



**Big Era Seven**  
**Industrialization and Its Consequences**



**Closeup Teaching Unit 7.1.20**  
**Living Rooms**  
**1800-1900**

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## Why this unit?

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This teaching unit focuses on the architectural design of living spaces. Students learn about common considerations among home builders in Mongolia to the North American plains. While geography is one defining factor in the creation of living spaces, other factors are culturally and socially based. Students investigate these qualities through the examination of floor plans and cultural artifacts, such as poems, and then perform skits that might take place in each of the different homes they have investigated. Follow-up discussion has students consider the different cultural, social, economic, and geographic influences on house construction.

This unit was designed to introduce a study of the nineteenth century but could be adapted for other periods. In addition to dwellings in Mongolia, the Native American plains, and Vietnam, Russian peasant dwellings and British factory worker and owner living spaces are also included. Other adaptations to the unit could include additional geographic locations dispersed across the globe.

## Unit objectives

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*Upon completing this unit, students will be able to:*

1. Explain how physical geography has historically affected choices in home construction.
2. Make inferences about cultural, social, political, and economic aspects of different societies based on home design.
3. Explain how culture, societal values, politics, and economics have affected choices in home construction.

## Time and materials

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One class period is needed for examination of the documents in small groups; one period is needed for performing the skits; a third period is needed for follow-up discussion and assessment. In addition to the attached Student Handouts, a physical world map or student atlas is useful.

## Author

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Lori Shaller taught world history to high school students for 18 years, the last 8 at the Martha's Vineyard Public Charter School. In 2000, she received Northeastern University's World History Center's Award for Excellence in Teaching World History for the lesson "Living Rooms around the World." Lori is the Assistant Director for Program and Development at Rabbis for Human Rights, which educates and advocates about human rights for all, in Israel and in North America.

## The historical context

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Looking at the world from the perspective of latitude, we see that people living in the northern temperate zone, along the equator, or in the southern tropics may have more in common architecturally with people in different hemispheres than with those living in the same country but in different latitudinal zones. For example, Mongols of the Inner Eurasian [steppes](#) and Navajo of the North American plains share a round home design; stilt houses are found in Southeast Asia and in the southeastern United States; people have lived in tree structures in most of the world's rain forests. What does this mean, however, for individuals, for communities, and for societies?

Why have we built the houses that we have? What values and beliefs have guided our home construction? How much has the availability of resources dictated the form our houses have taken? How much have our ideas about family, community, society, and spirituality determined the shape of our homes? What common motifs have emerged across time and culture?

At the opening of the nineteenth century, most of the world's population lived in rural communities. This was changing, to be sure, but even by the end of the century, only from 5 to 35 percent of regional populations lived in urban settings, the latter the case only in the most industrialized areas: the United States, Europe, and Japan.<sup>1</sup> It is believed that 602 million people lived in Asia, 187 million in Europe, and 6 million in North America. That is 799 million in the northern hemisphere. Only 111 million were spread out between Central and South America, Africa, and Australia. The growth rate over the century would have been from nil to a third, and the growth rates were highest in the northern hemisphere.<sup>2</sup> People would have experienced this acceleration most profoundly in the cities, where the population crush was palpable on the streets, in apartment buildings, and from the increased number of conveyances moving people and goods around. Contrariwise, in many countries population drain from rural villages and towns would also have been noticeable over one or two generations owing to acceleration of out-migration to cities or to other countries. Examples would include emigration of rural Irish to the United States or rural Chinese to the teeming cities of the lower Yangze River valley.

The architectural styles examined in this unit are mostly rural. Yet whether rural or urban, a cluster of influences on dwelling construction have included socio-economic, political, and cultural factors, in addition to physical geography. Yet architecture mutates more quickly than do cultural attitudes about space, with communities adopting new building materials and techniques while retaining over time their socio-cultural ideas about space.<sup>3</sup>

Urban domestic dwellings were evolving in Britain, France, and Germany, owing to the migrations inspired by [industrialization](#). Demand rose over the nineteenth century for cheap housing for urban workers, as well as housing appropriate for an increasing, and increasingly wealthy, middle class. It is possible to see change over the nineteenth century in urban housing,

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<sup>1</sup> John R. McNeill, *Something New Under the Sun: An Environmental History of the Twentieth Century World* (New York: W.W. Norton, 2000): 283.

<sup>2</sup> Ibid.

<sup>3</sup> Enrico Guidoni, *Primitive Architecture* (New York: Rizzoli International, 1987): 7.

for example, the advent of gas and then electricity made the coal bin in urban tenements either obsolete or modified for another purpose. We can also see concretely how socio-economic forces dictated the construction of urban housing.

In the villages of the industrializing countries, as in villages worldwide, change was occurring at a slower rate. Nevertheless, the depletion of forests for both fuel and building materials, and increases in agricultural production to meet increases in population in the industrialized countries, meant that rural areas experienced shifts in building materials.<sup>4</sup> For example, brick as a building material spread out of Britain's cities and into its suburbs. It also spread from American cities like Des Moines and Kansas City out to rural communities on the surrounding Midwestern plain.

Dwellings serve both functional and emotional-cultural purposes. Hence, buildings are not only the sum of available resources put together for the purpose of getting out of the weather any more than they are only the nexus between the spirit and mortal worlds. They are both at the same time; buildings have served both utilitarian and emotional-cultural needs.<sup>5</sup> Architecture, including forms and styles found in Navajo, Mongol, or Vietnamese societies, shows how cultures adapt to changes in both resource availability and cultural beliefs. As Paul Oliver writes, "Dwelling is both process and artifacts. It is the process of living at a location, and it is the physical expression of doing so."<sup>6</sup>

Remarkably, looking at architectural styles in different countries, as well as both vernacular and urban, reveals commonalities such as the repetition of shapes from North America to the Asian steppes and Southeast Asia to South America. Is it possible that housing styles migrated, that Cambodian stilt bungalows influenced Colombian stilt bungalows and vice versa? If so, when and how?<sup>7</sup> These questions are still being considered by anthropologists interested in reading societies through their house design.

Physical geographic considerations, such as the terrain, the climate, and available resources, are obvious influences on home design. But what are some of the cultural, social, and political influences?

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<sup>4</sup> McNeill, 229.

<sup>5</sup> Guidoni, 7.

<sup>6</sup> Paul Oliver, *Dwellings: The House across the World* (Austin: University of Texas Press, 1987): 7.

<sup>7</sup> Parker James, *From Southeast Asia to Southwest Florida: The Migration and Evolution of the Stilt Bungalow* (Northeastern University: Diss. Proposal, 1999).

## **This unit in the Big Era Timeline**

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## *Lesson*

### *Living Rooms*

Part 1: Preparation for the scene work.

1. On a world map or in the students' atlases, have students look at latitudinal bands such as the equatorial, northern temperate, and southern rain forests across the globe. Suggest to students that the North American plains and the Central Asian steppes share some qualities, such as very cold winters, grassland vegetation, and intense winds. Invite students to make similar observations about other zones, correcting errors that may arise. (For example, while seasonal monsoon winds occur in Southeast Asia and India, hurricanes are more likely in southern Florida. Neither phenomenon is a factor in landlocked areas of South America.)
2. Ask students to complete Part 1 of Student Handout 1.1 (What is a home?). Have students write their responses on paper to keep. Responses are likely to range from the utilitarian to more emotional and maybe even cultural. The point to make clear for the students is that "home" is different from "house," and that there are societal values, as well as economic, political, and material factors that determine home design.
3. Ask students to address Part 2 of Student Handout 1.1. Brainstorm what factors students think people in all parts of the world considered when they built homes around 1800 CE. Ask students to share their responses. Responses should include physical geographic and resource considerations, technology, the number of people living in the house, and so on. You might want to note during the sharing that, for example, while the Minwuk Indians of Northwestern America had redwood trees at their disposal, they did not until recent centuries have iron-working technology and therefore no iron axes to chop down trees. So they settled for using tree bark and fallen branches. Neither you nor your students will know all of these kinds of details, but use common sense when students share. It is helpful to have a world atlas available that shows global physical geographic characteristics such as climate and timber density. Such can be found in Paul Oliver's book. (See list of resources.)
4. Distribute Student Handout 1.2 (Improvisational Acting Rules) and read these together as a class. Then model for students how to do an activity like brushing one's hair without a brush and without making any sounds. Avoid mouthing words. Explain to students that the improvisation is in their bodies only, so they need to make clear actions, the simpler the better.

### Part 2: The Scenes

1. Break students up into groups of three to six and distribute Student Handout 1.3 (Questions to Guide Scene Creation). There are six different house designs in this unit. Make enough copies of each house design so that every student within a group gets one. Each person within a given group should get the same house design as the others within the group. These designs are labeled Student Handout 2.1-2.5. Give students time to read the handouts and to plan a scene. Do not allow too much time, or students will be scripting too much. Nevertheless, give students time to do a run-through of their scenes before performing them for the class.
2. For homework, suggest that students go online to find more pictures, poetry, myths, and so on from the society they are depicting. The better prepared students are, the more authentic the scenes are likely to be.
3. Move furniture out of the way and discuss with students the expected behavior when the scenes are being performed, such as applauding after a scene and not distracting the actors. Tell students that as they watch the scenes, they should keep mental notes about similarities and differences they see. Have students perform the scenes.

### Part 3: Debriefing and Assessment

1. After the performances, have students return to the first question on Student Handout 1.1, as well as the list made the previous day. Add any new qualities that come up now that the scenes have been done, for example, “a place where ancestors are worshipped,” “a place where community meetings happen,” or “a place where you are loved.”
2. Distribute Student Handout 3 (Assessment). Go over the *Shorter Oxford English Dictionary* definitions of home, and then ask the question: Which of the definitions best describes the scenes and the places created in class? Share these aloud, and then have students work individually on the second question: How and what do homes tell us about culture? Be sure to include references to geography, economics, authority, and historical change and continuity. Students’ responses should include references to
  - geography, such as the types of materials available in a given place and climate.
  - economics, such as whether or not the people in a given place are accessing the broader marketplace, or they are working only from local sources.
  - the socio-economic status of the people in a given home.
  - the cultural values and beliefs of the people in a given location.

Encourage students to think about which elements of the architecture might change over time and which might remain static. For example, in Miami, stilt homes may continue to be built, but they may have acquired air-conditioning in the twentieth century, thus lowering their roofs because high roofs are no longer needed for air convection.

## Lesson

### *Student Handout 1.1—Assignment*

Part 1: What is a home? List all the qualities that you can think of to describe a home. (*Be prepared to share your answers.*)

Part 2: Brainstorm what factors you think people in all parts of the world considered when they built homes about 1800 CE. Broad categories will be okay. (*Be prepared to share your answers.*)

#### Part 3: The Scene Work

In groups of three to six, you are going to play a scene that might have taken place in a home in some part of the world in 1800. You will receive a picture of the floor plan of the inside of your home along with some description of the place and culture of the people who might have lived in such a home. You may also receive a poem or piece of prose fiction to fill out your understanding of this home and its inhabitants. Your scene should be three to five minutes long.

This is an improvised, **silent** scene. As you plan your groups, do not get into specific details. Just decide who is who and what the scene is about. Think of titles such as “cooking dinner” or “wash day” for your scene.

Use the list of questions on Student Handout 1.2 to prepare your scene. Work on these questions in your group, using the floor plan, description, and other writing to help you create your scene.



As you prepare, assign roles to group members based on the reading you are doing. For example, you may have a mother, father, grandparents, children, or co-workers living together in the space. You might have a special visitor. Be sure everyone knows who they are. Figure out what is going to happen in the scene, such as dinner being cooked, clothes being washed, or people getting ready for bed. *Keep it simple*. If it is too complex, you and your audience are more likely to get confused.

#### Part 4: Wrap up

1. What was common among the scenes? What was different and what determined the difference?
2. How much did physical geography limit home design? How much did social class or status within the family or religious belief determine design?
3. What economic concerns were demonstrated in the scenes and in the Student Handouts?
4. It has been written that the “vernacular” or “primitive” home designs of the Mongols, Vietnamese, and Navajo did not change much over time, whereas the worker housing and the factory owner housing was, at the turn of the nineteenth century, in a state of evolution. How do the documents you examined and what you saw support these ideas? Did you read or see anything to refute these ideas?

**Lesson*****Student Handout 1.2—Improvisational Acting Rules***

As you perform your scenes, you will feel competent rather than foolish if you keep these rules in mind.

1. **IF YOU BELIEVE IT, SO WILL YOUR AUDIENCE.** If you believe you are a nomadic person in her yurt or a South Vietnamese peasant in his stilt house, then so will your audience. You just have to put it in your mind and body. For example, you cannot slouch in a chair if there are no chairs! If you believe yourself that you are grinding flour or stoking a fire, then your audience will have no trouble following your performance.
2. **KEEP IT SIMPLE.** Keep your movements minimal enough so that your audience gets the picture and is not straining to understand what you are doing. While you should know that you are stirring maize in a pot over a fire with a wooden spoon (remember: be specific with your actions), you do not need to chop the wood, forge the pot, and sew your clothes.
3. **COMMIT!** If you are boiling milk for making yogurt, do not suddenly start playing a musical instrument. Finish what you start.
4. **CREATE YOUR PROPS AND DO NOT TRIP OVER THEM.** If you need a table, allow there to be one in a particular place in the room. Do not forget it is there and walk through it when you get out of your chair and walk out of the room. If you walk through tables, walls, or bathtubs, your audience will not believe you.
5. **CREATE YOUR SPACE.** If you are in a one-room apartment up four flights of stairs in Manchester, be aware of your space: how large or small, how low the ceiling, is there a dirt floor, and so on. Put imaginary props in the space to define it better. (Use the pictures you have to help you.)
6. **BE SPONTANEOUS.** In improvisation there is no script. You know who you are, where you are, your relationship to the other players, and the title of the scene. Do not think too much about things like who enters the scene when someone is combing her or his hair. Just go with it.
7. **MAKE YOUR SCENE PARTNERS LOOK GREAT.** Your scenes will be best if all of the players do their part and look good, so if someone offers you an imaginary cup of tea, take it and drink! You cannot use words (do not pantomime talking), but you can put your hands in a “thanks” attitude or put your arm around another person to show your thoughts and feelings.

**Lesson*****Student Handout 1.3—Questions to Guide Scene Creation***

Use in groups while studying the floor plans.

1. How many people live in this home? Are they all related? If so, how many generations live here, and do they have separate or special spaces designated to them? Are there any non-family members living here? If so, what roles do they have?
2. What activities happen in this home? Do the activities take place in designated spaces? Is special equipment needed? Are there multipurpose areas? How are they transformed for their different uses?
3. What can you tell about the social class of the inhabitants? Economic class? Religion?

Examine the geographic location in which your home would be situated. Record information about climate, rainfall, latitude, and longitude. List the natural materials that would be found in the area. How are these factors in play in the home you are creating, or are they not at all in evidence?

**Lesson*****Student Handout 2.1--Navajo Hogan***

Built of afterglow  
Standeth his hogan  
The hogan is blessed

Built of holy pollen  
Standeth his hogan  
The hogan is blessed

Built of yellow corn  
Standeth his hogan  
The hogan is blessed

Evermore enduring  
Standeth his hogan  
The hogan is blessed.<sup>8</sup>

Built of gems and shining shells  
Standeth his hogan  
The hogan is blessed

When the Navajo build a hogan, a “blessingway” rite is performed to consecrate the structure. Such rituals will be performed in the hogan throughout the year. Each hogan is, in a sense, a temple, as well as a living space, and so is sacred. When someone dies in the hogan, the body is removed and the hogan is abandoned, allowed to return to the earth. Supporting poles inside the hogan represent the supports of the sky. During the blessingway ritual, sacred pollen is smeared on these poles, each of which itself represents the four most significant deities: Earth Woman, Water Woman, Corn Woman, and Mountain Woman.<sup>9</sup>

The space within the hogan is divided symbolically, not physically; that is, there are no walls or partitions within the structure. The floor represents the earth and the female, and the roof represents the sky and the male. The hearth in the center of the hogan symbolizes the center of the universe and may never be crossed.<sup>10</sup>

Men entering the hogan sit on the north side, women on the south side, where the women’s looms and cooking utensils are also kept. Movement through the hogan must be made clockwise, from the southern entry point to the north exit point.<sup>11</sup>

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<sup>8</sup> Enrico Guidoni, *Primitive Architecture* (New York: Rizzoli International, 1987): 69.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

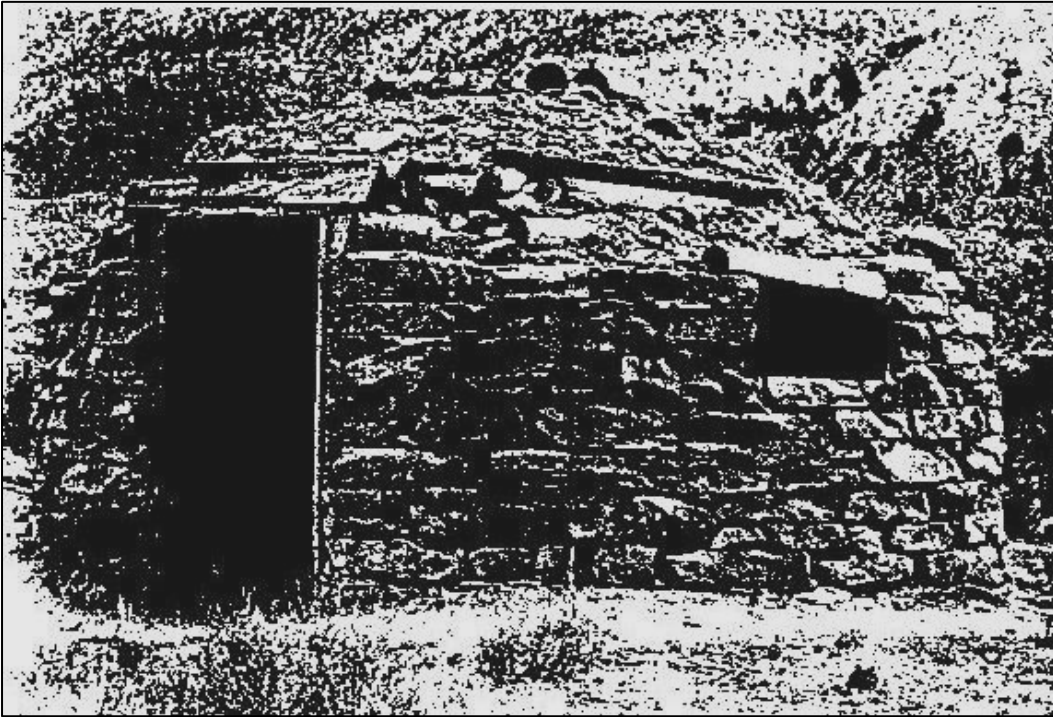
<sup>11</sup> Ibid.

There is a code of behavior in the hogan: loud talking is forbidden, people must not step over sleeping bodies, and people must not look into the hogan without permission, although once inside, one may look at everything.<sup>12</sup>

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<sup>12</sup> Guidoni, 69.

## Navajo Hogan



## Lesson

### *Student Handout 2.2—Manchester Workers' Tenement*

Where there is not perfect privacy in a dwelling, proper self-respect, if it have existed, must give way: and if it have not existed, can never spring up: where the decencies of life cannot be observed, morality cannot but break down; where the structural arrangements are not calculated to promote and preserve cleanliness and order, any attempts at these will prove futile.<sup>13</sup>

The building of urban workers' housing in the early nineteenth century in Britain and the United States is a good example of the way in which middle class values about the working classes infused the material culture of the day, as the quotation above suggests. The floor plan you have received represents an improvement in workers' housing based on these values. Hence, for example, the sleeping areas were separated, and there is space in them for storing clothes so that "there is no occasion for the occupants creating disorder by strewing their clothes about the room."<sup>14</sup> Kitchen and bathroom facilities were located in each apartment, which meant that each apartment had water and gas piped in. The kitchens or "sculleries" had "dressers" for the storage of foodstuffs, cupboards for the storage of cooking utensils, and a coal bin, all built-in. Machines for washing clothes were located on the ground floor of the apartment building. Dry waste could be sent down a central shaft, and there were windows with a louvred opening, "thus permitting a free upward circulation to the roof."<sup>15</sup>

The builders also had in mind that the housing itself could improve the workers' social positions, for example, by providing space in apartments where study was possible.<sup>16</sup>

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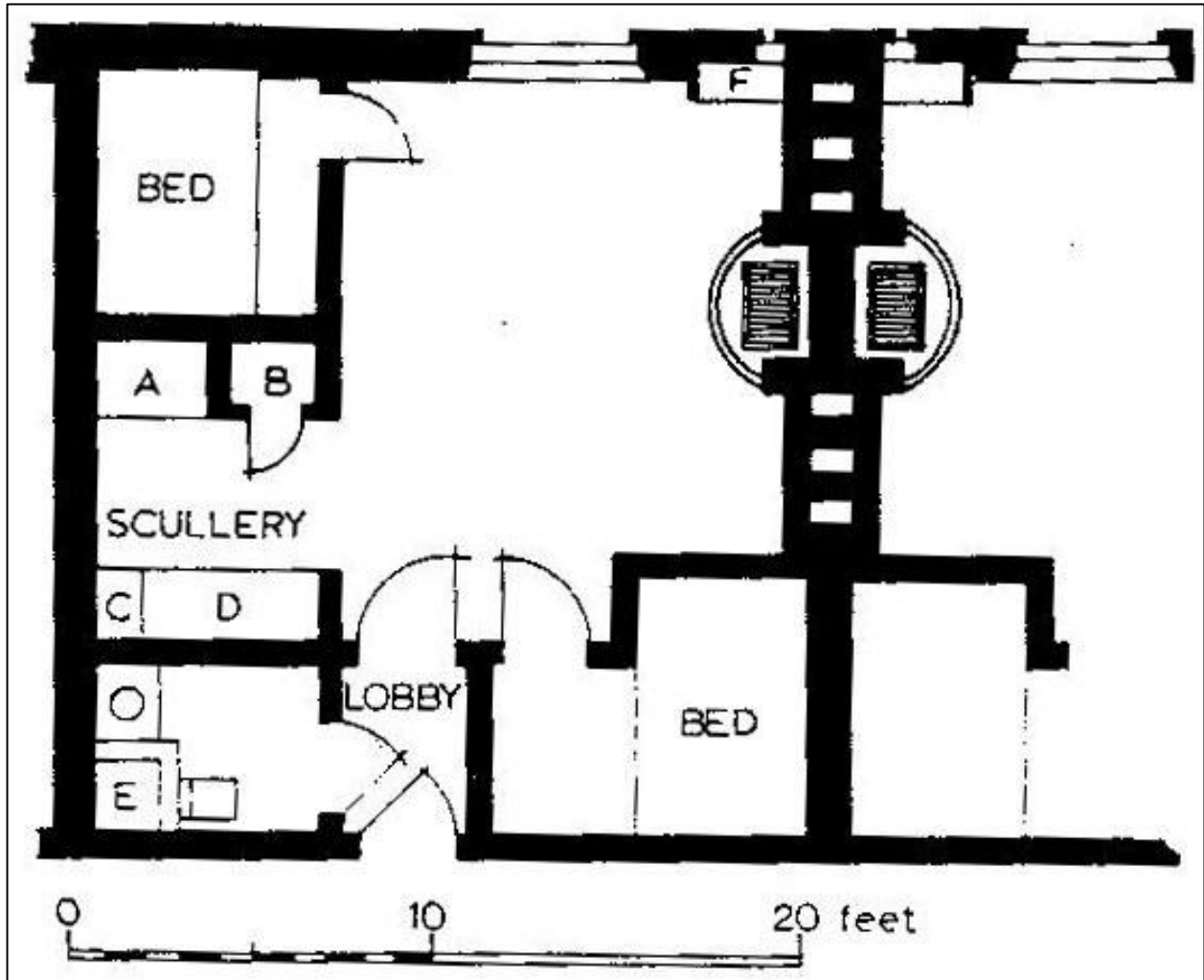
<sup>13</sup> Charles Dickens, *Hard Times*, qtd. in Frank Wordsall, *The Tenement: A Way of Life* (London: W. & R. Chambers, 1979): 84.

<sup>14</sup> Wordsall, 84.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

### Manchester Workers' Tenement Apartment





## Lesson

### *Student Handout 2.3—English Townhouse*

A very regular feature on the face of the country, Stone Lodge was ... a great square house, with a heavy portico darkening the principal windows, as its master's heavy brows over-shadowed his eyes ... A lawn and garden and an infant avenue, all ruled straight like a botanical account book ... everything that heart could desire.<sup>17</sup>

At roughly 2,200 square feet, the floor plan shown below would provide an affluent family of four with a fairly spacious dwelling. In addition to the family, there would also have been servants to do the shopping, cooking, and serving. These servants may or may not have lived on the premises.

Typically, the interior of a middle or upper-class English townhouse would have been dark, as the preference was for dark paint colors and for dark woods, such as mahogany. The walls may have been papered, or perhaps covered with leather. The furnishings in this townhouse were of the highest quality: paintings by popular artists of the time, clocks and other items on the mantelpiece made by popular craftsmen, etc. Shelves circumnavigating the room also held art objects. The recessed, full-scale windows were flanked in pillars repeating the pillars holding up the mantelpiece. Fabrics were rich and luxurious, such as silks and velvets.<sup>18</sup>

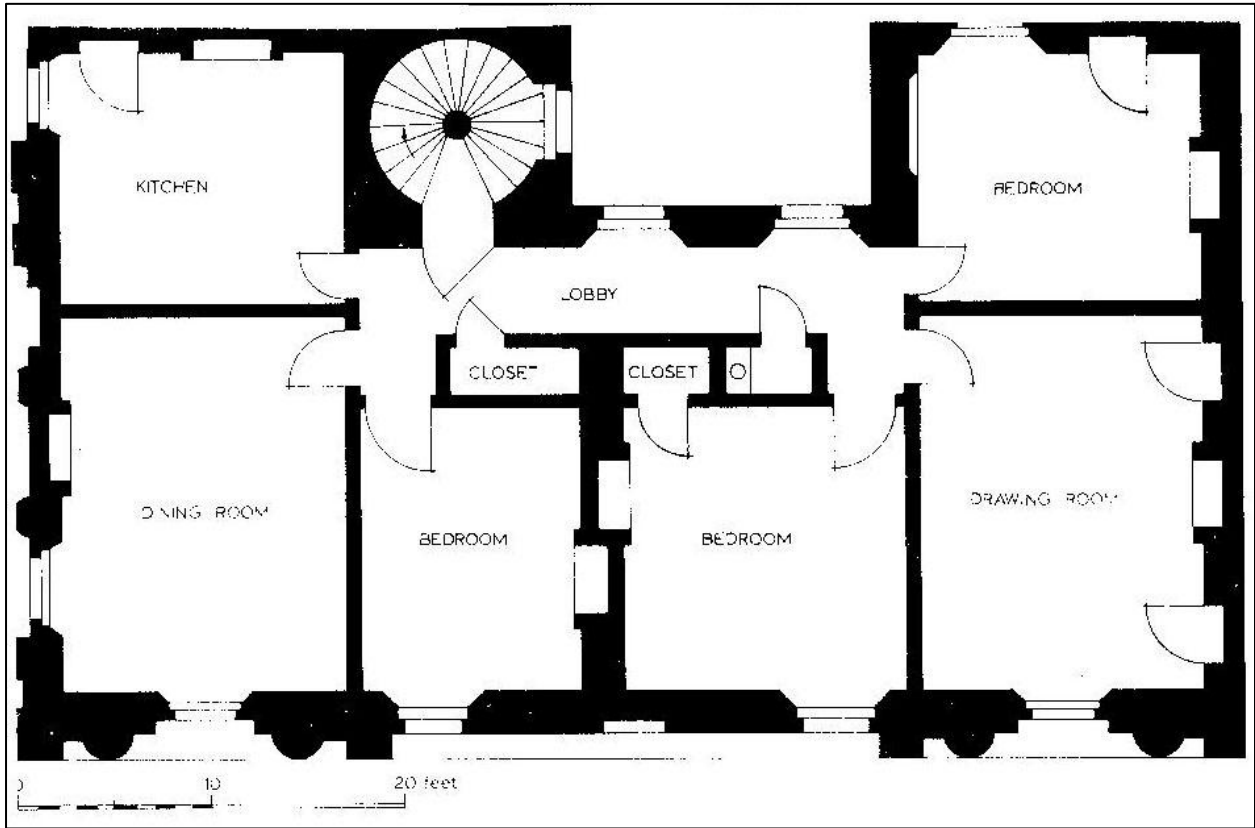
Perhaps the greatest symbolic significance of the English townhouse was its capacity to exhibit the wealth and stature of the family living in it. As religious and cultural activities took place outside of the home—at church, museums, the opera house, for example—the dwelling did not require space for these activities. Hence, it could simply house the family and its possessions.

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<sup>17</sup> Charles Dickens, *Hard Times*, qtd. in Frances Armstrong, *Dickens and the Concept of Home* (Ann Arbor: UMI Research Press, 1990): 105-6.

<sup>18</sup> John H. G. Archer, *Art and Architecture in Victorian Manchester: Ten Illustrations of Patronage and Practice* (Manchester: Manchester UP, 1985): 263.

### English Townhouse



## Lesson

### *Student Handout 2.4—Russian Peasant House*

The central concern in the building of the *izba*, or Russian peasant house, was heating. Hence the object that occupied from a third to a half of the dwelling was the *pech*, or giant oven, which was made of clay or brick. The stove was used for the traditional purpose of cooking. But it was also the main heating source, the only other ones being the bodies of the inhabitants and the animals brought into the dwelling in the winter. The stove provided light as well. The oldest and sickest people got to sleep on the stove. In fact, one's status in the family could be seen by how close to the stove one slept. The head of the family could, for example, take priority over a sick person in being close to the stove. The young slept on straw on the floor, beds taking up too much floor space. Sleeping lofts were also built into the walls of the *izba*.<sup>19</sup>

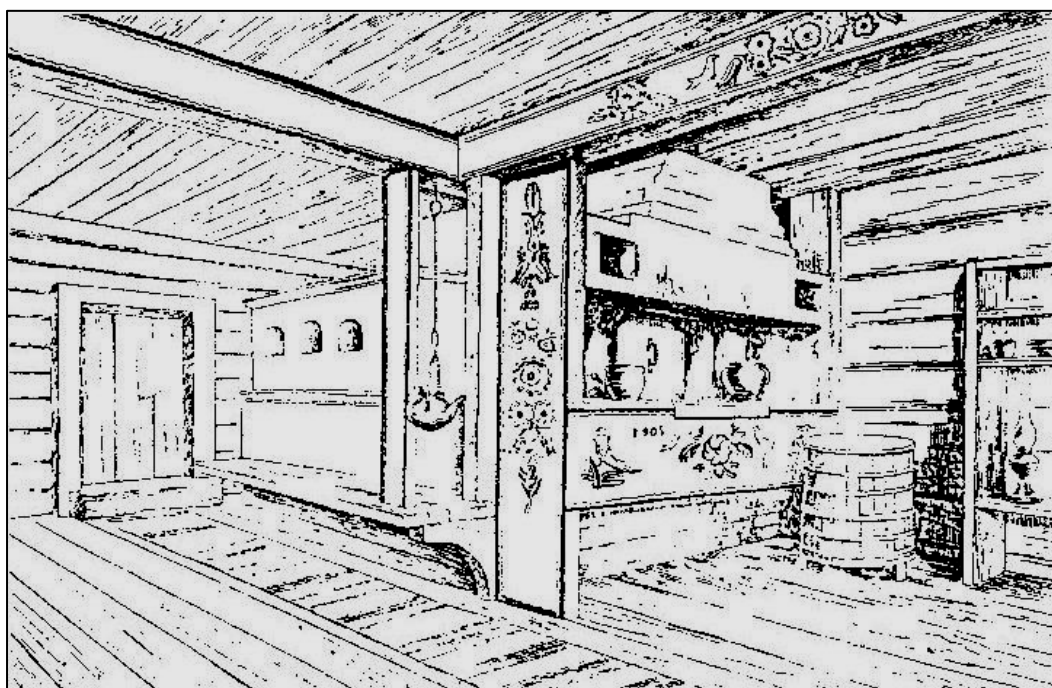
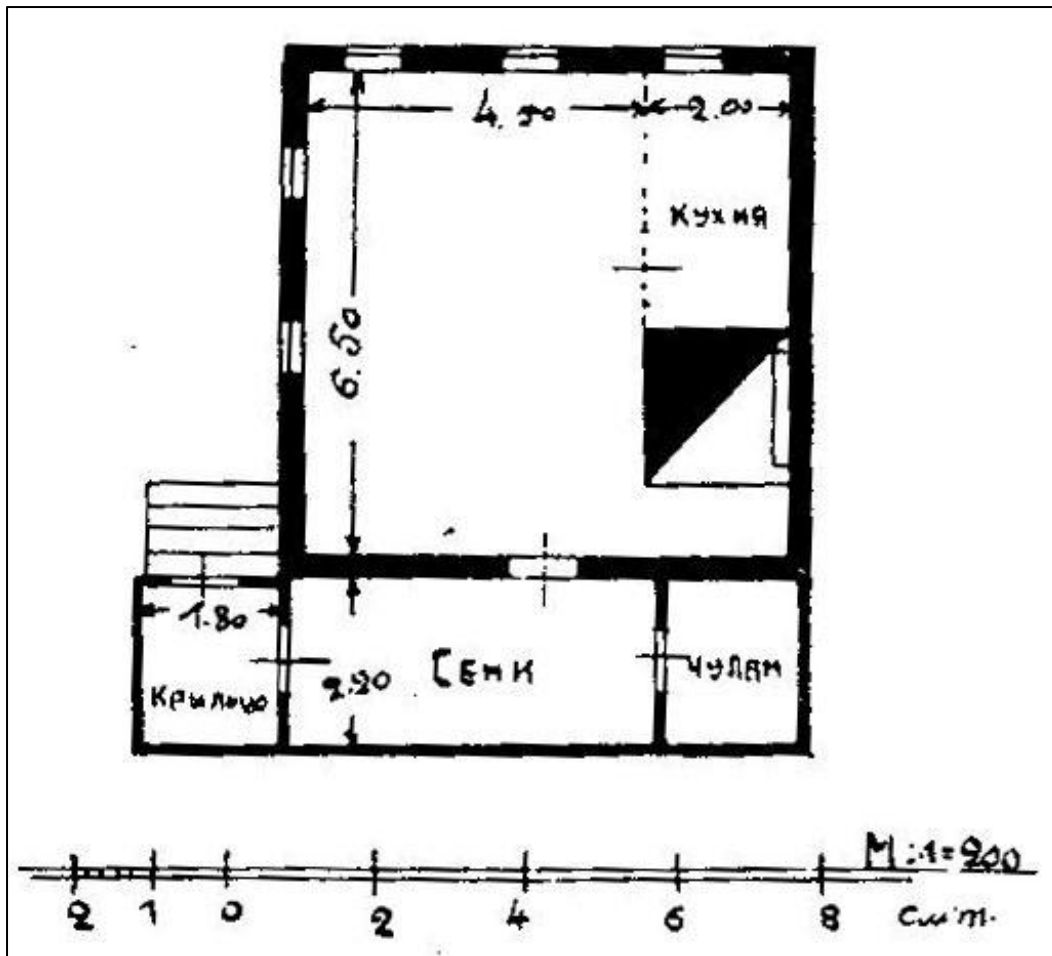
The peasants themselves built the *izbas* based on traditional designs. Occasionally, they were finished by professional carpenters. The houses were made primarily of wood, though brick began to be used later in the nineteenth century as lumber became rarer and more expensive. The floors were insulated. There were no windows. The stove vented out the ceiling, and, especially in winter, the dwelling would have been quite smoky and smelly.<sup>20</sup>

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<sup>19</sup> Robert Edelman, "Everybody's Got to be Someplace: Organizing Space in the Russian Peasant House, 1880-1930," in William Craft Brumfield and Blair A. Ruble, eds., *Russian Housing in the Modern Age: Design and Social History* (Cambridge: Cambridge UP, 1993): 9-17, passim.

<sup>20</sup> Ibid.

### Russian Peasant House



## Lesson

### *Student Handout 2.5—Mongolian Yurt*

The Tent is protecting the people from the world's most powerful winds.<sup>21</sup>

The Mongolian yurt, or *ger* as it is called in Mongolia, is a temporary structure in the sense that it is made to be easily moved from one location to another. The dwelling is formed by a lattice of willow branches. Attached to them are vertical poles that are brought together at the top in a ring, thus stabilizing the structure. The *ger* is then covered with reed or felt mats. The latter may or may not be decorated with embroidery. Doors may be wooden or felt. They typically face southwest.<sup>22</sup>

The inside of the *ger* is divided symbolically and not by partitions. Each area of the dwelling has a particular status attributed to it: “The southwest entrance zone being that of the herders, of lowest status, the position opposite on the northeast quadrant being for a shrine and distinguished guests.”<sup>23</sup> Men and their gear, for example, saddles and weapons, occupy the space to the right of the door. Women, children and their gear, for example, cradles and churns, occupy the space opposite the men. The fire pit is at the center of the *ger*. East Asian and Buddhist symbolic concepts apply to the construction of the *ger*: the hearth is made of wood, the floor is earthen, the iron tripod holding the iron kettle is metal, the kettle contains the water and the sky is represented by the roof of the *ger*.<sup>24</sup>

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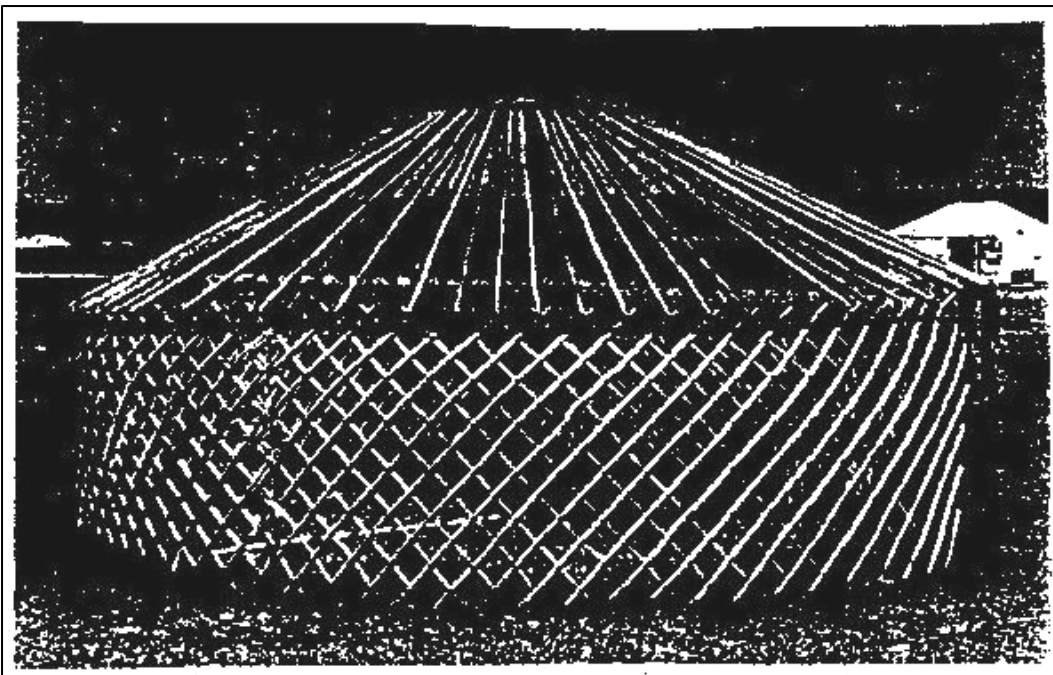
<sup>21</sup> Enrico Guidoni, *Primitive Architecture* (New York: Rizzoli International, 1987): 39.

<sup>22</sup> Ibid.

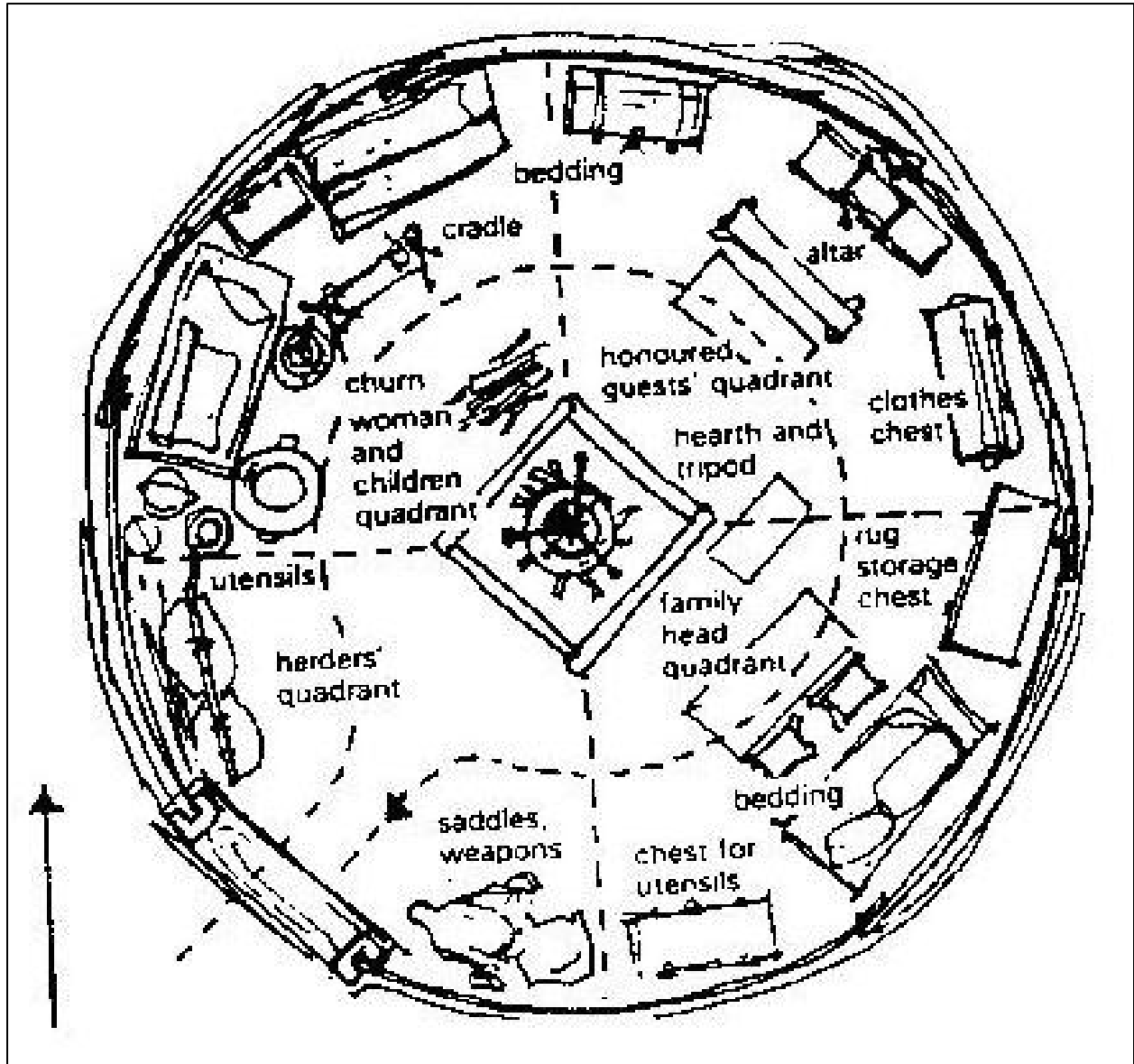
<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

## Mongolian Yurt



### Mongolian Yurt



## Lesson

### *Student Handout 2.6—Vietnamese Sre*

Because the climate is wet, dwellings in Vietnam are often built on stilts. Because the climate is hot, they are built with very high and severely slanted roofs in order to let the hot air rise high above the living space. The *sre* houses the individual family's personal objects, such as clothing and family altars. In addition to these permanent dwellings, the Vietnamese often build temporary shelters in their fields that mimic the same structural design. Vietnamese villages often employ shared buildings, such as rice storehouses.<sup>25</sup>

The building of the *sre* is done by all the village's men. Ceremonies are held to accompany each process of the building, from hewing the lumber to constructing the frame to putting on the roof. House building is considered a process by which the building material, wood, "passes from a natural state to a human condition, from a link with the *yang* to one with man."<sup>26</sup>

The interior of the *sre* is arrived at by a long staircase. There is just one entry into the dwelling. The house is divided into two areas: a public space in which guests are received and where the cooking is done, and a private space where the household members sleep.

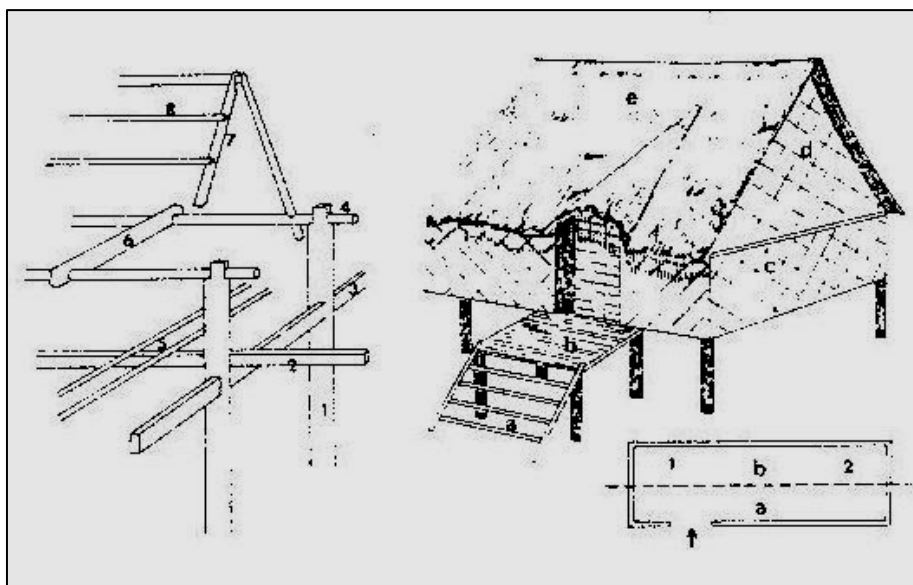
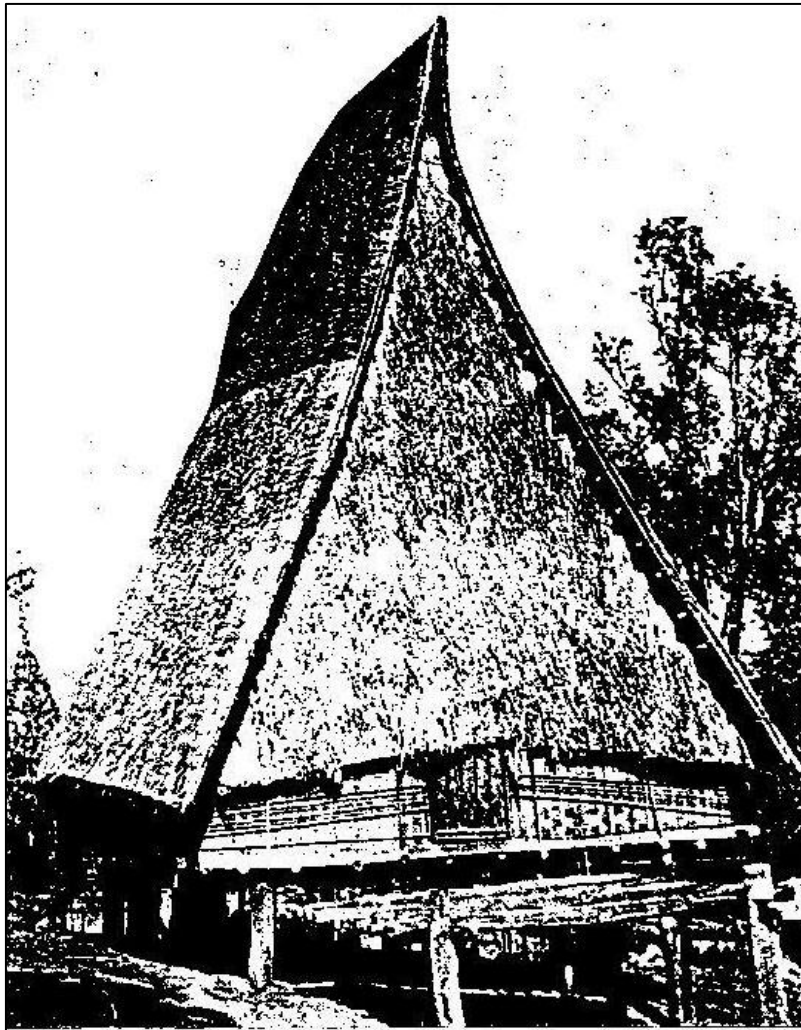
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<sup>25</sup> Enrico Guidoni, *Primitive Architecture* (New York: Rizzoli International, 1987): 88.

<sup>26</sup> Ibid.



### Vietnamese *Sre*



**Lesson*****Student Handout 3—Assessment***

Definitions of home:




1. From Old English: A village or town.
2. From Old English: A dwelling place, house, or abode; the fixed residence of a family or household.
3. From Old English: The place of one's dwelling and nurturing.
4. From Middle English: A grave or one's future state.
5. From 1548: A place, region, or state to which one properly belongs, in which one's affections center, or where one finds rest, refuge, or satisfaction.

Questions:

1. Which of the definitions best describes the scenes and the places created in this class?
2. In what ways do homes help us understand a people's or country's cultural traditions? Be sure to include references to geography, economics, authority, and historical change and continuity.

## This unit and the Three Essential Questions

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 <p>HUMANS &amp; the ENVIRONMENT</p>	<p>Shelter is a basic necessity of life, so all humans should have homes in one form or another. But some types of dwellings and arrangement of multiple dwellings in an area (for example, dwellings separated widely from one another as opposed to dwellings clustered closely together) may alter, or damage, the physical or natural environment more than others. How might human dwellings and living patterns be arranged and constructed to have the least harmful impact on the environment? What is a “green home,” and why do some people regard “greening” their home as important?</p>
 <p>HUMANS &amp; other HUMANS</p>	<p>In the United States, it is common for people with sufficient money to build single-family homes surrounded by open lawns or gardens. These homes are often “on display” from the street. But in other countries, in the Middle East or North Africa, for example, people have historically built homes that are surrounded by high walls. Those homes, whose interiors might be grand, are not visible from the street. What cultural factors do you think might come into play in determining whether people in a country build houses that are publicly visible or not visible? What might one practice or the other tell us about cultural attitudes or traditions in that country?</p>
 <p>HUMANS &amp; IDEAS</p>	<p>Research modern or contemporary works of visual art (drawing, painting, or sculpture, but <u>not</u> residential architecture) that make social, political, or cultural comments about homes, living conditions, or class differences. Examples of artists you might research are George Tooker, David Hockney, Andrea Zittel, Rachael Whiteread, or David Greene.</p>

## This unit and the Seven Key Themes

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This unit emphasizes:

Key Theme 5: Expressing Identity

Key Theme 6: Science, Technology, and the Environment

Key Theme 7: Spiritual Life and Moral Codes

## **This unit and the Standards in Historical Thinking**

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### Historical Thinking Standard 2: Historical Comprehension

The student is able to (I) draw upon visual, literary, and musical sources including: (a) photographs, paintings, cartoons, and architectural drawings; (b) novels, poetry, and plays; and, (c) folk, popular and classical music, to clarify, illustrate, or elaborate upon information presented in the historical narrative

### Historical Thinking Standard 3: Historical Analysis and Interpretation

The student is able to (D) draw comparisons across eras and regions in order to define enduring issues as well as large-scale or long-term developments that transcend regional and temporal boundaries.

### Historical Thinking Standard 4: Historical Research Capabilities

The student is able to (A) formulate historical questions from encounters with historical documents, eyewitness accounts, letters, diaries, artifacts, photos, historical sites, art, architecture, and other records from the past.

### Historical Thinking Standard 5: Historical Issues-Analysis and Decision-Making

The student is able to (A) identify issues and problems in the past and analyze the interests, values, perspectives, and points of view of those involved in the situation

## **Resources**

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### ***Resources for teachers***

Archer, John H. G. *Art and Architecture in Victorian Manchester: Ten Illustrations of Patronage and Practice*. Manchester: Manchester UP, 1985. This work is primarily interested in the art and artifacts of the middle and upper classes. The book includes an example of a remade home, updated from an earlier period for nineteenth-century inhabitants.

Armstrong, Frances. *Dickens and the Concept of Home*. Ann Arbor: UMI Research Press, 1990. Armstrong is a literary critic using Dickens's work to examine the ways in which the idea of "home" changes. The quotations and analysis of *Hard Times* as they correspond to the middle-class English home are used in the lesson.

Brumfield, William Craft and Blair A. Ruble, eds. *Russian Housing in the Modern Age: Design and Social History*. Cambridge: Cambridge UP, 1993. The anthology's first essay, by Robert Edelman and entitled "Everybody's Got to be Someplace: Organizing Space in the Russian Peasant House, 1880-1930," was used for the lesson. While the dating is from the late nineteenth century, the floor plan and observations about use of space and its symbolic meaning apply back through to the seventeenth century, at least.

Guidoni, Enrico. *Primitive Architecture*. New York: Rizzoli International, Inc., 1987. The author compares the architecture of such groups as the Mongols, South Vietnamese, and Comanche, to name only a few indigenous peoples, by looking at the building vis-à-vis its relationship to the land, to the people's heritage, and to the mythic stories of the society. Please note that the hard and soft cover editions of this text are paginated differently.

James, Parker H. Dissertation Proposal: *From Southeast Asia to Southwest Florida: The Migration and Evolution of the Stilt Bungalow*. Boston: Northeastern University, June, 1999. James has noticed the repetition of the style of the stilt bungalow globally, and he is interested in discovering how this style migrated around the globe.

Johnstone, Keith. *Impro: Improvisation and Theater*. New York: Routledge, 1979. Invaluable text for thinking about and doing improvisational acting, its goals, techniques, and "rules."

Oliver, Paul. *Dwellings: The House across the World*. Austin: University of Texas Press, 1987. Oliver, like Guidoni, is arguing that houses are both for sheltering and for fulfilling social and spiritual needs. So they reflect not only climate and resource availability, but cultures' beliefs as well. Where Guidoni uses "primitive," Oliver prefers "indigenous" or "vernacular" to describe the architecture, and he suggests that the word "dwelling" is best used to discuss both the place as well as what happens in it.

Wordsall, Frank. *Tenement: A Way of Life*. London: W.& R. Chambers, 1979. Wordsall primarily looks at the development of the tenement in Glasgow in the nineteenth century. He notices the way in which the tenements first housed both manufacturing activities and the workers who lived in them, and then they housed the workers who moved to Glasgow for the purpose of working in the mills there. He includes the tenements of the gentry as well.

## **Correlations to National and State Standards**

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### ***National Standards for World History***

Era 7: An Age of Revolutions. 2A: The student understands how industrial economies expanded and societies experienced transformations in Europe and the Atlantic basin.

## Conceptual links to other teaching units

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### **Big Era Seven Panorama Teaching Unit Industrialization and Its Consequences, 1750-1914 CE**

In the era of the Industrial Revolution the ways in which people lived and worked together drastically changed in many parts of the world.



### **Big Era Seven Landscape Teaching Unit 7.1 The Industrial Revolution as a World Event, 1750-1850**

The first several decades of the Industrial Revolution changed patterns of living and consumption in England, including the ways people built, inhabited, and furnished dwelling places.



### **Big Era Seven Closeup Teaching Unit 7.1.20 Living Rooms**

Nineteenth-century England may be compared with other countries in terms of the culture of dwellings.