

**Urban Isolation and Alienation in America
in Paintings by Edward Hopper, 1882-1967**

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Standards

History/ Social Science

Chronological and Spatial Thinking

- 4. Students relate current events to the physical and human characteristics of places and regions**

Historical Research, Evidence and Point of View

- 3. Students evaluate major debates among historians concerning alternative interpretations of the past, including an analysis of authors' use of evidence and the distinctions between sound generalizations and misleading oversimplifications**

Historical Interpretation

- 1. Students show the connections, casual and otherwise, between particular historical events and larger social, economic and political trends and developments.**

Grade 11:

11.2. Students analyze the relationship among the rise of industrialization, large scale rural to urban migration, and massive immigration from Southern and Eastern Europe, in terms of:

- 1. the effect of industrialization on living and working conditions**
- 2. the changing landscape, including the growth of cities linked by industry and trade; the development of cities divided according to race, ethnicity, and class**

11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920's, in terms of:

- 6. the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape**

11.6 Students analyze the different explanations for the Great Depression and how the New Deal fundamentally changed the role of the federal government, in terms of:

- 5. the advances and retreats of organized labor, from the creation of the American Federation of multinational economy, including the United Farmworkers in California**

Language Arts

2.0 Reading Comprehension

2.6 Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion)

3.0 Literary Response and Analysis:

Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct indepth analyses of recurrent themes.

3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim

3.5 Analyze recognized works of American literature representing a variety of genres and traditions:

c. Evaluate the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings.

1.0 Writing Strategies

Students write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose and progression through the stages of the writing process.

1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.

2.0 Writing Applications

2.1 Write fictional, autobiographical, or biographical narratives:
c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.

2.2 Write responses to literature:
c. Support important ideas and viewpoints through accurate and detailed references to the text and to other works

2.3 Write reflective compositions:
a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion).

Arts (LAUSD standards)

1. Analyze and make informed judgments about works of art and artistic expression, including performances in dance, music, theater, and visual arts on the basis of form, content, technique, and creativity (aesthetic valuing)

10. Visual Arts: Apply the visual arts vocabulary in oral and written form: use refined and subtle discriminations to analyze the interrelationships of the elements and principles of the visual arts

found in the students' own work, the work of others, and the environment.

11. Visual Arts: Create original artworks based on personal experiences or responses by using visual arts skills in a variety of media and techniques; demonstrate the ability to organize themes and images through the use of visual metaphor.

Urban Isolation and Alienation in America
in Paintings by Edward Hopper, 1882-1967

The purpose of this interdisciplinary unit is to examine, through the paintings of Edward Hopper, the effects of urbanization and industrialization on the human spirit in the United States. Feelings of isolation, alienation, and dehumanization characterize the social, economic, and political changes occurring in the late 1890s and early 1900s. Historical readings will document the late nineteenth and early twentieth century rural migration in response to the lure of the city and new opportunities for employment. The literature of this period, including poetry, short stories, and excerpts from novels will reflect the movement from romanticism to realism. Hopper's paintings will be highlighted in the context of his contemporaries, including Regionalists, the Ashcan School, and Precisionists. Hopper's paintings will be compared to and contrasted with Lewis Hine's photographs of the working class. In the studio art project, students will photograph themselves and transform their images into a Hopperesque work of art.

The eleventh grade Humanitas team that wrote and taught this unit consists of one U. S. History teacher, one American Literature and Composition teacher, and one Art teacher. The U. S. History class is taught one period prior to the American Literature class, and the two adjacent periods are often combined for a two-period block. The Art class is the same period as the U. S. History class.

The 11th grade Humanitas students at Venice High School are recruited from the comprehensive high school program and the Foreign Language and International Relations Magnet, and from Academically-Enriched, Regular, Sheltered (formerly Limited English Proficient), and Special Education classes.

This entire unit will last approximately six weeks.

Assessment

Assessment will take the form of thematic, interdisciplinary essays based on Hopper's paintings and Hine's photographs. The culminating interdisciplinary essay will dramatize one Hopper painting and incorporate the student's understanding of the history and literature that documents the movement from a rural to an urbanized and industrialized America with accompanying feelings of isolation, alienation, and dehumanization. These feelings will be further explored and manifested in the student's photographic self-portrait studio art project. Examples of various levels of student achievement in writing and art will accompany this unit.

Artworks to be studied

Paintings

Regionalist

Grant Wood, (1891-1942):

Fall Plowing [rural agricultural landscape], 1931 (Roberts: p. 75)

American Gothic [farmer and his daughter], 1930 (Roberts: p. 28)

Death on Ridge Road [imminent auto and truck collision], 1935 (Roberts: p. 60)

Thomas Hart Benton, 1889-1975:

July Hay [harvest scene], 1943 (Metropolitan Museum of Art Engagement Book for 1993)

A Social History of the State of Missouri [mural], 1935
(Klinkenborg: p. 88)

The Boy [departing with suitcase], 1950 (Sullivan: p. 149)

Social Realist

George Bellows, 1882-1925

Stag at Sharkey's, [boxing ring], 1909 (Hughes: p. 333)

Both Members of this Club [black and white boxers], 1909
(Porterfield: p. 61)

Cliff Dwellers [teeming tenement scene], 1913 (Scholl:
Transparency #19)

Ashcan School

John Sloan, 1871-1951:

McSorleys Bar [dark interior of saloon],

Dust Storm, Fifth Avenue [urban scene with Flatiron Building in
background], 1906 (Metropolitan Museum of Art Engagement
Book for 1993)

Precisionist

Charles Sheeler, 1883-1965:

American Landscape [industrial landscape, railroad tracks], 1930
(Hughes: p. 387)

Georgia O'Keeffe, 1887-1986:

Radiator Building [skyscraper at night], 1927 (Hughes: p. 378)

Edward Hopper

- Night Windows* [three lit windows from outside], 1928 (Rolf: p. 14)
- Sunday* [man on wooden curb], 1926 (Rolf: p. 21)
- Drug Store* [night; lit corner store], 1927 (Rolf: p. 23)
- New York, New Haven and Hartford* [railroad track and house], 1931 (Rolf: p. 24)
- Gas* [man pumping gas by country road], 1940 (Rolf: p. 26-27)
- House by Railroad* [house and tracks], 1925 (Rolf: p. 30)
- Railroad Sunset* [tracks and silhouetted tower], 1929 (Rolf: p. 34)
- Early Sunday Morning* [storefronts], 1930 (Rolf: p. 35)
- Lighthouse Hill* [house and lighthouse], 1927 (Rolf: p. 37)
- Compartment C* [woman in train car], 1938 (Rolf: p. 44)
- Western Motel* [woman in motel room], 1957 (Rolf: p. 47)
- New York Movie* [usherette in movie theatre], 1939 (Rolf: p. 48)
- Office at Night* [man and woman work late], 1940 (Rolf: p. 49)
- Office in Small City* [man looking out office window], 1953 (Rolf: p. 52)
- Summertime* [woman in white dress], 1943 (Rolf: 53)
- New York Office* [woman in office window], 1962 (Rolf: p. 54)
- Morning Sun* [woman on bed], 1952 (Rolf: p. 59)
- Cape Cod Morning* [woman looking out bay window], 1950 (Rolf: p. 63)
- Automat* [woman dining alone], 1927 (Rolf: p. 64)
- Hotel Lobby* [three people waiting], 1943 (Rolf: p. 66)
- Chop Suey* [people in restaurant], 1929 (Rolf: pp. 68-69)

Hotel by Railroad [man and woman in room], 1952 (Rolf: p. 70)

Summer Evening [woman waiting], 1956 (Rolf: p. 72)

Conference at Night [three people in office], 1947 (Rolf: p. 73)

Summer Evening [man and woman on porch], 1947 (Rolf: pp. 74-75)

Nighthawks [diner customers], 1942 (Rolf: pp. 78-79)

Sunlight in a Cafeteria [woman and man], 1958 (Rolf: p. 80)

Second Story Sunlight [woman and woman in bathing suit], 1960 (Rolf: p. 81)

Hotel Room [woman reading letter], 1931 (Rolf: p. 82)

Four Lane Road [man at gas station, woman talking], 1956 (Rolf: p. 83)

People in the Sun [clothed people sunning], 1960 (Rolf: p. 87)

Sunset on Brownstones [man and woman on stoop], 1956 (Grau: Plate 53)

Room in New York [man and woman in room], 1932 (Grau: Plate 2)

Barbershop [manicurist and barber], 1931 (Grau: Plate 11)

Stairway [open door], 1949 (Grau: Plate 29)

Cape Cod Evening [man, woman, and dog], 1931 (Grau: Plate 38)

High Noon [woman in blue robe], 1949 (Grau: Plate 43)

Pennsylvania Coal Town [man raking], 1947 (Grau: Plate 51)

Photographs

Selected photographs of Jacob Riis and Lewis Hine of the working, urban landscape of the 1920s and 1930s (see Bibliography).

Videos

"America and Lewis Hine." Daedalus Productions, Inc., 1984.

"American Visions." Part 6: Steamlines and Breadlines by Robert Hughes. PBS broadcast, 1997.

"Metropolis," directed by Fritz Lang, 1927. Available from Corinth Films, PA.

Art Criticism, Art History, Aesthetics, and Studio Components

Art Criticism **[LAUSD Art Standard #1]**

Without any formal introduction to the painter or the paintings, students will be introduced to a gallery of Hopper reproductions, from posters or calendars. Each student will select one reproduction of a Hopper painting. Looking at this reproduction, the student will write responses to four questions and then share them with the class:

- What do you see?
- What does it mean?
- How does it make you feel?
- Would you like to have this painting in your house; why or why not?

This "quickwrite" will indicate the students' ability to describe, interpret, and evaluate. This unit on Hopper should improve and enhance their description, interpretation, and evaluation skills and their understanding of the history and literature of the time period.

In another art-based writing activity, students in small groups will place themselves within Edward Hopper's paintings and describe what they see, hear, smell, and how they feel being "there." They will then report back to the whole class what they have discovered. They will provide evidence from their paintings to support their responses,

drawing on Hopper's use of color, light and shadows, his positioning of human beings in urban landscapes, and the points of view from which he made the paintings. **[writing standard 2.1.c, 2.3]**

Aesthetics [LAUSD Arts Standards #1]

Students will compare Hopper's paintings with Hine's photographs, and *philosophically* reflect on the similarities and differences between the media of painting and photography by answering these questions:

- To what extent does painting reflect a different reality than photography?

(Reasonable answers: painting changes reality while photography documents reality; photography can also change reality, but those manipulations are not as apparent in photographs as they are in paintings; paintings can make things more beautiful than they really are or more sinister than they really are; photography can freeze real action in time and place.)

- What advantages does painting have over photography?

(Reasonable answers: paintings allow total freedom of expression and put the painter in control of the subject and content; paintings don't have to be realistic, they can be abstract or distort the subject.)

- What advantages does photography have over paintings?

(Reasonable answers: photography appears to document the truth; photographs document rather than interpret as do most paintings; photographs seem more "real"--What is reality?)

- When is photography considered art?

(Reasonable answers: What is art, anyway? When the photographer says it's art; when the viewer says it's art; when the photograph has no instrumental function or message and exists only because it's pleasing to have on the wall.)

- What can Hopper do with paint that Hine can't do with photographic media?

(Reasonable answers: create scenes that never existed; suggest relationships between people and their surroundings that aren't real; convey feelings of loneliness.)

- What can Hine do with a photograph that Hopper can't do with a painting?

(Reasonable answers: document conditions that demand social reform; place the working class in authentic environments; provide photographs as convincing evidence.)

Art History **[LAUSD Arts Standard #10]**

Students will view slides of Hopper's paintings to recognize his use of realism in the depiction of human isolation within twentieth century urban landscapes. They will also view slides of other twentieth century American painters in order to place Hopper in perspective as a painter of realism in comparison to regionalism, social realism, Ashcan School, and Precisionism. To further enhance their concept of realism, students will study the photographs of Lewis Hine.

Art-making **[LAUSD Arts Standard #11]**

Some teenagers are unable to articulate in words the isolation, alienation, or dehumanization they may endure in their struggle to

define themselves. This studio art project can motivate students to articulate those feelings in a visual, non-verbal medium. Students should ask themselves when they have felt isolated, alienated, or dehumanized. How might they recreate that setting and mood in a photograph of their making?

Students individually or in small groups will make black and white photographs of themselves within their own chosen settings. They will select a setting at home or in their neighborhood and may use props. They will determine the "Hopper mood" they want to evoke and use light, shadow, and tones similar to that of Hopper's paintings. Students can practice framing their photograph with a 4" x 6" card into which has been cut a rectangle approximately 1" by 3/4". Students will make a preliminary "storyboard" on another, blank 4" x 6" card to help them compose their photograph. Each student will select the photograph that comes best evokes Hopper, and enlarge it on a black and white photocopy machine set on the lightest setting to produce a faint image. Then, using any coloring medium of their choice, such as colored pencils, oil pastels, or watercolors, students can manipulate their pictures to further evoke mood and convey meaning in the manner of Edward Hopper. Finally, students will compose a title for their picture.

[LAUSD Art Standards #1] Then in a group critique facilitated by the teacher, the students will examine each other's finished pictures for meaning and effectiveness as a Hopperesque picture. The maker of each picture will listen to the group and not explain what

he or she tried to do. The students can be guided in their discussion with questions such as these:

- What does the picture convey, and how?
- How is this picture similar to or different from Hopper's

paintings?

- How effective is this picture in evoking Hopper?

Assessment of student pictures will be based on how effectively they convey or evoke a Hopper mood, simulate Hopper's use of light and shadow, and incorporate Hopper's color palette. The title each student gives to his or her painting should reflect the mood of the picture.

Rubrics for assessing the paintings:

Exemplary

- The student's art work expresses the maker's intended message so that fellow students are able to get a good grasp of what the artwork is about.
- The student's work demonstrates a knowledge of Hopper's painting by intelligently approximating his color palette, figures in isolation, use of light and shadow, and organization of space.
- The technical execution of the student's artwork reflects thoughtful planning and effort.

Acceptable

- The message of the artwork is ambiguous and viewers have trouble interpreting it.
- The art work is representational of a 20th Century setting but the color palette is too bright or too muted, the figures or

groupings of people do not evoke responses about isolation, alienation, dehumanization, or loneliness, and the composition does not exhibit an understanding of Hopper's painting.

- Less than careful execution reflects minimal planning and effort.

United States History Component

Students will study the increasing urbanization and industrialization of the United States, beginning in the 1890s and transforming the country by the 1920s. **[History/Social Study 11.2.1/11.2.2/11.5.6]**

Groups of three or four students will be assigned sections in their text *American Voices* by Berkin: Chapter 6: America's Economic Transformation, 1860-1900; Chapter 7: Politics and Daily Life in the Gilded Age, 1870-1900; Chapter 8: The Progressive Era, 1900-1917.

Each student expert group will be assigned one section and will outline on transparencies the key concepts, people, and events in their section. The class will take notes from the transparencies and ask clarification questions of the student readers.

Students will study the impact of urbanization and industrialization on immigrants and native-born migrants to American cities and factories.

Students will view the documentary video *America and Lewis Hine* which traces the photographer's career from photographing Ellis Island immigrants, through his documentation of child labor for the National Child Labor Committee, to his dignifying labor during the Great Depression in his photographs of the construction of the Empire State

Building. The following questions can be used to guide students' viewing and they can also be used for student discussion. **[History/Social Studies 11.6.5]**

Video: *America and Lewis Hine*

1. What was Hine's first career?

(teaching)

2. What did he photograph at Ellis Island?

(immigrants)

3. What working conditions did he find in the tenements?

(whole families working, including small children, making artificial flowers, shelling nuts with teeth, handknitting lace, for low pay and no benefits)

4. What were the goals of the Progressive movement?

(ten-hour work day, workmen's compensation insurance, end to child labor)

5. What did Hine photograph in the Pittsburgh steel mills?

(smoke setters, bad drainage, high infant mortality, 12-hour shifts for 7 days, "long-turn" = 24 hours a day with no break, accidents, death)

6. Who hired Hine to take photographs in 1908?

(National Child Labor Committee)

7. What working conditions did he find in the textile mills in the South?

(child labor, finger loss, "physical degeneration and mental atrophy," 20-30 cents a day for 12-14 hour days)

8. What changes characterized the U. S. at the turn of the century?

(industrialization, urbanization, immigration, college-educated women, progressive activism)

9. Why did Hine say, "I only photograph beautiful children"?

(Hine's rapport with children established trust; they radiated the beauty that Hine saw in them)

10. What did the "nipper" and the "breaker boys" do in the Pennsylvania mines?

(nippers opened and shut the doors; breaker boys separated slag from coal)

11. What did the "complacent middle class" have to confront when seeing Hine's photographs?

(the sweat and grime that afforded them their luxuries)

12. Why was the 1916 Child Labor Law declared unconstitutional?

(Supreme Court ruled that the federal government had no jurisdiction over intrastate labor matters)

13. What did Hine document in photos in 1917 and 1918?

(World War I--The Great War)

14. In 1930, at the height of the Great Depression, what New York building construction did Hine photograph?

(Empire State Building)

15. What is the title of his only book of photographs published in his lifetime?

(*Men at Work*)

16. What is ironic about Hine's not being hired to photo-document the Dust Bowl?

(he was the pioneer of photo-journalism that made it possible for others to follow in this career but he was just "too prickly")

17. Why did Hine quit his WPA job?

(he couldn't take the desk work)

18. Under what conditions did Hine pass away?

(without wealth and without fame in his lifetime)

19. Are Lewis Hine's photographs "art"?

(depends on what you define as "art." Does "art" have to be intended, or can

a functional photograph become "art" taken out of its context as social or historical documentation? If the creator says it's "art," is it? If the creator never intended it to be "art," can it ever be? Who decides?)

20. How would color print photography have affected the images that Lewis Hine shot?

(color may brighten the circumstances; color may diminish the documentary or historical "feel" to the photograph; color may "date" the photograph as too contemporary; color may make the photos more interesting to contemporary students; color may make the photos anachronistic)

Writing assignment **[Writing Standard 2.1.c]:**

Ask students to select one Lewis Hine photograph and to "inhabit" it and write about it as if from the eyes, ears, nose, mind, and heart of one of the photographed subjects.

[Reading 2.6, History/ Social Studies: Historical Research #3]

Students will read Candaele's "The Assembly Line--Efficiency or

Dehumanization?" and evaluate Henry Ford's defense of the electric assembly line in contrast with Russian visitors' criticism of the dehumanizing aspects of such efficient production.

[Arts #1] Students will view the Fritz Lang's silent 1927 film *Metropolis* (available on video) and evaluate how well this film depicts the dehumanization of industrial capitalism, the social inequities found in densely urban populations, and the spiritual vacuum of material possessions and pleasures. The following questions can be used to guide students' viewing and they can also be used for class discussion.

Video of the film: *Metropolis*, directed by Fritz Lang, 1927

1. Describe working conditions and the workers in the opening scenes. (long hours, monotonous, grueling work; defeated, bored, exhausted, lock-step conformity)
2. Freder, the son of the Master of the Metropolis, is first seen in what circumstances? (happily flirting, cavorting in a "pleasure garden" with alluring, willing women)
3. How is Maria, the heroine, introduced? (leading a large group of impoverished, awed children--"brothers")
4. Describe the Metropolis. (lowest levels below surface: workers' homes, lit by artificial light
middle level, but still underground: machine rooms
above ground: skyscrapers, highways, planes)
5. How does John Frederson, Master of the Metropolis, react to news that his son visited the machine rooms?

(angry at Joseph, his assistant; disturbed at interruption of son;
patronizing about son's concern)

6. What is the foreman's "urgent message"?

(that more mysterious "plans" have been found on workers' clothing)

7. What does John Frederson have to do with Rotwang, the inventor?

(Frederson has hired Rotwang to build a robot worker that never tires
or complains; Rotwang is able to interpret the "plans" as a map to an
underground catacomb)

8. What is the lesson of the Tower of Babel?

(workers will rise up and destroy the employer if not treated
humanely)

9. What does Maria represent for the workers?

(hope and spiritual fulfillment, that work and food cannot satisfy)

10. What is Frederson's scheme with Rotwang, Maria, and the robot?

(cast the robot in Maria's image, and have the robot incite the workers
to violence to end Maria's message of hope)

11. Describe the incongruities of Rotwang's home and laboratory.

(modern: neon or fluorescent lamp on desk; electrical wiring and
switches; doors that automatically open and close; advanced robotic
technology)

traditional: books everywhere; cottage-like architecture of home;
wooden doors)

12. What does Maria the Robot represent?

(sensual pleasure, immediate gratification, incitement to violence)

13. What has Joseph been doing?

(spying on the workers)

14. What number elevator does Maria take?

(717)

15. What endangers the children of the workers?

(flooding of the lower levels)

16. How is Maria the Robot destroyed?

(burning at the stake; connections to witch craft trials)

17. Why was the final scene set at a cathedral?

(religious symbolism of Maria's message of hope, of a savior or messiah)

18. Who are the "hand, brain, and heart"?

(hand=workers or labor; brain=capitalists or employers;
heart=spiritual guidance, humane treatment)

19. How are the workers and the Master of the Metropolis reconciled and redeemed?

(workers will rebuild machine rooms and work negotiated shifts with benefits to families; Master will treat workers better as per demands)

20. Why couldn't the inventor be redeemed?

(killed by fall off cathedral roof; represented evil genius; fall=fallen angel; somewhat unfair)

21. What should the Master of the Metropolis now do?

(negotiate better working conditions for the workers: shorter hours, higher pay, better living conditions)

22. What should the workers now do?

(unionize to negotiate better working conditions; live above ground with other human beings of Metropolis)

23. What is the point-of-view of the director?

(pro-labor but not anti-capitalist)

24. How do the photographs of Lewis Hine echo the message of *Metropolis*?

(Hine: labor should be honored and better compensated; upper classes should be confronted with the conditions of labor that make possible their luxuries)

25. How does the 1998 movie *Titanic* echo the message of the 1927 movie, *Metropolis*?

(*Titanic*: upper classes on upper decks; lower classes in steerage; boilers and coal burners and other massive machinery deep below ship's decks)

Lewis Hine Photographs

Students will read primary sources that give voice to the faces in Lewis Hine's photographs, including Rose Pastor Stokes's "I Belong to the Working Class" (in Marcus: pp. 63-78); and Otis G. Lynch's "Testimony on Child Labor" (in Marcus: pp. 79-90); and Chapter 5: Life and Labor in Industrial America (in Binder: pp. 90-106).

American Literature Component

[Students will read selected epitaphs from Edgar Lee Masters's *Spoon River Anthology* (in Hodgins: pp. 437-439) which more often than not capture the bitterness of spiritual isolation in the lives of the people who are buried in a small town cemetery. Predicting their own future and demise, students will write their own epitaphs on an illustrated tombstone. **[Writing 2.3]** In a second activity, students will select one of Masters's epitaphs and match it to a person depicted in

a Hopper painting, and will justify their matches with reasons based on Lee's poems and Hopper's paintings.

Students will read and analyze Edward Arlington Robinson's poem, "Richard Cory" (in Hodgins: p. 431). Students will complete a "quickwrite" to explain why Richard Cory would "put a bullet through his head." **[Lang. Arts 3.0, 3.2]**

Students will read two excerpts from Sherwood Anderson's *Winesburg, Ohio*: "The Thinker" and "Loneliness." Students will complete a double entry journal which consists of four quoted passages and four personal responses per excerpt. The passages should illustrate isolation, alienation, or loneliness. **[Lang. Arts 3.0, 3.5]**

Students will read Ernest Hemingway's two short stories, "The Killers" and "A Clean, Well-Lighted Place." Students will analyze how Hemingway's realistic, cool, and detached writing style echoes the distance Hopper seems to portray between his subjects and himself. **[Lang. Arts 3.0, 3.5]**

Students will read two modern poems: Robert Bly's "Three Kinds of Pleasures" (in Sullivan: p. 114) and Donald Justice's "Crossing Kansas by Train" (in Sullivan: p. 114). Students will comment on how these poems relate to Hopper's painting, *Railroad Sunset* (in Sullivan: p. 115). **[Lang. Arts 3.0, 3.2]**

Students will read Lisel Mueller's modern poem "American Literature" (in Levin) which refers directly to "the vacancies Edward Hopper left to poets and storytellers." Students will evaluate how her poem epitomizes the mood of Hopper's paintings. **[Lang. Arts 3.2]**

Guided Field Trip

The students for whom this unit was designed took a guided field trip of downtown Los Angeles art and architecture and wrote one or two of the following questions:

- How does public art help beautify and humanize downtown Los Angeles?
- What do the photographs of Lewis Hine remind us about urbanization and industrialization?
- What do the paintings of Edward Hopper remind us about alienation and isolation?
- How does downtown Los Angeles of the 1990s compare to Fritz Lang's *Metropolis* of 1927?
- What did you want your photographs to reflect? How did you do?

Interdisciplinary Essay

Students will select a painting by Edward Hopper and write a story about it. Incorporating the depicted characters, setting, and mood, students will tell what has happened and what is about to happen. The story should take into account the details of the painting and reflect an understanding of the social, economic, and political changes wrought by urbanization and industrialization including feelings of alienation and isolation. **[writing 1.0, 1.2]**

Bibliography and Videography

“America and Lewis Hine,” video. Daedalus Productions, Inc., 1984.

(This black and white hour long documentary traces Hine’s career from photographing immigrants at Ellis Island, child labor in the United States, to the construction of the Empire State Building.)

“American Voices,” video series. PBS broadcast, 1997.

(“Part 6: Streamlines and Breadlines” features Edward Hopper’s paintings within the context of the Art Deco movement and the Great Depression.)

Anderson, Sherwood. *Winesburg, Ohio*. New York: Penquin Books, 1960. (Short vignettes about lonely inhabitants of a small town at the turn of the century predate Hopper’s concern with urban alienation, especially in “The Thinker” and “Loneliness.”)

Berkin et al., *American Voices*. Sunnyvale, CA: Scott Foresman, 1992.

Binder, Frederick M. and David M. Reimers. *The Way We Lived: Essays and*

Documents in American Social History, Volume II, 1865-Present,

Second

Edition. Lexington, Massachusetts: D. C. Heath and Company, 1992.

(Primary sources in Chapter 5: Life and Labor in Industrial America including essays on the Triangle Shirtwaist Fire of 1911, “Tenement Cigar Makers, c. 1890,” a coal miner’s life in 1902, and an “Italian Bootblack’s Story, 1902” compliment Lewis Hine’s photographs of working men, women, and children.)

Doherty, Jonathon (ed.). *Women at Work: 153 Photographs by Lewis W. Hine.*

New York: Dover Publications, 1981.

Fondiller, Harvey V., ed. *The Best of Popular Photography.* New York: Ziff-

Davis Publishing Co., 1979. "What Makes a Good Picture?" (pp. 272-

274).

(Short answers from various professionals to questions about making effective photographs can be used by students to guide them in composing their own photographs.)

Freedman, Russell. *Immigrant Kids.* New York: E. P. Dutton, 1980.

Freedman, Russell. *Kids at Work: Lewis Hine and the Crusade Against Child*

Labor. New York: Clarion Books, 1994.

(Students can use photographs of children in urban settings at the turn of the century by Hine and Riis to inform the "inhabit" writing activity.)

From Sunrise Highway to Sunset Boulevard: An American Kaleidoscope: An Art

Book and Engagement Book for 1993. New York: Metropolitan Museum

of Art, 1992.

(These excellent color reproductions of art works by artists working in different styles can be used for comparison with Hopper's paintings.)

Goldberg, Vicki. "No Choice But Work." *Civilization, the Magazine of the Library of Congress*. January 1996.

(This article features Hine's photo-documentation of child labor for the National Child Labor Committee.)

Grau, Julie, ed. *Edward Hopper and the American Imagination*. New York: W.

W. Norton and Co., 1995.

(Excellent color plates are included in this anthology of modern short stories and poems inspired by Hopper paintings.)

Hemingway, Ernest. *Ernest Hemingway: The Short Stories*. New York: Simon

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(The Killers and "A Clean Well Lighted Place" are short stories that evoke desperation and loneliness so typical of Hopper's paintings.)

Hine, Lewis. *Men at Work: Photographic Studies of Modern Men and Machines*.

New York: Dover Publications, 1977.

(A collection of photographs depicting the erection of the Empire State Building in the 1930s that can be used for the "inhabit" writing activity.)

Hinton, S. E. *The Outsiders*. New York: Bantam Doubleday, 1967.

(This novella features a band of teenage misfits who attempt to find community in their shared alienation.)

Hodgins and Silverman, ed. *Adventures in American Literature: Heritage Edition*

Revised. New York: Harcourt Brace Jovanovich, 1985.

Hughes, Robert. *American Vision: The Epic History of Art in America*.

New

York: Alfred A. Knopf, 1997.

(A teacher resource for American artists and art which features a section on Edward Hopper in the chapter “Streamlines and Breadlines.”)

Klinkenborg, Verlyn. "Thomas Hart Benton Came From Missouri - and He

Showed 'Em." *Smithsonian*, April, 1989.

(This article details Benton’s life and distinctive regional style and includes reproductions of paintings and heroic murals of laborers in agriculture and industry.)

Levin, Gail, ed. *The Poetry of Solitude*. New York: Universe Publishing, 1995. (Anthology that includes Lisa Mueller’s poem “American Literature.”)

Masters, Edgar Lee. *Spoon River Anthology*. New York: Collier Books, 1962.

Marcus, Robert D. and David Burner. *American Firsthand, Volume II: Reconstruction to the Present*, Third Edition. New York: St.

Martin’s

Press, 1983.

(Primary sources in Part II: An Age of Economic Expansion include Rose Pastor Stokes’s, “I Belong to the Working Class,” and 1883 U. S. Senate hearings on child labor, which compliment the working class photographs of Lewis Hine.)

“Metropolis” directed by Fritz Lang, 1927.

(This black and white silent film classic depicts a future city where wealthy capitalists live and play in the sunlight far above subterranean machinery and laborers' dwellings.)

"Modern Times" with Charlie Chaplin.

(An assembly line worker comically goes berserk in the dehumanizing factory environment.)

"The Outsiders." Film on video by Warner Brothers, 1991.

Porterfield, Christopher, ed. "American Visions." *Time Magazine* Special Issue.

Spring, 1997.

(This special issue highlights significant artworks in color reproductions in Hughes's book *American Visions*.)

Roberts, Brady, et al. *Grant Wood: An American Master Revealed*.

Rohnert

Park, CA: Pomegranate Books, 1995.

(Excellent color reproductions of an American regionalist whose romantic rural landscapes and stylized human figures can be contrasted with Hopper's paintings.)

Rolf, Gunter Renner. *Edward Hopper: Transformation of the Real*.

Germany:

Benedikt Taschen, 1993.

(Excellent oversized color reproductions of Hopper's most important paintings follows a comprehensive bibliography of Hopper.)

Scholl, Allan, ed. *United States History and Art: Overhead Transparencies*,

Teaching Strategies and Activity Sheets. New York:

Glencoe/McGraw

Hill, 1992.

(This loose-leafed binder of transparencies includes George Bellows's *Cliff Dwellers*, a scene of teeming tenement activity.)

Sullivan, Charles, ed. *America in Poetry.* U. S. A.: Harry N. Abrams, Inc.,

1988.

(This booklet matches famous American poems to famous American paintings and photographs from colonial to the contemporary times.)

Upton, Barbara and John. *Photography.* Boston: Little Brown, 1975.

"Photography and Social Change."

(This essay analyzes the role of photography in effecting social reform such as in the work of Lewis Hine.)