away and the bigger mountain or tree looks closer. Another simple demonstration is to have your students hold their hands close to their face and then stretched as far away as possible. Do you notice how your hand looks bigger when it is close and smaller when it is further away? Your hand doesn't change sizes!



In this painting, Alfred Lambourne uses all three methods to show depth – overlapping, size changes, and placement in the foreground, middle ground, and background. Another technique seascape and landscape artists use to show depth is the clarity of detail. If things are close to you, you see a lot of detail, whereas if they are far away, you see less detail – things look indistinct or blurred. Have your students either go outside and look at details or look out the window. Use the natural scenery around your school to reinforce this concept. (See how the house numbers on the house at the end of the street are so small and hard to see clearly – yet we can see the numbers on the house next to the school clearly, etc.)

Activity, Step 2: Landscape Diorama

1. Show your students a completed diorama – noting how it uses overlapping, sharp and blurry details (cut and torn paper) and also naming the foreground, middle ground, and background areas.
2. Let your students use the natural scenery as a guide, or pictures from magazines, posters, etc. as a visual reference.
3. Make the background area first. Fold the background tag board at about 8 inches, creating a four-inch “shelf” on which to place your middle ground and foreground.
4. Use crayons or markers to color the background a sky color. Use this opportunity to notice the many different colors in the sky – yellows, orange, red, gray, etc. Tear construction paper to make clouds.
5. Create some mountains in your background by tearing the paper. Show your students how to make jagged tears by tearing in short jagged directions. Explain that you are tearing the mountains rather than cutting them because they are in the background and therefore blurry – you don’t see every detail! Use several sheets of paper and let them overlap the mountains to show depth.
6. Next create your middle ground. The middle ground should be placed in the back portion of the remaining 4 inches. Show how to fold the paper to make a tab to glue the paper down. Still have the students tear most of their objects for the middle ground. Make sure that the middle ground rises to the middle horizontal plane.
7. Lastly, make your foreground items. These items can be cut out– their details would be sharp as they are closer to you. Let the students glue these items down on the front portion of the paper.
8. Add detail to your foreground areas with crayon or marker. Your details in the middle ground or background should be blurry – those details could be added with pastels and then lightly blurred by rubbing gently.





Evening for Educators *Inspired by Great Salt Lake*

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Educator Resources and Lesson Plans
March 2014

Spiral Jetty, Gianfranco Gorgoni

Rebecca L. Hull



Spiral Jetty, Gianfranco Gorgoni, Gelatin Silver Print, 1970,
©VAGA, Inc., UMFA1996.22.1.

Born in Italy, Gianfranco Gorgoni seeks to capture the small concerns of everyday life and the joys and sorrows of ordinary people. As a reporter, Gorgoni has been to many parts of the world where current events have unfolded before his eyes. He spent a night in a cell in Iran where he observed police brutality, witnessed the surprise visit by President Sadat of Egypt to the State of Israel, took the last photograph of the Argentinian warship *Belgrano* before the English sank it a few days later, and became acquainted with Fidel Castro in his attempt to document the real life of Cubans through photography.

Gorgoni was hired to photograph the construction of *Spiral Jetty* by Robert Smithson. Smithson made all the plans, hired the crews and supervised its completion, and Gorgoni was there every step of the way. Gorgoni's photograph entitled *Robert Smithson's Spiral Jetty* is one of the most famous of this amazing earthwork.

The monumental earthwork *Spiral Jetty* (1970) is located at Rozel Point on the western side of Promontory Point on Great Salt Lake in Utah. Using black basalt rocks and earth from the site, Smithson created a coil 1500 feet long and 15 feet wide that stretches out counterclockwise into the translucent red water.

Spiral Jetty was acquired by Dia Center for the Arts as a gift from the estate of the artist in 1999. Although it has been submerged for most of its existence, in 2002 it re-emerged due to Utah's four year drought. Realizing, after its completion, that he had built it at a time when the level of the lake was unnaturally low, Smithson considered adding further material to ensure that his artwork would be visible more often. As yet, this has not been done.

Perspectives of Spiral Jetty

Andrea Heidinger



Spiral Jetty, Gianfranco Gorgoni, 1970, Gelatin Silver Print,
©VAGA, Inc., UMFA 1996.22.1.

Objectives

The student will know:

1. Basic background of Spiral Jetty by Robert Smithson
2. Tools for observation- drawing techniques to record observations and elements of drawing
3. Macro and micro perspectives
4. Manipulating wire to depict observations

The student will be able to:

1. Share basic information on what earth art is and explain how Spiral Jetty is an example
2. Use drawing to depict observations
3. Understand the difference between macro and micro views of subject matter and explain the uses for each
4. Use wire as an alternative medium to drawing to depict observations in both a 2-D and 3-D manner

Leading toward the understanding of:

1. Art forms beyond the traditional gallery setting
2. Drawing as a form of record keeping
3. The variety of perspectives one can use to approach subject matter
4. Alternative mediums one can use to “draw.”

Core Standards

Art Standards

Standard I MAKING: Students will assemble and create drawings by manipulating art media & by organizing images with the elements & principles.

Objective A: Refine techniques & processes in a variety of media.

- Experience and control a variety of media, including current arts-related technologies.
- Select and analyze the expressive potential of drawing media, techniques, and processes.

Objective B: Create drawings using art elements & principles.

- Create expressive drawings using art elements, including line, shape, form, value, contour, and perspective.
- Create expressive works of art using principles to organize the art elements, including mood, emphasis, and unity.

Standard 2 PERCEIVING: Students will find meaning by analyzing, criticizing, and evaluating drawings.

Objective A: Critique drawings.

- Examine the functions of drawing.
- Interpret drawings.

Standard 3 EXPRESSING: Students will create meaning in drawings.

Objective A: Create content in drawings.

- Create drawings that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

- Create divergent, novel, or individually inspired applications of art media or art elements and principles that express content.

Essential Questions

1. What things would you expect to find on Spiral Jetty? What things do you hope to find?
2. If you were to make an outdoor installation or earth artwork at Great Salt Lake, what would it be and why?

Grade Level/Intended Subject Areas: 10- 12; Drawing, Art, and Sciences.

Duration: 1.5- 2 hours

Materials

- Paper
- Pencils
- Colored Pencils
- Drawing boards
- Focus lenses
- Wire
- Pliers

Preparation and Framing the Learning

Spiral Jetty has been an earthwork since 1970. It has been exposed to many things, among them, it has been visited by many times, flooded, and has emerged from the salty water in dry times. If you were to walk out onto Spiral Jetty, what would you expect to find?

Today you are learning about...

Earth art and the way one can record it through macro and micro perspective drawings and wire sculpture.

You are learning this because...

The observational drawings can lead to greater understanding about the world around us as well as inspire us artistically.

You will be...

Hearing about the background of Spiral Jetty and making observational drawings from different perspectives as well as wire art stemming from your observations of the Jetty.

You will know you have learned this when...

- You can share information about Spiral Jetty with someone who doesn't know about it.*
- You can show observational drawings from both a macro and a micro perspective and explain the difference.*
- You can describe the process of using wire to depict your observations and explain the process's benefits and limitations.*

Activity

Phase I: Exploration and Explanation

- I. Briefly talk a little about the background of Spiral Jetty
 - a. Created in 1970.
 - b. 1500' coil length that is 15' wide.
 - c. Bulldozed into position and using black basalt rocks and earth from the site
 - d. Has been flooded and has experienced very dry times.
 - e. Although originally constructed from basalt and soil, the materials listed in its existence are now rock, salt crystals, earth, and algae.
 - f. Currently it is owned and taken care of by the Dia Foundation in cooperation with Great Salt Lake Institute and the Utah Museum of Fine Arts. <http://www.diaart.org/sites/page/59/1380>
- II. Demonstrate the use of the elements to make macro (far away/zoomed out) observational drawings of Spiral Jetty. **[See Appendix A]**
- III. Demonstrate the use of "lenses" to focus eye and frame subject matter for micro drawings. **[See Appendix B]**
- IV. Demonstrate use of wire to depict observations in a 2- or 3-d perspective. **[See Appendix C]**

Phase 2: Guided Practice

- I. Discuss what Spiral Jetty looks like, its possible meanings, and its relationship to Great Salt Lake.
- II. Share observations of Spiral Jetty and its surroundings to begin to focus the eye on the landscape (macro observations). Discuss elements of shape, line, color, texture and value.

- III. Using our individual macro drawings, choose an area where each person would want to do their micro observations and discuss why.
- IV. Practice using the wire by making a simple over-sized oolitic sand grains with loops and locks.

Phase 3

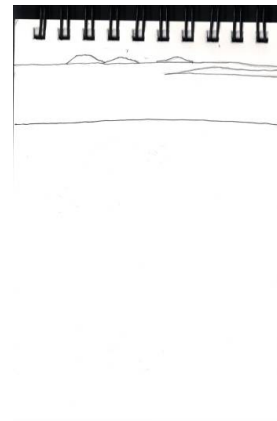
- I. Write down initial observations of the jetty based on your own observation and conversation.
- II. Draw a macro drawing of the jetty which depicts the most significant aspects of it in your view.
- III. Pick an area from your macro observation to focus on and make a micro drawing of the elements you see in there.
- IV. Choose something within your micro lens to “blow up” and make in wire and decide whether to make it 2-D or 3-D.

Assessment: Informal discussion and final drawings as well as wire sculptures.

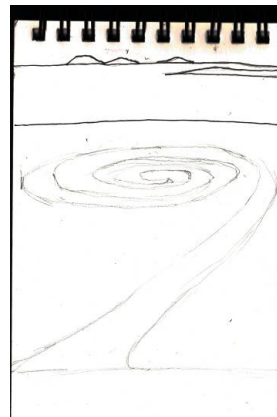
Appendices

Appendix A: Drawing from the “Macro” Perspective

- I. Put in a horizon line.



2. Lightly draw in the main shape(s).



3. Refine shape and background with the details you notice. Don't worry about every little thing; zero in and draw those aspects that interest you the most.



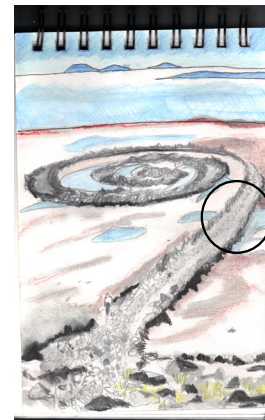
4. Afterwards you can decide if you would like to add color or not.

Appendix B: Drawing from the “Micro” Perspective

Ask: *Is there an area you would like to go to and look at more closely?*

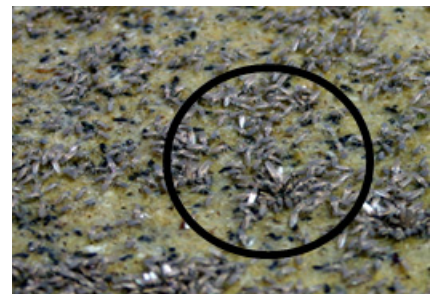
1. From your macro drawing, pick out an area that you would like to observe further.

This illustration just shows students that they will pick an area they have already begun to observe and continue observing it up-close.



2. Find a place in that area to focus on and frame it with your focal lens.

Show them how to poke the lens into the ground and bend it to focus in on the area they choose. Remind them that this area should be an area they wish to observe/study further.



3. Draw the lens on your page (the circle) and then draw the overall shape(s) of what you see in the lens. The lens acts as a frame for your subject of study.

Ask: *What is the advantage of using a focus lens?*

Possible answers: It focuses our attention, gives us a frame of reference and scale, it is an easy first step to beginning our drawing (draw a circle), it is like a magnifying glass, etc...



4. Look for the most interesting part within the shape(s) and draw it as accurately as possible. **You don't have to draw everything in your lens;** your lens is there to focus you and give you a point of reference.

Remind them: Drawing makes you really look and see the details of your study subject. It helps you avoid generalizing.



5. Write notes about your observations as well and add them to you drawing.

Point out the different data, both drawn and written in the last drawing. Ask: What is something you notice? For instance, the drawing indicates that the sample area is a little over 50% populated with flies.

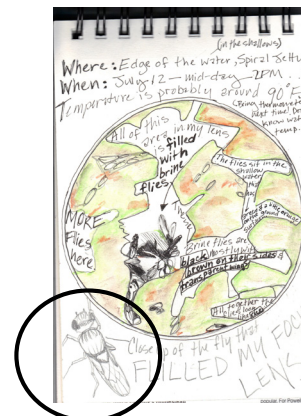


Appendix C: Drawing with Wire

Ask: What is one object in your drawing lens that really sticks out/ you noticed right away and find yourself wanting to study further?

1. From your micro drawing, pick out a single object you noticed right away and note why you noticed it.

For instance, in this lens it was the fly I noticed, mostly because there were so many of them in my lens, but also because they were moving and I had seen them before; they were recognizable to me, but I hadn't consider all their characteristics.



2. Draw a simple but detailed line drawing of that object if you haven't already.

In this drawing students will just want to get the defining edges of their objects and not worry about color or texture, just the primary details that clearly define the object, i.e. the body and wings of this fly and the basic proportion of them all in relation to each other.



3. Copy your line drawing in wire.

Remind the students to make sure they have strong connections. Show them how to make small hooks with their wire that can wrap around connections and they can crunch down to lock them in. Ask: What is the value of making a wire sculpture of an object? Possible answers: Create a 3-D effect, emphasize form more, become familiar to an elemental structure, encourage more study of an object...



4. After that, work with the structure to make it more 3-D by pulling out areas. Students can experiment with stretching out the wire and/or adding more to give the piece structural integrity.





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March 2014

Great Salt Lake Landscan, Center for Land Use Interpretation



Great Salt Lake Landscan (still), Center for Land Use Interpretation, 2013, HD video, commissioned by the Utah Museum of Fine Arts, University of Utah, Salt Lake City, UMFA2013.5.1.

The Utah Museum of Fine Arts commissioned the Center for Land Use Interpretation (CLUI), a Wendover/Los Angeles-based research organization concerned with how the nation's lands are apportioned, utilized, and perceived, to produce a "landscan" of Great Salt Lake. Filmed from helicopters, CLUI landscans are dynamic, crystal clear, gyro-stabilized high-definition videos that function as portraits of places. They represent major elements of continental land use, depicting man-affected landscapes so large the only way to visually capture them is with one long, continuous, aerial shot. Accompanied by subtle ambient sound, *Great Salt Lake Landscan* flies over brilliantly colored salt concentration ponds and a landscape often described as otherworldly.

CLUI, founded in 1994, has produced dozens of exhibits on land use themes and regions for public institutions worldwide. For more information about the organization, visit <http://www.clui.org/>.

The Wave

Written by Nancy Peterson, reprinted by permission of the Utah Museum of Natural History.

Objectives

1. Students will explain why there are ancient benches along the Wasatch foothills and on some of the islands in Great Salt Lake.
2. Students will name the three main benches in Salt Lake City area.

Materials

- Sand
- Paint roller pan
- Water
- Board or stiff plastic (slightly shorter than width of pan)
- Photographs of the Salt Lake Valley, or Great Salt Lake island, showing the wave-cut terraces

Grade: Upper Elementary (3rd-6th) through High School.

Background

At its maximum extent, Lake Bonneville, Great Salt Lake's immediate precursor, was about 1,200 feet deep and spread over much of western Utah and portions of Nevada and Idaho, covering an area of about 20,000 square miles. Around 14,500 years ago, the lake breached the natural dam to the north at Red Rock Pass in Idaho, and the water level dropped 350 feet in less than a year. The new lake level, known as the Provo level, was maintained for another 500 years. By 12,000 years ago, the lake level had dropped over 1,000 feet due to the increasingly arid climate. These various lake levels left 0-cut terraces and associated beaches and deltas that can still be seen on the surrounding hillsides. The deltas supply much of the sand and gravel that is used by the construction industry in the Salt Lake Valley. An example is the large operation outside the mouth of Big Cottonwood Canyon.

The most noticeable terraces today are the Bonneville level (the top level), the Provo level (next one down), and the Stansbury level (which was created when Lake Bonneville was still rising and is much less obvious than the other two). This activity demonstrates how the terraces, or benches, were formed.

Preparation

Sift the sand through a screen or strainer to get it as fine as possible.

Activity

1. Make a “beach” by moistening the sand and packing it into the paint roller pan so that it covers the sloping part to a depth of about one inch. It’s not necessary to have much in the deep part.
2. Pour water into the deep part of the pan so that the surface of the water extends to about half the length of the pan.
3. Holding the board across the pan and in the water at the deep end, gently move it back and forth to generate waves in the water. The waves should lap a few inches up the beach. Continue making waves for 2-3 minutes or until the beach is sufficiently eroded to show a slight drop-off at the end of the wave zone.
4. Ask the students to explain why the shore is carved this way. (The water carried grains of sand into the deeper part; this process is both erosional and depositional. The wave action erodes the sand from the upper part of the beach and deposits it further down, resulting in a flat terrace with a steeply sloping bank.)
5. Ask them where else they may have seen features like this (answers will vary). Ask them to look for examples as they travel around the valley.
6. Explain to students how the changing levels of Lake Bonneville left benches at different elevations. Use photographs, topographic maps or diagrams to enable students to locate the benches. The amount of detail will depend on the age of students.

Adaptions/Extensions

1. Before doing the activity, put a hole in the bottom of the paint roller pan and block it with a cork or a piece of clay. After making the first bench, drain some of the water to indicate the lake level after the Bonneville flood and repeat the terrace making. This demonstrates the Provo level bench.
2. Use natural sand gathered locally (such as from a sand and gravel operation). Don’t sift the sand before doing the activity. Now, as the students create the benches, they will be able to observe particle size sorting. The smallest particles will be transported furthest, and the largest will move the least.
3. Take the students to an area where the terraces can be seen clearly. This may be along the Wasatch Range or Antelope Island in Great Salt Lake. Have them sketch the view and identify the various benches.

Sink or Float?

Written by Patricia Anderson, reprinted by permission of the Utah Museum of Natural History

Objectives

1. Students will explain the relationship between density and buoyancy.
2. Students will explain the relationship between salinity and buoyancy.

Materials

- 2 wide-mouth pint jars
- Raw egg
- Large serving spoon or salad tongs
- $\frac{1}{2}$ cup of salt
- Measuring cup
- Water
- Masking tape
- Felt tip pen (not water-soluble)
- Sink or Float worksheet (attached below)

Grades: Upper Elementary through Secondary

Background

Density is a measurement of the quantity (weight) of matter contained in a given volume or space. It is usually expressed as grams per cubic centimeter. The density of pure water is one gram per cubic centimeter. If salt is dissolved in the water, the volume of water does not change, but the density of the solution increases because the density of salt is much greater than that of the water. If gas is dissolved in water, the density of the water may decrease because the density of the gas is less than that of the water. Therefore, the density of a given volume of water is a result of the total amount of dissolved salts and gases and the temperature of the water.

Buoyancy is a function of density. Buoyancy is the ability for an object to be lifted up, or to float, because of the greater density of the water. The greater the density of the water in comparison to the density of the floating object, the higher the object will float. A hydrometer uses this principle to measure water densities. The density of the water in Great Salt Lake is high because of the high concentrations of dissolved minerals. These minerals were dissolved from rocks and soil and are carried into the lake by streams. Because the lake has no outlet, the dissolved minerals in the lake are concentrated as water evaporates from the lake. This gives the lake its famous “float like a cork” quality.

Activity

1. Review with students why some objects float and others sink. Ask them if they think they would float more easily in Great Salt Lake or in a freshwater lake. Why or why not?
2. Tell them they are going to conduct an experiment to determine the effect that salt lake water has on buoyancy (the ability to float).
3. Hand out Sink or Float worksheets to the students and divide the class into small groups. Give each group a set of materials and tell them to follow the instructions on the worksheet.
4. After the students have had time to complete the experiments, reconvene as a class and discuss the results.

Discussion Questions

1. Why did the egg float in salt water but not in fresh water? (The salt water was denser, therefore the egg was more buoyant in the salt water.)
2. Which other objects floated in salt water but not in fresh water? How does the shape of an object affect its ability to float?

Sink or Float Worksheet

Name: _____

1. With the masking tape and a felt tip pen, label one jar “fresh” water and the other jar “Great Salt Lake” water.
2. Measure 1 ½ cups of water into each jar. Measure ½ cup of salt and put it into the jar labeled “Great Salt Lake.” Stir to completely dissolve the salt.
3. Use the tongs or the spoon to lower the egg carefully into the fresh water. What happens to the egg?

4. Use the spoon or tongs to remove the egg. Now, carefully lower it into Great Salt Lake water. What happens to the egg?

5. What does this experiment show?

6. Experiment with other small objects to find some that sink in fresh water but float in Great Salt Lake water. List the objects and share what happened when you put them in fresh and salt water.
