

# CURRICULUM PACKET FOR

# **ALEXIS ROCKMAN: MANIFEST DESTINY**

**ON VIEW MARCH 12 - JUNE 5 2005**

***IN CONJUNCTION WITH***

**EYE ON THE COLLECTION: COPLEY TO HOPPER (THROUGH JULY 31)**

**LAYING CLAIM: NINETEENTH CENTURY VIEWS OF THE AMERICAN WEST (THROUGH MAY 20)**



Alexis Rockman, *Manifest Destiny*, 2003-04, oil and acrylic on four wood panels, 8 x 24 feet, courtesy of the artist.

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## **ADDISON GALLERY OF AMERICAN ART EDUCATION DEPARTMENT**

Rachel Schiller & Julie Bernson

Phillips Academy, Main Street, Andover, MA

Contact (978) 749-4037 or [rschiller@andover.edu](mailto:rschiller@andover.edu)

School & Group Tours available free of charge by reservation: Tuesday – Friday, 8am-4pm

## **USING THE CURRICULUM PACKET**

This packet is designed to help you connect the Addison Gallery's winter 2005 exhibitions with your classroom curricula and the **Massachusetts Department of Education's Curriculum Frameworks**. Museum visits and related activities developed for this packet address numerous subject areas that are often cross-disciplinary and therefore can combine two or more frameworks.

The Addison Education Department is glad to assist you in matching exhibition content with the frameworks listed below or others you may wish to use. We can also help you organize your museum visit and pre- or post-visit activities to correspond with your grade level and current classroom topics in **English & language arts, sciences, history & social studies, current events, foreign languages, and the visual & performing arts**.

## **HOW TO ARRANGE A CLASS VISIT**

- Decide which exhibition(s) is/are most relevant for your class or group to see based on this packet, viewing the exhibitions, and/or talking with education department staff.
- Select several possible dates and times to bring your class to the gallery. (Tuesdays through Fridays, 8 AM - 4 PM). Visits, ranging from 45 -90 minutes, may be accompanied by an art making or creative writing activity. Up to 50 students can be accommodated in the museum at one time.
- At least two weeks in advance, contact **Rachel Schiller** at **(978) 749-4037** or **rschiller@andover.edu** to schedule the visit and discuss ideas for guided tours and related activities that are particularly suited to your group.

## **HOW TO PREPARE YOUR CLASS FOR A VISIT TO THE ADDISON**

- Discuss the visit with your class before you come. This packet and a pre-visit to the museum can help you inform students about what they will see and do on their trip.
- Reproductions (photographs, slides, catalogues) are often available for you to look at with your class beforehand. Students love to see images they recognize at the museum!
- Additional information about the artists and exhibitions is always available on request.
- In-class visits (usually including slide presentation and discussion) can be arranged.
- Mention that students will need to keep in mind: stay with the group, raise hands to ask or answer questions, no touching the artwork or the walls, no running, no food or gum.

## **WHAT TO EXPECT WHEN YOU ARE AT THE MUSEUM**

- When you come in the front door of the gallery, one of us will greet you and direct students where to hang their coats and gather.
- After a brief introduction in the lobby, your guide will bring students through the exhibition(s) of your choice. Students will be asked to discuss, interact with, and raise questions about the artwork that they see. We strongly encourage teachers to engage in the discussion to strengthen the connection between classroom and museum learning.
- If arranged in advance, the visit can conclude with an art making or writing activity.

## **MAKING THE MOST OF YOUR VISIT**

- Pre- and post-visit activities are the best way to get the most out of your museum visit.
- Project and discussion ideas provided at the end of this packet will help you determine the best approach for the grade and subject of your class. (If this packet does not include information relevant to your class, we can help you make connections.)
- We are pleased to assist you in developing and executing extended projects in the classroom.

## EXHIBITION DESCRIPTION

Inspired by the natural sciences and social activism, Alexis Rockman's eight-by-twenty-four foot painting *Manifest Destiny* (2003-2004) presents downtown Brooklyn in the year 5000 after the effects of global warming and over-development have taken their toll. Rising sea-levels have submerged the city underwater; genetically-modified and mutant animals swim in disorder; diagrammatic images of SARS, West Nile, and AIDS viruses flourish; and highway systems, power plants, and skyscrapers lay crumbled on the ocean floor like abandoned relics. There are no humans present. This extraordinary scene seems closer to a science fiction film than our reality. As we begin to recognize familiar landmarks, such as the Brooklyn Bridge, Rockman jolts us into the reality that this *is* our world, however transformed. When and how was this new landscape created? Rockman's *Manifest Destiny* lends renewed urgency and illustrative clarity to understanding the effects and reasoning of human inventions and interactions with nature— past, present, and future.

Most explicitly, Alexis Rockman (b. 1962) shows effects of global climate change as predicted by many scientists. For example, as global warming melts the polar ice caps and glaciers, port cities such as Brooklyn would indeed flood. The sea walls erected by humans to curtail the rising sea levels inevitably fail. A day-glow orange haze bathes the waters and sky, showing the heat of this new climate. Tropical fish and fauna have migrated and/or evolved to dominate this ecosystem, while cold-water mammals, such as seals and whales, swim in fewer numbers. Rockman also suggests the effects of pollution, as a lingering container of toxic waste floats on the surface. Could this barrel explain the two-tailed shark or the glowing microorganisms lurking in the waters?

Rockman's mural references the United States nineteenth century social doctrine of Manifest Destiny believing that "a long tradition of entitlement in terms of natural resources" continues to connect us with our past, is reflective of our contemporary culture, and may ultimately direct the course of natural history. As we try to understand national and global policies and philosophies towards the environment and the sustainability of natural resources, Rockman makes us question whether expansion and invention still holds the same romantic marvel as they did with the population living during the nineteenth century.

Rockman's *Manifest Destiny* is the result of extensive research and incorporates a wide range of visual resources and images collected by the artist, such as scientific illustrations of plants and animals, Hudson River School paintings, natural history dioramas, and science fiction films. Deeply committed to grounding his work in evidence, Rockman also consulted with experts from various fields, including biologists, ecologists, paleontologists, and architects. The mural has also sparked Rockman's collaboration with several environmental organizations, including Greenpeace, Nurture New York's Nature, and the Nature Conservancy, to assist in the promotion of environmental action and awareness. The work provides advantageous modeling of interdisciplinary and collaborative working methods.

As a life-long resident of Manhattan, Rockman was fascinated with exploring what literally lay just across the river in Brooklyn. His interests in urban revitalization and unchecked over-development speak both to concerns of his local neighborhood, as well as global environmental truths. Rockman takes the viewer boldly ahead into the future with an approach that is part whimsical, part humorous, and largely scientific. It is with creative power and bold realism that Rockman gives us an interpreted image of the future. Rockman shows us the sea level rise, quite literally, and puts it in a place and time that we can relate to, using a format that is understandable in a most basic way.

In exploring the complex layers within Rockman's *Manifest Destiny*, this curriculum packet explores the historical, artistic, and scientific dimensions in two sections: "Manifest Destiny in American Art and Culture" defines the origins of this doctrine and traces its use and influence on artists in the Addison's concurrent exhibitions *Eye on the Collection: From Copley to Hopper* and *Laying Claim: Nineteenth Century Views of the American West*. Mit Wanzer, a middle school science teacher at Parker Charter Essential School, has also provided an excellent "Introduction to Global Climate Change" as related to Rockman's environmental concerns. Additional curriculum connections can also be discussed by contacting the education staff.

## MANIFEST DESTINY IN AMERICAN ART AND CULTURE

In understanding the relationships between American culture and the landscape, it is valuable to trace the power with which the social doctrine Manifest Destiny influenced nineteenth and twentieth century artists. In the exhibition *Eye on the Collection: Copley to Hopper*, there are several landscape paintings on view by artists Albert Bierstadt (1830-1902), Frederic Church (1826-1900), and Asher B. Durand (1796-1886), as well as twentieth century paintings by Edward Hopper (1882-1967), Childe Hassam (1859-1935), and John Sloan (1871-1951), which together trace changes in the natural and national landscape as the United States developed into the modern era.

For artists such as Albert Bierstadt, the natural landscape was a source of adventure, bewilderment, and reverence. Traveling to points as distant as the Rocky Mountains and the Swiss Alps, Bierstadt sought the drama and the power of nature, as seen in views of mountain vistas, dramatic storms, and deep forests. While seeking a spiritual relationship with the land, he was also largely financed by those in railroad, mining, and logging industries, who wanted pictures of the virgin landscapes for both record and glory. In Bierstadt's *The Coming Storm* (1869), the pristine waters, distant mountains, and quiet deer present the frontier as serene and primordial. However, the darkening storm clouds and shadowy forest suggest a fast changes approaching the idyllic land. Is this painting a celebration of nature's perfection and resilience, or a quiet memorial to a diminishing myth?

This complex relationship between exploration, spirituality, and industry mirrors the philosophy of Manifest Destiny, a term popularized by journalist John O' Sullivan (1813-1895). His 1845 article argued for the annexation of Texas into the Union as "not only inevitable, but the most natural, right, and proper thing in the world." Expansionists such as O'Sullivan held that the greatness of America's future was "unbounded," and its vast territory was there to be explored and developed, and moreover, was sanctioned by divine will. Bierstadt and other Hudson River School painters connected with this spiritual with national duty and reflected both in their artwork. All corners of the American territories were their gift: Asher B. Durand sought the intimacy of the forest for his quiet *Study of a Woodland Interior* (c.1850); Church traveled by river into Maine's great *Mt. Kbatadin* (c. 1856); Bierstadt tramped the highest peaks of the Rockies for *Snow Mountain* (1863); and William Bradford risked shipwreck in the Arctic Circle for *Caught in the Ice Floes* (1870).

Photography also played a pivotal role in America's Westward expansion during the second half of the nineteenth century. Also on view, the exhibition *Laying Claim: Nineteenth Century Views of the American West* presents works by photographers such as Carleton Watkins (1829-1916) who traveled West documenting topographical and geological formations, as well as the mills, mines, and railroads being carved into the land. Grand images of natural wonders encouraged tourism and settlement, while scenes depicting human feats of engineering celebrated man's harnessing of natural resources and lured settlers to the West. Whether intended to serve governmental agencies, advertise mining and railroad operations, or appeal to potential travelers' sense of adventure, these photographs made the wild and uncharted frontier both knowable and accessible. In this way, these photographs—like their painting counterparts—both shaped and advanced the notion of Manifest Destiny.

In 1893, historian Frederick Turner (1861-1932) published his seminal thesis "The Significance of the Frontier in American History" that expounded upon the 1890 census declaring that the Western frontier had closed. The nation was forced to question whether or not the landscape and its natural resources were indeed infinite. With the country's sense of nationalism so contingent on the abundance of free and unsettled land, how would Americans reinvent their identity? With the country "fearfully growing," the landscape surged towards the sky with multi-story tenements and skyscrapers and dug into the ground with trains and subways systems. Many artists at the turn of the twentieth century celebrated the new urban population, as seen in paintings by John Sloan and Childe Hassam. For example, in John Sloan's *Sunday, Women Drying their Hair* (1912) the young women seem unaffected by the cramped, smoky city that surrounds them, and instead, enjoy their rooftop escape. However, artists such as Edward Hopper hinted at the alienation and

abandonment that came along with urbanization, as evident in the non-functioning bridge loop, decrepit buildings, and lonely figure in his painting, *Manhattan Bridge Loop* (1928).

Alexis Rockman answers the caution implied by earlier artists, showing that the technology invented to enhance and support the growth of human life could indeed bring its destruction. And while Rockman's *Manifest Destiny* delivers a more overt criticism, it shares respect for nature's durability. This apocalyptic vision shows the end of the human era; it does not show the end of nature. With the sun shining and new life persisting and growing on the abandoned architecture, a new cycle begins. Like Bierstadt's metaphor of the coming storm, this image suggests the power of nature to supersede humans and their creations, and to adapt and rebuild. The question remains as to what humans are willing to sacrifice in the name of progress. Is there a way to satisfy and sustain both human life and the larger natural world?

### IMAGE COMPARISON: BIERSTADT, HOPPER, AND ROCKMAN



Albert Bierstadt, *The Coming Storm*, c. 1850, oil on canvas, 27 x 41 in., Addison Gallery of American Art



Edward Hopper, *Manhattan Bridge Loop*, 1928, oil on canvas, 35 x 60 in., Addison Gallery of American Art



Alexis Rockman, *Manifest Destiny*, 2003-04, oil and acrylic on four wood panels, 8 x 24 ft, courtesy of the artist

### MAKING MEANING

- How do formal elements, such as color, composition, and scale, inform us of the artist's point of view or attitude towards their environment?
- How can you compare and contrast the natural and urban landscapes in these paintings?
- How do you think Bierstadt or Hopper would respond to Rockman's view of Manifest Destiny?
- How can Alexis Rockman's mural be seen as a continuation, or perhaps culmination, of the changes that occurred between nineteenth and twentieth century landscapes? What "destiny" has been fulfilled?

## **BACKGROUND INFORMATION ON GLOBAL CLIMATE CHANGE**

*By Mit Wanzer, Middle School Science teacher at the Parker Charter Essential School*

In concluding a recent interview with Alexis Rockman, Neil Tyson, director of the Hayden Planetarium at the American Museum of Natural History, stated “I retain a level of hope that we can cultivate a scientifically literate electorate, a scientifically literate public at all ages.” While the power of Rockman’s message is largely carried through his subjectivity and imagination, he holds essential our powerful responsibility, as world citizens, to understand our active role in *global climate change*. The following introduction is provided to help use scientific information to understand Rockman’s artwork and show how the Earth’s climate is changing as a result of human activities.

Without the atmosphere that surrounds it, Earth would be frigidly cold like the moon or some planets in our solar system. It is the greenhouse gases that exist naturally in the atmosphere which are responsible for trapping the energy of the sun as it is reflected and reemitted from the earth’s surface. They cause the temperature to be warm enough for life to exist in all of the various climates, from tropical to polar. The climate we experience today is a relatively short and warm period between long ice ages. This dynamic pattern has been consistent for hundreds of thousands of years.

However, as a result of human’s combustion of fossil fuels the atmosphere of Earth is experiencing rising concentrations of greenhouse gases and is warming unnaturally. Carbon dioxide is a major heat-trapping greenhouse gas (GHG) whose concentration levels are on the rise due to this activity. Even if GHG emissions are rapidly stabilized in the next few decades, the concentration of carbon dioxide will double and remain for thousands of years as a “stock pollutant” in the atmosphere.

Already there is evidence that the earth is warming. Instrumental (thermometer) records have been made for almost 150 years and within that time the 1990’s are seen as the warmest decade on record. Looking ahead, scientists warn that there is a 90% chance that the average surface temperature on Earth will rise between 1-5 degrees Celsius by the year 2100.

Such a change in the climate may lead to extinction of vulnerable species and may disrupt or displace whole ecosystems. Humans, too, may be affected as concentrated populations along coastlines experience flooding, since global warming runs a significant risk of provoking an eventual sea rise of 10-13 meters over the course of a few thousand years.

Although humans continue to pollute the atmosphere with a mixture of GHG’s, we are not hopelessly stuck in a problem of our own creation. Among the *robust findings* of the Intergovernmental Panel on Climate Change (September 2001) is the assertion that “greenhouse gas emission-reduction actions would lessen the pressures on natural and human systems from climate change.” Despite the certainty of this finding, social, economic, cultural, and political factors all come into play while decisions and directions are being determined. It is incumbent on each citizen of the world to understand and affect the future of our global environment.

## **DISCUSSION QUESTIONS FOR *MANIFEST DESTINY***

1. Why do you think Rockman titled his mural *Manifest Destiny*? What current or personal relevance do you find in this historical term?
2. What traditions do you think our society maintains in our relationship with nature? How do these traditions inform your everyday life? How might they also direct decisions or events beyond one person’s control?
3. Which changes in Brooklyn happened quickly, and which do you think happened over the span of thousands of years?
4. What do the living things depicted in the mural tell you about the climate/ecosystem of this place in the year 5000? What evidence of humans do you find?

5. How do you imagine your local community in 10 years, 100 years, 1000 years, or in the year 5000? How will the evolution of your environment affect the people who occupy it?
6. How may you connect the adaptations you see in the plant and animal species, such as mutations and migrant populations, to human adaptations and actions?
7. While Rockman's image may seem visionary or fantastic, it is the product of much research and collaboration with scientists, archaeologists, architects, and historians. How do you see these different perspectives informing the mural?
8. What details in the mural seem most shocking or fantastical? How do you distinguish between what is "realistic" and what is the artist's interpretation?
9. While global warming is a highly researched environmental phenomenon, it is regarded as a "theory." Where do you stand on this concept, and why do you think it is difficult to prove?
10. How would you describe the message of Rockman's *Manifest Destiny*? Is the painting objective and scientific or is it speculative and political? How much do your own ideas about the term *manifest destiny* connect with the artist's message?

### WRITING ACTIVITIES FOR THE MUSEUM OR CLASSROOM

1. Write a story that starts like this: *Imagine you live in the city of Lawrence, Massachusetts, in the year 6000 AD. In the year 2005 the city was 50 feet above sea level, but now it is a port city on the wide Atlantic Ocean. You go for a walk one day along the beach...you find something...*(continue story on own)
2. State your own *manifest destiny*. What changes do you see happening to your city/town, this country, or the earth? What changes are due to natural evolution and what might people be able to control?
3. Delve into the world of science fiction, and write a story imagining what happened to humans in Rockman's vision of the future, or any story inspired by what you see in the painting.  
Option: Write this story as a play or screenplay for a movie and have classmates act it out.
4. Choose two time periods and compare and contrast how writers, for example Washington Irving and John Steinbeck, both reflected and shaped their society's relationship to the environment.  
Option: Take inspiration from their style/technique/message to write your own story or poem based your own experiences in nature, as an individual or as a citizen.
5. As a social activist, Rockman created *Manifest Destiny* in order to share his concerns on the environment with a wider audience. Choose and research your own topic of environmental concern that affects your local community. Write a persuasive essay or letter, and create an artwork that you can share with your class, your school or local newspaper, or your town or state government.
6. Write an essay comparing the relationships you find between humans and nature in each of the three exhibitions. You may approach this essay through formal, historical, literary, and/or environmental perspectives.

### ART ACTIVITIES FOR THE MUSEUM OR CLASSROOM

1. Choose a photograph of a landscape that is familiar to you, and using multiple layers of tracing paper, imagine its changes over a sequence of time.
2. Create an artistic representation of an ecosystem, past, present, or future. How do you connect the environment with the species that inhabit it?
3. Choose an animal or plant and make a drawing that shows its response to an environmental phenomenon, such as rising sea levels, air or water pollution, or erosion. What physical changes must you make in order for it to survive?
4. Research historical photographs and/or environmental studies to create an interpretative vision of your city/town, imagining its past and predicting its future. You may opt to make individual works, or perhaps work collaboratively to create a class mural or diorama.
5. Search for historic and current photographs, drawings, and maps of Boston and its waterfront (Quincy Market, US Customs House, Logan Airport, Long Wharf, Back Bay, Fenway Park, etc.). Incorporate the images in a work of art or visual timeline that depicts the Boston area in the year 5000, showing the dramatic changes in the land-, city-, and seascape that have happened over time.  
(See image on preceding page)



*Boston Pictorial Archive  
of the  
Boston Public Library*

*East View of Faneuil Hall Market* from Boston Pictorial Archive of the Boston Public Library.  
Source: <http://www.bpl.org/store/gallery.asp?page=18&gallID=4>

## RESOURCES BY SUBJECT

### Alexis Rockman and *Manifest Destiny*

Berger, Maurice. *Alexis Rockman: Manifest Destiny*. (New York: Brooklyn Museum, 2004).

Catalogue to the exhibition, including examples of source materials, sketches, and a full-color, fold-out reproduction of the mural.

Dion, Mark and Alexis Rockman. *Concrete Jungle: A pop media investigation of death and survival in urban Ecosystems* (New York: Juno Books, 1996). A compelling investigation of urban ecosystems explored through multidisciplinary essays and provocative illustrations by Rockman.

Ward, Peter with images by Alexis Rockman. *Future Evolution: An Illuminated History of Life to Come* (New York, Henry Holt & Company, 2001). A penetrating look at the planet's future, expanded in illustration by Rockman.

Online exhibition and artist descriptions

[http://www.greenpeace.org/international\\_en/features/details?item\\_id=469488&campaign\\_id=](http://www.greenpeace.org/international_en/features/details?item_id=469488&campaign_id=)

[http://newyorkmetro.com/nymetro/arts/art/reviews/n\\_10325/](http://newyorkmetro.com/nymetro/arts/art/reviews/n_10325/)

<http://www.guardian.co.uk/arts/features/story/0,11710,1203992,00.html>

Online Interviews

<http://www.seedmagazine.com/?p=article&n=features&id=100000036>

Interview between Alexis Rockman and Neil Tyson, director of the Hayden Planetarium.

[http://www.viewingspace.com/genetics\\_culture/pages\\_genetics\\_culture/gc\\_w02/gc\\_w02\\_rockman.htm](http://www.viewingspace.com/genetics_culture/pages_genetics_culture/gc_w02/gc_w02_rockman.htm). Artist statement, biography, and earlier works.

### Landscapes and Art

*Addison Gallery of American Art: 65 Years* (Andover, MA: Addison Gallery of American Art, 1996).

Provides images and text for many of the works in the collection, an excellent starting point for learning about a particular landscape artist or work.

Hughes, Robert. *The Epic History of Art in America* (New York: Alfred A. Knopf, 1997). A broad survey of American art, with an entire chapter devoted to "The Wilderness and the West."



“Looking at Landscape: The Art & Science of Wildlands Conservation,” *The Journal of Massachusetts Audubon Society* (Volume 44, Number 2, Winter 2004-2005). Special issue of the Audubon Society Journal, featuring short essays on literary, artistic, and conservationist approaches to the environment.

*Points of View: Landscapes from the Addison Collection* (Andover, MA: Addison Gallery of American Art, 1992). Essays and catalogue of the Addison’s landscape collection, including those featured in this exhibition.

### **Manifest Destiny and Westward Expansion**

Stephanson, Anders. *Manifest Destiny: American Expansion and the Empire of Right* (New York: Hill and Wang, 1996). The author traces the origins and continued relevance of Manifest Destiny in American culture.

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

Online history database for students and teachers. Teaching modules on topics in American History, including Westward Expansion, the Closing of the Frontier, and America at the end of the Twentieth Century feature primary written and visual documents.

<http://www.learner.org/channel/workshops/primarysources/corporations/docs/turner.html>

Full hyper-text of Turner’s *The Significance of the Frontier in American History* (1893).

[http://college.hmco.com/history/us/gillon/am\\_exp/1e/students/primary/manifestdestiny.htm](http://college.hmco.com/history/us/gillon/am_exp/1e/students/primary/manifestdestiny.htm)

Full hyper-text of John O’Sullivan’s *Manifest Destiny* (1845).

### **Brooklyn, New York**

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

[http://www.brooklynmuseum.org/press/pr/2004\\_03\\_alexis\\_rockman.pdf](http://www.brooklynmuseum.org/press/pr/2004_03_alexis_rockman.pdf)

The Brooklyn Museum, the second-largest art museum in New York City and one of the largest in the country, commissioned Alexis Rockman to paint *Manifest Destiny*.

[http://www.inetours.com/New\\_York/Pages/panos/Brooklyn-Bridge.html](http://www.inetours.com/New_York/Pages/panos/Brooklyn-Bridge.html)

An interactive panoramic photo of contemporary Manhattan and Brooklyn waterfronts.

[http://www.brooklynpubliclibrary.org/brooklyn\\_collection.jsp](http://www.brooklynpubliclibrary.org/brooklyn_collection.jsp)

The Brooklyn Collection is a special assemblage of memorabilia related to the history of Brooklyn.

### **Local Environment and History**

Cronon, William, *Changes in the land, Indians, Colonists, and the Ecology of New England* (New York, NY: Farrar, Straus & Giroux, 1983). Depicts the effects of changing land-use patterns on the New England landscape by early American settlers.

Kay, Jane Holtz, *Preserving New England* (New York, NY: Pantheon Books, 1986).

Survey of the Preservationist movement in New England.

<http://rfi.bostonhistory.org/boston/defaultmain.asp?photos>

Online library of the Bostonian Society has an indexed database of historical photographs, from the colonial period through the present.

<http://harvardforest.fas.harvard.edu/museum.html>

At Harvard Forest in Petersham MA., the Fisher Museum's main exhibit displays twenty-three internationally acclaimed models (dioramas) portraying the history, conservation, and management of central New England forests, including a sequence portraying one plot of land over three centuries.



*An Early Settler Clears a Homestead, 1750 A.D.*



*Farm Abandonment 1850 A.D.*

Source: <http://harvardforest.fas.harvard.edu/museum.html>

### **Global Warming and Environmental Activism**

Collard, Sneed and Action for Nature. *Acting for Nature: What Young People Around the World Are Doing to Protect the Environment* (Berkeley, CA: Heyday Books, 1999). Engaging true narratives of environmental initiatives started by youth.

McNeill, J.R. *Something New Under the Sun: An Environmental History of the Twentieth-Century World* (New York: W.W. Norton and Company, 2001). A look at changes to the environment made by industrialized and developing countries over the past century.

Schor, Julie. *Sustainable Planet: Solutions for the Twenty-First Century*. (Boston: Beacon Press, 2003). Helpful essays on what current society can do to maintain a sustainable living environment.

“Study predicts city flood threat due to warming,” *The Boston Globe* (Volume 267, Number 46, February 15, 2005). Timely article and illustrations on the effects of global warming on the Boston Harbor in the next 100 years.

<http://www.ipcc.ch/>

The Intergovernmental Panel on Climate Change (Kyoto Protocol and scientific and economic background information) has an immense website on the subject, including full-text reports.

<http://www.epa.gov/globalwarming/kids/gw.html>

US Environmental Protection Agency's (EPA) website for kids on global warming, with several links to other education-based environmental activist sites and initiatives.