

A vibrant, multi-colored mural depicting a harbor scene. In the foreground, a large, dark-hulled ship with a tall mast is docked. The water is rendered in various shades of blue and green. In the background, there are buildings, including a prominent white lighthouse with a red top. The overall style is painterly and detailed.

**LET'S  
LOOK AND  
ENGAGE  
WITH THE  
SENECA  
634  
MURAL**

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*Seeing is just the beginning, let's look!*

Dear Teachers and Educators,

Kenneth Millington intended for viewers to **look closely** at the Seneca 634 mural. Millington layers history upon history with contemporary stories of the ever-changing Finger Lakes. It is not enough to stand in front of the mural, one needs to look closely, from corner to corner, to understand what is being depicted in the mural.

With this in mind, I have created activities for looking at the Seneca 634 Murals, that helps students/visitors of all ages engage with the mural, and think about the placement of objects.

Through a critical analysis of the Seneca 634 Mural, students will develop into thinkers who don't simply *view* visual art, but are able to meaningfully *interact* with visual art. Students will;

1. **Observe and Articulate**

Students will be able to point out colors, shapes and objects but also communicate this comprehension.

2. **Analyze and Synthesize**

Students will question the mural and wonder why the artist choose the specific colors and configuration. Students will use historical context and personal knowledge to defend reasoning.

3. **Apply the Mural to Themselves**

Students will apply knowledge of the mural to themselves and their own lives in Geneva and the Finger Lakes. Students will ponder about what visual cues would represent them.

By completing this activities, I am confident that visitors will walk away from the mural, understanding the larger context of the mural, and the messaging the artist wanted visitors to take away.

Thank you so much,



Kevin Cervantes

## THREE QUESTION

Use this simple critical viewing strategy to guide students' analysis of the Seneca 634 Mural.

## APPROACH FOR VIEWING THE

Prompt students to slow down their thinking and observe the *Seneca 634* mural before asking questions or drawing conclusions.

After viewing the mural for 3-5 minutes silently, ask the following questions.

## SENECA 634 MURAL

These questions help students develop critical thinking skills, enhance their observation and interpretive skills, and engage more thoughtfully with the mural the *Seneca 634* mural.

### QUESTION 1

**What's going on in the mural?**

Have students observe shapes, colors, and objects, etc.

Have students write down what they see without making any interpretation about what the picture is trying to say.

### QUESTION 2

**What do you see that makes you say that?**

Ask students:

1. What details stand out? What do you think is going on?
2. What makes you say that?
3. What does this make you wonder?
4. What broader questions does this mural raise for you?

### QUESTION 3

**What more can we find?**

Ask students:

1. What is the artist trying to say?
2. What do you think the mural is representing?
3. Who do you think is the intended audience?

Have students share their interpretations with a partner of the class. When talking, ensure they are supporting their view by referencing specific elements in the mural.

# LOOK CLOSELY

Take your time and look closely at just a few things. Look at the colors and shapes, imagine the sights and sounds you would experience if you were in the mural.

What smells do you imagine?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Draw your object here!

# SKETCH!

Sketch one object you see in the mural! Draw the outline and the texture. Ask for a pencil and paper.

# SEARCH

What shapes, lines, colors and objects do you see? Can you find a church tower or do you see sonar lines?

What colors do you see?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Write your question here!

# EXPLORE!

After looking at the mural, what is one thing you would like to explore? What do you want to know more about?

# SEEING THROUGH SKETCHING

## **Follow the Line.**

Look closely and slowly at an object in the mural. What can you capture through sketching **without** looking at the paper? Use your pencil to trace the object with your eye.

## **Draw from Memory.**

Spend 3 to 5 minutes looking at one object in the mural. Now, look away and draw the object from memory. What did you remember? What details did you forget? Finish this sketch and then look again!

## **Zoom in.**

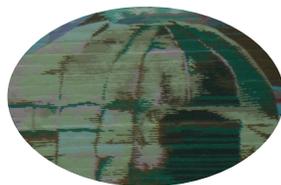
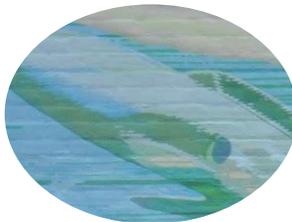
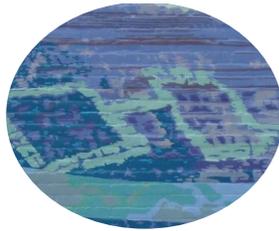
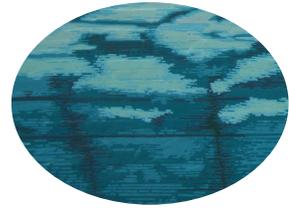
Look closely at something in the mural and sketch in detail. If you show your drawing to a friend, can they find what you were looking at?

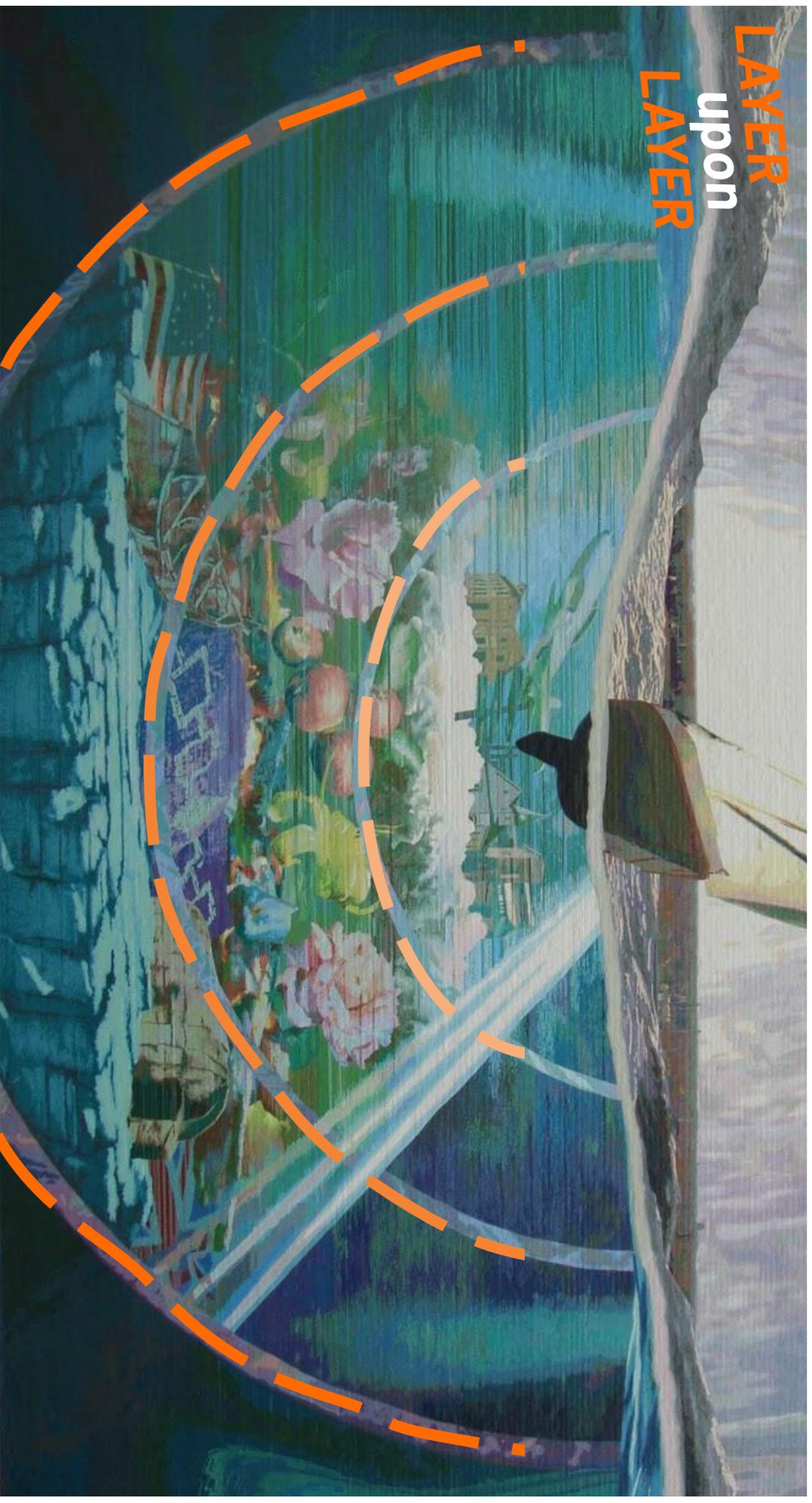
## **Unleash your creativity.**

Free draw or sketch whatever object or thing you see in the mural.

# (EYE) SPY

Can you spot the objects in the mural?





Answer these questions, and share with your classmates!

1. What do you see in each layer of the mural? 2. What might be the significance of each layer? What do they represent?

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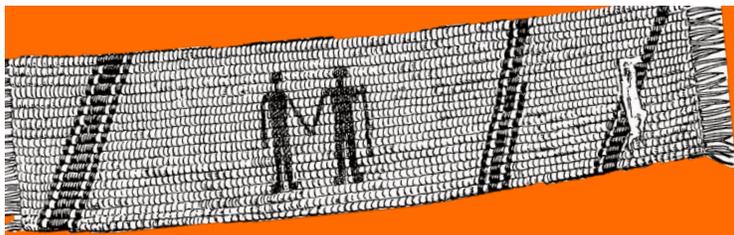
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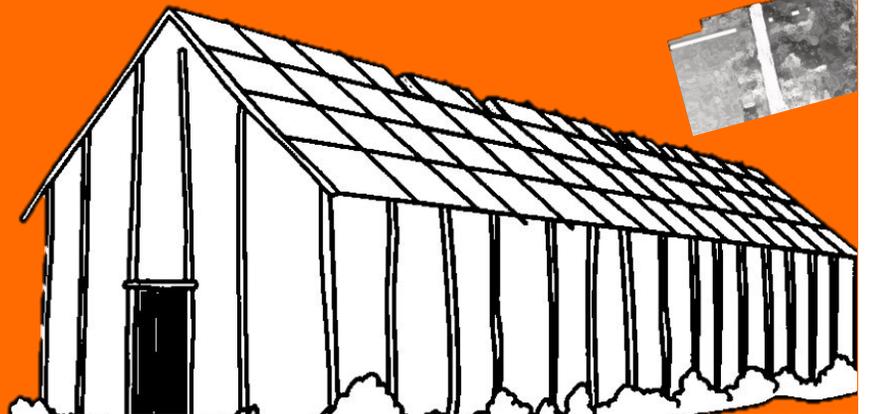
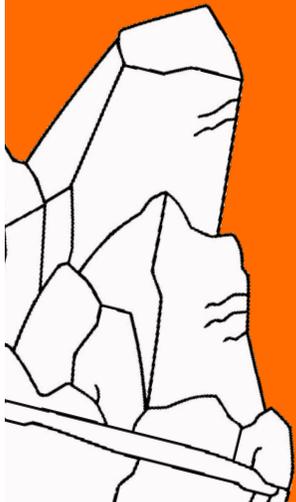
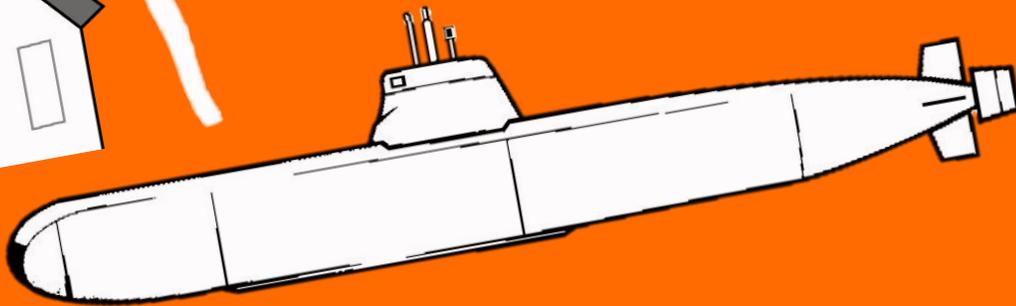
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# PRE-KINDERGARTEN THROUGH SECOND GRADE GUIDE TO THE *SENECA 634 MURAL*



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## Territorial Acknowledgement

I would like to acknowledge the traditional territory of the Haudenosaunee, by honoring the sovereignty of the Six Nations—the Mohawk, Cayuga, Onondaga, Oneida, Seneca and Tuscarora—and their land where we are situated and where this work took place. In this acknowledgement, I hope to demonstrate respect for the treaties that were made on these territories and remorse for the harms and mistakes of the far and recent past; and I pledge to work toward partnership with a spirit of reconciliation and collaboration.

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## Letter to Teachers and Educators

Dear Teachers and Educators,

Welcome to the *Seneca 634* Mural at 93 Castle Street in Geneva, NY. Created by Kenneth Millington— a native Genevean and recognized Brooklyn artist, the *Seneca 634* mural is a visual tool that engages Geneva youth to learn the complex histories of the Finger Lakes region, and a powerful conduit for conversations about self identity.

This adaptable guide includes:

- a mural overview including the artist' intent;
- engaging approaches for looking the *Seneca 634* mural;
- strategies for conducting inclusive discussions;
- activities for critical engagement and art-based learning;
- presentation of New York State Department of Education Literacy and Arts Standards;
- potential sites for field trips; and
- notes and acknowledgements

Hopefully, these materials will allow young Geneveans to appreciate the rich history of this culturally diverse city and recognize that Geneva and the Finger Lakes region is always shifting to be more accessible and equitable to all its peoples.

Thank you for your hard work and dedication to student success.



Kevin Cervantes

## Mural Overview

From *Work: "Seneca 634"*, Kenneth Millington Artist Website

"Seneca 634" was installed in the summer of 2010. The exterior acrylic mural reaches three stories high (40 feet) and measures 80 feet across. The mural was hand drawn and painted in 88 sections in the muralist's Brooklyn studio. It is the culmination of years of research, planning, and grassroots funding.



The mural presents regional history as a cross-section of Seneca Lake. The title "Seneca 634" indicates the Lake's depth of 634 feet. Geneva's origins and chronology are depicted as geological layers. Located within the facsimile of a sonar screen, these strata are revealed by a beam of light sweeping counter-clockwise. This symbolic lens references the sonar technology of the Seawolf submarine, tested in Lake Seneca in the early 1990s.



The foundation layer of the mural is an ice wall, representing the glacial action that formed Lake Seneca. Geological time then yields to historical time with the appearance of the Seneca tribe. Burning embers mark the American army slash and burn campaign against the tribe during the revolutionary war. The purple wampum belt illustrates the federal structure of the Iroquois Nation, to which the Senecas belonged. The mirrored shapes of the American flag and the wampum belt suggest the debt owed by the American Constitution to this example."



Geneva's history expands with the agricultural era. The flowers and fruits acknowledge the famed nurseries and rich soil. Moving upward, into the industrial age, buildings emerge from smoke. Of particular interest is the inclusion of the Union Religious Society Chapel, the first Afro-American church in Geneva in 1834. The Dairy Building represents the beginnings of the NYS Agricultural Experimental Station. And finally, just below the surface of the water is the famous F-80 Shooting Star, the first operational jet in the U.S. Air force. Pilots for the F-80 were extensively trained at Sampson Air force Base on Lake Seneca in the Korean War period.



The mural displays brilliant colors, deep underwater hues, digitization and hyper-realistic renderings. These qualities are combined to create a striking encounter for the viewer, a direct confrontation through which a deep and personal understanding becomes possible."



The Seneca 634 Mural is a large volume of historical events (Macro) that intersect with local time lines and locations (Micro)...that is loaded with symbolic representation of past times and provides a gateway into a larger discussion of related issues. Millington proposes that the role of the mural be an additional instructional element in local education. *Field trips to the site would offer outdoor learning as well as an irresistible presentation/ dialog with history asserting that the mural can provide a curriculum that teaches subjects through regional events as they relate to national/ international issues.*



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## Strategies for Conducting Inclusive Discussions

Here are a few pointers that can help set the stage for successful discussions:

- Before the lesson, let students know you'll be looking at the Seneca 634 Mural together and that you'll be asking them questions about what they observe and think about the pictures they see.
- Provide time for students to silently take in the work before you ask your first discussion question. This valuable observation and thinking time helps students independently gather their first impressions before sharing begins.

To help "break the ice," after silent looking, you may want to have students talk quietly in pairs before opening the conversation to the whole group. In order to create an environment where students feel free to share their ideas, try to receive each comment neutrally and paraphrase student responses to confirm your understanding as well as offer validation.

## Facilitating Sensitive Discussions about Cultural Difference

Especially when addressing issues of race and identity, it's important to help students practice conversing in a respectful and compassionate manner. Often students reflect larger cultural attitudes and phrasing in their comments, unaware that some may find them hurtful.

"[Fostering Civil Discourse](#)" by *Facing History and Ourselves* is an excellent resource for educators on how to conduct safe and brave discussions about difference in the classroom.

Their guidelines include pointers on:

- Modeling constructive discourse by identifying teachers' own strongly held beliefs;
- Developing a reflective classroom community that represents a 'microcosm of democracy';
- Collaboratively creating a classroom contract that establishes shared norms for respectful discourse; and
- Providing opportunities for student reflection through writing, discussion, and other activities.

## Pre-kindergarten through Second Grade

Next Generation English Language Arts Standards, New York State Department of Education

**PKR4:** Exhibit an interest in learning new vocabulary.

**PKR9:** Make connections between self, text, and the world.

**PKRF1e:** Recognize that letters are grouped to form words.

**PKSL4:** Describe familiar people, places, things, and events.

**PKRF1b:** Recognize that spoken words are represented in written language.

**PKRF1e:** Recognize that letters are grouped to form words.

**PKRF3:** Demonstrate emergent phonics and word analysis skills.

**PKSL2:** Interact with diverse formats and texts.

**KR5:** Identify literary and informational texts.

**KR7:** Describe the relationship between illustrations and the text.

**KRF1 :** Demonstrate understanding of the organization and basic features of print.

**KRF1b:** Recognize that spoken words are represented in written language by specific sequences of letters.

**KSL1c:** Consider individual differences when communicating with others.

**KSL1b:** Participate in conversations through multiple exchanges.

**KSL4:** Describe familiar people, places, things, and events with detail.

**KSL6:** Express thoughts, feelings, and ideas.

**1W1:** Write an opinion on a topic or personal experience; give two or more reasons to support that opinion.

**1W4:** Create a response to a text, author, theme or personal experience

**1SL2:** Develop and answer questions about key details in diverse texts and formats.

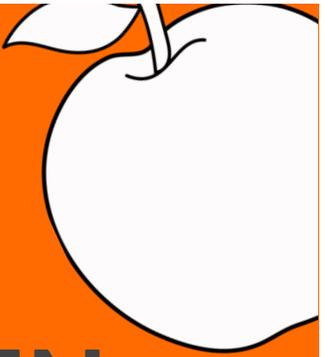
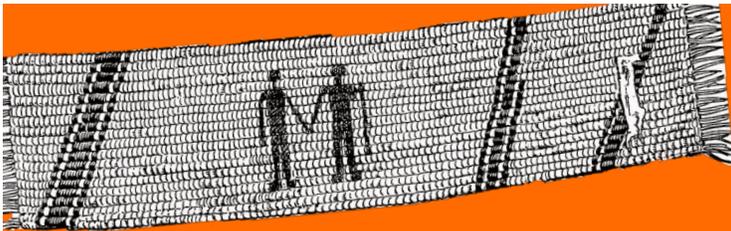
**1SL5:** Create or utilize existing visual displays to support descriptions to clarify ideas, thoughts, and feelings.

**2W1:** Write an opinion about a topic or personal experience, using clear reasons and relevant evidence.

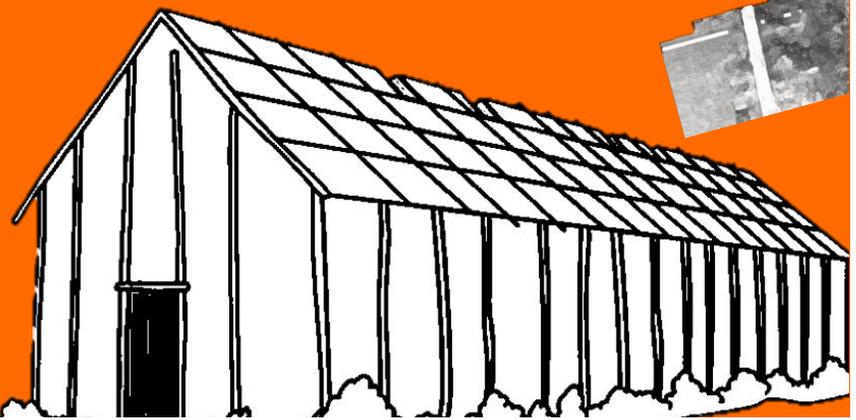
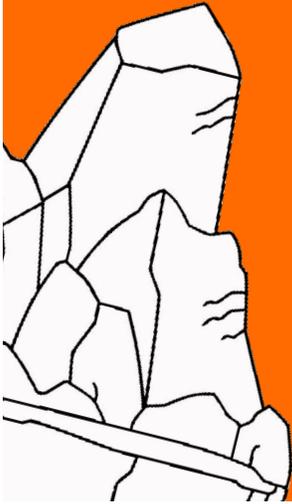
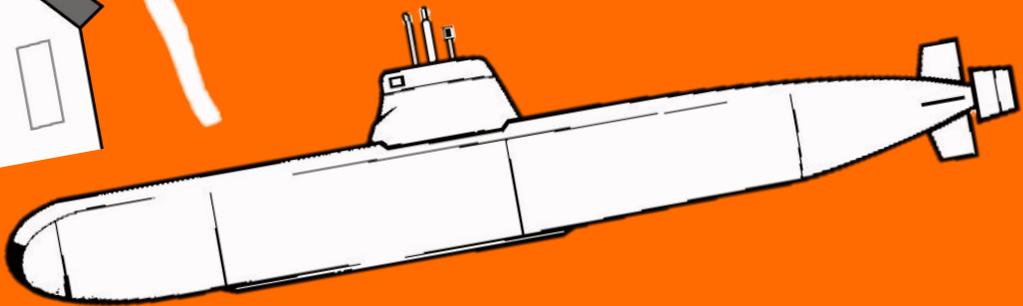
**2W4:** Create a response to a text, author, theme or personal experience (e.g., poem, play, story, artwork, or other).

**2SL1:** Participate in collaborative conversations with diverse peers and adults in small and large groups and during play.

**2SL4:** Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.



# PRE-KINDERGARTEN



### Word Tracing

Jet Jet

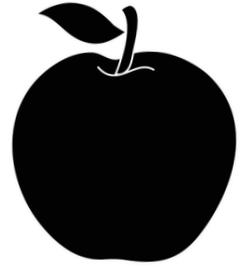
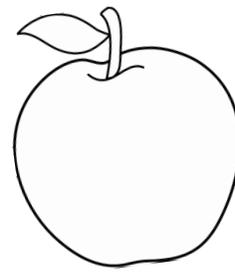


Handwriting practice lines consisting of multiple sets of three horizontal lines: a solid blue top line, a dashed red middle line, and a solid blue bottom line.

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

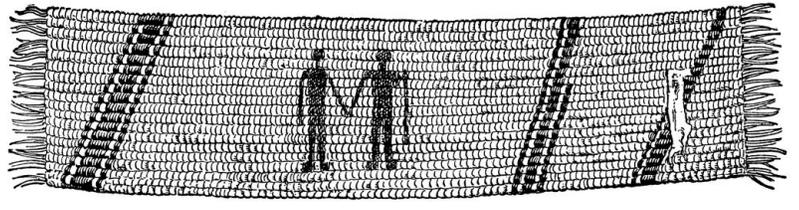
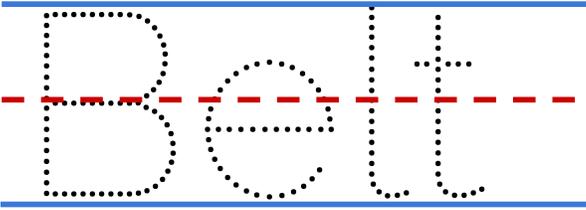
**Word Tracing**

Apple



Handwriting practice lines consisting of multiple sets of three horizontal lines: a top blue line, a middle red dashed line, and a bottom blue line.

### Word Tracing

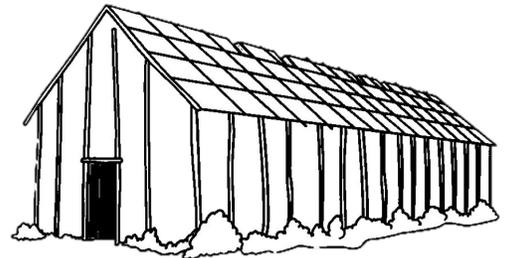
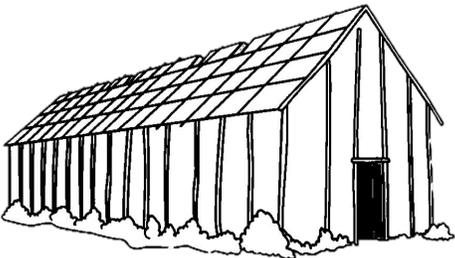


Blank handwriting practice lines for tracing. Each set of lines includes a solid blue top line, a dashed red middle line, and a solid blue bottom line. There are five such sets of lines provided for practice.

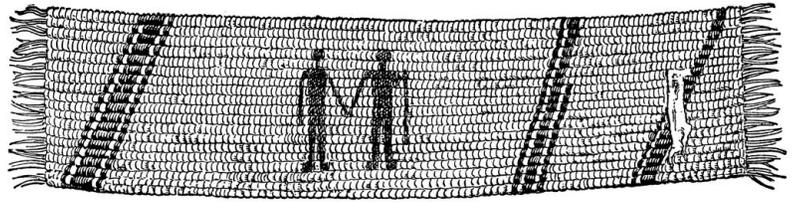
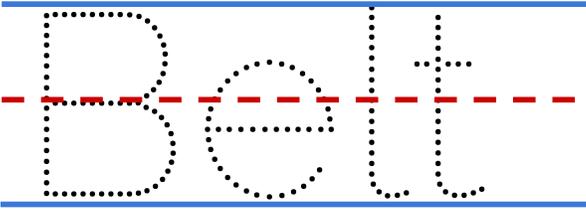
### Word Tracing

Longhouse

Blank handwriting practice lines consisting of four sets of blue top and bottom lines with a red dashed middle line.



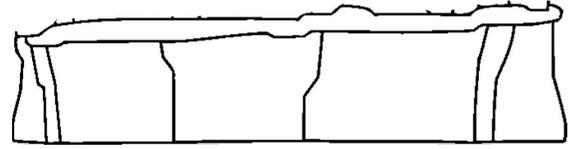
### Word Tracing



Handwriting practice area consisting of ten sets of horizontal lines. Each set includes a solid blue top line, a dashed red middle line, and a solid blue bottom line, providing a guide for letter height and placement.

### Word Tracing

Glacier



Handwriting practice lines consisting of multiple sets of three horizontal lines: a solid blue top line, a dashed red middle line, and a solid blue bottom line.

### Connect and Color the Objects in the Seneca 634 Mural

Join each letter to the picture with the same beginning sound. Then color each picture.

Use a BROWN crayon to color the LONGHOUSE

Use a GREY crayon to color the JET

Use a RED crayon to color the APPLE

Use a PURPLE crayon to color the BELT

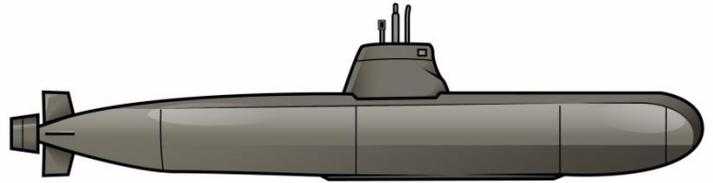
Use a BLUE crayon to color the GLACIER

Use a GREEN crayon to color the SUBMARINE

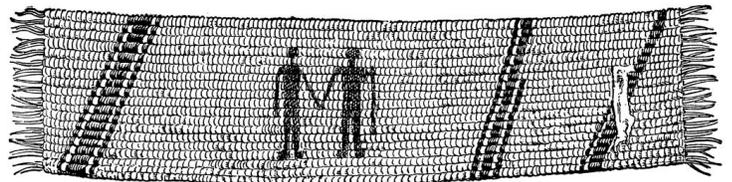
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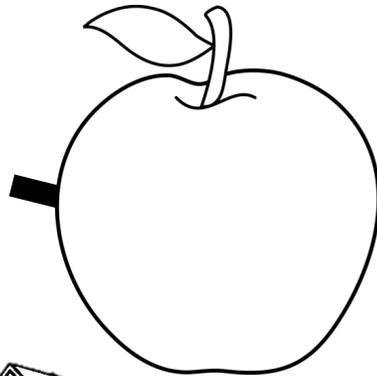
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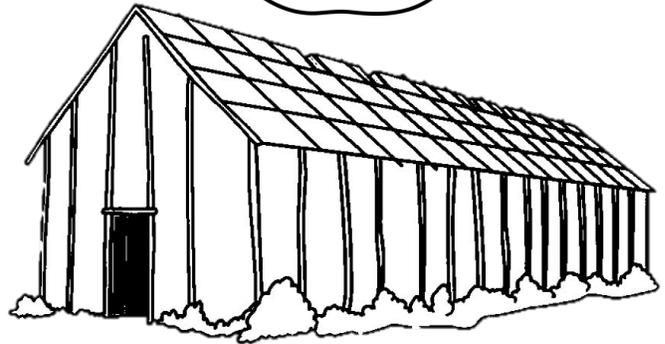
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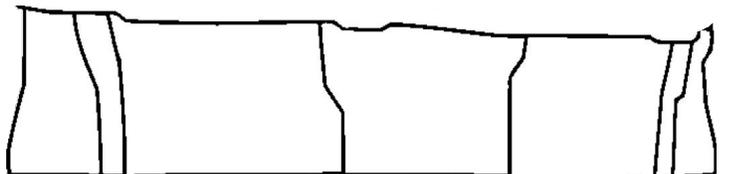
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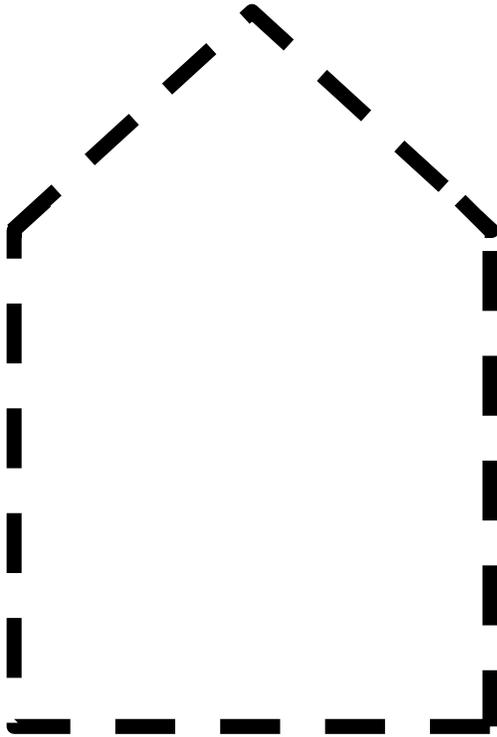


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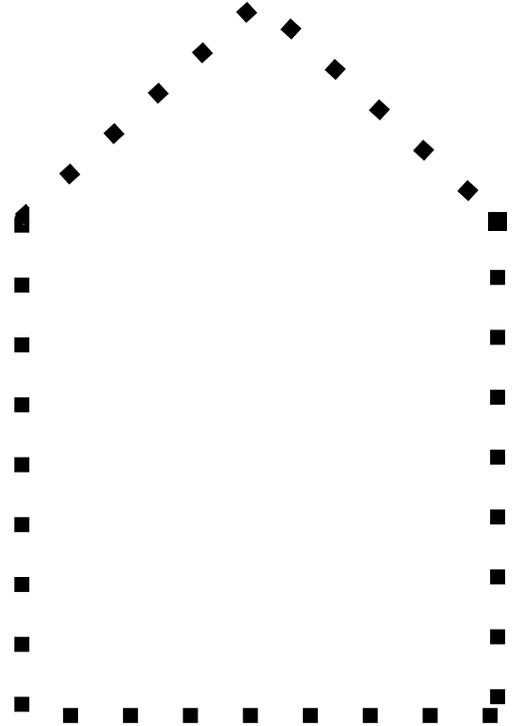


### Longhouse Tracing

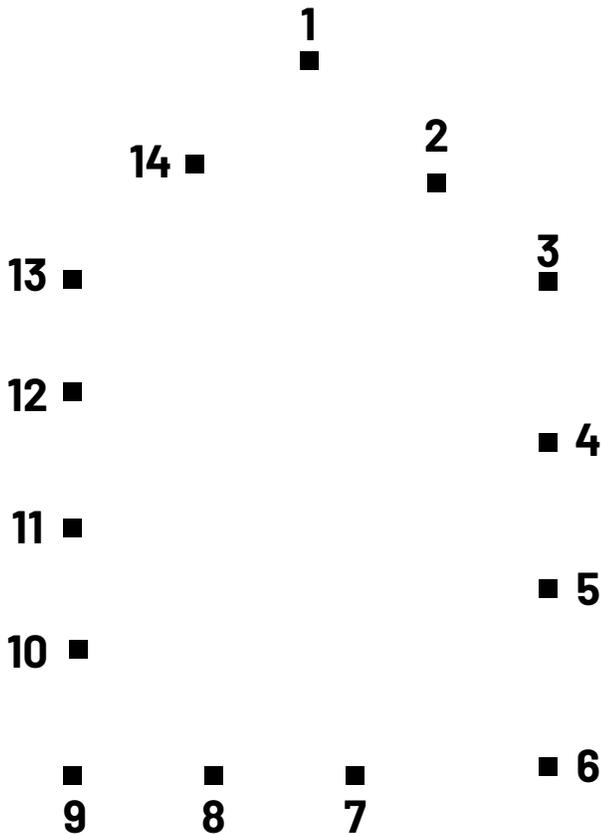
I am a shape with 5 corners.  
Can you trace me?



I am a shape with 5 sides.  
Can you trace me?



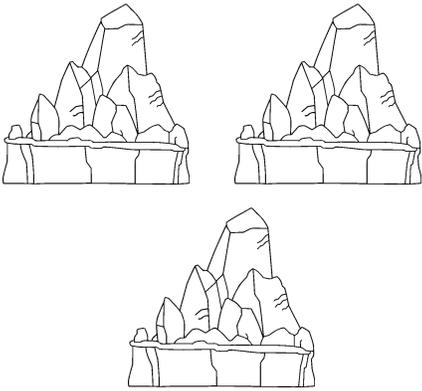
Can you connect the dots?



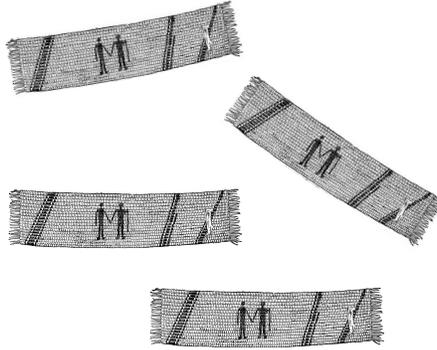
Can you draw a longhouse all on your own?

### Count How Many

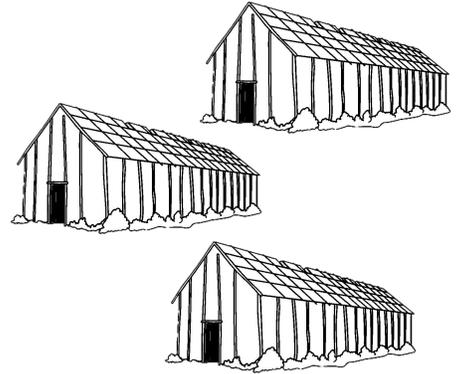
Count how many objects are in each box. Color the correct number.



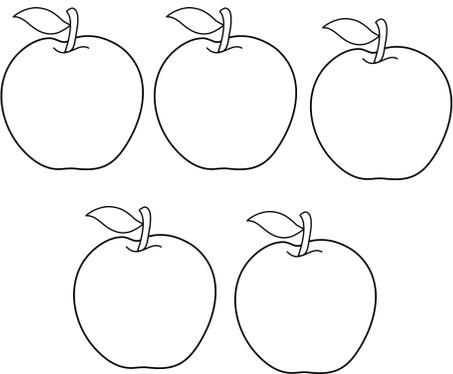
2   3   6



3   4   5



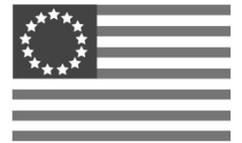
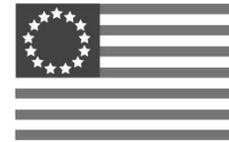
7   5   3



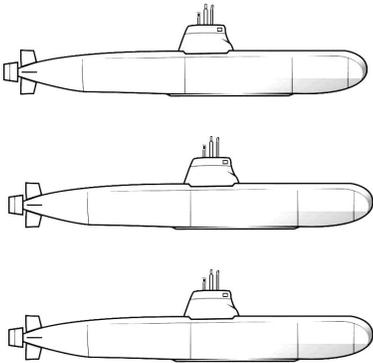
4   5   6



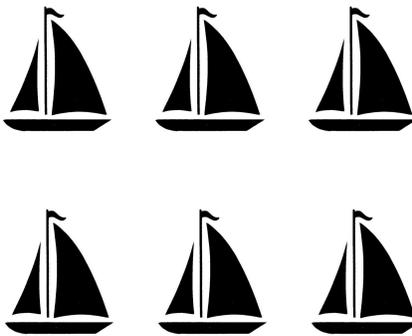
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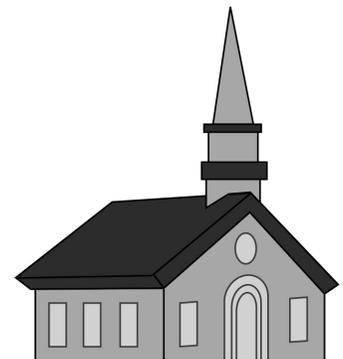
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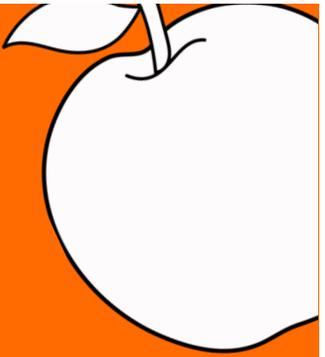
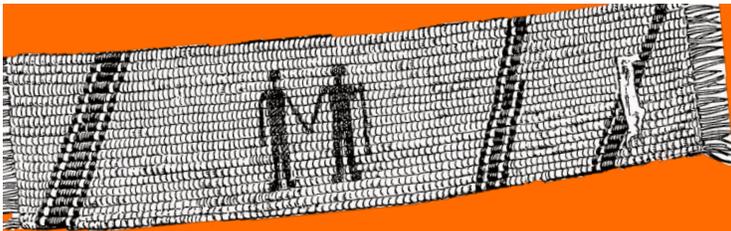
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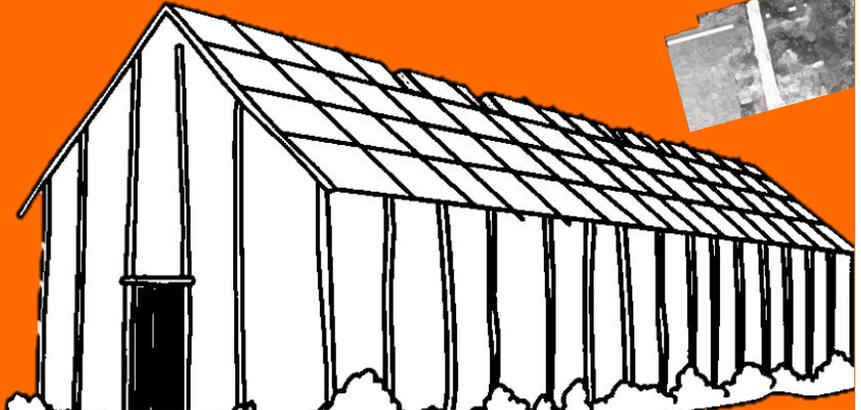
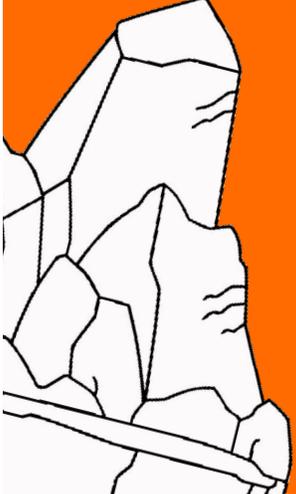
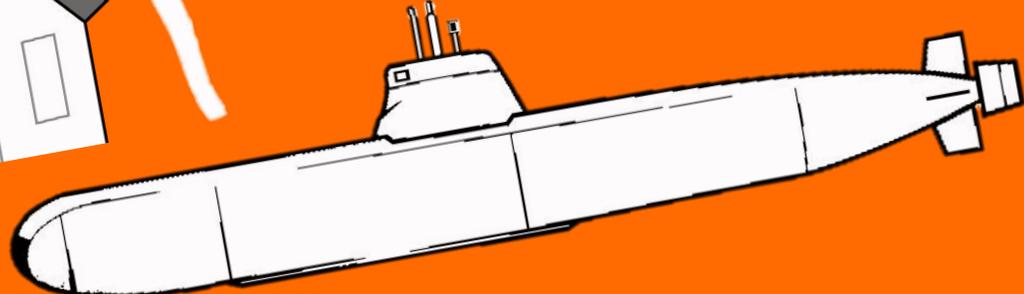
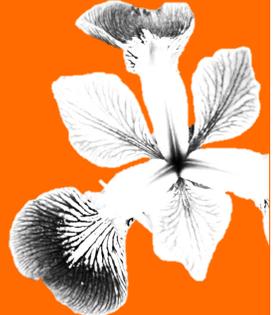
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7   6   1

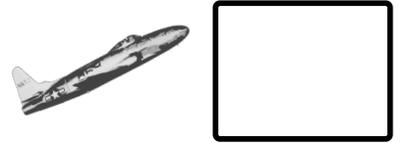
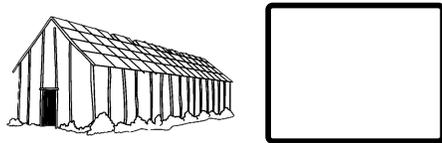
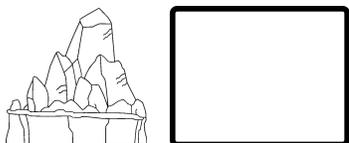
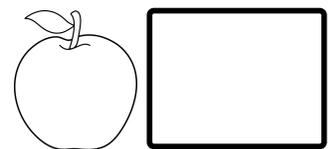
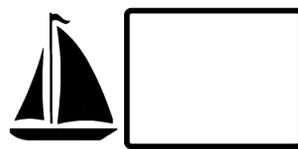
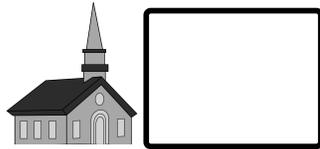
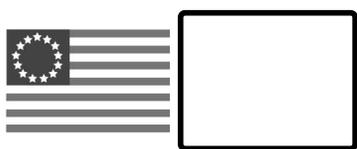
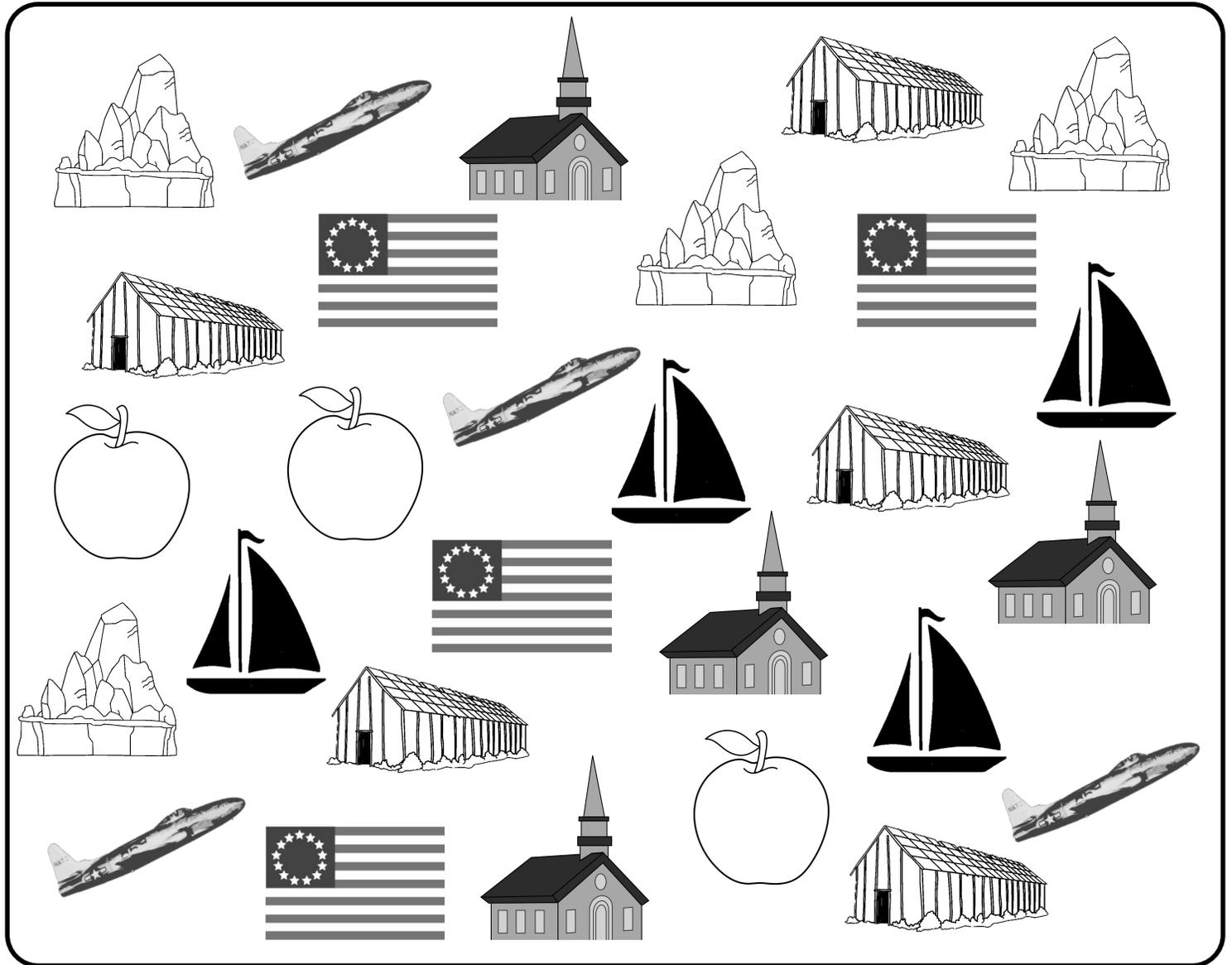


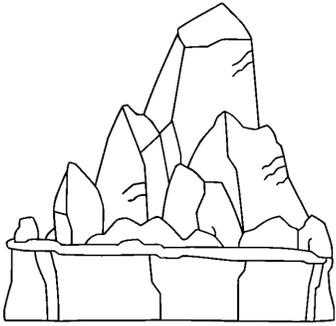
# KINDERGARTEN



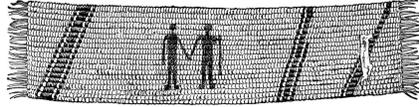
### Find and Count the Objects in the Seneca 634 Mural

Directions: Choose a color for each object. Find and color each one.  
Then count and write how many you found.

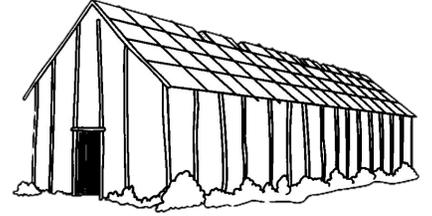


**Read and Color the Objects in the Seneca 634 Mural**

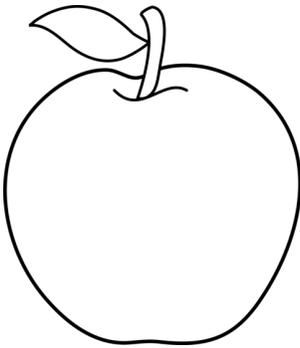
The cold glacier  
is blue.



The wampum belt is  
purple and white.



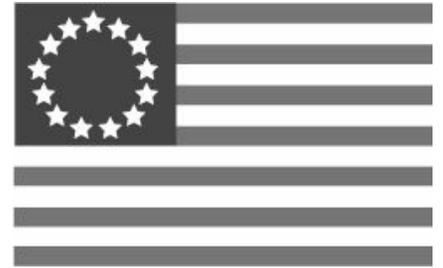
The big longhouse  
is brown.



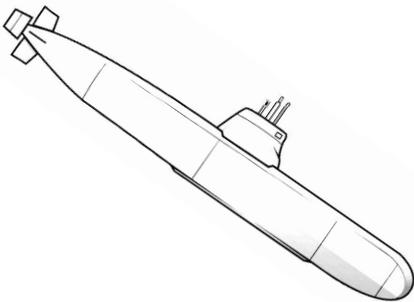
The tasty apple is red.



The fast F-80 jet  
is grey.



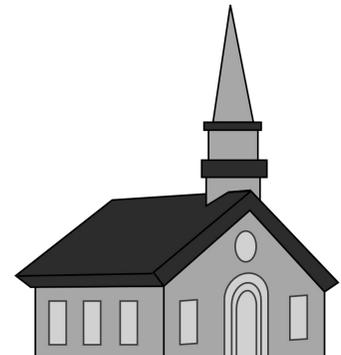
The flag is red, white  
and blue.



The big submarine  
is yellow.



The sailboat is green.



The chapel is orange.

**Read about Seneca Lake**

Read the short passage and answer the questions.

Seneca Lake is the biggest lake in the Finger Lakes. Seneca Lake is 634 feet deep. Submarines can go into Seneca Lake.

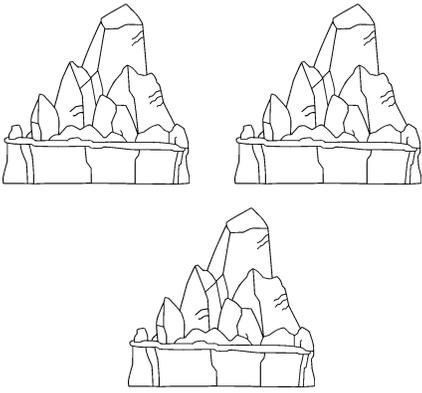


1	Which lake is the biggest Lake in the Finger Lakes?	<input type="radio"/> Cayuga <input type="radio"/> Keuka <input type="radio"/> Seneca
2	How deep is Seneca Lake?	<input type="radio"/> 545 ft <input type="radio"/> 679 ft <input type="radio"/> 634 ft
3	What can go into Seneca Lake?	<input type="radio"/> Cars <input type="radio"/> Planes <input type="radio"/> Submarines

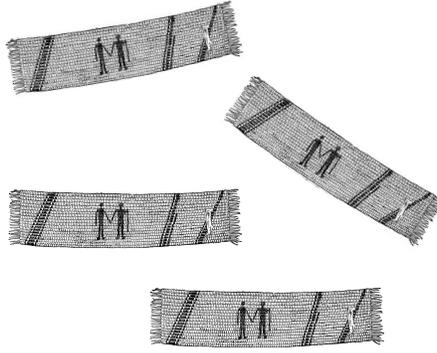
Draw yourself at Seneca Lake or draw yourself at your favorite place.

### How many Syllables

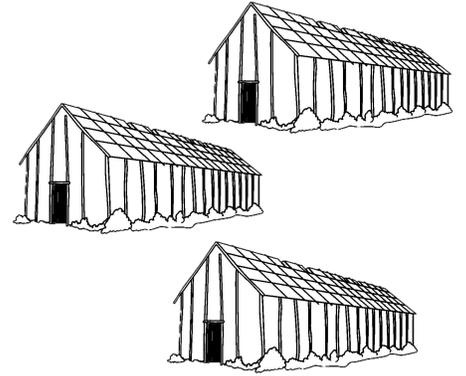
Read each



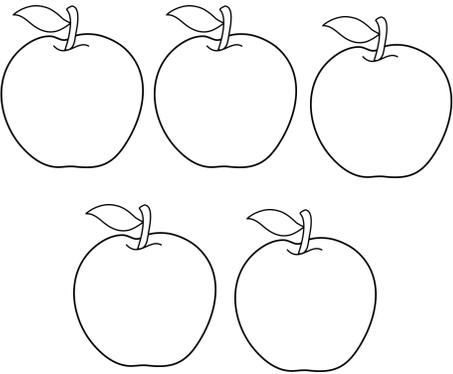
2   3   6



3   4   5



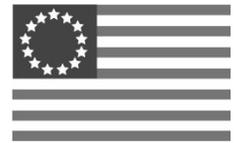
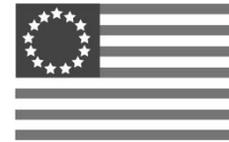
7   5   3



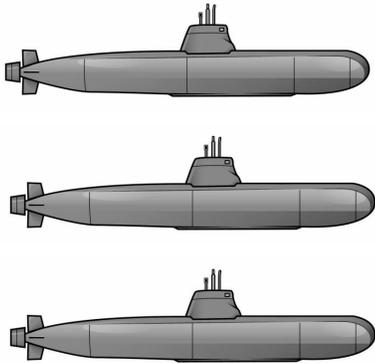
4   5   6



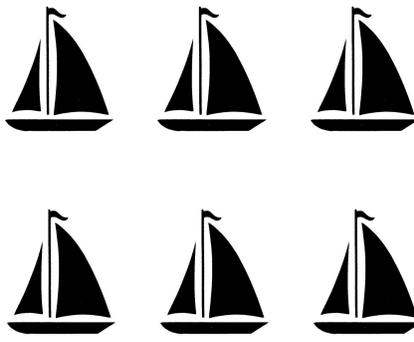
1   2   6



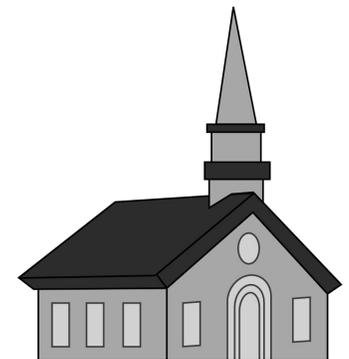
2   5   7



4   5   3



2   3   6



7   6   1

**How many Syllables**

Read the word in each box and clap the syllables. Color the correct number of of syllables in each word. Color the picture

Jet

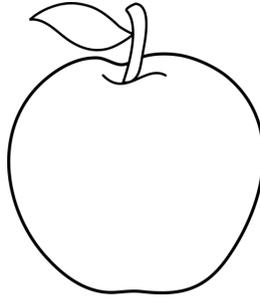


5

3

1

Apple

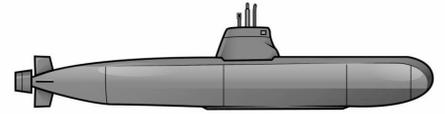


3

2

5

Submarine

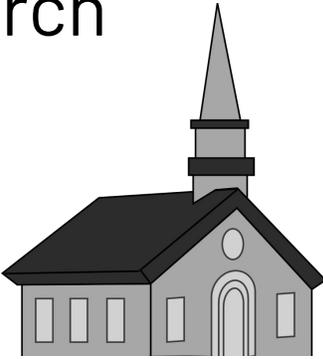


7

5

3

Church

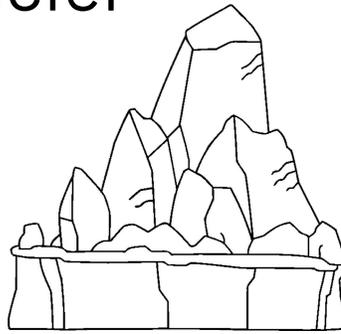


4

1

6

Glacier



1

2

6

Sailboat

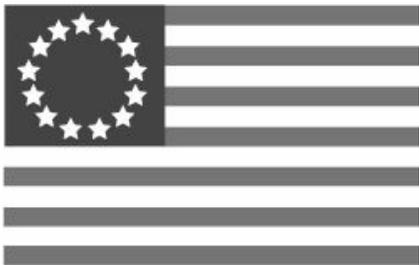


2

5

7

Flag

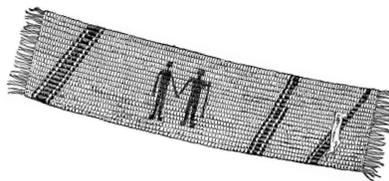


4

3

1

Belt

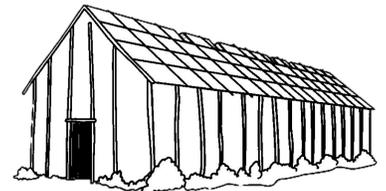


6

3

1

Longhouse

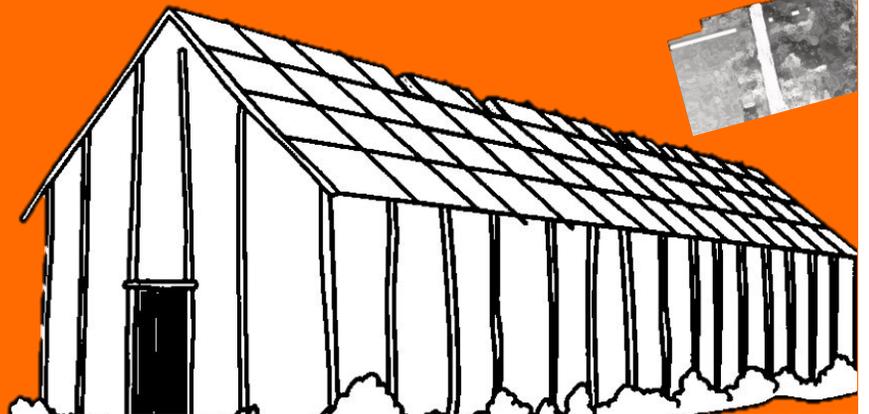
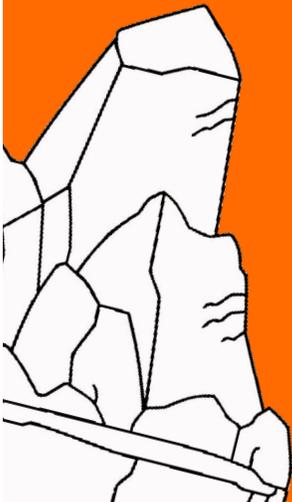
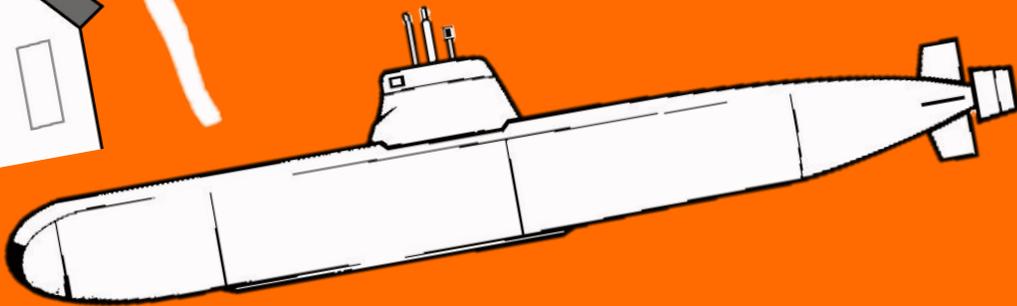
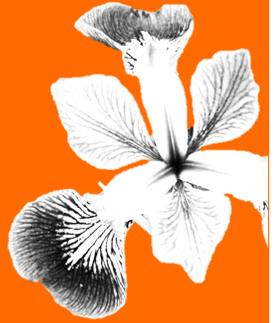
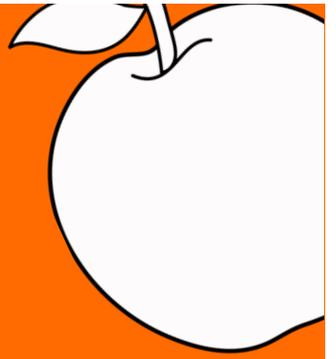
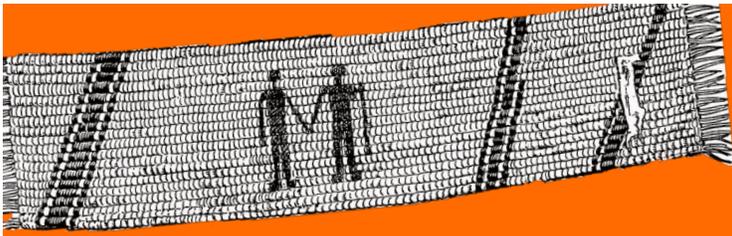


7

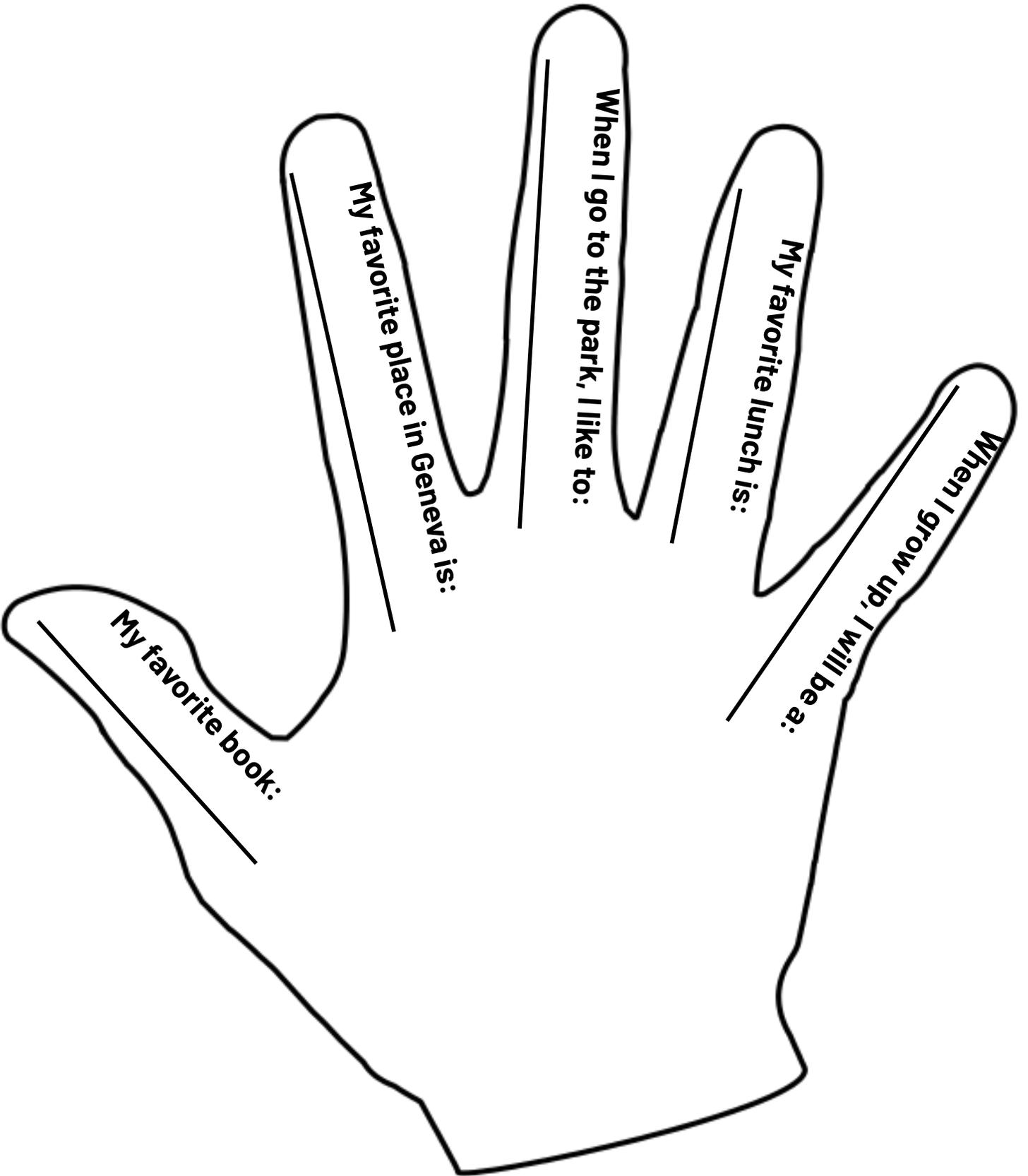
2

1

# 1<sup>ST</sup> GRADE



# All about ME



My favorite book:

My favorite place in Geneva is:

When I go to the park, I like to:

My favorite lunch is:

When I grow up, I will be a:

### What I like to do in Geneva

List all the things you like to do in Geneva. Draw one of the things you like to do.



Handwriting practice lines consisting of multiple sets of three horizontal lines: a solid blue top line, a dashed red middle line, and a solid blue bottom line.



**My Field Journal**

As you explore outdoors, describe the things you observe. On the back of this page, draw sketches of what you see. Look all around you: up high, down low, and everywhere in between. Watch for big and small birds and bees, flowers and trees.

Date: \_\_\_\_\_ Time: \_\_\_\_\_ Place: \_\_\_\_\_

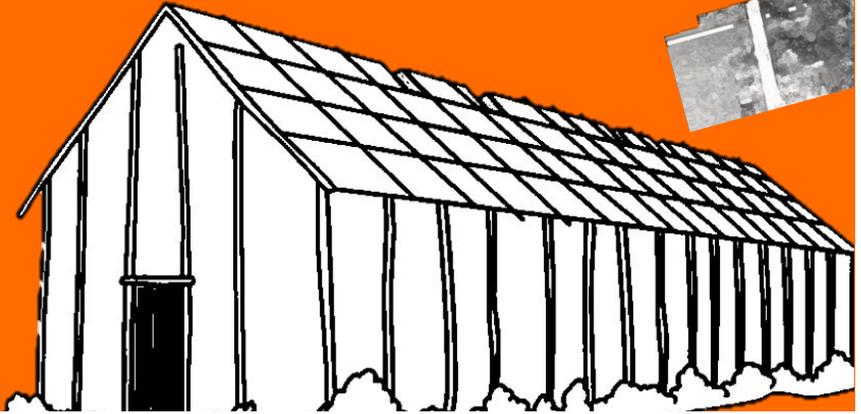
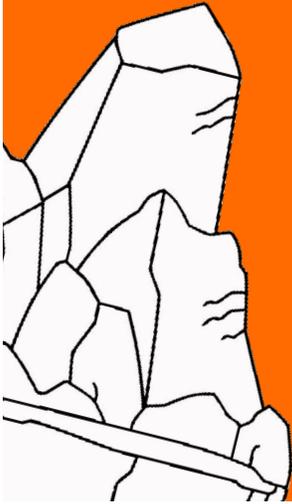
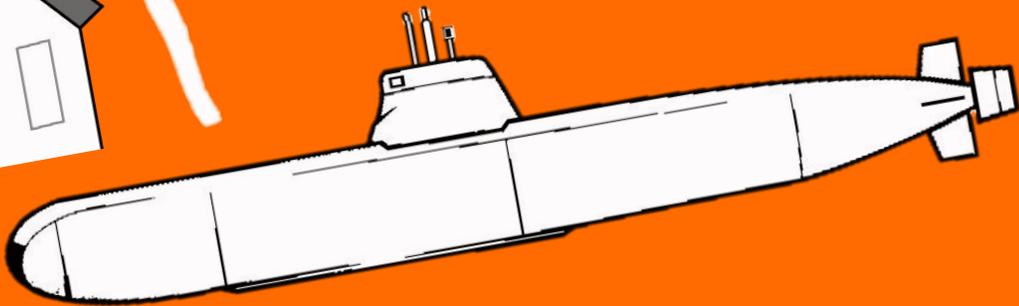
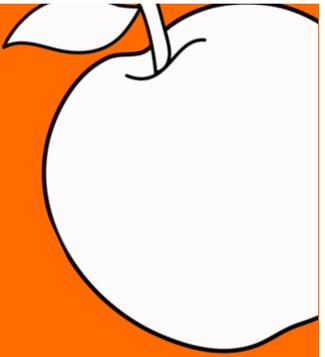
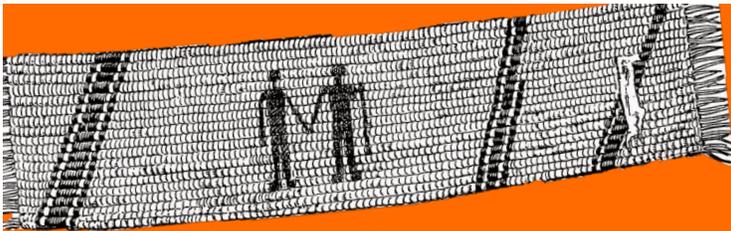
Insects I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Birds I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Plants I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Colors I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# 2<sup>ND</sup> GRADE



**My Field Journal**

As you explore outdoors, describe the things you observe. On the back of this page, draw sketches of what you see. Look all around you: up high, down low, and everywhere in between. Watch for big and small birds and bees, flowers and trees.

Date: \_\_\_\_\_ Time: \_\_\_\_\_ Place: \_\_\_\_\_

Insects I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Birds I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Plants I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Colors I saw: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**In Geneva, New York, I like to...**

Describe what you like to do in Geneva, New York. Draw in each square.

**What do you like to do in Geneva during the summer?**

**What do you like to do in Geneva during the winter?**

**One word to describe Geneva, New York is...**

---

**Where do you like to go in Geneva?**

**Where do you like to eat in Geneva?**

**What I like to do in Geneva**

List all the things you like to do in Geneva. Draw one of the things you like to do.



1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

**Rainbow Trout in Seneca Lake**

Read about the *Rainbow Trout* and answer three questions.

*Rainbow trout* is a member of salmon family. *Rainbow trout* can be found on all continents except on Antarctica. *Rainbow trout* eat different types of small fish and insects. *Rainbow trout* need to live in clean waters. *Rainbow trout* can survive 4 to 6 years in the wild. Geneva is the *Trout Capital of the World*.



Where can rainbow trout be found?

\_\_\_\_\_

-----

\_\_\_\_\_

-----

\_\_\_\_\_

What do rainbow trout eat?

\_\_\_\_\_

-----

\_\_\_\_\_

-----

\_\_\_\_\_

How long to rainbow trout live?

\_\_\_\_\_

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\_\_\_\_\_

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\_\_\_\_\_

## Potential Field Trips

<i>Geneva Historical Society</i>	genevahistoricalsociety.com
1-315-789-5151	543 S Main St, Geneva, NY 14456
<i>Seneca Art &amp; Culture Center at Ganondagan</i>	<a href="https://ganondagan.org/">https://ganondagan.org/</a>
1-585-742-1690	7000 County Road 41, Victor, NY 14564
<i>Women's Rights National Historical Park</i>	www.nps.gov
1-315-568-2991	136 Fall St. Seneca Falls, NY 13148
<i>Genesee Country Village and Museum</i>	www.womenofthehall.org
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148
<i>Harriet Tubman Home, Inc.</i>	www.harriettubmanhome.com
1-315-252-2081	180 South St. Auburn, NY 13021
<i>Seneca Museum of Waterways and Industry</i>	www.senecamuseum.com
1-315-568-1510	89 Fall St. Seneca Falls, NY 13148
<i>Rose Hill Mansion</i>	genevahistoricalsociety.com
1-315-789-3848	3373 NY-96A, Geneva, NY 14456
<i>Rockwell Museum of Western Art</i>	rockwellmuseum.org
1-607-937-5386	111 Cedar St, Corning, NY 14830
<i>National Women's Hall of Fame</i>	www.womenofthehall.org
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148

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## Acknowledgements

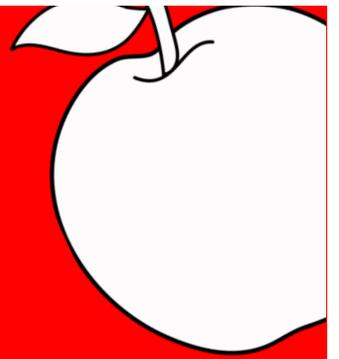
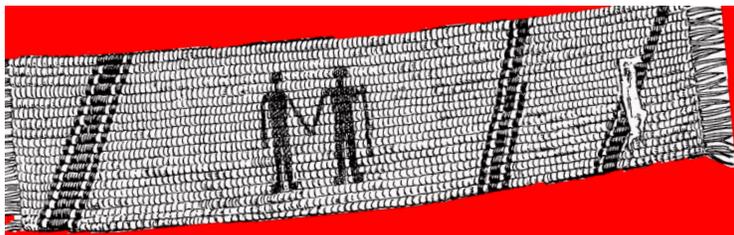
The Seneca 634 Mural: Guide and Curriculum was drafted by **Kevin Cervantes**, Geneva Community Projects, Inc. Project Fellow in collaboration with the Center for Community Engagement and Service Learning at Hobart and William Smith Colleges.

The author is especially grateful to **Katie Flower**, Director of the Center for Community Engagement and Service Learning and **Amy Sellers**, Associate Director of the Center for Community Engagement and Service Learning for their guidance and inspiration.

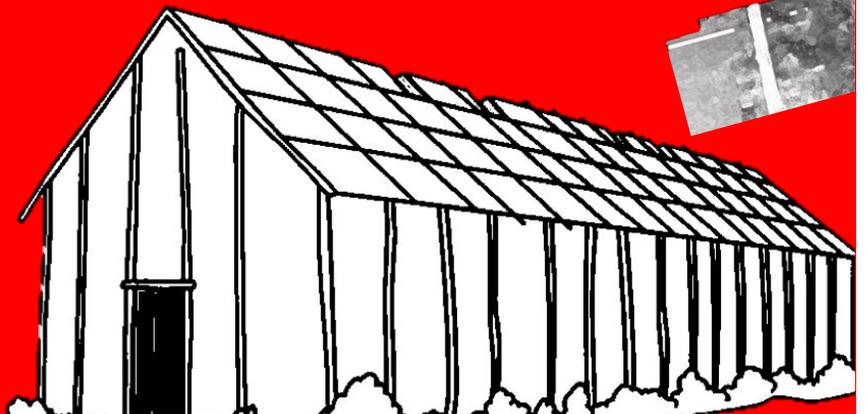
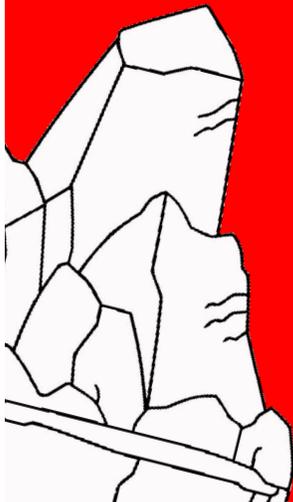
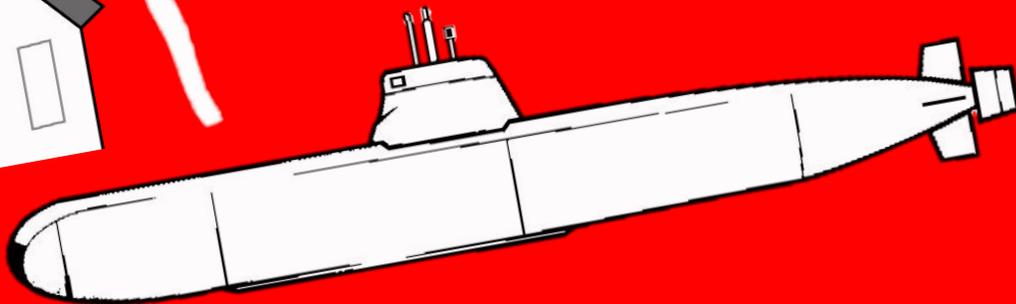
### **Geneva Community Projects, Inc.**

GCP is a charitable corporation dedicated to building and renewing the strengths of the Geneva Community through projects designed to promote the public good and uplift the human spirit.





**THIRD GRADE  
THROUGH  
FIFTH GRADE  
GUIDE TO THE  
SENECA 634 MURAL**



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## Territorial Acknowledgement

I would like to acknowledge the traditional territory of the Haudenosaunee, by honoring the sovereignty of the Six Nations—the Mohawk, Cayuga, Onondaga, Oneida, Seneca and Tuscarora—and their land where we are situated and where this work took place. In this acknowledgement, I hope to demonstrate respect for the treaties that were made on these territories and remorse for the harms and mistakes of the far and recent past; and I pledge to work toward partnership with a spirit of reconciliation and collaboration.

---

## Letter to Teachers and Educators

Dear Teachers and Educators,

Welcome to the *Seneca 634* Mural at 93 Castle Street in Geneva, NY. Created by Kenneth Millington— a native Genevean and recognized Brooklyn artist, the *Seneca 634* mural is a visual tool that engages Geneva youth to learn the complex histories of the Finger Lakes region, and a powerful conduit for conversations about self identity.

This adaptable guide includes:

- a mural overview including the artist' intent;
- engaging approaches for looking the *Seneca 634* mural;
- strategies for conducting inclusive discussions;
- activities for critical engagement and art-based learning;
- presentation of New York State Department of Education Literacy and Arts Standards;
- potential sites for field trips; and
- notes and acknowledgements

Hopefully, these materials will allow young Geneveans to appreciate the rich history of this culturally diverse city and recognize that Geneva and the Finger Lakes region is always shifting to be more accessible and equitable to all its peoples.

Thank you for your hard work and dedication to student success.



Kevin Cervantes

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## Mural Overview

From **Work: "Seneca 634"**, **Kenneth Millington** Artist Website

"Seneca 634" was installed in the summer of 2010. The exterior acrylic mural reaches three stories high (40 feet) and measures 80 feet across. The mural was hand drawn and painted in 88 sections in the muralist's Brooklyn studio. It is the culmination of years of research, planning, and grassroots funding.



The mural presents regional history as a cross-section of Seneca Lake. The title "Seneca 634" indicates the Lake's depth of 634 feet. Geneva's origins and chronology are depicted as geological layers. Located within the facsimile of a sonar screen, these strata are revealed by a beam of light sweeping counter-clockwise. This symbolic lens references the sonar technology of the Seawolf submarine, tested in Lake Seneca in the early 1990s.



The foundation layer of the mural is an ice wall, representing the glacial action that formed Lake Seneca. Geological time then yields to historical time with the appearance of the Seneca tribe. Burning embers mark the American army slash and burn campaign against the tribe during the revolutionary war. The purple wampum belt illustrates the federal structure of the Iroquois Nation, to which the Senecas belonged. The mirrored shapes of the American flag and the wampum belt suggest the debt owed by the American Constitution to this example."



Geneva's history expands with the agricultural era. The flowers and fruits acknowledge the famed nurseries and rich soil. Moving upward, into the industrial age, buildings emerge from smoke. Of particular interest is the inclusion of the Union Religious Society Chapel, the first Afro-American church in Geneva in 1834. The Dairy Building represents the beginnings of the NYS Agricultural Experimental Station. And finally, just below the surface of the water is the famous F-80 Shooting Star, the first operational jet in the U.S. Air force. Pilots for the F-80 were extensively trained at Sampson Air force Base on Lake Seneca in the Korean War period.



The mural displays brilliant colors, deep underwater hues, digitization and hyper-realistic renderings. These qualities are combined to create a striking encounter for the viewer, a direct confrontation through which a deep and personal understanding becomes possible."



The Seneca 634 Mural is a large volume of historical events (Macro) that intersect with local time lines and locations (Micro)...that is loaded with symbolic representation of past times and provides a gateway into a larger discussion of related issues. Millington proposes that the role of the mural be an additional instructional element in local education. *Field trips to the site would offer outdoor learning as well as an irresistible presentation/ dialog with history asserting that the mural can provide a curriculum that teaches subjects through regional events as they relate to national/ international issues.*



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## Strategies for Conducting Inclusive Discussions

Here are a few pointers that can help set the stage for successful discussions:

- Before the lesson, let students know you'll be looking at the Seneca 634 Mural together and that you'll be asking them questions about what they observe and think about the pictures they see.
- Provide time for students to silently take in the work before you ask your first discussion question. This valuable observation and thinking time helps students independently gather their first impressions before sharing begins.

To help "break the ice," after silent looking, you may want to have students talk quietly in pairs before opening the conversation to the whole group. In order to create an environment where students feel free to share their ideas, try to receive each comment neutrally and paraphrase student responses to confirm your understanding as well as offer validation.

## Facilitating Sensitive Discussions about Cultural Difference

Especially when addressing issues of race and identity, it's important to help students practice conversing in a respectful and compassionate manner. Often students reflect larger cultural attitudes and phrasing in their comments, unaware that some may find them hurtful.

"[Fostering Civil Discourse](#)" by *Facing History and Ourselves* is an excellent resource for educators on how to conduct safe and brave discussions about difference in the classroom.

Their guidelines include pointers on:

- Modeling constructive discourse by identifying teachers' own strongly held beliefs;
- Developing a reflective classroom community that represents a 'microcosm of democracy';
- Collaboratively creating a classroom contract that establishes shared norms for respectful discourse; and
- Providing opportunities for student reflection through writing, discussion, and other activities.

## Third Grade through Fifth Grade

Next Generation English Language Arts Standards, New York State Department of Education

**3R4:** Determine the meaning of words, phrases, figurative language, and academic and content-specific words.

**3RF3:** 3RF3: Know and apply grade level phonics and word analysis skills in decoding words.

**3W1:** 3W1: Write an argument to support claim(s), using clear reasons and relevant evidence.

**3W6:** Conduct research to answer questions, including self-generated questions, and to build knowledge.

**3SL1:** Participate and engage effectively in a range of collaborative discussions with diverse peers and adults, expressing ideas clearly, and building on those of others.

**3SL2:** Determine the central ideas and supporting details or information presented in diverse texts and formats (e.g., including visual, quantitative, and oral).

**3SL3:** Ask and answer questions in order to evaluate a speaker's point of view, offering appropriate elaboration and detail.

**3SL4:** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

**4R2:** Determine a theme or central idea of text and explain how it is supported by key details; summarize a text.

**4R3:** In literary texts, describe a character, setting, or event, drawing on specific details in the text. In informational texts, explain events, procedures, ideas, or concepts, including what happened and why, based on specific evidence from the text.

**4R4:** Determine the meaning of words, phrases, figurative language, academic, and content-specific words.

**4R7:** Identify information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, illustrations), and explain how the information contributes to an understanding of the text.

**4R8:** Explain how claims in a text are supported by relevant reasons and evidence.

**4RF3:** Know and apply grade-level phonics and word analysis skills in decoding words.

**4RF4:** Read grade-level text with sufficient accuracy and fluency to support comprehension.

**4W1:** Write an argument to support claim(s), using clear reasons and relevant evidence.

---

## Third Grade through Fifth Grade

Next Generation English Language Arts Standards, New York State Department of Education

**5R2:** Determine a theme or central idea and explain how it is supported by key details; summarize a text.

**5R4:** Determine the meaning of words, phrases, figurative language, academic, and content-specific words and analyze their effect on meaning, tone, or mood.

**5R7:** Analyze how visual and multimedia elements contribute to meaning of literary and informational texts.

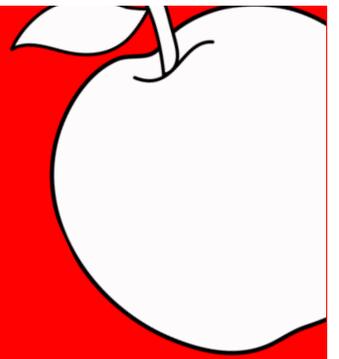
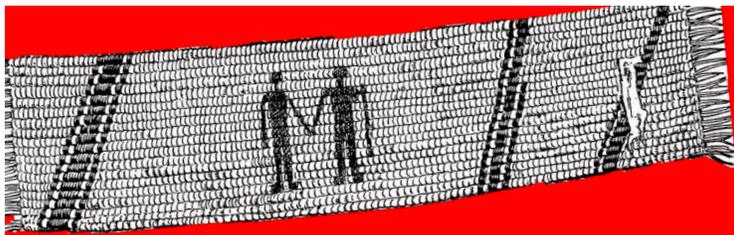
**5RF3:** Know and apply grade-level phonics and word analysis skills in decoding words.

**5RF4:** Read grade-level text with sufficient accuracy and fluency to support comprehension.

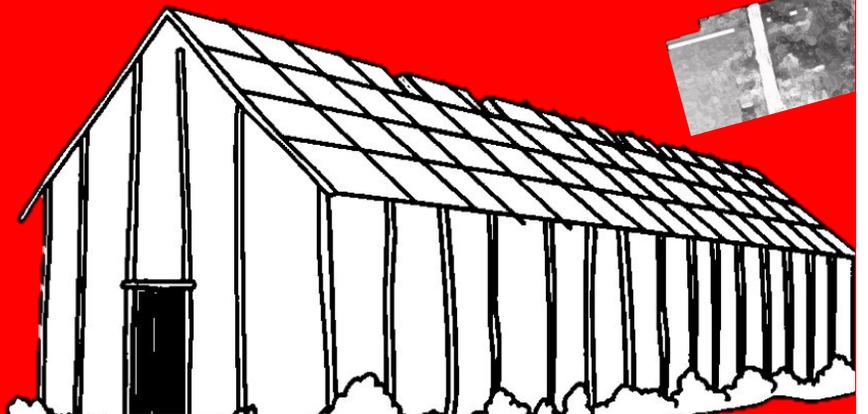
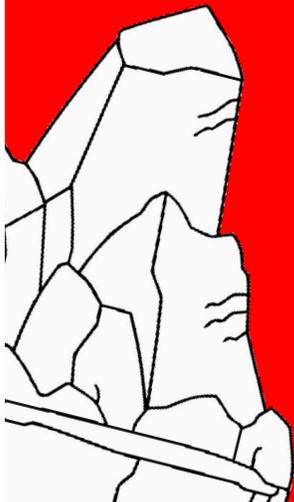
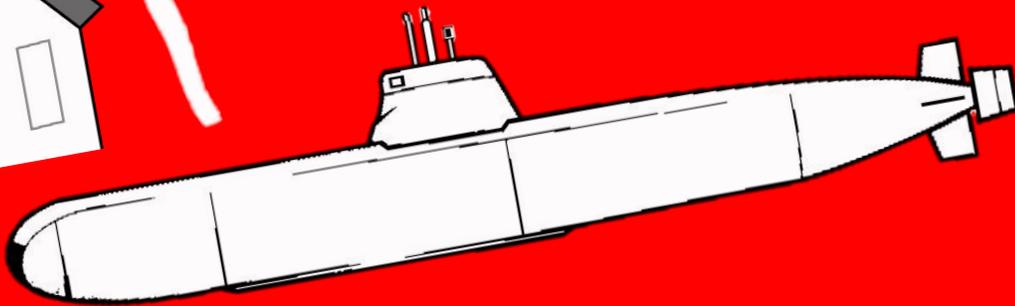
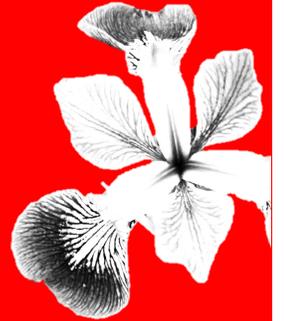
**5W1:** Write an argument to support claims with clear reasons and relevant evidence.

**5W2:** Write informative/explanatory texts to explore a topic and convey ideas and information relevant to the subject.

**5W3:** Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.



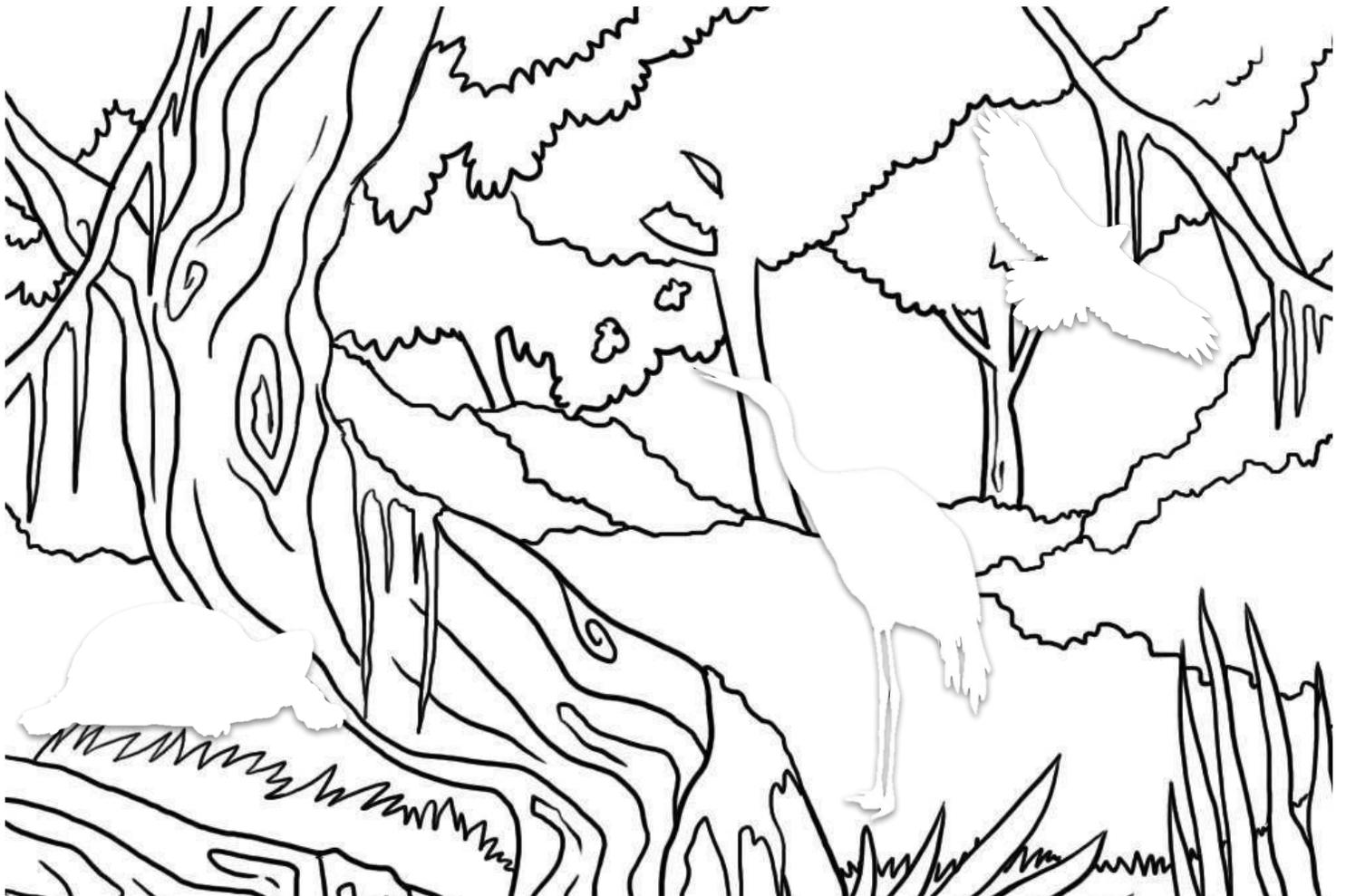
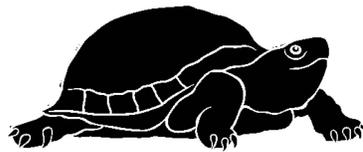
# THIRD GRADE



**Wildlife of Upstate New York**

Many animals live in Upstate New York. A **turtle** is a small reptile. A **heron** is a large bird. A **raptor** is a midsize bird.

Cut out the animals and paste them where they live.



### ***The Ice Age in New York State***

Over the last two million years, New York has experienced several Ice Ages periods. Ice Age periods occur when the Earth become cold for a long period of time. When ice ages occured, big glaciers of ice covered all of New York State. The big glaciers were on top of the rivers, valleys and mountains. The last Ice Age was 15,000 years ago when big animals like mammoths, sloths and oxen lived on the land. Most of these animals are now extinct or gone from New York.



**What is a Ice Age?**

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**What were the big glaciers on top of?**

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**When was the last Ice Age? What animals are now extinct?**

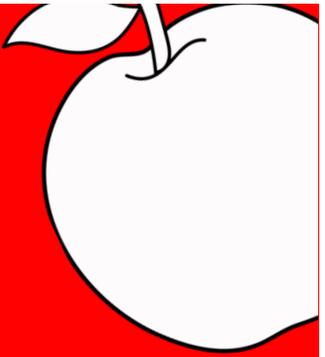
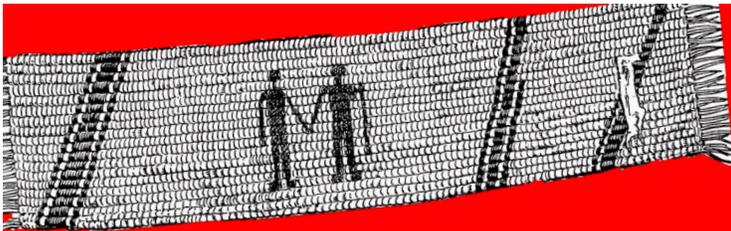
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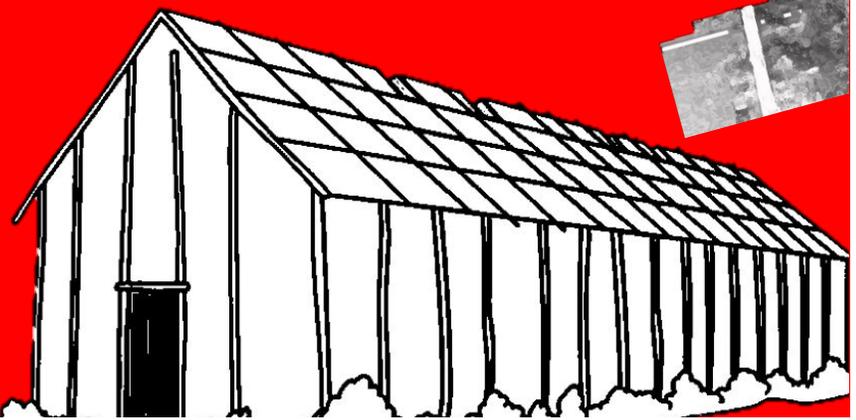
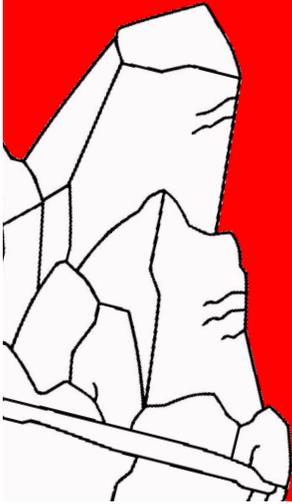
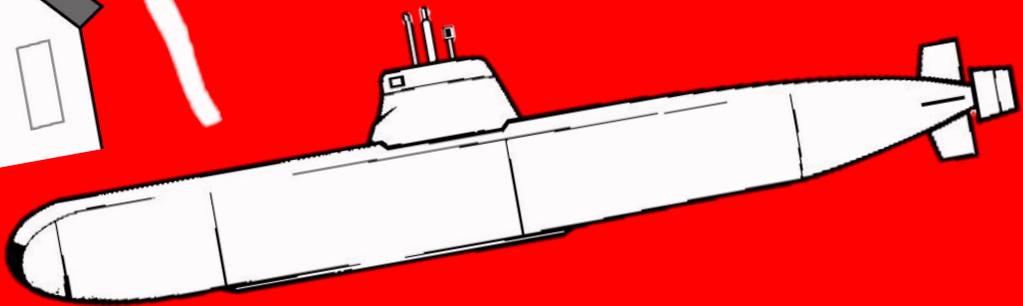
**COMIC: What I like to do in Geneva**

Draw 3 things you like to do in Geneva. Write a sentence for each thing you like to do.

<b>DRAW on this SIDE</b>	<b>SENTENCE on this SIDE</b>



# FOURTH GRADE



## What is a Wampum Belt?

### Translations



Meteaûhock is  
whelk shell

Wòmpi is  
white



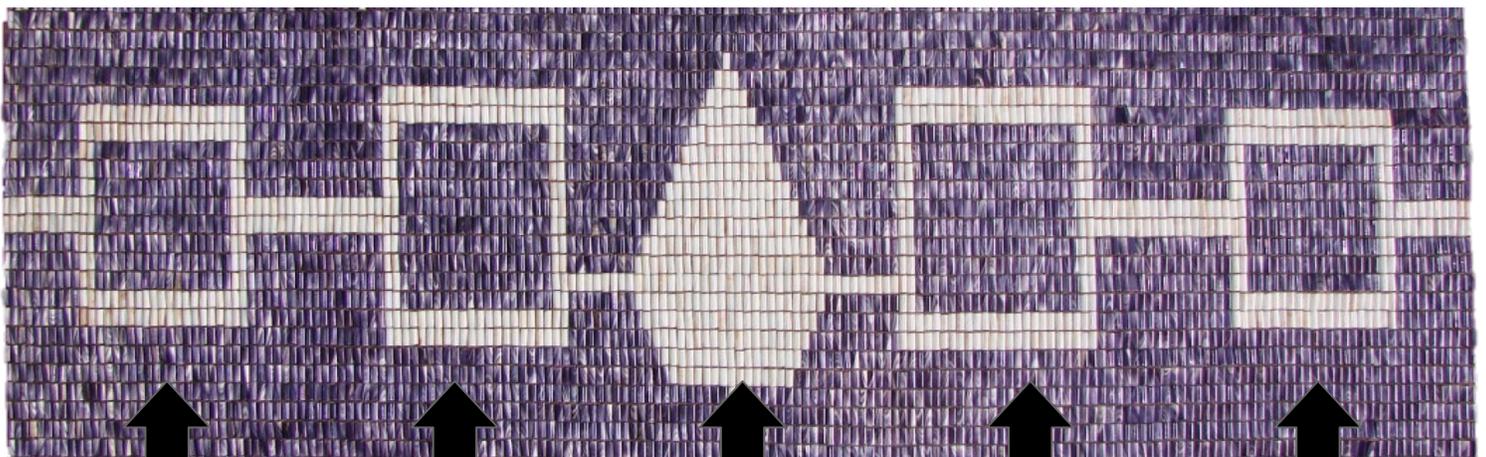
Suckauanaûsuck is  
quahog shell

Súki is purple-black

White beads represent health, peace or purity. Purple-black beads represent serious events like disease and war.

Wampum Belts are important to the Haudenosaunee people because they record important events. For example, wampum belts recorded the passing of laws and rules. In such cases, a special belt was used. Each law passed was represented by a unique wampum belt. The belt had to be memorized by the entire group. Wampum belts also marked treaties. Each important treaty signed between other nations and the Iroquois was honoured with a wampum belt. The belts were also used to record treaties made between indigenous people and the Europeans. Each wampum belt pattern represented a different agreement.

When the *Seneca*, *Cayuga*, *Onondaga*, *Oneida* and *Mohawk* nations united to form the *Haudenosaunee*, a special belt called the *Hiawatha Belt* was made. The belt represents the five different nations. (Picture of *Hiawatha Belt* below)



The Seneca  
Keepers of the  
Western Door



The Cayua



The Onondaga  
Keepers of the  
Center Fire



The Oneida



The Seneca  
Keepers of the  
Eastern Door

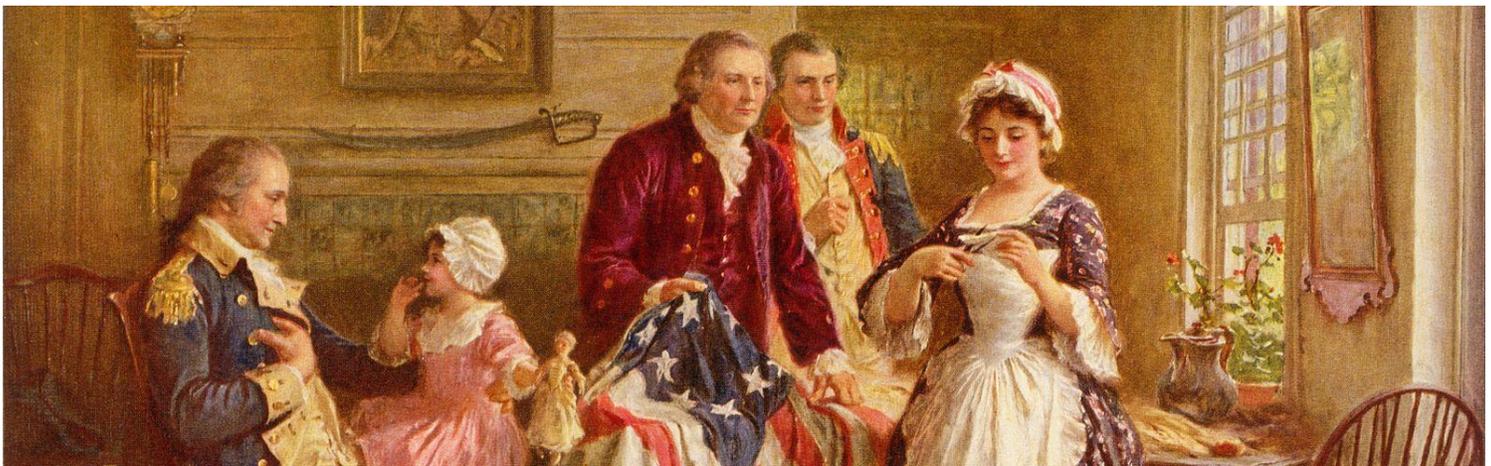


### The Betsy Ross Flag

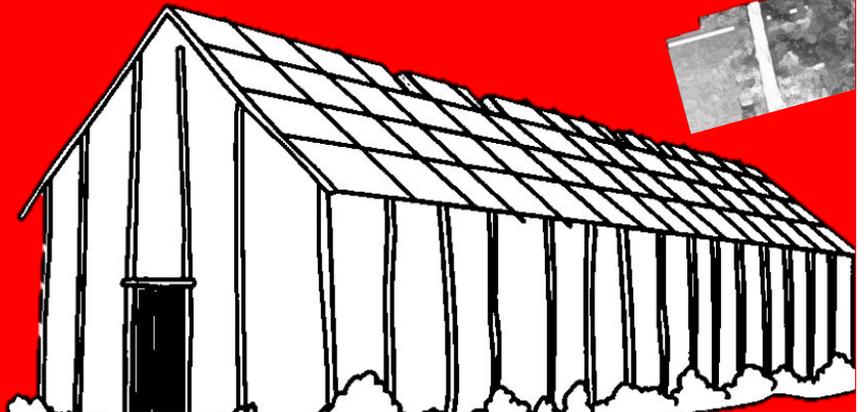
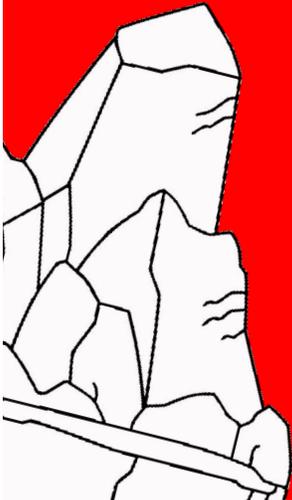
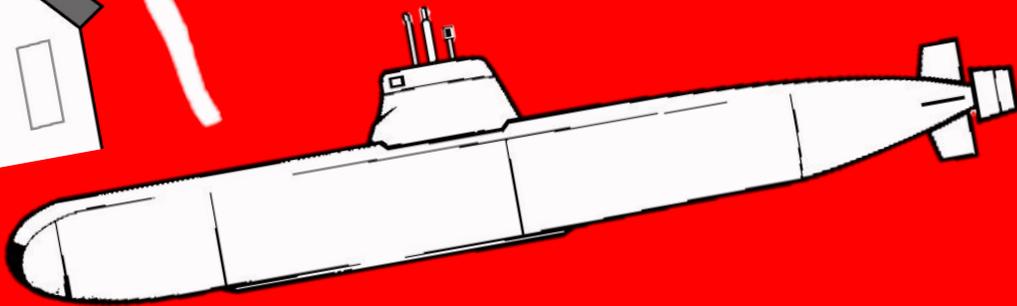
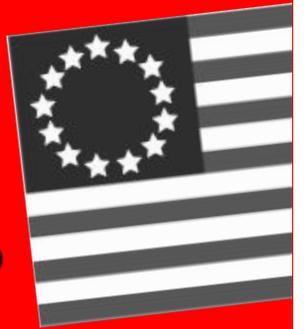
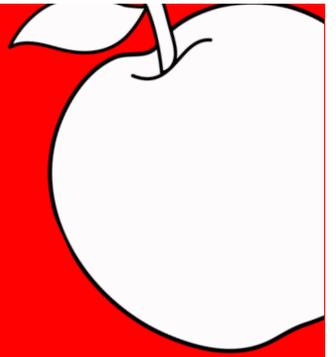
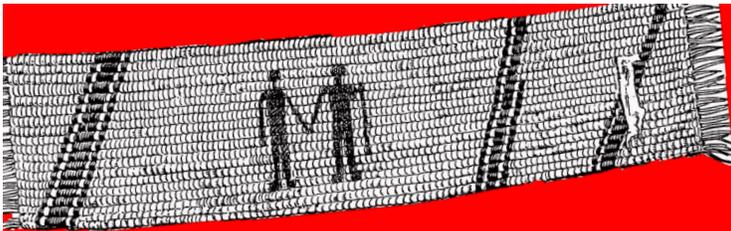
Who is **Betsy Ross**? Did Betsy Ross make the 13 star and stripe flag?

Betsy Ross is a famous historical figure who was known for sewing the first American flag. The story says that the original flag was made in June 1776, when a small committee including George Washington, Robert Morris and George ROss, visited Betsy Ross and discussed the need for a new American flag. Betsy accepted the job to create the flag, altering the committee’s design by replacing the six pointed stars with a five pointed stars. The flag was designed during the American Revolution and features 13 stars and stripes to represent the original 13 colonies. Today the American flag has 50 stars for the 50 states, but still has 13 stripes.



Betsy Ross 1777, *Jean Leon Gerome Ferris*. This painting shows Betsy Ross showing General George Washington, Robert Morris and George Ross how she cut the six pointed star to make it into a five pointed star.

# FIFTH GRADE



## Sampson Naval Training Base



When you hear the word “Sampson”, what do you think of? In terms of Upstate New York, Sampson refers to the Sampson Air Force Base. Named after Rear Admiral William Thomas Sampson, Sampson Air Force Base is 2,535 acres and built in only 270 days. Inside of Sampson Air Force Base, there is a large parade ground, 14 acres of drill field, a big hall, a two acre indoor drill area, a gymnasium and a swimming pool.

During the Korean War, Sampson Base was where pilots trained. Sampson Base is where pilots were trained to use the F-80 Shooting Star jet, the first jet in the U.S. Air Force. A total of 411,429 recruits were trained there during the three and one-half years of operation. After being a training facility, Sampson Air Force Base became a “separation center” that processed more than 65,000 enlisted personnel out of active service.

**Who is Sampson Air Force Base named after?**

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**How many recruits were trained at Sampson Air Force Base?**

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**What happened to Sampson Air Force Base after its operation?**

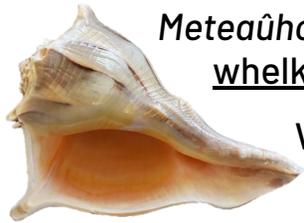
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## What is a Wampum Belt?

### Translations



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Wòmpi is  
white



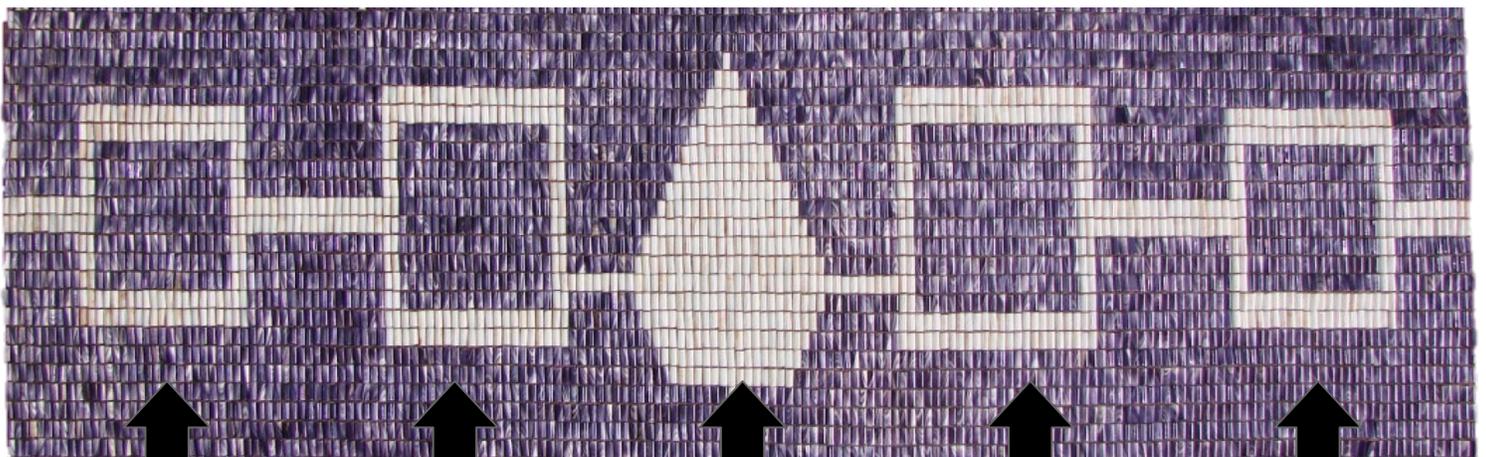
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The Seneca  
Keepers of the  
Western Door



The Cayuga



The Onondaga  
Keepers of the  
Center Fire



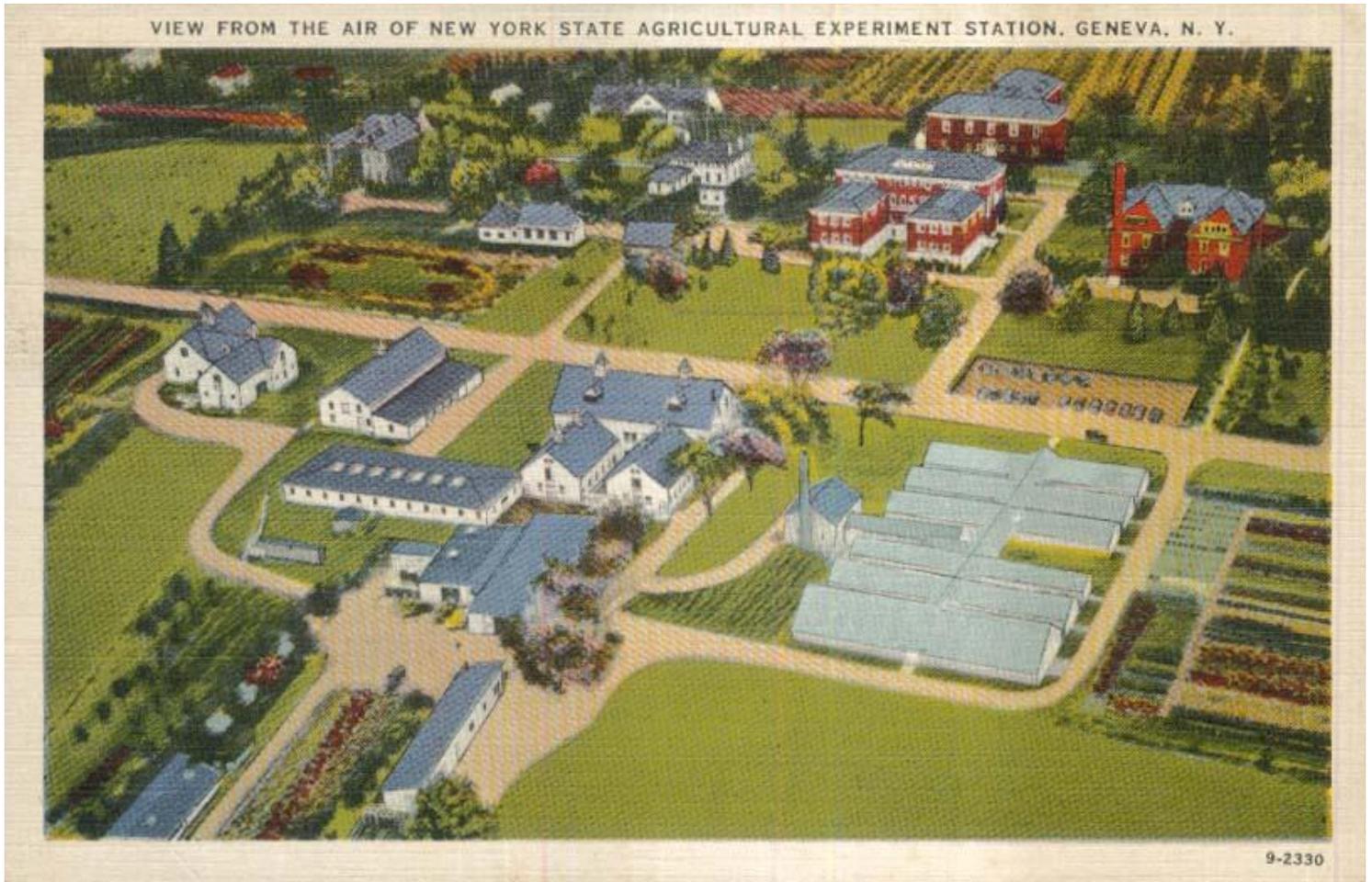
The Oneida



The Seneca  
Keepers of the  
Eastern Door



## What happens at the NYS Agricultural Experimental Station?



The Agricultural Experiment Station is a mystery to Genevans and visitors alike. Located away from the lake and downtown, in the northwest corner of the city, it is easy to miss. So what happens at the Experiment Station?

“The Station” was established in 1880 to promote “agriculture in its various branches by scientific investigation and experimentation.” The nature of investigation has changed over 130 years, but scientists still address the same questions of increased production, food safety, and developing healthy food that people want to eat. The Station has 20 major buildings, 870 acres of orchards and fields, and over 300 college faculty, staff, and students who work there. The staff include many local residents who tend plants, carry out testing, and record data.

In 1879, Cornell University established their own experiment station, however, it did not receive recognition or money. In 1883, the NYS Agricultural Experiment Station opened on North Street. The Station had one building and five staff members. Early research focused on vegetables and field crops; dairy cows, beef cattle, poultry, and swine; and identifying and combating insects and plant diseases. Fruit research was begun but trees required more time to develop and begin producing. By 1900 there were nine separate divisions of study.

**What happens at the NYS Agricultural Experimental Station?**

**How big is the NYS Agricultural Experimental Station today?**

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**What did the NYS Agricultural Experimental Station promote when it opened in 1880?**

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**What does the staff of the NYS Agricultural Experimental Station do?**

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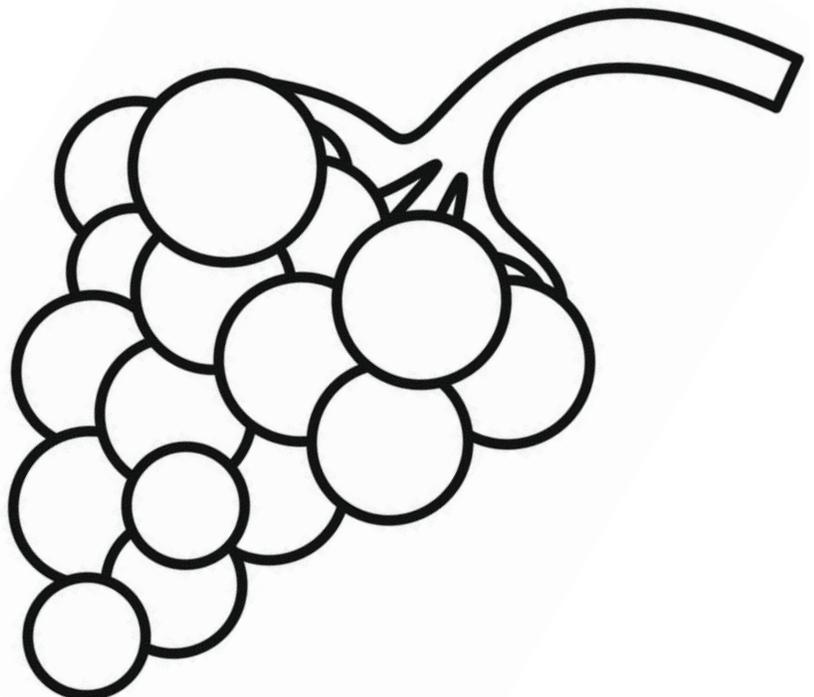
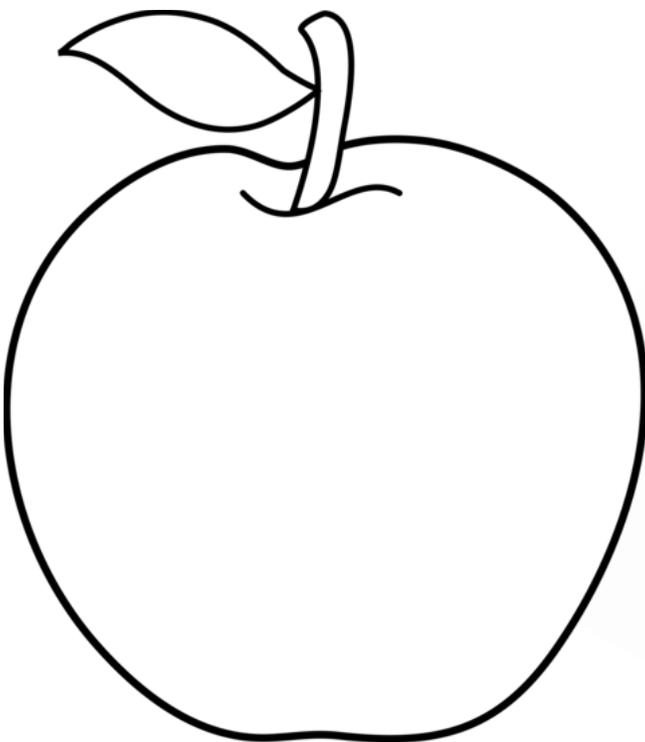
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**What did early research at NYS Agricultural Experimental Station focus on?**

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**COLOR THE FRUITS. These fruits grow at the NYS Agricultural Experimental Station**



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## Potential Field Trips

<i>Geneva Historical Society</i>	<a href="http://genevahistoricalociety.com">genevahistoricalociety.com</a>
1-315-789-5151	543 S Main St, Geneva, NY 14456

<i>Women's Rights National Historical Park</i>	<a href="http://www.nps.gov">www.nps.gov</a>
1-315-568-2991	136 Fall St. Seneca Falls, NY 13148

<i>Genesee Country Village and Museum</i>	<a href="http://www.womenofthehall.org">www.womenofthehall.org</a>
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148

<i>Harriet Tubman Home, Inc.</i>	<a href="http://www.harriettubmanhome.com">www.harriettubmanhome.com</a>
1-315-252-2081	180 South St. Auburn, NY 13021

<i>Seneca Museum of Waterways and Industry</i>	<a href="http://www.senecamuseum.com">www.senecamuseum.com</a>
1-315-568-1510	89 Fall St. Seneca Falls, NY 13148

<i>Rose Hill Mansion</i>	<a href="http://genevahistoricalociety.com">genevahistoricalociety.com</a>
1-315-789-3848	3373 NY-96A, Geneva, NY 14456

<i>Rockwell Museum of Western Art</i>	<a href="http://rockwellmuseum.org">rockwellmuseum.org</a>
1-607-937-5386	111 Cedar St, Corning, NY 14830

<i>National Women's Hall of Fame</i>	<a href="http://www.womenofthehall.org">www.womenofthehall.org</a>
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148

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## Acknowledgements

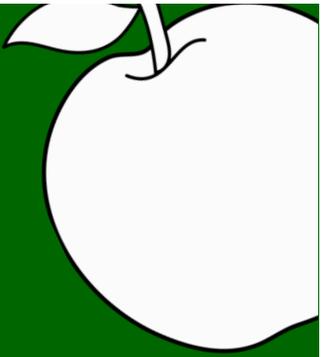
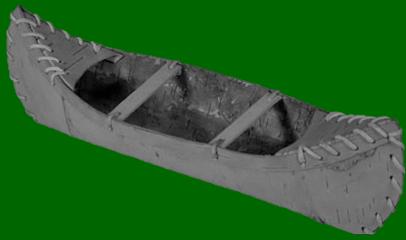
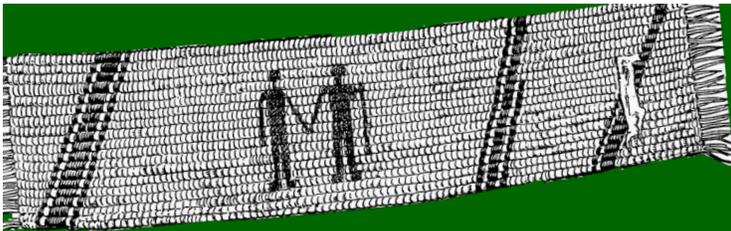
The Seneca 634 Mural: Guide and Curriculum was drafted by **Kevin Cervantes**, Geneva Community Projects, Inc. Project Fellow in collaboration with the Center for Community Engagement and Service Learning at Hobart and William Smith Colleges.

The author is especially grateful to **Katie Flower**, Director of the Center for Community Engagement and Service Learning and **Amy Sellers**, Associate Director of the Center for Community Engagement and Service Learning for their guidance and inspiration.

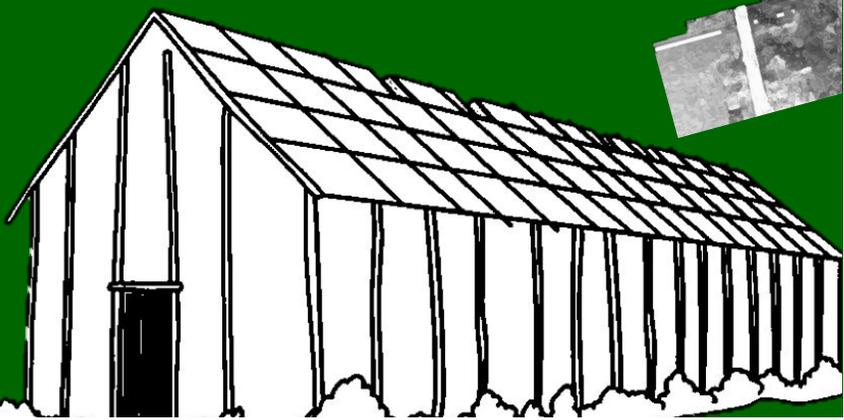
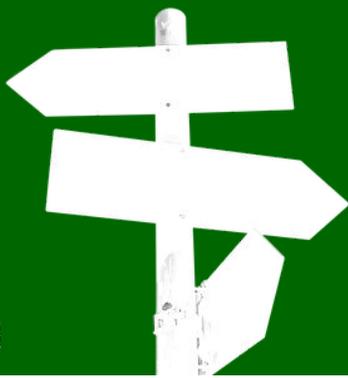
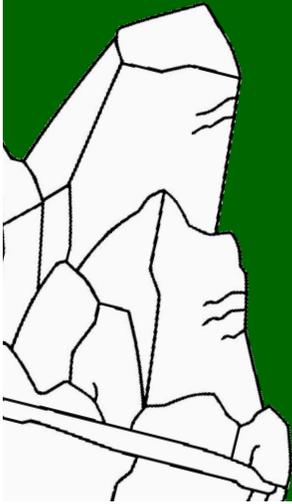
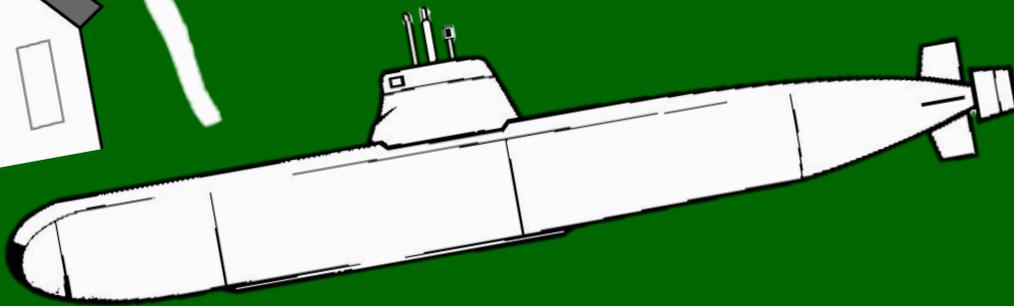
### **Geneva Community Projects, Inc.**

GCP is a charitable corporation dedicated to building and renewing the strengths of the Geneva Community through projects designed to promote the public good and uplift the human spirit.





**SIXTH GRADE  
THROUGH  
EIGHTH GRADE  
ACTIVITIES TO THE  
SENECA 634 MURAL**



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## Territorial Acknowledgement

I would like to acknowledge the traditional territory of the Haudenosaunee, by honoring the sovereignty of the Six Nations—the Mohawk, Cayuga, Onondaga, Oneida, Seneca and Tuscarora—and their land where we are situated and where this work took place. In this acknowledgement, I hope to demonstrate respect for the treaties that were made on these territories and remorse for the harms and mistakes of the far and recent past; and I pledge to work toward partnership with a spirit of reconciliation and collaboration.

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## Letter to Teachers and Educators

Dear Teachers and Educators,

Welcome to the *Seneca 634* Mural at 93 Castle Street in Geneva, NY. Created by Kenneth Millington— a native Genevean and recognized Brooklyn artist, the *Seneca 634* mural is a visual tool that engages Geneva youth to learn the complex histories of the Finger Lakes region, and a powerful conduit for conversations about self identity.

This adaptable guide includes:

- a mural overview including the artist' intent;
- engaging approaches for looking the *Seneca 634* mural;
- strategies for conducting inclusive discussions;
- activities for critical engagement and art-based learning;
- presentation of New York State Department of Education Literacy and Arts Standards;
- potential sites for field trips; and
- notes and acknowledgements

Hopefully, these materials will allow young Geneveans to appreciate the rich history of this culturally diverse city and recognize that Geneva and the Finger Lakes region is always shifting to be more accessible and equitable to all its peoples.

Thank you for your hard work and dedication to student success.



Kevin Cervantes

## Mural Overview

From **Work: "Seneca 634"**, **Kenneth Millington** Artist Website

"Seneca 634" was installed in the summer of 2010. The exterior acrylic mural reaches three stories high (40 feet) and measures 80 feet across. The mural was hand drawn and painted in 88 sections in the muralist's Brooklyn studio. It is the culmination of years of research, planning, and grassroots funding.



The mural presents regional history as a cross-section of Seneca Lake. The title "Seneca 634" indicates the Lake's depth of 634 feet. Geneva's origins and chronology are depicted as geological layers. Located within the facsimile of a sonar screen, these strata are revealed by a beam of light sweeping counter-clockwise. This symbolic lens references the sonar technology of the Seawolf submarine, tested in Lake Seneca in the early 1990s.



The foundation layer of the mural is an ice wall, representing the glacial action that formed Lake Seneca. Geological time then yields to historical time with the appearance of the Seneca tribe. Burning embers mark the American army slash and burn campaign against the tribe during the revolutionary war. The purple wampum belt illustrates the federal structure of the Iroquois Nation, to which the Senecas belonged. The mirrored shapes of the American flag and the wampum belt suggest the debt owed by the American Constitution to this example."



Geneva's history expands with the agricultural era. The flowers and fruits acknowledge the famed nurseries and rich soil. Moving upward, into the industrial age, buildings emerge from smoke. Of particular interest is the inclusion of the Union Religious Society Chapel, the first Afro-American church in Geneva in 1834. The Dairy Building represents the beginnings of the NYS Agricultural Experimental Station. And finally, just below the surface of the water is the famous F-80 Shooting Star, the first operational jet in the U.S. Air force. Pilots for the F-80 were extensively trained at Sampson Air force Base on Lake Seneca in the Korean War period.



The mural displays brilliant colors, deep underwater hues, digitization and hyper-realistic renderings. These qualities are combined to create a striking encounter for the viewer, a direct confrontation through which a deep and personal understanding becomes possible."



The Seneca 634 Mural is a large volume of historical events (Macro) that intersect with local time lines and locations (Micro)...that is loaded with symbolic representation of past times and provides a gateway into a larger discussion of related issues. Millington proposes that the role of the mural be an additional instructional element in local education. *Field trips to the site would offer outdoor learning as well as an irresistible presentation/ dialog with history asserting that the mural can provide a curriculum that teaches subjects through regional events as they relate to national/ international issues.*



## Strategies for Conducting Inclusive Discussions

Here are a few pointers that can help set the stage for successful discussions:

- Before the lesson, let students know you'll be looking at the Seneca 634 Mural together and that you'll be asking them questions about what they observe and think about the pictures they see.
- Provide time for students to silently take in the work before you ask your first discussion question. This valuable observation and thinking time helps students independently gather their first impressions before sharing begins.

To help "break the ice," after silent looking, you may want to have students talk quietly in pairs before opening the conversation to the whole group. In order to create an environment where students feel free to share their ideas, try to receive each comment neutrally and paraphrase student responses to confirm your understanding as well as offer validation.

## Facilitating Sensitive Discussions about Cultural Difference

Especially when addressing issues of race and identity, it's important to help students practice conversing in a respectful and compassionate manner. Often students reflect larger cultural attitudes and phrasing in their comments, unaware that some may find them hurtful.

"[Fostering Civil Discourse](#)" by *Facing History and Ourselves* is an excellent resource for educators on how to conduct safe and brave discussions about difference in the classroom.

Their guidelines include pointers on:

- Modeling constructive discourse by identifying teachers' own strongly held beliefs;
- Developing a reflective classroom community that represents a 'microcosm of democracy';
- Collaboratively creating a classroom contract that establishes shared norms for respectful discourse; and
- Providing opportunities for student reflection through writing, discussion, and other activities.

## Sixth Grade

Next Generation English Language Arts Standards, New York State Department of Education

**6R1:** Cite textual evidence to support an analysis of what the text says explicitly/implicitly and make logical inferences.

**6R7:** Compare and contrast how different formats, including print and digital media, contribute to the understanding of a subject.

**6R8:** Trace and evaluate the development of an argument and specific claims in texts, distinguishing claims that are supported by reasons and relevant evidence from claims that are not.

**6R9:** Use established criteria in order to evaluate the quality of texts. Make connections to other texts, ideas, cultural perspectives, eras, and personal experiences.

**6W1a:** Introduce a precise claim, acknowledge and distinguish the claim from a counterclaim, and organize the reasons and evidence logically.

**6W2a:** Introduce a topic clearly; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect.

**6W3b:** Use narrative techniques, such as dialogue and description, to develop experiences, events, and/or characters.

**6W7:** Gather relevant information from multiple sources; assess the credibility of each source; quote or paraphrase the data and conclusions of others; avoid plagiarism and provide basic bibliographic information for sources.

## Seventh Grade

Next Generation English Language Arts Standards, New York State Department of Education

**7R4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyze the impact of specific word choices on meaning, tone, and mood, including words with multiple meanings.

**7W5:** Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply the grade 7 Reading Standards to both literary and informational text, where applicable.

**7W1a:** Introduce a precise claim, acknowledge and distinguish the claim from a counterclaim, and organize the reasons and evidence logically.

**7W6:** Conduct research to answer questions, including self-generated questions, drawing on multiple sources and refocusing the inquiry when appropriate. Generate additional related questions for further research and investigation.

**7W2a:** Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect.

**7W7:** Gather relevant information from multiple sources; assess the credibility and accuracy of each source; quote or paraphrase the data and conclusions of others; avoid plagiarism and follow a standard format for citation.

**7W1a:** Introduce a precise claim, acknowledge and distinguish the claim from a counterclaim, and organize the reasons and evidence logically.

**7SL1d:** Acknowledge new information expressed by others and, when warranted, modify personal views.

## Eighth Grade

Next Generation English Language Arts Standards, New York State Department of Education

**8R4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyze the impact of specific word choices on meaning, tone, and mood, including words with multiple meanings.

**8R7:** Evaluate the advantages and disadvantages of using different media – text, audio, video, stage, or digital – to present a particular subject or idea and analyze the extent to which a production remains faithful to or departs from the written text.

**8W1a:** Introduce precise claim(s), acknowledge and distinguish the claim(s) from a counterclaim, and organize the reasons and evidence logically.

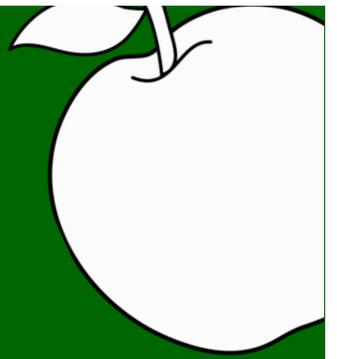
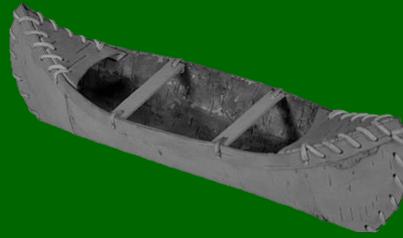
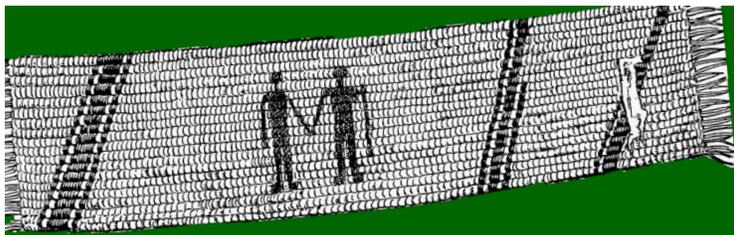
**8W2a:** Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect.

**8W3b:** Use narrative techniques, such as dialogue, pacing, description, and reflection to develop experiences, events, and/or characters.

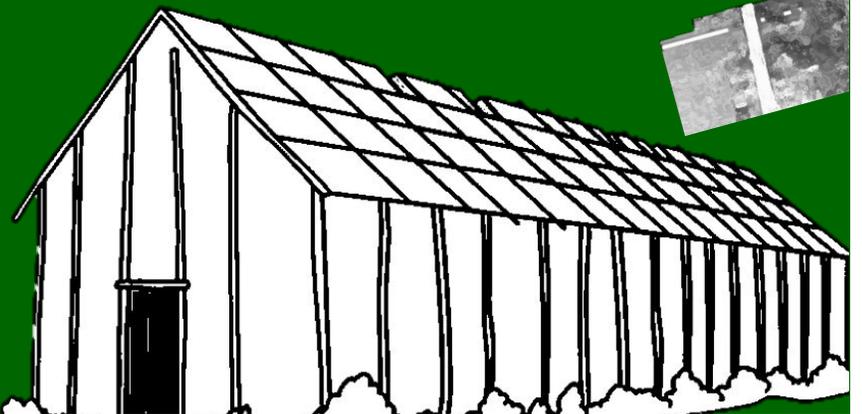
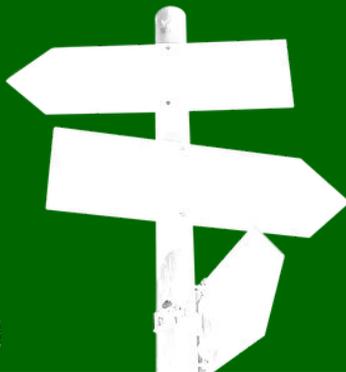
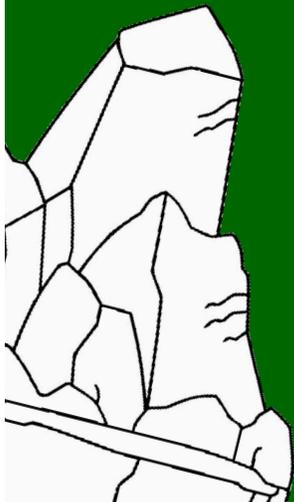
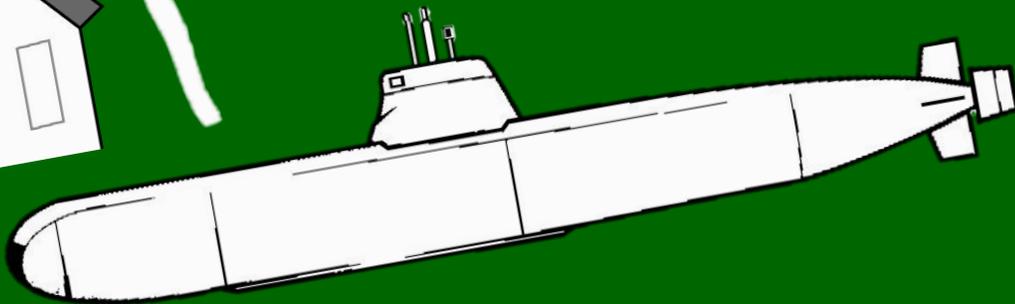
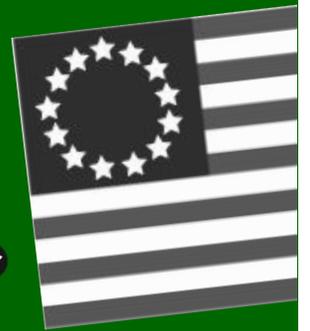
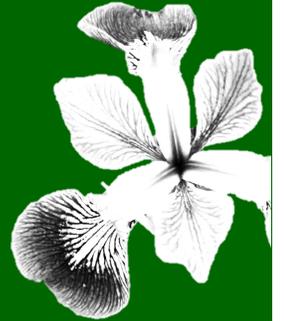
**8W6:** Conduct research to answer questions, including self-generated questions, drawing on multiple sources and refocusing the inquiry when appropriate. Generate additional related questions that allow for multiple avenues of exploration.

**8W7:** Gather relevant information from multiple sources; assess the credibility and accuracy of each source; quote or paraphrase the data and conclusions of others; avoid plagiarism and follow a standard format for citation.

**8SL1:** Engage effectively in a range of collaborative discussions with diverse partners; express ideas clearly and persuasively, and build on those of others.



# SIXTH GRADE



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# A LOVE LETTER TO OUR CITY

## UNIT OVERVIEW

This unit facilitates students as they explore community and come to appreciate the City of Geneva. Students create original artworks as a form to visualize what they love the most about Geneva or the Finger Lakes, using the concept of the love letter and the Seneca 634 Mural as inspiration. Students can use modern media and art materials.

Does *anyone* write love letters anymore? The age of technology had desensitized the act of showing affections to others by the creation of email, texting, and other digital ways of communicating. In this unit we explore how to show affection and connection to our city, by writing a handwritten love letter.

The central activities of this unit are;

1. A field trip to the Seneca 634 Mural and completion of looking activities (supplemental material)
2. Brainstorming discussions about what students appreciate about the City of Geneva or the Finger Lakes region
3. Creation of art and presentation of art to classroom

## DOCUMENTATION + ASSESSMENT

1. Students participate in small group discussions on the topics of Geneva/Finger Lakes.
  - What do students like to do?
  - What do they think about living in Geneva/Finger Lakes?
  - Do students consider Geneva/Finger Lakes home?
2. Class completes field trip to the *Seneca 634 Mural* and complete looking activities (supplemental packet) And look at different objects and think about how the objects they see might connect to their lives.
  - Do students visit Seneca lake?
  - Do students belong to a military family?
  - Are they indigenous?
  - Do they attend religious services?

---

## A LOVE LETTER TO OUR CITY

3. Students research any subject of interest that relates to Geneva or the Finger Lakes. Students can potentially research the *Civil Rights Movement in Geneva*, *Indigenous life in the Seneca region*, *Contributions of Latinos to WWII* or *Contributions of Finger Lakes region to World War II effort*. Teacher ensures students are not using research period to do other activities.
4. In an open conversation session, the teacher has students discuss what they discovered. Ask students to discuss how they made their choice of research subject, and what connections they can make between their research results and the *Seneca 634 Mural*. Ask students to share what art they can potentially make. Provide guidance and materials as needed.
5. Inform students that they will have to write a love letter to a person/object/community/building they discovered. Questions students can answer in love letters;
  - Why they choose to research that subject in the first place.
  - The contribution the subject had on the history of Geneva or the student's own life
  - A potential question or something they would like to have answered.
6. Students make an artwork to pair with the letter, this can be a drawing or a painting.
7. Students share the artwork with the classroom and submit letters for "delivery" (teacher checks for completion)

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# A LOVE LETTER TO OUR CITY

## LEARNING ACTIVITIES

**Class 1** Class Present, Discuss, Share, Plan, and Investigate

Discuss In small groups, the meaning of “love” and the *City of Geneva*.

Questions to ask:

1. What is a love letter?
2. How has time affected how we show affection to each other?
3. How is a handwritten love letter different than a typed text or email letter?
4. What does it mean to create a token of affection for another?
5. What are examples of other tokens of affections?
6. What does my community look like?
7. What do I like to do in my community?
8. A good day in Geneva is...
9. If Geneva had to be known for one thing, what would that thing be?
10. What do I know about Geneva?
11. A typical Saturday (weekend), I do **what?**

Share Students are separated into small groups to discuss their answers to the questions above.

**Class 2** Field trip to the *Seneca 634 Mural* or detailed observation of the Seneca 634 Mural using in class technology

Recommended: Teacher reads in-depth analysis of Seneca 634 Mural and helps guide students through various objects in the mural

Students complete the looking activities (supplemental materials)

---

# A LOVE LETTER TO OUR CITY

## Class 3

Discuss, Research, Document, Connect and Share

Discuss

What students choose to research and why they choose it?

Research

Students complete research online or through class texts

Document

Students document the research they are conducting, ensuring they have interesting points, points of distinction and things they appreciate

Connect

Students develop connections to the history they are researching to their own lives.

Share

Students discuss what they discovered. Ask students to share what art they can potentially make.

## Class 4

Write

Write

Students write a love letter to a person/object/community/building they discovered.

Topics students can discuss in their love letter;

1. Why they choose to research that subject in the first place.
2. The contribution the subject had on the history of Geneva or the student's own life
3. A potential question or something they would like to have answered.

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# A LOVE LETTER TO OUR CITY

## **Class 5**

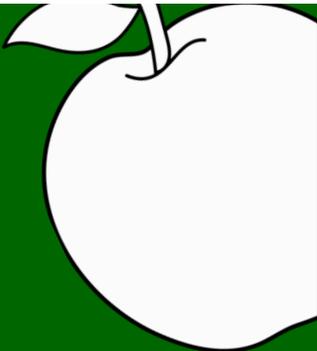
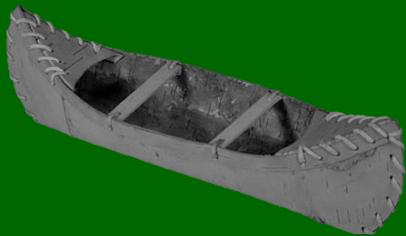
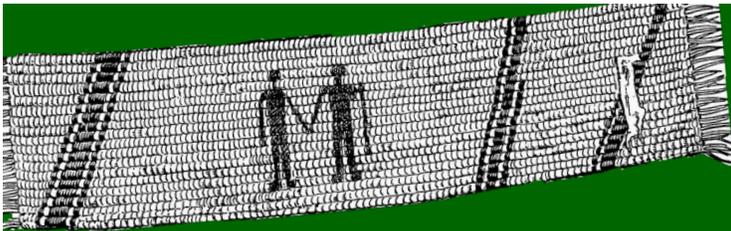
Make Art, Share

Make Art

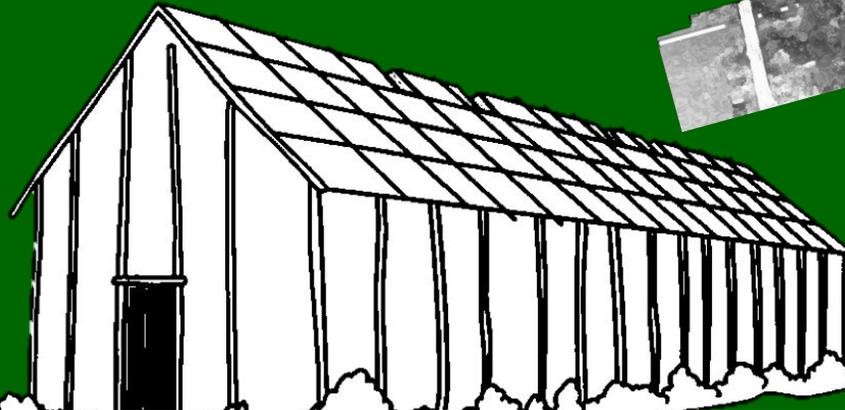
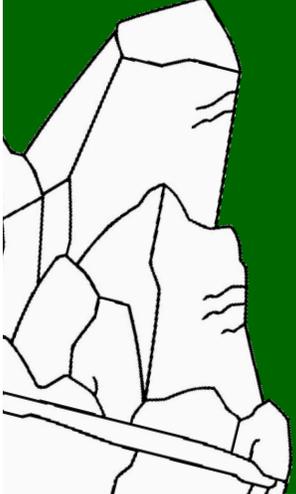
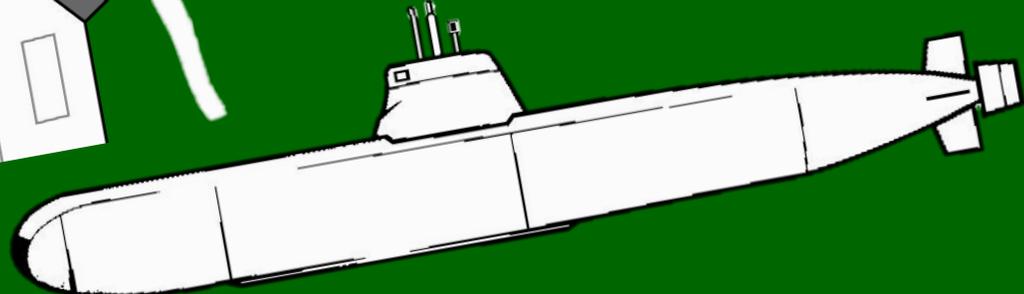
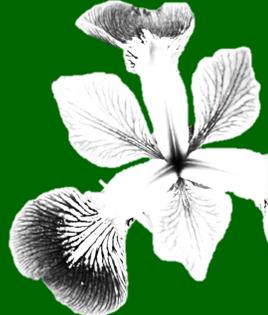
Students make an artwork to pair with the letter, this can be a drawing or a painting.

Share

Students share the artwork with the classroom and submit letters for "delivery" (teacher checks for completion).



# SEVENTH GRADE



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# OUR “GREEN” COLLECTIVE PANTHER MURAL

## UNIT OVERVIEW

In this project, students will ponder about what “community” means to them and will be directing themselves in creating a mural for their school.

In this project, your role will shift from teacher/leader to supporting role of listener and facilitator. You will respond to student ideas by offering strategies and skills to allow them to realize their own ideas.

Although allowing students to pace themselves through ideation and creation may seem challenging, you will notice the beauty and deep learning that will rise from students who are self motivated to complete this mural project.

## GOALS + OBJECTIVES

1. Students will identify an issue or topic of importance to their school community.
2. Students will study the *Seneca 634 Mural* and how the artist approaches history and community.
3. Students will work together to create a work of art that *defines* their classroom, school or community.

## GUIDING QUESTIONS

1. How does Kenneth Millington use objects to tell a story. (Guide students through layering intent of Kenneth Millington)[Supplemental Material]
2. How can we visualize our community? What objects would we use?
3. What do we want our mural to represent? How can we use this mural to tell our story?
4. How can this class work together as a collective to complete a collaborative work of art?

---

# OUR "GREEN" COLLECTIVE PANTHER MURAL

## LEARNING ACTIVITIES

### CLASS 1

Our Classroom/School/Community

- Discuss      Arrange students in small discussions groups to identify an issue of importance to their classroom, school or community. Facilitate conversation by asking what they enjoy/dislike about their class, school and community.
- Document      Students document the conversation they are conducting, ensuring they have points of distinction about what they enjoy/dislike
- Share      Gather students into one large group. Ask students to discussed in their individual groups.

### CLASS 2

Introduce the Seneca 634 Mural

- Mural      Classroom either takes field trip to the *Seneca 634 Mural* and completes a looking activity or learn from *Seneca 634 Mural* presentation (supplemental material)
- Connect      Students observe that Millington methodologically choose icons to represent different aspects/histories of the City of Geneva. Students begin to think about which objects they can utilize to represent certain issues.

### CLASS 3

Make a System of Roles for the Collective

- Select      Students collectively choose which narrative to express about their class, school or community. Students might tackle the issue of migration, so they might want to think about which icons they will use to express visually the issue of migration.
- Assign Roles      Once students have decided on their plan for a work of art they want to create together, teach them professional art production by offering a selection of production roles. For example, some students might choose roles as painters, while others might like to manage and care for the group's materials.
- Collect      Have students bring water bottles, old toys, objects to be thrown away, as well as provide some materials. Emphasize that materials being collected shouldn't be purchased, as this is a green mural.

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# OUR "GREEN" COLLECTIVE PANTHER MURAL

## **CLASS 4** Gather, Examine, and Experiment with the Materials for the Larger Work

- Plan** Offer students the opportunity to spend time with their materials and try out strategies for working with them. If using found objects, help students create a collection system.
- Agree** Have students move objects until all students can agree on 1 configuration.
- Confirm** Take a picture of the objects in their position, to ensure that objects aren't moved again

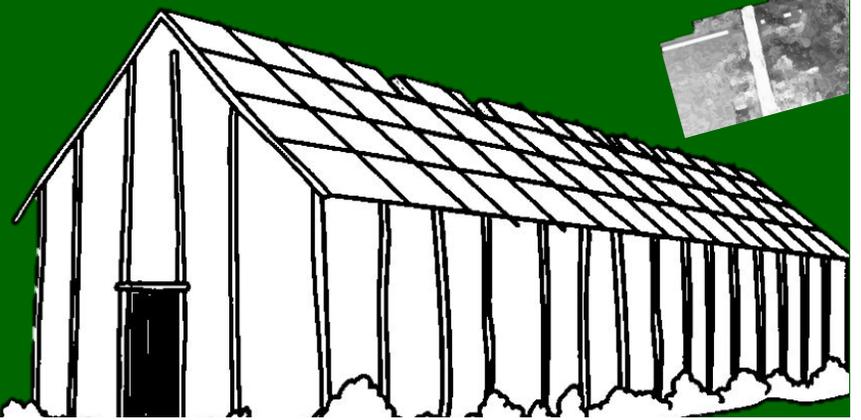
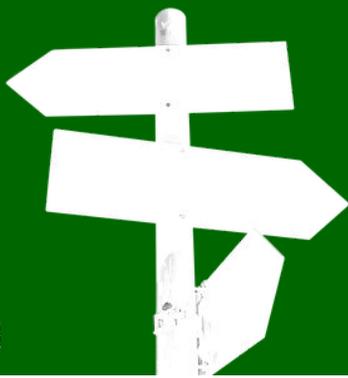
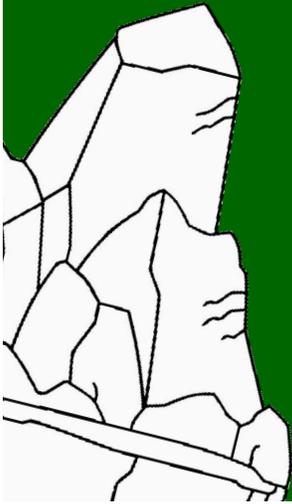
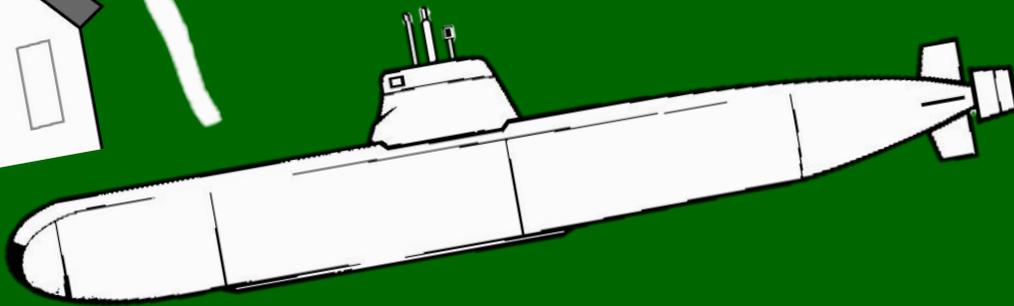
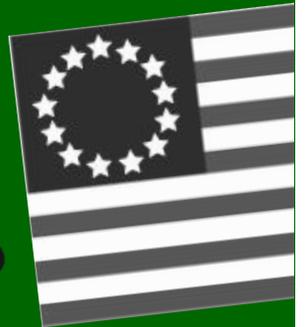
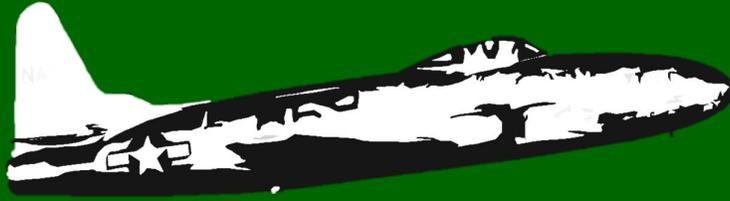
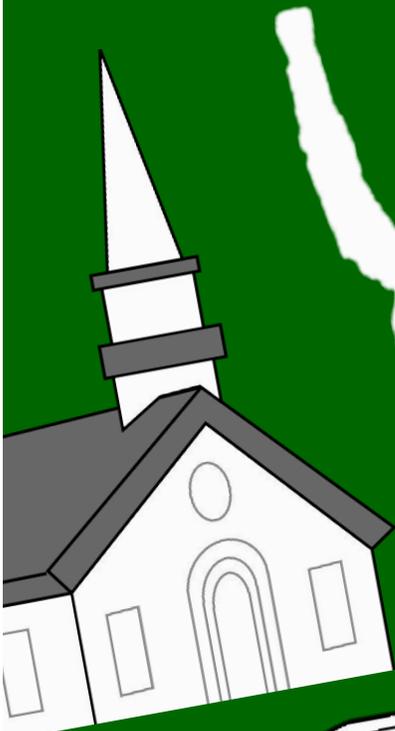
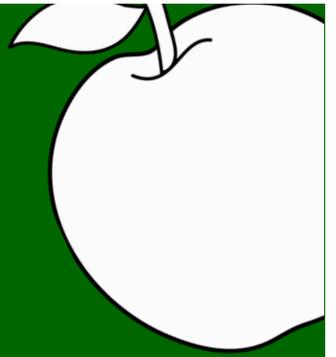
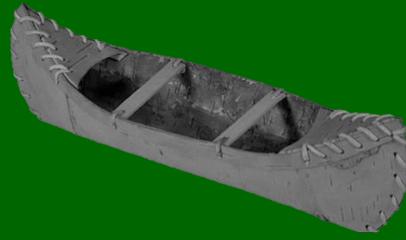
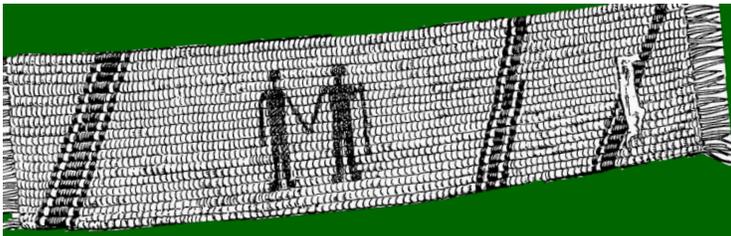
## **CLASS 5** Create the piece!

- Create** Allow ample time for students to enjoy creating their work together
- Support** Encourage them to be supportive of the roles of others in the collective. Provide black/white construction paper for students to tape and glue everything onto. Provide coloring pencils/crayons and paints for additional design.

## **CLASS 6** Share and reflect

- Share** Have an unveiling party or other community event where the artists can show their finished work.
- Express** Allow each artist to express what the process has meant to them and why they wanted to offer this gift to the community.
- Document** Ask students to complete self-reported brief documentation of the process.

# EIGHTH GRADE



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# TROPHIES FOR A COMMUNITY LEADER

## UNIT OVERVIEW

When asked to describe their community, students tend to define the deficits of their school or community. This unit poses an inquiry to them about what community leaders; teachers, lifeguards, bus drivers or members of the community, work to empower students.

Hopefully, students will look around for the most positive people that contribute to their education or day-to-day operations.

Students will visit the Seneca 634 Mural and observe the different historical leaders/figures who impacted the history of Geneva and the Finger Lakes. Students will then choose one contemporary or historical leader and create a trophy for that person. Students will conduct research to inform the objects, which need to represent characteristics or qualities that represent that community leader. Students will recognize the unique value of the community leader they chose.

## GOALS + OBJECTIVES

1. Students will investigate the positive assets of historical/contemporary community leaders.
2. Students will respond to their own investigations through art.
3. Students will share their appreciation for a community leader with the school community.

## GUIDING QUESTIONS

1. How do we show appreciation?
2. How can we use research to directly inform artmaking?
3. What community leaders in Geneva/Finger Lakes do I look up to?

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# TROPHIES FOR A COMMUNITY LEADER

## DOCUMENTATION + ASSESSMENT

- Students will express initial interest in a contemporary/historical community leader.
- Students will map what their sculpture will look like. What objects will they make the trophy out of? Why did they choose those materials?
- Students will take pictures during the creation phase of the project to document the creative process.
- Student will write about the community leader receiving the award together ideas.
- Students write a statement for the sculpture, describing why they chose that specific community leader.
- Students will share trophy with classroom and document how they felt completing assignment.

## LEARNING ACTIVITIES

### **CLASS 1** Identify Community Assets

- Share Invite students to discuss the positive qualities of their community. From this critical dialogue, students can determine which people are the most positive forces in their community. Students can determine that a teacher or staff are the most positive force in their community, but also allow students to talk about their families or leader from a community organization.
- Document Students will complete writing assignment providing clear reasons for why they choose their leader. What qualities does the student appreciate in the community leader?

### **CLASS 2** Introduce the Seneca 634 Mural

- Mural Classroom either takes field trip to the Seneca 634 Mural and completes a looking activity or learn from Seneca 634 Mural presentation (supplemental material)
- Explore Students explore various historical leaders that helped shape Geneva and the Finger Lakes

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# TROPHIES FOR A COMMUNITY LEADER

## **CLASS 3** Research and Brainstorm

- Connect** Students connect the idea of creating a trophy to tell a story about a person to Millington's similar process of creating a mural for Geneva and the Finger Lakes.
- Collect** Students collect information about the individual they seek to award the trophy to.
- Document** Students maintain a document where they keep details about the community leader they choose. Students brainstorm various strategies for demonstrating appreciation. Students begin to draft their trophy for the person they chose.

## **CLASS 4** Production

- Create** Students begin to draft trophies with found materials such as felt, wire, and clay. (Invite students to bring recyclable materials or things that are about to be disposed)
- Share** Students discuss their designs as they work to create the right symbolic representation to appreciate the special qualities of the community leader.

## **CLASS 5** Presenting the Award

- Share** Students share with the entire class why they chose their specific community leader and reveal the various objects they choose to represent the qualities/characteristics of that person.

## **CLASS 6** Reflection

- Reflect** Students reflect on the meaning of the experience of sharing their appreciation for their community leaders through art.

## Potential Field Trips

<i>Geneva Historical Society</i>	<a href="http://genevahistoricalsociety.com">genevahistoricalsociety.com</a>
1-315-789-5151	543 S Main St, Geneva, NY 14456
<i>Women's Rights National Historical Park</i>	<a href="http://www.nps.gov">www.nps.gov</a>
1-315-568-2991	136 Fall St. Seneca Falls, NY 13148
<i>Genesee Country Village and Museum</i>	<a href="http://www.womenofthehall.org">www.womenofthehall.org</a>
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148
<i>Harriet Tubman Home, Inc.</i>	<a href="http://www.harriettubmanhome.com">www.harriettubmanhome.com</a>
1-315-252-2081	180 South St. Auburn, NY 13021
<i>Seneca Museum of Waterways and Industry</i>	<a href="http://www.senecamuseum.com">www.senecamuseum.com</a>
1-315-568-1510	89 Fall St. Seneca Falls, NY 13148
<i>Rose Hill Mansion</i>	<a href="http://genevahistoricalsociety.com">genevahistoricalsociety.com</a>
1-315-789-3848	3373 NY-96A, Geneva, NY 14456
<i>Rockwell Museum of Western Art</i>	<a href="http://rockwellmuseum.org">rockwellmuseum.org</a>
1-607-937-5386	111 Cedar St, Corning, NY 14830
<i>National Women's Hall of Fame</i>	<a href="http://www.womenofthehall.org">www.womenofthehall.org</a>
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148

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## Acknowledgements

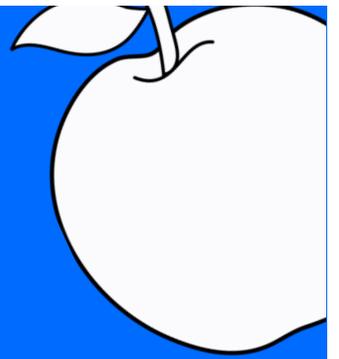
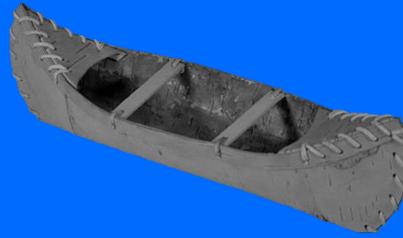
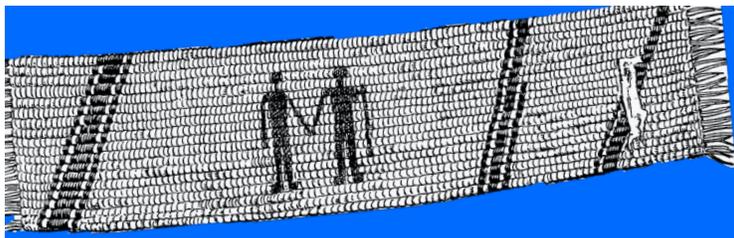
The Seneca 634 Mural: Guide and Curriculum was drafted by **Kevin Cervantes**, Geneva Community Projects, Inc. Project Fellow in collaboration with the Center for Community Engagement and Service Learning at Hobart and William Smith Colleges.

The author is especially grateful to **Katie Flower**, Director of the Center for Community Engagement and Service Learning and **Amy Sellers**, Associate Director of the Center for Community Engagement and Service Learning for their guidance and inspiration.

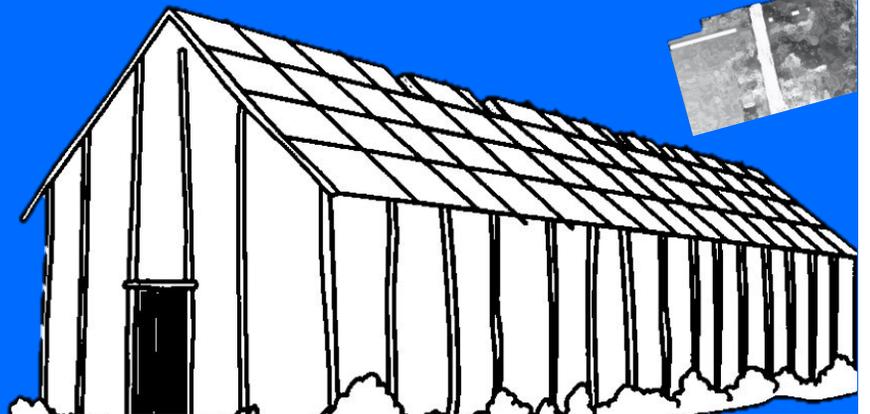
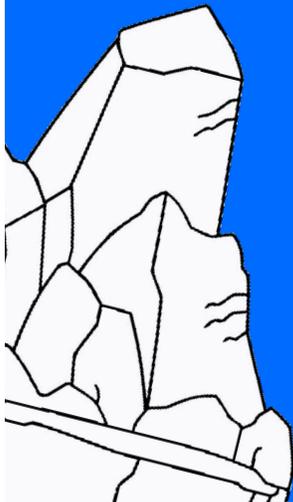
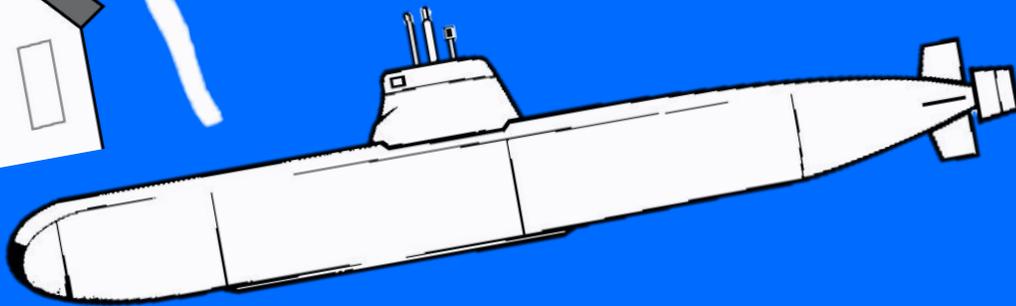
### **Geneva Community Projects, Inc.**

GCP is a charitable corporation dedicated to building and renewing the strengths of the Geneva Community through projects designed to promote the public good and uplift the human spirit.





**NINTH GRADE  
THROUGH  
TWELFTH GRADE  
ACTIVITIES TO THE  
SENECA 634 MURAL**



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## Territorial Acknowledgement

I would like to acknowledge the traditional territory of the Haudenosaunee, by honoring the sovereignty of the Six Nations—the Mohawk, Cayuga, Onondaga, Oneida, Seneca and Tuscarora—and their land where we are situated and where this work took place. In this acknowledgement, I hope to demonstrate respect for the treaties that were made on these territories and remorse for the harms and mistakes of the far and recent past; and I pledge to work toward partnership with a spirit of reconciliation and collaboration.

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## Letter to Teachers and Educators

Dear Teachers and Educators,

Welcome to the *Seneca 634* Mural at 93 Castle Street in Geneva, NY. Created by Kenneth Millington— a native Genevean and recognized Brooklyn artist, the *Seneca 634* mural is a visual tool that engages Geneva youth to learn the complex histories of the Finger Lakes region, and a powerful conduit for conversations about self identity.

This adaptable guide includes:

- a mural overview including the artist' intent;
- engaging approaches for looking the *Seneca 634* mural;
- strategies for conducting inclusive discussions;
- activities for critical engagement and art-based learning;
- presentation of New York State Department of Education Literacy and Arts Standards;
- potential sites for field trips; and
- notes and acknowledgements

Hopefully, these materials will allow young Geneveans to appreciate the rich history of this culturally diverse city and recognize that Geneva and the Finger Lakes region is always shifting to be more accessible and equitable to all its peoples.

Thank you for your hard work and dedication to student success.



Kevin Cervantes

## Mural Overview

From [Work: "Seneca 634", Kenneth Millington Artist Website](#)

"Seneca 634" was installed in the summer of 2010. The exterior acrylic mural reaches three stories high (40 feet) and measures 80 feet across. The mural was hand drawn and painted in 88 sections in the muralist's Brooklyn studio. It is the culmination of years of research, planning, and grassroots funding.



The mural presents regional history as a cross-section of Seneca Lake. The title "Seneca 634" indicates the Lake's depth of 634 feet. Geneva's origins and chronology are depicted as geological layers. Located within the facsimile of a sonar screen, these strata are revealed by a beam of light sweeping counter-clockwise. This symbolic lens references the sonar technology of the Seawolf submarine, tested in Lake Seneca in the early 1990s.



The foundation layer of the mural is an ice wall, representing the glacial action that formed Lake Seneca. Geological time then yields to historical time with the appearance of the Seneca tribe. Burning embers mark the American army slash and burn campaign against the tribe during the revolutionary war. The purple wampum belt illustrates the federal structure of the Iroquois Nation, to which the Senecas belonged. The mirrored shapes of the American flag and the wampum belt suggest the debt owed by the American Constitution to this example."



Geneva's history expands with the agricultural era. The flowers and fruits acknowledge the famed nurseries and rich soil. Moving upward, into the industrial age, buildings emerge from smoke. Of particular interest is the inclusion of the Union Religious Society Chapel, the first Afro-American church in Geneva in 1834. The Dairy Building represents the beginnings of the NYS Agricultural Experimental Station. And finally, just below the surface of the water is the famous F-80 Shooting Star, the first operational jet in the U.S. Air force. Pilots for the F-80 were extensively trained at Sampson Air force Base on Lake Seneca in the Korean War period.



The mural displays brilliant colors, deep underwater hues, digitization and hyper-realistic renderings. These qualities are combined to create a striking encounter for the viewer, a direct confrontation through which a deep and personal understanding becomes possible."



The Seneca 634 Mural is a large volume of historical events (Macro) that intersect with local time lines and locations (Micro)...that is loaded with symbolic representation of past times and provides a gateway into a larger discussion of related issues. Millington proposes that the role of the mural be an additional instructional element in local education. *Field trips to the site would offer outdoor learning as well as an irresistible presentation/ dialog with history asserting that the mural can provide a curriculum that teaches subjects through regional events as they relate to national/ international issues.*



## Strategies for Conducting Inclusive Discussions

Here are a few pointers that can help set the stage for successful discussions:

- Before the lesson, let students know you'll be looking at the Seneca 634 Mural together and that you'll be asking them questions about what they observe and think about the pictures they see.
- Provide time for students to silently take in the work before you ask your first discussion question. This valuable observation and thinking time helps students independently gather their first impressions before sharing begins.

To help "break the ice," after silent looking, you may want to have students talk quietly in pairs before opening the conversation to the whole group. In order to create an environment where students feel free to share their ideas, try to receive each comment neutrally and paraphrase student responses to confirm your understanding as well as offer validation.

## Facilitating Sensitive Discussions about Cultural Difference

Especially when addressing issues of race and identity, it's important to help students practice conversing in a respectful and compassionate manner. Often students reflect larger cultural attitudes and phrasing in their comments, unaware that some may find them hurtful.

["Fostering Civil Discourse"](#) by *Facing History and Ourselves* is an excellent resource for educators on how to conduct safe and brave discussions about difference in the classroom.

Their guidelines include pointers on:

- Modeling constructive discourse by identifying teachers' own strongly held beliefs;
- Developing a reflective classroom community that represents a 'microcosm of democracy';
- Collaboratively creating a classroom contract that establishes shared norms for respectful discourse; and
- Providing opportunities for student reflection through writing, discussion, and other activities.

## Ninth Grade and Tenth Grade

Next Generation English Language Arts Standards, New York State Department of Education

**9-10R2:** Determine one or more themes or central ideas in a text and analyze its development, including how it emerges and is shaped and refined by specific details; objectively and accurately summarize a text.

**RST2:** Determine the key ideas or conclusions of a source; trace the source's explanation or depiction of a complex process, phenomenon, or concept; provide an accurate summary of the source.

**RH3:** Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

**9-10R4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyze the impact of specific word choices on meaning, tone, and mood. Examine technical or key terms and how language differs across genres.

**RST4:** Determine the meaning of symbols, key terms, and other content-specific words and phrases as they are used in scientific or technical sources; describe how the inclusion of charts, graphs, diagrams, data influence conclusion(s).

**RH5:** Describe how a text presents information (e.g., sequentially, comparatively, causally, visually, and graphically).

**9-10W1a:** Introduce precise claim(s), distinguish the claim(s) from counterclaims, establish and organize clear relationships among claim(s), counterclaim(s), reasons, and evidence.

**WHST1a:** Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.

## Eleventh Grade and Twelfth Grade

Next Generation English Language Arts Standards, New York State Department of Education

**11-12W1:** Write arguments to support claims that analyze substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**11-12W1a:** Introduce precise claim(s), establish the significance of the claim(s), distinguish the claim(s) from counterclaim(s), and create an organization that logically sequences claims, counterclaims, reasons, and evidence.

**11-12W1c:** Use precise language, content-specific vocabulary and literary techniques to express the appropriate complexity of the topic.

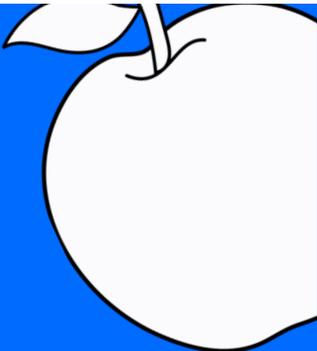
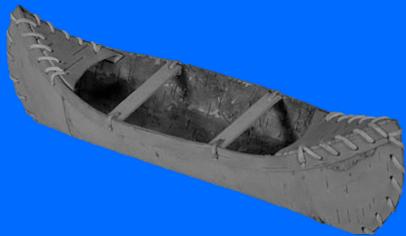
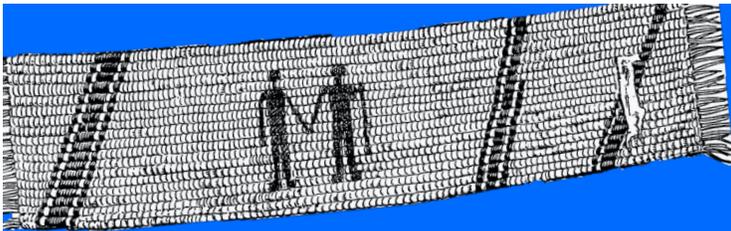
**WHST1c:** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

**11-12W2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

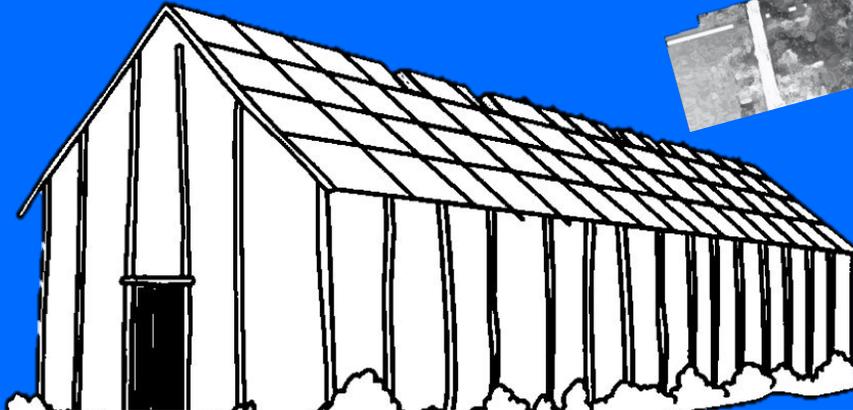
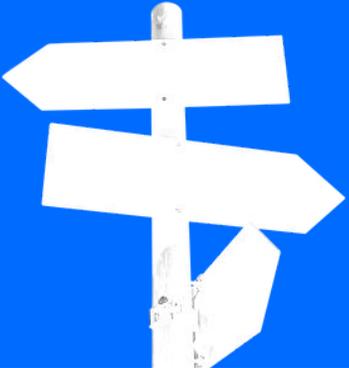
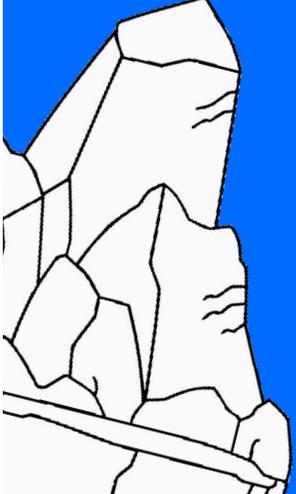
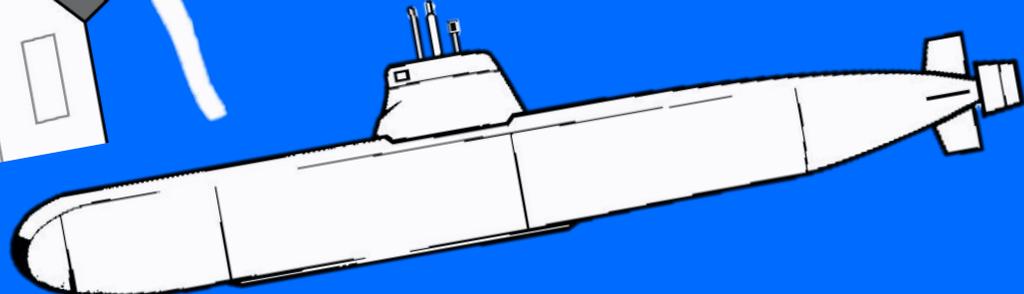
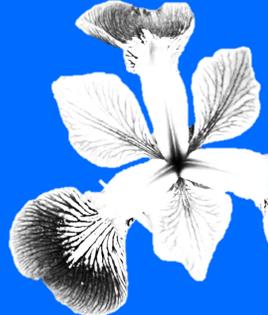
**WHST2a:** Introduce a topic and organize complex ideas, concepts, and information so that the progression creates a unified whole.

**WHST2b:** Analyze a topic thoroughly by selecting the most significant and relevant facts, data, extended definitions, concrete details, citations, or other information and examples appropriate to the audience's knowledge of the topic.

**11-12W3a:** Engage the reader by presenting a problem, conflict, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters.



# NINTH GRADE



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# THIS HALL IS OURS: CREATING CONNECTIONS AND COMMUNITY AT GENEVA HIGH SCHOOL

## UNIT OVERVIEW

How do we effectively build community and empathy in school situations where students do not share the experience of living in the same neighborhood or location? While this makes for a more racially, ethnically, and economically diverse school, the reality is that Geneva High School does not reflect the City of Geneva. As GHS serves students who leave their own neighborhoods and commute to school from all different parts of the Finger Lakes, GHS is a *melting pot* of students; students from different cultural, ethnic and geographical backgrounds. This project derives from a need to establish safe and affirming spaces and a welcoming community that provides students with a sense of value and opportunities to connect with others at GHS.

Murals are an important part of a socially-oriented and democratic society, that allow youth to communicate empowered and informed opinions on bettering civic life. Through this project, students will create a mural as a conduit for identifying the social issues that matter to them and allow them to communicate clearly these issues through interactive art.

As a teacher, you will scaffold questions and student input to identify themes and narratives important to your students. You will allow students to undertake artistic research and peer education, support socially engaged art, allow students to deliberate on the process of creating a communal mural, and will help students construct an interactive installation to raise consciousness and build community at GHS.

## GOALS and OBJECTIVES

- Students will be able to lead their own investigative process of identifying an issue that matters to them, within the academic setting.
- Students will be able to identify characteristics and challenges of their school community in order to identify an issue.
- Students will research and teach one another about socially engaged art practices and approaches, and will choose methods that appeal to their conceptual goals.
- Students will be able to create a work of participatory art that engages the wider school community in conversation about a social issue of great importance to them. Specifically, students will create opportunities for their peers to participate in a variety of socially engaged art events.

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# THIS HALL IS OURS: CREATING CONNECTIONS AND COMMUNITY AT GENEVA HIGH SCHOOL

## GUIDING QUESTIONS

- How can culturally diverse students come together and create community?
- How does art making contribute to the awareness and understanding of your life and your community?
- How can we activate a space for difficult conversations? What events can foster social, intellectual, and emotional connections between people who share a space?
- What is our community? What do we appreciate about our community?
- What can we do to raise awareness/ consciousness of these qualities? Why do these things matter to us?

## DOCUMENTATION and ASSESSMENT

### Quality of Concept and Actual Event

- Students successfully developed and communicated an idea that supported community building.
- Project concept and event embodied characteristics of socially engaged art.
- Project concept and event components were thoughtfully developed, inventive, and complex.

### Field Trip to *Seneca 634 Mural*

- Class completes field trip to the Seneca 634 Mural and complete looking activities (supplemental packet). Students begin to theorize on what it means to live in Geneva or the Finger Lakes region.
  - Do students visit Seneca lake
  - Do students belong to a military family?
  - Are they indigenous?
  - Do they attend religious services?

### Visual Qualities and Construction

- Students made intentional artistic and aesthetic choices that supported their event and concept.
- Visual components such as designs and artistic gestures were well crafted and securely constructed and displayed.

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# THIS HALL IS OURS: CREATING CONNECTIONS AND COMMUNITY AT GENEVA HIGH SCHOOL

## DOCUMENTATION and ASSESSMENT (cont.)

### Promotion and Attendance towards Unity

- Students utilized a variety of methods to promote their event to the school community.
- Students reached out to different people in the GHS community beyond their peers for further participation. (Potentially teachers and staff.)
- Students were able to encourage at least people (who were not from their class) to participate in their event.

### Enthusiasm, Enthusiasm, Work Ethic, and Effort

- Students worked well and communicated with their group members in all aspects of the project.
- Students challenged themselves to accomplish creative tasks they could not do prior to this lesson.
- Students were invested in the success of the completed project event and utilized every minute of class to complete something that they can be proud of.

### Presentation and Documentation of of Event

- Students provided quality images/videos as documentation for each stage of the project.
- Students were organized and engaging as they communicated and presented the story of their event.

## LEARNING ACTIVITIES

### **CLASS 1** Pre-project Mind Mapping

- |         |  |
|---------|--|
| Examine | In small groups, students examine their current relationship with school, their idealistic dreams for school, and the community's understanding of school. |
| Gather  | Students gather their responses throughout the discussions and group them onto a collaborative chart.  |
| Explore | Students explore relationships between the themes, placing similar themes closer together and different themes further away from each other.               |

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# THIS HALL IS OURS: CREATING CONNECTIONS AND COMMUNITY AT GENEVA HIGH SCHOOL

## **CLASS 2** Redefining Geneva High School

**Create** Students work individually on collages exploring themes that they identified as important about GHS.

**Gather** In large group, students share what they think is important about Geneva High School and the Geneva community or Finger Lakes region.

## **CLASS 3** Creating Unity at GHS

**Organize** Students will organize and coordinate numerous events for increasing unity throughout GHS

### **POTENTIAL EVENTS**

*Speed Socializing:* Students are encouraged to interact with complete strangers for a few minutes as a means to form new friendships and meet new people.

*Please Take One:* Students provide motivation for other students by writing inspiring notes throughout the day. This activity encourages students to meet other students.

*Community Wish:* Students ask *What would you change about GHS?* And have peers write answers on large sheet of construction paper.

*Uno Tournament:* Fun card game tournament played in the hall at tables and on the floor of GHS. Prompt students to play UNO with peers who are not their friends.

*How Are You Feeling?:* Interactive hallway installation of giant painted emoji faces for students to consider their mood that day. Prompt students to share their emotions with one another.

*Flower Power:* Students handed out tissue paper flowers with positive compliments attached to the stems.

*Positivity Tag:* Friendly activity of tagging students with post its containing positive and encouraging messages.

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# THIS HALL IS OURS: CREATING CONNECTIONS AND COMMUNITY AT GENEVA HIGH SCHOOL

## **CLASS 4** Gather the Friendship, Joy and Unity

**Gather** Students gather materials from all activities including wishes, encourage notes and messages and drawings.

**Create** On large sheet of construction paper, students in class work collaboratively to stick all gathered materials onto the poster. Students realize that poster represents friendships and unity of Geneva High School.

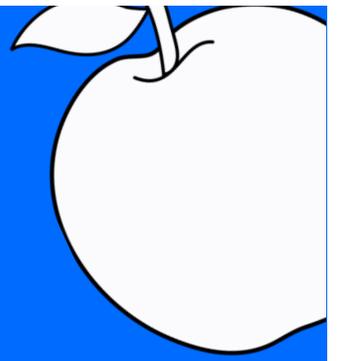
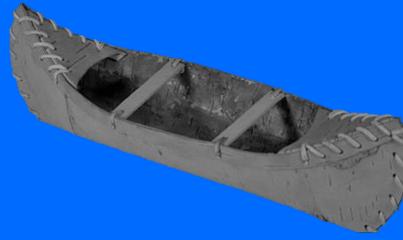
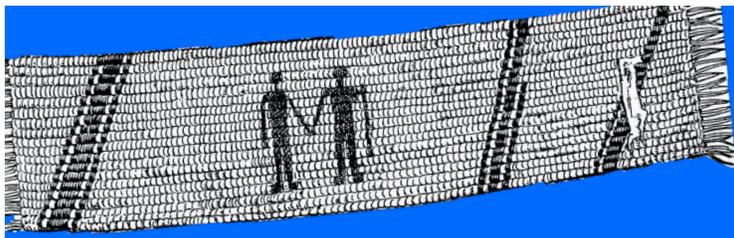
## **CLASS 5** Present to the Panthers, Document within Self

**Present** Students post poster in a hallway with high traffic. Students are assigned to share the poster with at least 3 peers not in their class.

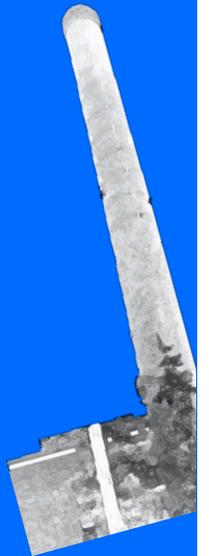
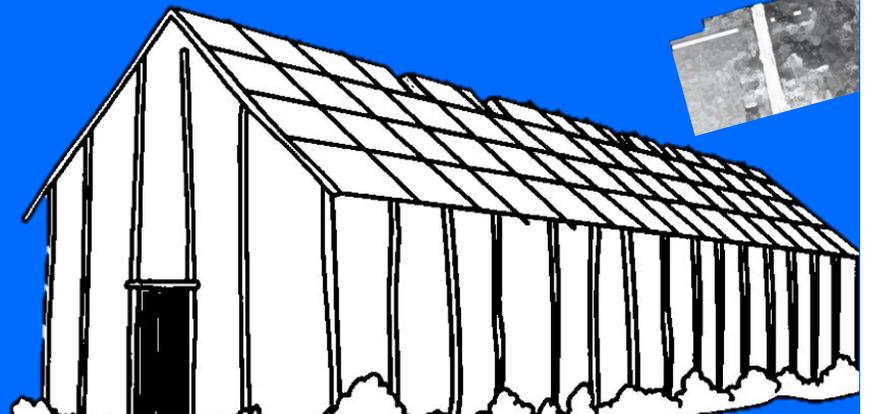
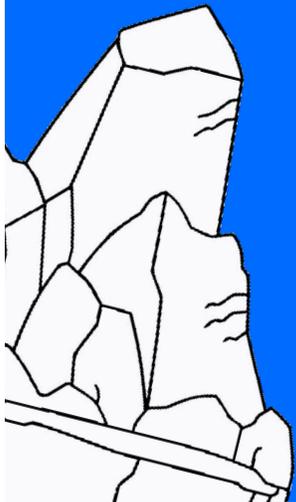
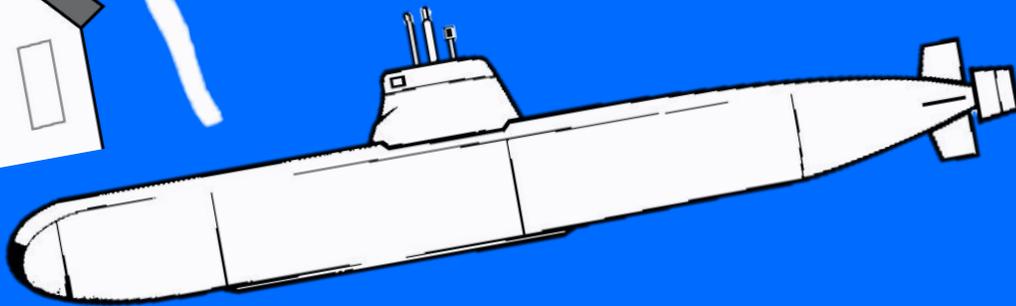
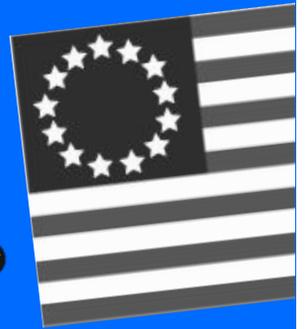
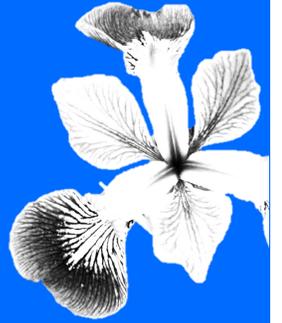
**Reflect** Students reflect on process of appreciating Geneva High School, organizing several activities that promote friendship and sharing the poster with their peers.

### Questions:

1. What happened when we presented our work to the community?
2. What did we learn about the opinions of others?
3. What surprises arose during the course of creating the work, and during the interactive period?
4. How would we advise other students who wanted to share their ideas through socially engaged art?



# TENTH GRADE



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# WE SEE SOMETHING DIFFERENT

## UNIT OVERVIEW

Mainstream narratives about the city of Geneva, suggest that the city is a place of great deficits. The current narrative centers Geneva as a place of persistent poverty, hopelessness, unfit schools and cultural barrenness. In this unit, students will focus on *seeing something different*, specifically understanding that Geneva is a beautiful and caring community with a rich sense of history and melting pot of vibrant cultures and ethnicities. Students will create a coloring book designed to empower younger students to feel proud, optimistic, and happy to be living in the wonderful city of Geneva through uplifting images and student discovered history of Geneva.

## GOALS and OBJECTIVES

- Students will be able to identify current events that directly affect their lives.
- Student will develop critical dialogue skills for building consensus around complex civic issues.
- Students will work together to use visual arts to communicate and educate on issues of consequence to them.

## GUIDING QUESTIONS

- What issues are important to our community?
- How can *our* classroom work together to create an object that raises consciousness about Geneva?

## DOCUMENTATION AND ASSESSMENT

- Students will document their process photographically, beginning with the mind mapping process.
- Students will gather materials in a shared Google Folder, to reference their thinking and research through the creation of the book. Students will use the Google Folder as a digital portfolio of research and images. Teacher will utilize Google Folder as an assessment tool as well.
- Students will converse and critique to formatively assess each other. Students will receive regular feedback from peers, as well as written feedback from the teacher.
- As a summative task, students will submit their completed image, as well as a short written statement summarizing both their individual research and the connection between their chosen subject and the concept of “We See Something Different”.

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# WE SEE SOMETHING DIFFERENT

## LEARNING ACTIVITIES

### **CLASS 1** Pre-project Mind Mapping

Examine In small groups, students examine their current relationship with school, their idealistic dreams for school, and the community's understanding of school.

Gather Students gather their responses throughout the discussions and group them onto a collaborative chart.

Explore Students explore relationships between the themes, placing similar themes closer together and different themes further away from each other.

### **CLASS 2** Field Trip to *Seneca 634 Mural*

Look Class completes field trip to the Seneca 634 Mural and complete looking activities (supplemental packet).

Think Students begin to theorize on what it means to live in Geneva or the Finger Lakes region.

- Do students visit Seneca lake
- Do students belong to a military family?
- Are they indigenous?
- Do they attend religious services?

### **CLASS 3** Define the Community

Think Independently, students begin to select qualities they appreciate about Geneva or the Finger Lakes region.

Share In large group, students share what they appreciate about Geneva. During this activity, ensure to write down students comments on whiteboard or poster board, to track what themes or comments are share most widely.

Select Students self-select a specific leader or event (historical or contemporary) to depict for the color book and complete research on. Students answer sheet, where they argue why they choose their specific leader or event.

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# WE SEE SOMETHING DIFFERENT

## LEARNING ACTIVITIES

### **CLASS 4** Research

**Search** In small groups, students examine their current relationship with school, their idealistic dreams for school, and the community's understanding of school.

**Read** Students gather their responses throughout the discussions and group them onto a collaborative chart.

**Synthesize** Students explore relationships between the themes, placing similar themes closer together and different themes further away from each other.

### **CLASS 5** Drawing

**Outline** Direct students to create a drawing of their leader or event. Students should use a marker to create an outline of the leader or event. Students need to keep in mind that image will be in a drawing book, so they are not to draw within the object.

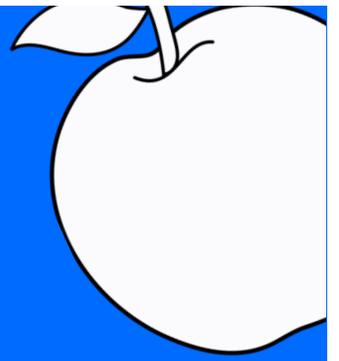
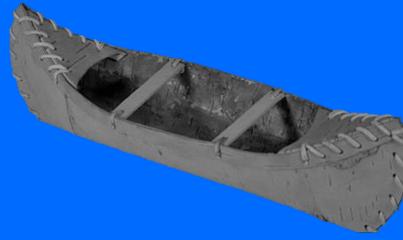
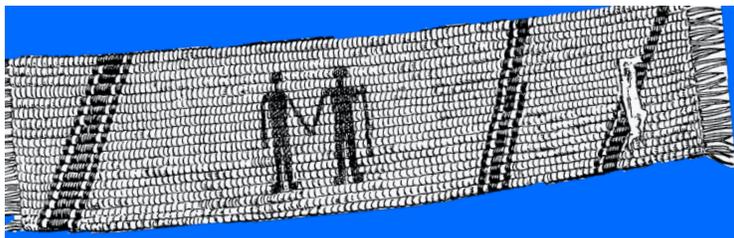
**Gather** Gather student drawings and begin to assemble coloring book.

### **CLASS 6** Present Coloring Book to Class and Community

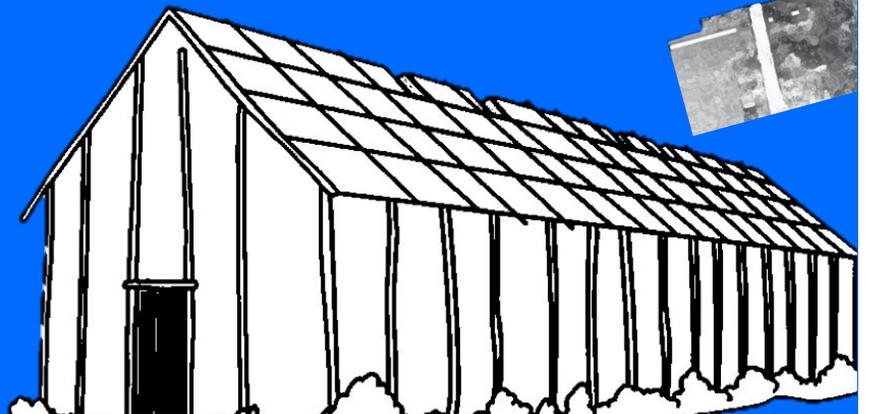
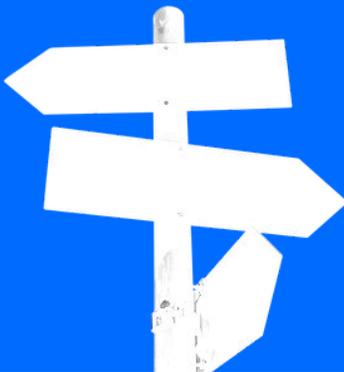
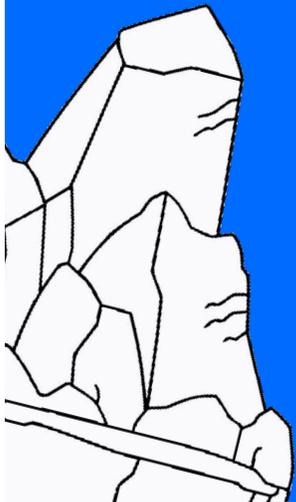
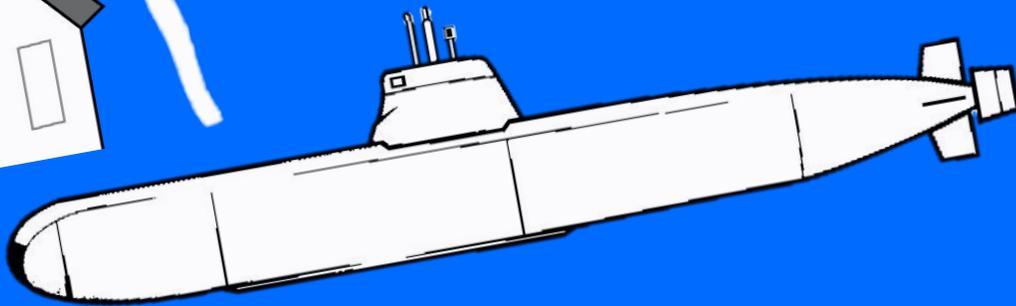
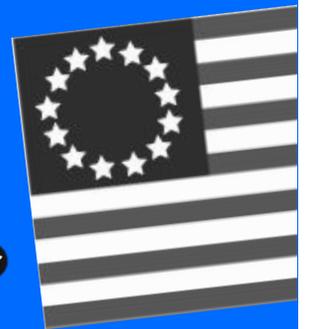
**Report** In small groups, ask students to explain their drawings and present their research to their classroom peers.

**Share** In large group, students share what they choose to research and depict in a drawing. appreciate about Geneva. Students explain the various phases they went through to complete the assignment from initial idea, to research to drawing the object.

**Present** If possible, teacher presents drawing book to entire class. Students are able to take the coloring book home or donate it to a student at North Street Elementary school.



# ELEVENTH GRADE



# EXPOSING OUR(SELVES): USING PORTRAITURE FOR DEFINING OUR IDENTITY

## UNIT OVERVIEW

How do we connect the fun, exciting action of taking selfies to the deep critical awareness of one's identity? As students prepare to graduate high school, are they aware of their personal and public selves? Do students understand that living in Geneva (or the Finger Lakes region) and attending GHS has impacted their identity?

This project enables students to look for the deeper meaning in portraits and especially to think about what artists do to provide insight into their identity in their artwork. Kenneth Millington assembles the *Seneca 634 Mural* by depicting representative icons of Geneva, icons that hold personal significance for Millington.

Students will reflect on their own qualities and attitudes and will think deeply about how their identity has been impacted by living in Geneva (or the Finger Lakes), and attending Geneva High School. During the course of this unit, student learning will be enhanced by the process of creating art, assessment, research, critical thinking, and building upon what they learned.

This project addresses four questions as to how and why artists create and use creative visuals to express their thoughts and or ideas.

1. How can you create a series of self portraits without actually using your image in each photograph?
2. How does an artist synthesize and relate knowledge and personal experiences to make art?
3. How do artists develop ideas and understandings of society, culture, and history through their interactions with and analysis of art?
4. How do artists contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

## LEARNING OBJECTIVES

1. Examine an artwork and interpret, in detail, what they imagine the story behind the picture and the subject to be. Understand that formal choices made by the artist are intentional.
2. Fully describe an artwork, focusing on the subject, the imagery, the setting, and other elements of what they imagine the story behind the picture to be.
3. Students will be able to create a body of work around a single theme and describe and explain their chosen theme and state how their art pieces relate to it.
4. Perform independent decision making in creating final artworks.

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# EXPOSING OUR(SELVES): USING PORTRAITURE FOR DEFINING OUR IDENTITY

## DOCUMENTATION and ASSESSMENT

Students take part in critiques, write written reflections, and create their own photographic images, which are then discussed in student groups. Students' artwork, discussions, and written work are assessed as created.

## LEARNING ACTIVITIES

### **CLASS 1** Research

Teacher choose a single portrait for analysis and discussion. Students are not informed about the identity of the photographer. Students complete a formal analysis by observing line, shape, space, value, color and texture and unity, harmony, balance, rhythm, contrast, dominance, gradation. Students will realize that intentional choices on behalf of the artist produce an artwork.

### **CLASS 2** Think

Students create lists of ways in which they want to look in their photographs and why. Students complete writing assignment where they describe themselves and their identities. Which facets will students want to discover? Will they discuss their identity as it relates to living in Geneva and attending Geneva High School?

### **CLASS 3** Create

Students create selfies with their phones and distribute them by email for printing. Students will discuss what impressions they hoped their work would make on those who viewed them.

### **CLASS 4** ASSESS

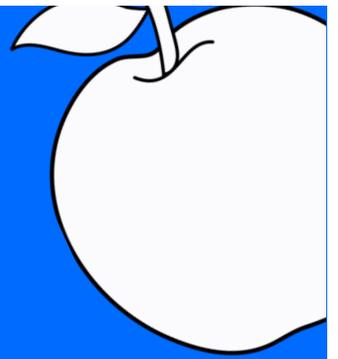
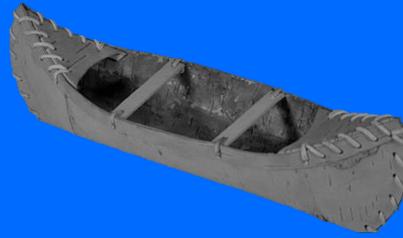
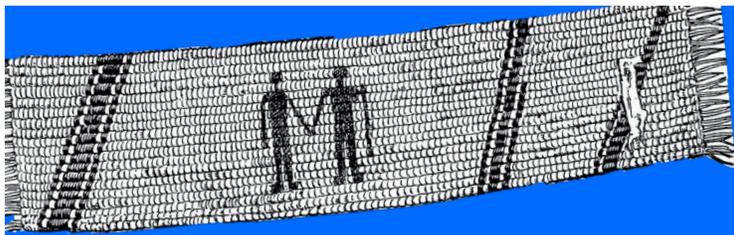
Students view and discuss their and other printed images in small groups. Students will have to share what they think about the portraits of their peers. Students will discuss how they visibly manifested their conceptual identity.

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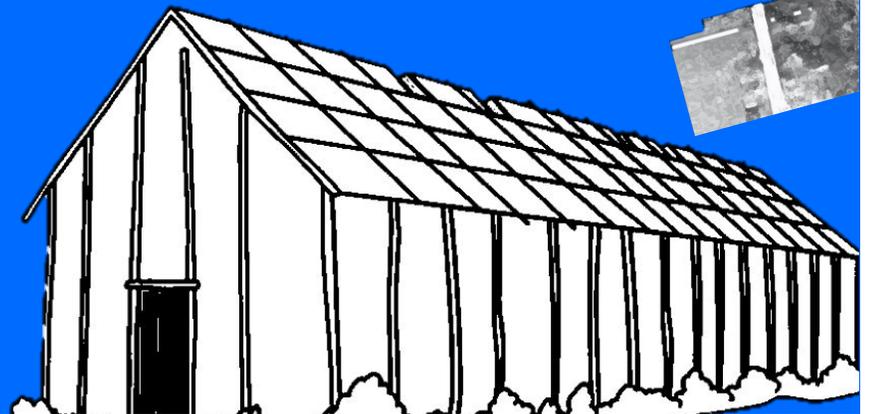
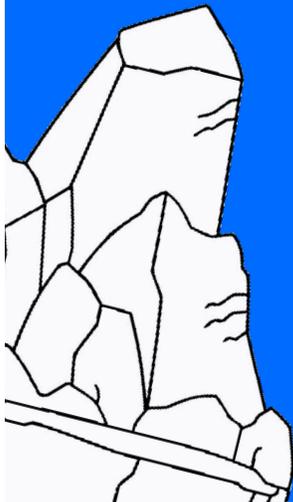
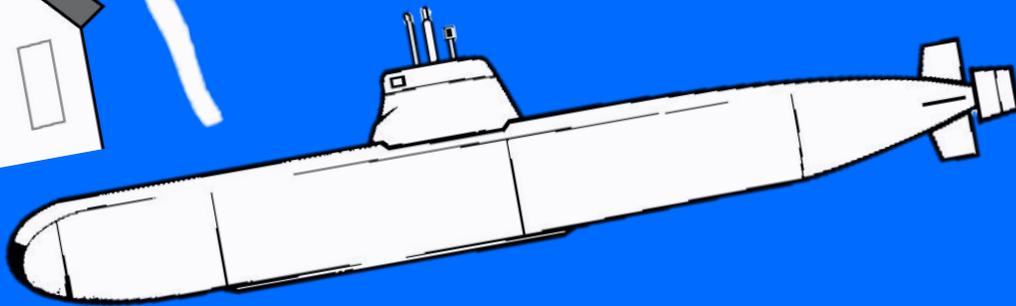
# EXPOSING OUR(SELVES): USING PORTRAITURE FOR DEFINING OUR IDENTITY

## **CLASS 5** Critical Thinking

Students will write about themselves after completing a "I AM" prompt. Students will make lists of their positive and negative traits, and brainstorm as to how they created an image that captured exactly what they wanted to show. Students will then design photo collages combining words and their photographs, receiving peer and teacher feedback.



# TWELFTH GRADE



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# WHO ARE WE: RECOGNITION OF SELF WITHIN THE GENEVA COMMUNITY

## UNIT OVERVIEW

How might students at Geneva High School feel more connected to the Geneva community? This unit will focus on building bridges between the students of GHS and the residences and businesses in the surrounding Geneva neighborhood.

Students will explore their neighborhood through immersive photo documentation. Students will identify spaces, including homes, businesses, and the school, as a platform for bridging connections among community members. Students will host a gallery showing to share what they learned about Geneva and exchange perspectives about Geneva with Geneva residents.

## GOALS and OBJECTIVES

- Students will build connections between themselves and the neighborhood community.
- Students will create a community space where residents and students can interact and share.
- Students will develop relationships that encourage their community to invest in the high school emotionally.

## GUIDING QUESTIONS

- How can we create a bridge between the school and the community?
- Why do we perceive a sense of tension between the school and the neighborhood?
- How can we use photography and design practices to break down barriers among all community members in the neighborhood?

## DOCUMENTATION and ASSESSMENT

- Students photographed the neighborhood. These photographs served as both documentation of their exploration of the community and art objects.
- Students assessed their understanding of their community through reflective discussions on their efforts to bridge connections with neighborhood residents.

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# WHO ARE WE: RECOGNITION OF SELF WITHIN THE GENEVA COMMUNITY

## LEARNING ACTIVITIES

### **CLASS 1** Pre-project Mind Mapping

Engage Engage students in discussion about their relationships with one another, their school, and their community.

Write Write down any feelings of disconnection between the school and the neighborhood expressed by students.

Plan Propose to students that they investigate these ideas further by exploring the neighborhood through photography.

### **CLASS 2** Establish Photography and Design Basics

Learn Look at examples of contemporary artists who focus on place/landscape.

Guide Guide students in discussion of compelling imagery and define fundamental terms of photography (framing, closeups, medium shots, extreme closeups, lighting).

### **CLASS 3** Neighborhood Walks

Design Students collectively design a visual scavenger hunt and define a list of photographs to capture within the neighborhood. Teacher emphasizes fully capturing a space from a single position: stay in one spot and take at least different photographs from slightly different perspectives.

### **CLASS 4** Visually Capturing the Neighborhood

Upload Students upload photographs from to **Google Drive**.

Edit Teacher guides students in learning the fundamentals of photo editing (lighting, dodging, color matching, etc.).

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# WHO ARE WE: RECOGNITION OF SELF WITHIN THE GENEVA COMMUNITY

## **CLASS 5** Developing the Essential Inquiry

**Discuss** Students will discuss the completed photographs while teacher focuses attention on common themes, such as the lack of connection students felt between themselves and the places they photographed. Teacher focuses attention on the physical divisions created by buildings, as evidenced in the photographs, and poses the guiding question: *How can we create a bridge between the school and the community?*

**Build** Students will coordinate a host open houses to bring the community members into the school and begin a shared exchange of ideas. Students will design flyers to advertise open house events, post them in local businesses, and distribute them door to door.

Students develop hands on art making activities for the community, designed to mirror the skills and concepts they are learning in class. Students create maker stations where they teach visiting community members art skills, including button making, post card writing and sketchbook construction. Following the activities, students act as tour guides within the school, speaking about the building and their own experiences as students. Students provide free postcards with pictures of community to all guests.

## **EVENT** **Open House**

**Host** Students host an open house for the entire Geneva community.

**Create** Students and guests create art work together, while learning about each other.

**Take** Visitors take objects they made as a parting gift, along with the memory of a shared experience with the students in the school. Future possibilities include a community membership for the maker space and a regular schedule of shared art activities in the school.

## **CLASS 6** Reflect and Assess

**Guide** Teacher guides student reflection on the experience though written responses but also large group sharing.

## Potential Field Trips

<i>Geneva Historical Society</i>	<a href="http://genevahistoricalociety.com">genevahistoricalociety.com</a>
1-315-789-5151	543 S Main St, Geneva, NY 14456
<i>Women's Rights National Historical Park</i>	<a href="http://www.nps.gov">www.nps.gov</a>
1-315-568-2991	136 Fall St. Seneca Falls, NY 13148
<i>Genesee Country Village and Museum</i>	<a href="http://www.womenofthehall.org">www.womenofthehall.org</a>
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148
<i>Harriet Tubman Home, Inc.</i>	<a href="http://www.harriettubmanhome.com">www.harriettubmanhome.com</a>
1-315-252-2081	180 South St. Auburn, NY 13021
<i>Seneca Museum of Waterways and Industry</i>	<a href="http://www.senecamuseum.com">www.senecamuseum.com</a>
1-315-568-1510	89 Fall St. Seneca Falls, NY 13148
<i>Rose Hill Mansion</i>	<a href="http://genevahistoricalociety.com">genevahistoricalociety.com</a>
1-315-789-3848	3373 NY-96A, Geneva, NY 14456
<i>Rockwell Museum of Western Art</i>	<a href="http://rockwellmuseum.org">rockwellmuseum.org</a>
1-607-937-5386	111 Cedar St, Corning, NY 14830
<i>National Women's Hall of Fame</i>	<a href="http://www.womenofthehall.org">www.womenofthehall.org</a>
1-315-568-8060	76 Fall St. Seneca Falls, NY 13148

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## Acknowledgements

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### **Geneva Community Projects, Inc.**

GCP is a charitable corporation dedicated to building and renewing the strengths of the Geneva Community through projects designed to promote the public good and uplift the human spirit.

