



# EDUCATOR PACKET

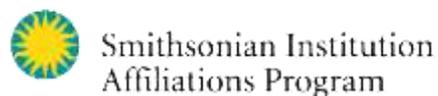
**Exhibition Dates**

**September 11, 2017 – December 3, 2017**

**4909 E. University Odessa, Texas 79762**

**432-550-9696**

**[www.noelartmuseum.org](http://www.noelartmuseum.org)**





## **TABLE OF CONTENTS**

<b>Introduction Letter</b>	Page 3
<b>What to Expect</b>	Page 4
<b>Museum Manners</b>	Page 5
<b>Museum Map</b>	Page 6
<b>About the Exhibition</b>	Page 7
<b>Pre and Post Museum Tour Activities</b>	Page 8-10
<b>Suggested Resources</b>	Page 11
<b>TEKS</b>	Page 12-13



Dear Educators,

Many kids who are high school freshmen this year weren't yet born when 9/11 happened. For them, the deadliest attack in American history feels like Pearl Harbor did to Baby Boomers, like the Kennedy assassination did to Gen Xers and like the fall of the Berlin Wall did to Millennials. It feels a bit like ancient history.

America's current history teachers are the first generation of educators to tackle 9/11 in the classroom. I'm sure there is a feeling of personal responsibility to pass on the lessons learned from Sept. 11, 2001 to today's students.

With this exhibition, I hope that teachers will use this museum experience as a tool for dialog, reflection and as a lesson of the human experience.

*Ground Zero 360* is broken up into three different sections, first a timeline of the events images and news footage from that day. Second, a collection of photos by New York based Irish photographer Nicola McClean who was there that day documenting the aftermath and lastly, a section in memory of those who lost their lives.

This packet will give you some pre and some post actives ideas for the class room as well as how the tours will be set up. There will be educator/docent training before the opening of the exhibition, check our website for dates and times. The exhibition will unfortunately not be up at this time, but images of the work and artifacts will be shown.

I hope that this is an opportunity for your students to gain a greater appreciation of the visual arts while in a stimulating learning environment. I hope your tour is enjoyable and meaningful. For further information or questions, you can call or email us at the contact below.

Sincerely,

Daniel Zies  
Curator  
[daniel@noelartmuseum.org](mailto:daniel@noelartmuseum.org)  
432-550-9696 ex. 216

Annie Stanley  
Education-Outreach Coordinator  
[annie@noelartmuseum.org](mailto:annie@noelartmuseum.org)  
432-550-9696 ex. 213



## WHAT TO EXPECT

- When you arrive at the Museum please park in the east parking lot. After parking, please enter at the garden gates which are located near the back of the Museum. Signs will be posted to help direct you. In case of bad weather, your group can enter at the main entrance.
- Once entering the garden, you will be greeted by a Guide. If your tour will consist of more than one class, the classes may be divided into two groups. One will be led to the exhibition first; the second will be directed to the classroom to watch a short video. If you only have one class in your group, you will begin your tour by watching the video.
- While in the classroom, visitors can watch a 15 minute video about three locals that experienced 9/11 first hand.
- After the video you can proceed to the exhibition.
- Tours are set up in 1 hour intervals, so please try to exit the exhibition within the one hour time slot. You are free to tour the other exhibitions and the garden if time permits.

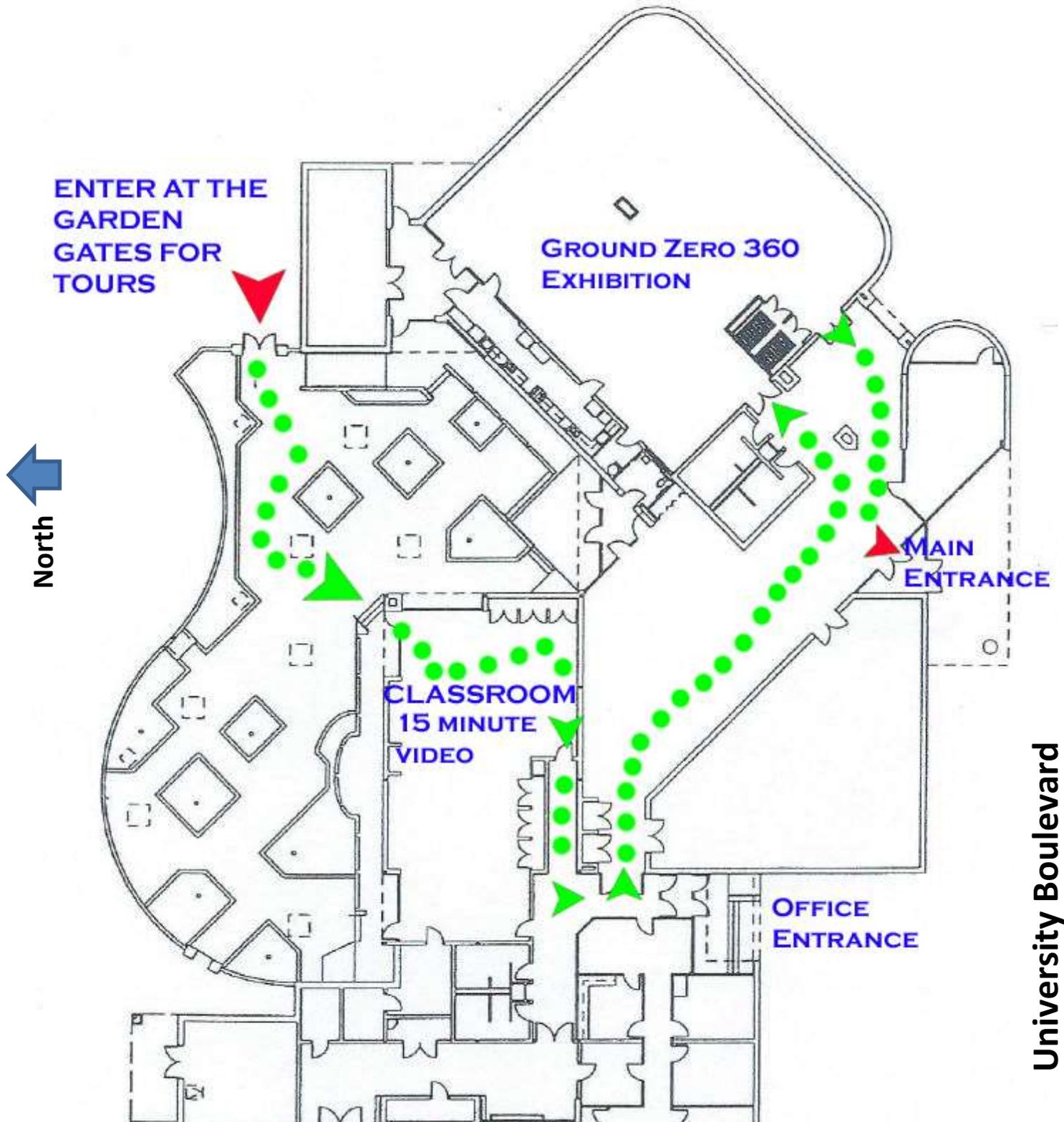
# MUSEUM MANNERS

Please help us make sure that the artwork and everyone here at the Museum is safe. Please review these simple rules before coming to the museum.

1. Never touch the art, since natural oils and salt on our hands can cause damage to the artwork.
2. Stand back at least two feet from the artwork.
3. Never point a finger, pencil or other sharp object at a work of art.
4. Speak quietly and only one person at a time.
5. Always walk; never run.
6. Food and Drinks are not allowed in the museum galleries.
7. Enjoy looking at the wonderful works of art. Admission to the Museum is always free!

# MUSEUM MAP

EAST PARKING LOT  
PARK ON THIS SIDE OF THE MUSEUM



# ABOUT THE EXHIBIT

## *Ground Zero 360*

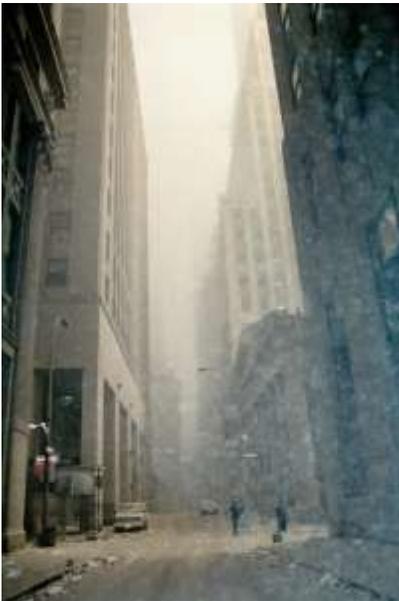
September 11, 2017- December 3, 2016

## Rodman/Patrons Gallery

On September 11, 2001, New York City was shaken to its core. In the wake of the chaos, New York based Irish photographer Nicola McClean responded in the only way she knew how; she picked up her camera and took to the street to try and capture the confusion and panic that surrounded her.

The exhibition *Ground Zero 360*, was created by Nicola McClean and contains a stunning collection of images were made public for the first time in 2011. Through harrowing visuals, heartbreaking “missing posters” and a unique panoramic installation, *Ground Zero 360* is a step into the past to what eight million New Yorkers were feeling in the days that followed the attacks.

Also included in the exhibition are 12 paintings by Irish artist Jim Fitzpatrick, fragments of steel and granite from the World Trade Center and personal artifacts lent by families of the police officers and firefighters who lost their lives that day.



# SUGGESTED PRE OR POST MUSEUM ACTIVITIES

## REFLECTIONS



1. Display or distribute copies of *The New Yorker* cover entitled, *Reflections*, by Ana Juan.
2. Ask students to look at the cover and write down observations about shapes, colors, and the position of objects. If viewing on individual laptops or tablets, encourage them to use the zoom function.
3. Conduct a guided inquiry using the following questions: (note: each question has a similar follow-up question designed to get students to support their responses with evidence).
  - What do you notice on this cover? What else do you see? (Repeat the question until all observations are made.)
  - Where do you think this cover takes place? What makes you say that?
  - When was this cover published? What is its significance?
  - Why do you think the artist chose not to include color?
  - What mood does the absence of color convey? What makes you say that?

4. Summarize student observations and ask: What words come to mind when viewing this cover? (absence, reflection, memory)

5. Tell students that the cover, by artist Ana Juan, is entitled, *Reflections*. As a class or in small groups, brainstorm definitions of the word "reflect" and record responses. Compare their ideas to the cover's title and ask: What do you think the artist wants viewers to reflect upon?

6. Tell students that an international design competition was held in 2003 to select the design for a national memorial to remember and honor the people killed as a result of the 9/11 attacks and the February 26, 1993 bombing of the World Trade Center. The name of the design selected was "Reflecting Absence."

7. Display or distribute an image of the 9/11 Memorial. Share the following excerpt from the Memorial Jury's statement on selecting the design:

*"Reflecting Absence" has made the voids left by the destruction the primary symbols of our loss. By allowing absence to speak for itself, the designers have made the power of these empty footprints the memorial.*

8. Ask: What do the *The New Yorker* cover and the 9/11 Memorial design have in common? Is the concept of absence an effective tool for reflection? Why or why not?

The image can be download here: <https://www.911memorial.org/exhibit/magazine/reflections-ana-juan-september-12-2011>

Lesson Plan from the 9/11 Museum and Memorial

# SUGGESTED PRE OR POST MUSEUM ACTIVITIES

## COLLECTING 9/11 STORIES: DEVELOPING A QUESTIONNAIRE

1. Explain that from time to time a major event occurs that makes a big impression on all those who live through it. 9/11 was one of those events. Most adults are likely to remember where they were when they got the news, what they did, how they felt.
2. The students' homework assignment is to interview an adult (a parent or other adult) to get their 9/11 story. Reporters (for newspapers, TV, and the Internet) interview people all the time to get information. The students are going to act like reporters and see what they can learn. They have several days to do this assignment. They'll have a chance to share the results of their interviews in class during after the 9/11 anniversary ceremonies.
3. To prepare for the interviews, lead the students in developing a questionnaire of six or so questions. Remind them of the distinction between open-ended questions and questions that can be answered with a simple yes or no. Explain that the best interview questions are open-ended ones because they provide more information. Chart the questions you and the students come up with. A typical set of questions for the questionnaire might be
  - On September 11, 2001, how did you learn about the attacks?
  - What were you doing at the time and what were your first reactions?
  - What was the rest of that day like for you?
  - What feelings did you have?
  - What are the images that have stayed in your mind from that day?
  - All these years later, what do you want to say about September 11?
4. Tell the students that after the interview, they should be sure to thank the person for their time.
5. Once you've agreed on the questions, choose one of the students to interview you using the questionnaire, and share your own September 11 story. Ask the rest of the students to listen carefully and jot down notes of the interview. When the interview is over, ask students to summarize what they heard. They can refer to their notes if they want to.
6. Finally, give students time to copy down the questions, leaving space between each question for notes. Or you may prefer to type up the questions to create an interview form, make copies, and hand it out to your students the next day.
7. Ask students to talk in pairs about one thing they're taking away from the lesson today. Give a couple of students a chance to share what they learned with the class.
8. Tell the students that on the anniversary of September 11, there will be ceremonies to remember that day. Encourage them to watch these ceremonies on TV or the Internet or read about them in the newspaper.

# SUGGESTED PRE OR POST MUSEUM ACTIVITIES

## PHOTOJOURNALISM: A PICTURE IS WORTH A THOUSAND WORDS

Students will analyze documentary photographs and discuss their context in the history of the United States. Students will evaluate the impact of the media on society. Students will create journal entries and/or art inspired by subjects of famous documentary photographs. While the expression “A picture is worth 1,000 words” is meant to convey that an image means more than “talk,” images can also compel us to volunteer, donate money, vote a certain way, or join a cause. Photographs can tell us about times and places where we have not been or remind us of details we may not have noticed in a given moment. A photographer, like any artist, can bring his or her own point of view into their work by choosing the setting, repositioning their subject, and even choosing the lighting conditions in which they shoot the picture. All of these choices influence how we see what the photographer wants us to see. Sometimes, the subject is unaware of the impact that the photo being taken can have on others. Often, this is because the experience they are having while being photographed requires all of their attention. The implications of what the image could become, 10, 50, or 100 years from now are hard to fathom.

1. Explain to students that there are some photographs that pull in the viewer and are so compelling, they can evoke an emotion or motivate someone to act. Share with students images linked below. Stress the simplicity of each image, and then, why an image can have historical significance. There are 4 examples below.

- Migrant Mother (1936) <http://www.loc.gov/pictures/resource/fsa.8b29516/>
- Dorothy Counts (1957) <http://www.loc.gov/exhibits/brown/images/br0125bs.jpg>
- The Afghan Girl (1985, 2002) <http://ngm.nationalgeographic.com/2002/04/afghan-girl/index-text/1>
- Three firemen with flag at Ground Zero (2001) <http://imagedeconstructed.com/post/spotlight-on-thomas-franklin>

2. Ask students to examine each of the photographs described in this lesson. What components of the image stand out? Is there a sign of weakness or strength? Does the image appear posed? Think about why the image was taken from the angle the photographer chose. Does it bring the viewer closer to the subject? Are there details in the image that tell more of the story? Which elements bring up new questions?

3. Ask each student to select one photograph and write a headline for the newspaper story about the incident documented in the image. Follow the headline with a two-paragraph story summarizing a) what transpired as the photograph was being taken and b) what actions transpired after the event, such as a donation, or a political action. Think about what impact that action had on the individual in the photograph, and/or on the community in which they live.

4. What right does the public have to see a photo of you? For each of the examples cited, at least one subject of the image did not experience a direct or immediate improvement in their lives after being photographed. Should the photographers tell subjects how their photographs would or could be used? Could a photographer predict this, in a moment, or would the moment be lost? If you are in a public place, should you have the right to refuse to be photographed? Do photographers have the right to ask subjects to stand a certain way in a documentary-style image, if it is for a “greater good”? Who decides?

**Lesson Plan from the PBS News Hour Extra: News for Students and Teachers Resources**

# SUGGESTED RESOURCES

The following websites may help you to enrich your experience with the exhibit.

**Ground Zero 360 Exhibition Website**

<http://www.groundzero360.org/>

**Lesson plans from the 9/11 Museum and Memorial**

<https://www.911memorial.org/lesson-plans>

**Understanding September 11 from Scholastic**

<https://www.scholastic.com/teachers/collections/teaching-content/understanding-september-11/>

**From PBS: America Remembers 9/11**

<http://www.pbs.org/newshour/spc/news/september11/>

**Teaching and Learning About 9/11 with *The New York Times***

[https://learning.blogs.nytimes.com/2011/09/02/resources-teaching-and-learning-about-911-with-the-new-york-times/?\\_php=true&\\_type=blogs&r=0](https://learning.blogs.nytimes.com/2011/09/02/resources-teaching-and-learning-about-911-with-the-new-york-times/?_php=true&_type=blogs&r=0)

**The Reckoning: America and the World a Decade after 9/11**

[http://www.nytimes.com/interactive/us/sept-11-reckoning/viewer.html?\\_r=0](http://www.nytimes.com/interactive/us/sept-11-reckoning/viewer.html?_r=0)

**In Remembrance: Teaching September 11**

<http://teachinghistory.org/spotlight/september11>

**The September 11 Digital Archive**

<http://911digitalarchive.org/collection-tree>

**September 11<sup>th</sup> Television Archive**

[https://archive.org/details/sept\\_11\\_tv\\_archive](https://archive.org/details/sept_11_tv_archive)

**Morningside Center of Teaching Social Responsibility: 9/11 Anniversary Teaching Guild**

<http://www.morningsidecenter.org/teachable-moment/lessons/911-anniversary-teaching-guide>

# TEKS

## §113.41. United States History Studies Since 1877 (One Credit), Beginning with School Year 2011-2012.

(a) General requirements. Students shall be awarded one unit of credit for successful completion of this course.

(1) In United States History Studies Since 1877, which is the second part of a two-year study that begins in Grade 8, students study the history of the United States from 1877 to the present. The course content is based on the founding documents of the U.S. government, which provide a framework for its heritage. Historical content focuses on the political, economic, and social events and issues related to industrialization and urbanization, major wars, domestic and foreign policies, and reform movements, including civil rights. Students examine the impact of geographic factors on major events and eras and analyze their causes and effects. Students examine the impact of constitutional issues on American society, evaluate the dynamic relationship of the three branches of the federal government, and analyze efforts to expand the democratic process. Students describe the relationship between the arts and popular culture and the times during which they were created. Students analyze the impact of technological innovations on American life. Students use critical-thinking skills and a variety of primary and secondary source material to explain and apply different methods that historians use to understand and interpret the past, including multiple points of view and historical context.

(2) To support the teaching of the essential knowledge and skills, the use of a variety of rich primary and secondary source material such as biographies, autobiographies, landmark cases of the U.S. Supreme Court, novels, speeches, letters, diaries, poetry, songs, and **artworks** is encouraged. Motivating resources are available from **museums**, historical sites, presidential libraries, and local and state preservation societies.

(3) The eight strands of the essential knowledge and skills for social studies are intended to be integrated for instructional purposes. Skills listed in the social studies skills strand in subsection (c) of this section should be incorporated into the teaching of all essential knowledge and skills for social studies. A greater depth of understanding of complex content material can be attained when integrated social studies content from the various disciplines and critical-thinking skills are taught together. Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(4) Students identify the role of the U.S. free enterprise system within the parameters of this course and understand that this system may also be referenced as capitalism or the free market system.

(5) Throughout social studies in Kindergarten-Grade 12, students build a foundation in history; geography; economics; government; citizenship; culture; science, technology, and society; and social studies skills. The content, as appropriate for the grade level or course, enables students to understand the importance of patriotism, function in a free enterprise society, and appreciate the basic democratic values of our state and nation as referenced in the Texas Education Code (TEC), §28.002(h).

## TEKS CONTINUED

(2) History. The student understands traditional historical points of reference in U.S. history from 1877 to the present. The student is expected to:

- (A) identify the major characteristics that define an historical era;
- (B) identify the major eras in U.S. history from 1877 to the present and describe their defining characteristics;
- (C) apply absolute and relative chronology through the sequencing of significant individuals, events, and time periods; and
- (D) explain the significance of the following years as turning points: 1898 (Spanish-American War), 1914-1918 (World War I), 1929 (the Great Depression begins), 1939-1945 (World War II), 1957 (Sputnik launch ignites U.S.-Soviet space race), 1968-1969 (Martin Luther King Jr. assassination and U.S. lands on the moon), 1991 (Cold War ends), 2001 (terrorist attacks on World Trade Center and the Pentagon), and 2008 (election of first black president, Barack Obama).

(11) History. The student understands the emerging political, economic, and social issues of the United States from the 1990s into the 21st century. The student is expected to:

- (A) describe U.S. involvement in world affairs, including the end of the Cold War, the Persian Gulf War, the Balkans Crisis, 9/11, and the global War on Terror;
- (B) identify significant social and political advocacy organizations, leaders, and issues across the political spectrum;
- (C) evaluate efforts by global organizations to undermine U.S. sovereignty through the use of treaties;
- (D) analyze the impact of third parties on presidential elections;
- (E) discuss the historical significance of the 2008 presidential election; and
- (F) discuss the solvency of long-term entitlement programs such as Social Security and Medicare.