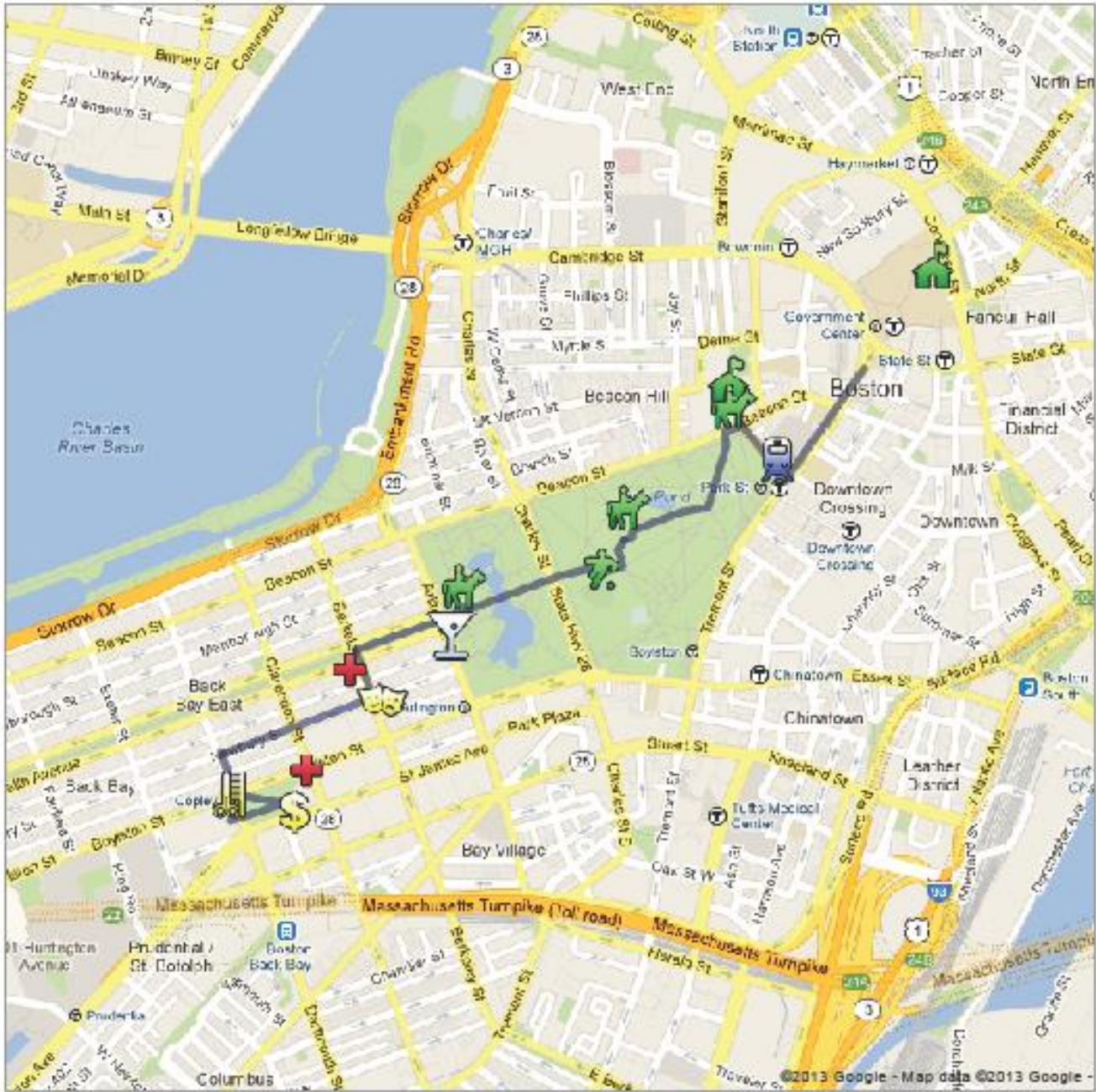


Exploring the Back Bay:

Locating yourself within the city and its historical constructions



Walking Tour Map

{Remember, write a bit for each entry, but write in-depth for at least 5 stops. Doing more will help your grade. You don't need an artefact from every stop. An artefact could be a picture, video, sketch, sound recording, object, or a detailed description. You'll write about 1 artefact and experience for a test grade due Mon., March 11.}

Let's get out there and have fun connecting our learning to our city.

Very Important Ground rules:

- You'll have 20 minutes to go get lunch and get back to the group at Park Street Station. If you can't eat in that amount of time, bring takeout with you and eat while you walk. You must be back with the group at the assigned time. Failure to report back on time will cost you points off of your test grade.
- As we walk, stay with the group. Your teachers must be able to see and hear you while we're out in the city. Stay within sight of your teacher at all times as we walk through the city.
- Your writing in this booklet will be graded as a **triple participation grade** for English class. You should write something for every entry, and write in depth for at least 5 stops. Focus your writing on what interests you the most, and on what you see most deeply.
- Remember, you're young adults representing ACC. Please act accordingly.
- Think deeply. See well. Listen carefully. Strive toward the difficult terrain of this intellectual journey.

Assessments:

- You'll turn in this workbook tomorrow morning in English. Triple participation grade.
- For Monday, March 11, you'll turn in the following for a test grade: A documentary and contemplative piece based on your experience of the Back Bay, connecting with the objectives above. Submit an artefact from the list in the footnote below, along with a one page analysis. In that page, connect your artefact with one or more literary movements outlined above, and with your own sense of identity as it shaped your experience.

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As you explore your city, work to see it through the lenses of our readings together. Check out the outline below to guide your reflections. Also consider questions of your personal identity, as you connect to and/or resist what you experience.

<p>The Enlightenment. Rational planning for a better community.</p> <p>Emphasis on role of government to better the lives of the people. Stronger commerce and industry, wider and deeper education, careful city planning.</p> <p>In architecture, the neo-classical, evoking the designs of the great city-states of ancient Greece and Rome.</p> <p>In the way people use city spaces, look for systematic commerce, public works, efficiency, utilitarianism.</p>	<p>Romantics. Resistance to the urban aesthetic of the Enlightenment in favor of the natural.</p> <p>Emphasis of feelings and innocence over reason and pragmatism. Greater value on green spaces, outdoor recreation, and notions of original identity in nationalism.</p> <p>In architecture, the neo-Gothic, look for 19th century churches evoking the designs of medieval cathedrals.</p> <p>In the way people use city spaces, look for taking pleasure in green spaces, recreation, play, romance.</p>
<p>Modernism. A skeptical inhabitation of “modern progress” that resists the Enlightenment’s rational certainty along with Romantic nostalgia.</p> <p>Emphasis on urban life, complex psychology, the challenges of finding our way through the modern world, and the changing dynamics of gender and power.</p> <p>In architecture, look for an embrace of the modern aesthetic of high-rise towers, glass and steel, unadorned efficiency. Inside, look for broad horizontal planes, minimalist décor, and open spaces.</p> <p>In the way people use city spaces, look for urbanism, a comfort with the modern mode touched with a cool detachment.</p>	<p>Existentialism. A radical break with all prior stories about who we are and what, if anything, it means.</p> <p>Emphasis on radical individualism, rootlessness, deliberate choice, and the joys and horrors of breaking away from the anchors of meaning that have secured us for centuries, and held us down.</p> <p>In architecture, there’s a postmodern movement with some roots in existentialism. Look for buildings that reveal and reference their own constructedness.</p> <p>In the way people use city spaces, look for anxiety, alienation, and resistance to the herd mentality.</p>
<p>Identity. What do you see that you identify with, and that you resist? What does this say about who you are?</p> <p>Place, space, and identity: What do you think and feel as you move through this neighborhood? How does your identity shape your experience, in terms of race, class, gender, culture, or something other?</p> <p>A sense of belonging: Can you connect your sense of self with these places, through knowledge, an act of possession, an embrace of aesthetics, an inspired creation?</p> <p>A willful resistance: Can you define yourself by standing apart or against this environment, through knowledge, an act of dispossession, a scathing critique, a purposeful deconstruction?</p>	

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8. Shaw Memorial, front.

This bronze relief depicts the white officer and black troops of the Massachusetts 54th regiment, who volunteered to fight for the Union in the Civil War. Shaw and many of his troops died in the Battle of Fort Wagner. The Latin inscription reads, "He left behind everything to save the Republic." The statue was dedicated in 1897, and was the first to depict African American soldiers in full uniform. Some have applauded the statue for its recognition of black troops who fought bravely. Others have criticized what they see as a racial hierarchy that casts in bronze the white officer's place above his black troops. What do you see?

Your Identity: *What does your experience and reaction tell about who you are?*

An artefact: *What might you take away from this place that symbolizes your understanding?*

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11. The Public Garden – long perspective lines.

You will see echoes here of the long lines of sight from urban planning in Paris. What is the effect on the viewer of these long, straight ways across public green spaces?

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12. The Public Garden – a man-made version of nature.

What do you notice about the arrangement of natural things in this early work of landscape architecture? How do people use this space, and what does that say about their relationship with nature?

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13. Washington Memorial.

How do you feel when you see this statue of “the Father of our Country?” What elements of Romantic Nationalism are at work in the depiction? What do you make of the arrangement of this space, with the Washington statue as a monumental termination of the grand boulevard of Commonwealth Ave?

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14. Commonwealth Avenue.

Look to the left, at the exterior of Taj Boston, a 5 star hotel renovated a few years ago in the modern style. Look to the right, at the exterior of the 19th century townhouses. What do you notice? What do you make of the differences?

Look down Commonwealth Avenue, one of the grand avenues in Boston modeled directly after those of Paris. What is your experience of this space? What does it tell you about the post-Enlightenment city?

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15. Church of the Covenant.

This church rejects the neo-classical design of Enlightenment institutions, in favor of a neo-Gothic. How is this building speaking to the modern age, in its efforts to look medieval?

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17. Newbury Street.

Observe and analyze the commercial and cultural phenomenon of Boston's shopping mecca.

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18. Hancock Tower.

What story of modernity does this giant glass tower tell?

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19. Copley Square.

The public square has been a feature of cities for thousands of years. What do you see in this modern one, and what does it mean?

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20. Trinity Church – exterior.

A masterpiece of neo-gothic architecture. Imagine this building and the old Copley Library across the street in a conversation. What are each of them saying through their contrasting designs and functions?

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21. Trinity Church – interior.

What do you see? How can you connect it to your readings?

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22. Boston Public Library – old façade.

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23. Boston Public Library – entrance interior.

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25. Boston Public Library – “The Quest of the Holy Grail” mural.

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26. Boston Public Library – reading room.

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27. Boston Public Library – “The Triumph of Religion” by John Singer Sargent.

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29. Boston Public Library – modern wing.

Note the big open spaces in the foyer, and the broad horizontal planes of the stacks. Note the lack of permanent decoration, as opposed to the murals and statues of the old wing. What else do you see? What is the 20th century saying to us?

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