

UNIT OVERVIEW
SUFFERING [9-12]

ENDURING/BIG IDEA-THEME: (THIS NEEDS TO BE REALLY IMPORTANT – ART AND LIFE ISSUES THAT HAVE LASTING HUMAN IMPORTANCE AND APPEAR TO BE A CONTINUAL CONCERN TO HUMANS AT DIFFERENT CULTURES....)

SUFFERING (WITH) = COMPASSION

RATIONALE: (WHY IS IT IMPORTANT FOR STUDENTS TO UNDERSTAND THE ENDURING/BIG IDEA-THEME?) SUFFERING IS AN UNAVOIDABLE PART OF BEING ALIVE. “PARTICIPATING JOYFULLY IN THE SUFFERING OF THE WORLD” IS THE MOST IMPORTANT THING I COULD TEACH. DEALING WITH PERSONAL PAIN, SUFFERING OF LOVED ONES, LACK OR LOSS IN THE COMMUNITY, THE NATION, AND THE WORLD PROMOTES AND BEGS FOR EMPATHY. EMPATHY LEADS TO DEEP THINKING AND MEMORABLE, MEANINGFUL, LASTING CHANGE.

KEY CONCEPTS ABOUT ENDURING/BIG IDEA-THEME: (NOTE THAT THESE ARE IMPORTANT IDEAS ABOUT ART/VISUAL CULTURE, ALSO RELATED TO THE ENDURING/BIG IDEA-THEME, THAT WILL BE ADDRESSED IN THE UNIT OF STUDY) WE WILL LOOK SUFFERING IN THE SELF, COMMUNITY, AND WORLD. SUFFERING CAN BE FOUND IN PROBLEMS LIKE POVERTY, INJUSTICE, WAR, AND DISEASE. THE UNDERLYING THEME WILL BE HEALING BECAUSE ONE CONCEPT SHOULDN'T BE CONSIDERED WITHOUT KNOWING ITS OPPOSITE OR ITS SOLUTION.

ESSENTIAL QUESTIONS: (WHAT QUESTIONS WILL GUIDE THE INVESTIGATION OF THE ENDURING/BIG IDEA-THEME AND KEY CONCEPTS?) WHAT IS SUFFERING? WHAT DOES IT LOOK LIKE? FEEL LIKE? HOW DO WE KNOW ABOUT SUFFERING? HOW DO WE AVOID IT? HOW DO WE MAKE IT BETTER?

UNIT OBJECTIVES: (NOTE THAT THESE ARE UNIT, NOT SPECIFIC LESSON, OBJECTIVES. WHAT “BIG” THINGS WILL STUDENTS UNDERSTAND AS A RESULT OF INVESTIGATIONS IN THIS UNIT OF STUDY?) THROUGH AWARENESS OF THEIR OWN SUFFERING, SUFFERING IN THE COMMUNITY, AND IN THE WORLD STUDENTS WILL HAVE A CHANCE TO DEEPLY UNDERSTAND THEM SELVES AND HAVE EMPATHY FOR OTHERS. MY AIMS ARE ANCHORED IN THIS IDEA: “THE WORLD’S FIGHT IS THE STRUGGLE TO LEAVE THE WORLD A BETTER PLACE THAN WHEN YOU FOUND IT.”

NATIONAL, STATE AND LOCAL STANDARDS: (WHAT STANDARDS WILL BE TARGETED IN THIS UNIT OF STUDY?) IN SOME FACET EVERY STANDARD WILL BE REACHED.

EVIDENCE: (HOW WILL STUDENTS DEMONSTRATE THEIR UNDERSTANDING OF THE ENDURING/BIG IDEA-THEME AND KEY CONCEPTS OF THE UNIT? WHAT “END-OF-UNIT” PERFORMANCE WILL THEY COMPLETE TO DEMONSTRATE THAT THEY HAVE MET THE UNIT OBJECTIVES?)

ASSESSMENTS WILL INCLUDE DISCUSSIONS, WRITTEN REFLECTIONS, AND DOCUMENTED PRODUCTS. FOR THE FINAL I WANT STUDENTS TO TAKE ON A “SERVICE LEARNING” STYLE PROJECT, AND DEMONSTRATE AND CREATE AN ACTUAL CHANGE IN THEIR WORLDS.

LEVELS AND CRITERIA: (HOW WILL STUDENTS AND OTHERS KNOW THAT THEY HAVE COMPLETED THE TASK SUCCESSFULLY? WHAT CRITERIA WILL BE USED TO JUDGE WEEK, AVERAGE OR STRONG UNDERSTANDING-ACHIEVEMENT

STRONG: A SHOW OF COMPASSION AND EMPATHY FOR OTHERS IS A CLEAR SIGN UNDERSTANDING WHAT SUFFERING MEANS. MOTIVATION IS AN INDICATOR OF EMPATHY BECAUSE THE PERSON IS SO INVOLVED, THEY ACT. A SHOW OF MATURITY, DEPTH, AND CLARITY WITH CONTENT AND WITH THEIR OWN EMOTIONS IS THE BEST INDICATOR.

AVERAGE: HELPS OTHERS BUT NO SIGNIFICANT CHANGE IN ATTITUDE. DOES WHAT IS REQUIRED BUT NO MORE. ABLE TO DEAL WITH ISSUES MATURELY.

WEAK: HELPS OTHERS BUT ONLY OUT OF OBLIGATION. IMMATURE WHEN DEALING WITH SUBJECT MATTER. INABILITY TO FACE PERSONAL PROBLEMS.

ARTWORKS, ARTISTS, ARTIFACTS, OTHERS & SIGNIFICANT FACTS

SELECT AN OPTIONAL NUMBER OF ARTWORKS TO ASSISTS YOU IN DEVELOPING A KNOWLEDGE BASE AND, ULTIMATELY, THE TARGETED UNDERSTANDINGS OF THE BIG IDEA AND KEY CONCEPTS. FOR EACH KEY ARTWORK, ARTIST AND/OR ARTIFACT, NOTE YOU ARE USING IT:

LESSON 1 [INTRODUCTION]:

KEYWORD: JOSEPH CAMPBELL, *POWER OF MYTH*. “[IMPERFECTION] WOULD BE INHUMAN. SUFFERING IS IMPERFECTION.” “THE STORY OF HUMAN SUFFERING, STRIVING, LIVING AND YOUTH COMING TO KNOWLEDGE OF ITSELF, WHAT IT HAS TO GO THROUGH.” (PG. 4) “AS SOON AS THERE IS TIME, THERE IS SUFFERING. YOU CAN’T HAVE A FUTURE UNLESS YOU HAVE A PAST, AND IF YOU ARE IN LOVE WITH THE PRESENT, IT BECOMES PAST, WHATEVER IT IS. LOSS, DEATH, BIRTH, LOSS, DEATH---AND SO ON.” (PG. 55) “...AND THIS MEANS NOT ONLY EXPERIENCING SORROWS ONESELF BUT PARTICIPATING WITH COMPASSION IN THE SORROWS OF OTHERS. COMPASSION IS THE AWAKENING OF THE HEART FROM BESTIAL SELF-INTEREST TO HUMANITY. THE WORD “COMPASSION” MEANS LITERALLY “SUFFERING WITH” (PG 201)

REASON FOR INCLUDING: THESE STATEMENTS BY JOSEPH CAMPBELL ADDRESS WHAT SUFFERING IS AND STATE WHAT IT IS WE WILL BE LOOKING IN THIS UNIT, AND MOST IMPORTANTLY WHY.

BOOK: *A WHOLE NEW MIND, WHY RIGHT-BRAINERS WILL RULE THE FUTURE* BY DANIEL H. PINK

REASON FOR INCLUDING: THERE IS A CHAPTER ON EMPATHY WITH SOME INTERESTING THOUGHTS AND EXERCISES TO SHARE WITH THE CLASS TO SPARK INTEREST.

LESSON 2:

ARTIFACT: POSTSECRET BOOKS. IF NOT AVAILABLE THERE ARE SLIDESHOWS ON YOUTUBE, AND A BLOG UPDATED EVERY SUNDAY BY THE CREATOR.

REASON FOR INCLUDING: THESE BOOKS ARE POPULAR AMONG YOUNG PEOPLE. THEY ARE FASINATING NOT JUST BECAUSE THESE ARE INTIMATE SECRETS OF STRANGERS SHARED WITH THE PUBLIC BUT BECAUSE IT’S REASSURING TO KNOW THAT EVERYONE HAS SECRETS, STRUGGLES, AND SORROWS. THEY ARE GREAT FOR THEIR RAW SINCERITY, AND EACH POSTCARD LOOKED AT AS AN ARTWORK ON IT’S OWN GIVE GREAT IDEAS FOR THE STUDENT’S SKETCHBOOKS.

ARTIST: FRIDA KAHLO’S DIARY: *VIVA LA VIDA* AND HER ARTWORK

REASON FOR INCLUDING: KAHOL’S WORK WAS VERY AUTOBIOGRAPHICAL AND SHE WAS VERY SICKLY, SO SHE SUFFERED QUITE A BIT. SOME OF HER ART IS ABOUT THIS. THE STUDENTS ARE GOING TO BE REQUIRED TO KEEP AN EXTENSIVE JOURNAL/DIARY, SO HER DIARY WOULD BE VALUABLE FOR THE STUDENTS TO SEE.

LESSON 3:

ARTWORK: CHILDREN'S ARTWORK COLLECTED FROM MY OWN CHILDHOOD, OTHER PEOPLE I KNOW INTERNET SOURCES AND BOOKS. HAVE COPIES AVAILABLE FOR THE CLASS TO USE

ARTWORK: PRINTED IMAGES FROM A VARIETY OF ARTISTS THAT MAKE WORK SIMILAR TO CHILDREN'S ARTWORK. CY TWOMBLY, PHILIP GUSTON, DAVID SHRIGLEY, CAROL DUNHAM

REASON FOR INCLUDING: THE STUDENTS WILL HAVE A MIXTURE OF PRINT OUTS AND THEY WILL DETERMINE AS A GROUP IF THE ARTWORK WAS CREATED BY CHILDREN OR "REAL ARTISTS" AS AN INTRODUCTION EXERCISE.

KEY ARTWORK: SURREALIST AUTOMATIC DRAWINGS

REASON FOR INCLUDING: TO WARM STUDENTS UP, AND TO DELVE INTO THE INTUITIVE AND SUBCONSCIOUS SIDE OF MARK-MAKING WE WILL USE SOME SURREALIST IDEAS.

OTHER: SIGMUND FREUD'S IDEAS ABOUT THE SUBCONSCIOUS, DREAMS, CHILDHOOD, AND SYMBOLISM. QUOTATIONS FOR HIS ESSAY FOUND IN THE BOOK *NATURE OF ART*.

REASON FOR INCLUDING: WE WILL LOOK AT SOME CHILDHOOD DRAWINGS AND REFLECT ON OUR OWN ORIGINS IN ARTMAKING. ONE GOAL IN THIS LESSON IS TO GET IN TOUCH WITH THE FREEDOM IN EXPRESSION THAT A CHILD SEEMS TO WORK FROM. FREUD ALSO INFLUENCED THE SURREALISTS, SO THIS WILL BE A GOOD HISTORICAL CONNECTION TO POINT OUT.

ARTIST: IDA APPLEBROOG ON SEASON 3 OF ART21.

REASON FOR INCLUDING: APPLEBROOG'S THEMES ARE RELEVANT TO THE BIG IDEA AND HER WAYS OF WORKING FORMALLY TIE INTO THE AUTOMATIC DRAWINGS AND CHILD LIKE PLAY.

LESSON 4:

ARTWORK: MY OWN DRAWINGS AND PAINTINGS BASED ON MEMORY

REASON FOR INCLUDING: THE STUDENTS CAN LEARN MORE ABOUT ME AND MY CONCERNS AS AN ARTIST. I CAN GIVE THEM FIRST HAND KNOWLEDGE ON HOW I EXECUTED MY IDEAS, SHARE WHICH ARTISTS INFLUENCED ME AND GIVE DEMOS ON HOW I DID THINGS.

LESSON 5:

HANDOUT: *UNDERSTANDING COMICS: THE INVISIBLE ART.* BY SCOTT MCCLOUD

ARTWORK: BOOKS BY JOE SACCO. GRAPHIC JOURNALISM. IF NO BOOKS AVAILBLE HAND OUT "GORADZE: SAFE ZONE"

ARTWORK: *INSOMNIAC* COMIC BOOK BY MATT SLENK (EXAMPLE OF STUDENT WORK)

BOOK: *PERSEPOLIS 2* BY MARJANE SATRAPI

ARTIFACT: COLLECTION OF ANY COMICS CUT FROM NEWSPAPERS THAT HAVE SUFFERING AS A THEME **BOOK:** *99 WAYS TO TELL A STORY: EXERCISES IN STYLE* BY MATT MADDEN

REASON FOR INCLUDING: STUDENT'S WILL STUDY THE VAST METHODS THERE ARE JUST IN THE ART OF COMICS. THEY WILL GET IDEAS ON HOW TO GO ABOUT TELLING AND DRAWING THEIR OWN STORIES IN A COMIC BOOK FORMAT.

LESSON 6:

FLASH VIDEOS:

[HTTP://WWW.VIMEO.COM/1182861](http://www.vimeo.com/1182861)

[HTTP://WWW.VIMEO.COM/3790534](http://www.vimeo.com/3790534)

MY OWN FLASH ANIMATION, LOVE LETTERS.

REASON FOR INCLUDING: THESE VIDEOS TELL STORIES ABOUT SUFFERING THROUGH FLASH ANIMATION, BUT IN TWO VERY DIFFERENT WAYS. I INCLUDE MY OWN, AND MODEL THE LESSON AFTER THE METHOD I USED TO CREATE. MY FLASH IS NOT JUST A SWF, SO THE STUDENTS CAN WATCH IT, AND THEN SEE IN FLASH KEY FRAME BY KEY FRAME HOW IT WAS MADE.

LESSON 7:

PHOTOGRAPHS: IMAGES OF A SUFFERING PLACE: FLINT FARAWAY PLACE OF CONFLICT AT THE TIME: IRAQ? AFGANISTAN? GAZA STRIP? INDIA? NAPAL?
REASON FOR INCLUDING: FLINT IS THE 6TH MOST DANGEROUS CITY IN THE NATION. I GREW UP THERE AND I KNOW IT AS A PLACE OF A LOT SUFFERING. THIS WILL DEMONSTRATE HOW MUCH THE ENVIRONMENT HAS TO DO WITH HOW WE FEEL. IN A PRIVILEGED SCHOOL THIS WILL HOPEFULLY OPEN THEIR EYES THAT NOT EVERYONE IS AS FORTUNATE, AND ITS NOT A WORLD AWAY. IT'S RIGHT HERE.

BOOK: *BLINK AND THE TIPPING POINT* BY MALCOM GLADWELL

REASON FOR INCLUDING: THESE BOOKS HAVE SOME INSIGHTFUL COMMENTS AND STUDIES ON HOW MUCH OUR SUBCONSCIOUS PICKS UP, AND HOW MUCH OUR ENVIRONMENT AFFECTS HOW WE ACT AND FEEL.

BOOK: *JOSEPH CAMPBELL COMPANION, THE POWER OF MYTH* BY JOSEPH CAMPBELL WITH BILL MOYERS

REASON FOR INCLUDING: JOSEPH CAMPBELL TALKS ABOUT THE SACRED PLACE AND OUR HUMAN NEED FOR THIS. THE STUDENTS ARE GOING TO TAKE A LOOK AT THEIR BEDROOMS AND FORMULATE A PROJECT TO TURN IT INTO A MORE HEALING PLACE.

BOOK: *IN MY ROOM: TEENAGERS IN THEIR BEDROOMS* BY ADREIENNE SALINGER

REASON FOR INCLUDING: FOR THE ASSESSMENT PORTION OF THIS LESSON STUDENTS WILL WRITE A BLURB ABOUT THEMSELVES AND TAKE A PICTURE OF THEM IN THEIR BEDROOMS WITH THEIR FINAL PROJECTS INCLUDED. WE WILL PUT THESE TOGETHER IN A BOOK, A PORTRAIT OF OUR CLASS.

UNIT: SUFFERING (9-12)
LESSON 1

CONCEPTUAL FRAMEWORK:

THIS LESSON IS TO GET THE CLASS WARMED UP TO THE BIG IDEA. ARTISTS ARE COLLECTORS AND RESEARCHERS, SO THIS IS TO BRING THAT EXPECTATION TO THE TABLE RIGHT AWAY. USING THE COLLECTIVE BRAINSTORMING TECHNIQUE FROM THE INTRODUCTION WE'LL EXAMINE WHAT SUFFERING IS AND WHERE WE FIND IT IN OURSELVES AND WHERE WE SEE IT IN THE WORLD. THE RESEARCHING ASPECT WILL BE IN EXAMINING A WORLD PROBLEM. TO FIND IT IN OURSELVES WE WILL BE USING SKETCH BOOK JOURNALS. ARTISTS OFTEN CREATE FROM A PLACE OF REFLECTION AND INTROSPECTION. FRIDA KAHLO IS AN ARTIST WE WILL BE LOOKING AT FOR THAT REASON, AND BECAUSE SHE SUFFERED QUITE A BIT IN HER LIFETIME AND USED THIS IN HER WORK.

MATERIALS: SKETCHBOOK, ANY ART SUPPLIES AVAILABLE

ACTIVITY A:

ESSENTIAL QUESTIONS:

WHAT ARE THE CAUSES OF PERSONAL SUFFERING?

HOW DO 'I' SUFFER?

- REVIEW "MIND MAP" FROM THE INTRODUCTION THE SECTION ON PERSONAL SUFFERING. WHAT ARE THE CAUSES? SEGUE INTO A DISCUSSION ON SECRETS AND HOW THE THINGS WE HIDE CAN END UP TORMENTING US. ART CAN BE USED AS A NATURAL EXPRESSION FOR THESE SECRETS.
- WATCH POST-SECRET SLIDESHOW (FOUND ON YOUTUBE.COM OR POSTSECRET.BLOGSPOT.COM).
- WHILE THE STUDENTS WATCH ENCOURAGE THE STUDENTS TO THINK OF THEIR OWN SECRETS, THINGS THEY HIDE FROM OTHER PEOPLE LITTLE OR BIG. PASS AROUND ANY OF THE POST SECRET BOOKS, IF AVAILABLE. (5 MINUTES)
- TALK ABOUT EACH OF THESE PIECES AS WORKS OF ART. WHAT KIND OF FORMAL QUALITIES DO THEY POSSESS? ARE THEY MOVING? WHY? WHAT DO THEY EXPRESS? HOW WOULD YOU DO IT DIFFERENTLY? HAVE STUDENTS CREATE A PAGE IN THEIR SKETCH BOOKS FOR ONE OF THEIR SECRETS IN A SIMILAR STYLE TO POST-SECRETS. (5 MINUTES)
- HAND OUT A NOTE CARD OR POST CARD SIZED PAPER. STUDENTS WILL CREATE THEIR OWN "SECRET" POSTCARD TO GIVE TO TURN IN. THE CONTENT SHOULD BE SOMETHING "WEIRD"/UNIQUE ABOUT THEM. NAME GOES ON THE BACK OF THE CARD.

LEARNING PURPOSE:

THE PURPOSE OF THIS ACTIVITY IS TO INTRODUCE THE IDEA OF PERSONAL SUFFERING AND GIVE THE STUDENTS IDEAS ON HOW TO REPRESENT THIS VISUALLY. THIS ACTIVITY USES A CONTEMPORARY EXAMPLE FROM A POPULAR SOURCE IN CULTURE RELATABLE TO THE STUDENTS. THIS EXAMPLE FOCUSES ON SECRETS AS A SOURCE OF PERSONAL SUFFERING.

JOURNALING OR SKETCHING PLAYS A VITAL ROLE IN AN ARTIST'S DEVELOPMENT AND THIS ACTIVITY IS TO GIVE STUDENTS A PLACE TO START. THE CARD THAT IS TURNED IN WILL WORK AS A WAY TO GET TO KNOW THE STUDENTS BETTER AND AN ASSESSMENT. THIS WILL ASSESS THE CREATIVE RISKS OF THE STUDENTS AND HOW COMFORTABLE THEY ARE WITH THIS PROCESS, AND HOW WELL THEY CAN PICK UP ON AND EMULATE A MODE OF WORKING THAT THEY ARE SHOWN.

ACTIVITY B:

ESSENTIAL QUESTIONS

HOW DOES AN ARTIST MAKE WORK FROM PERSONAL SUFFERING?

- INTRODUCE FRIDA KAHLO WITH A POWER POINT. SHOW SLIDES OF HER DIARY, WHICH ACTED LIKE HER SKETCH BOOK. PASS BOOK AROUND IF AVAILABLE. SHOW SLIDES OF SOME OF HER WORK AND DRAW CONNECTIONS WITH HER FINISHED PAINTINGS AND HER DIARY. TALK ABOUT THE EVENTS OF HER LIFE AND HOW MUCH SHE 'SUFFERED' AND THE IMPACT THIS HAD IN HER WORK.
- ASK THE STUDENTS TO POINT OUT SIMILARITIES BETWEEN HER DIARY DRAWINGS AND HER PAINTINGS. HOW DID KAHLO CHOOSE TO SHOW HER REALITY? POINT OUT THE SYMBOLS IN HER WORK, AND MAKE IT CLEAR HOW THESE SYMBOLS RELATED TO THINGS OUTSIDE OF HER OWN LIFE. FOR EXAMPLE HER WORK WAS HEAVILY INFLUENCED BY MEXICAN FOLK ART, AND THE POLITICS AT THE TIME AND SURREALISM.
- CLASS DISCUSSION ON WHY A SKETCHBOOK IS SO ESSENTIAL FOR AN ARTIST AND SO HELPFUL IN COLLECTING AND SORTING IDEAS. WITH KAHLO HER DIARY WAS A CULMINATION OF THOUGHTS AND "DOODLE" LIKE IMAGES.
- HAVE STUDENTS SPEND SOME TIME THINKING ABOUT THEIR LIVES AND THE SOURCE OF THEIR SUFFERING. WHAT SYMBOLS WOULD THEY USE TO CONVEY THEIR IDEAS? ARE THEIR TRACES OF OUR CULTURE FOUND IN THE DRAWINGS?
- POINT OUT THE THERAPEUTIC QUALITIES MAKING ART HAD FOR KAHLO. JOURNALING IS VIEWED AS A GREAT OUTLET FOR EMOTION. CAREERS LIKE ART THERAPY ARE DEDICATED TO THIS HEALING POWER OF ART.

LEARNING PURPOSE:

THE PURPOSE OF THIS ACTIVITY IS TO HAVE A SOLID ARTIST EXAMPLE OF WHAT IT LOOKS LIKE TO MAKE ART BASED AROUND PERSONAL SUFFERING. EMPHASIS IS PLACED ON THE SKETCHBOOK AS THE TOOL WHERE THESE IDEAS FIRST START TO WORK THEMSELVES OUT. THIS ACTIVITY IS AN INTRODUCTION TO PROMOTING THE IDEA THAT MAKING ART OUT OF SUFFERING IS EXPRESSIVE, COMMUNICATIVE, AND CONSTRUCTIVE.

ACTIVITY C:

ESSENTIAL QUESTIONS:

WHAT ARE SOME LARGE SCALE CAUSES OF SUFFERING IN THE WORLD?

HOW DO WE RELATE TO THESE PROBLEMS AS ARTISTS?

- WATCH BJORN LOMBORG: OUR PRIORITIES FOR SAVING THE WORLD (ON TED.COM) (16:42 MINUTES LONG)

- HAVE STUDENTS FOLLOW ALONG IN SKETCHBOOK. WRITE DOWN WHAT ARE SOME OF THE TOP PRIORITIES.
- ECONOMISTS HAVE TO FIGURE OUT WHAT THE TOP PRIORITY PROBLEMS ARE AND THE BEST SOLUTIONS AS FAR AS MONEY. ARTISTS HAVE TO PRIORITIZE PROBLEMS IN TERMS OF ATTENTION AND TIME. ART THAT IS MADE FROM A SOCIAL ACTIVIST STAND POINT IS AT LEAST ASKING FOR ATTENTION (AWARENESS CAMPAIGNS), PROMOTING ONE IDEA OVER ANOTHER, SELLING A PRODUCT OR RISING MONEY (ADVERTISING). ART CAN PLAY AN IMPORTANT ROLE IN SOLVING PROBLEMS.
- JUST AS ARTISTS, AND PEOPLE SPENDING OUR TIME MAKING IMAGES, INHERENT IN THOSE CHOICES OF WHAT WE DRAW WE ARE PRIORITIZING PROBLEMS SAYING SOMETHING IS WORTH OUR TIME AND OTHERS NOT. IT IS ARGUED THAT ALL ART IS POLITICAL. NOTHING CAN HAPPEN WITHOUT REFERENCING THE SOCIAL EVENTS OF THE TIME.
- ASK STUDENTS TO SHARE THEIR LISTS. MAKE A COLLECTIVE LIST ON THE BOARD. AS A SURFACE ESTIMATE AS THE STUDENTS TO RANK WHICH WORLD PROBLEMS SEEM MOST IMPORTANT.
- DISCUSSION: DO WE AS ARTISTS, IMAGE MAKERS, HAVE A RESPONSIBILITY TO SPEND OUT TIME AND ENERGY INTO THESE PROBLEMS? ARE WE PRIORITIZING LIKE AN ECONOMIST WHEN WE MAKE THESE IMAGES? ASKING FOR MORE ATTENTION TO SOME ISSUES AND LESS TO OTHERS. IF I SPEND MY TIME ON SOMETHING AM I SAYING THAT IS MORE IMPORTANT THAN WHAT I AM NOT SPENDING MY TIME ON?
- HAVE STUDENTS PICK A WORLD PROBLEM TO FOLLOW IN THE NEWS, IN RESEARCH, AND FOR FUTURE ART PROJECTS. THIS WILL BE AN ONGOING ASSIGNMENT FOR THE UNIT.

LEARNING PURPOSE: PART OF MAKING ART REQUIRES “BASE KNOWLEDGE”, PASSION, AND A CAUSE. THIS ACTIVITY IS TO GET THE STUDENTS AWARE OF SUFFERING IN THE WORLD. HAVING STUDENTS FOLLOW ONE PROBLEM WILL HONE SKILLS OF RESEARCH, CRITICAL THINKING, AND FURTHERING A SENSE OF SOCIAL RESPONSIBILITY AND COMPASSION.

UNIT: SUFFERING (9-12)
LESSON 4

CONCEPTUAL FRAMEWORK:

ONE GREAT THING ABOUT PAINTING IS THAT IS EASILY LENDS ITSELF TO SYMBOLIZE THINGS FAR BEYOND JUST PAINT. THERE ARE VERY HUMAN QUALITIES ABOUT THE PROCESS AND WHEN IN THE RIGHT MINDSET IT'S EASY TO GET LOST IN WHAT HAPPENS ON THE PAGE. ROBERT MOTHERWELL WAS THE MAIN THEORETICAL WRITER IN SUPPORT AND PART OF THE NEW YORK SCHOOL OR ABSTRACT EXPRESSIONISTS. HE PAINTED ABOUT SOME TOUGH TOPICS AND COULD INTELLIGENTLY DISCUSS THEM. KÄTHE KOLLWITZ ALSO PAINTED FROM VERY DIFFICULT SUBJECT MATTER. ONE THING SHE DID TO INCREASE HER SKILLS AND CONFIDENCE AS A PAINTER WAS TO PAINT SELF PORTRAITS. ONE THING THAT MAKES HER WORK SO MOVING IS HER MARK AND EVERY PERSON HAS A DISTINCT HAND THAT GOES OUT WITH PRACTICE, AND WITH PRACTICE AND A KEEN EYE THIS CAN BE UTILIZED TO THE GREATEST EFFECT.

ESSENTIAL QUESTIONS:

WHY WOULD THOSE THAT ARE HURTING TURN TO CREATING? WHY IS ART GOOD AT COMMUNICATING PAIN? WHY IS IT BAD? HOW IS IT DONE? HOW IT IS DONE WITH MOTHERWELL AND KOLLWITZ?

ARTISTS IN LESSON:

- ROBERT MOTHERWELL
- KÄTHE KOLLWITZ

MATERIALS:

100 SHEETS OF PAPER/STUDENT
ANY KIND OF BLACK WET MEDIA (INDIA INK, TEMPERA, ACRYLIC)
BRUSHES

VOCABULARY:

ABSTRACT EXPRESSIONISM: A POST-WORLD WAR II MOVEMENT AN IMPORTANT PREDECESSOR IS SURREALISM, WITH ITS EMPHASIS ON SPONTANEOUS, AUTOMATIC OR SUBCONSCIOUS CREATION

AUTOMATISM: ANY REACTION THAT OCCURS AUTOMATICALLY WITHOUT CONSCIOUS THOUGHT OR REFLECTION

A PRIORI: DERIVED BY LOGIC, WITHOUT OBSERVED FACTS; BASED ON HYPOTHESIS OR THEORY RATHER THAN EXPERIMENT

A POSTERIORI: SOMETIMES DEFINED AS: THE OPPOSITE OF 'A PRIORI'. A POSTERIORI KNOWLEDGE CAN BE ESTABLISHED ONLY BY EXPERIENCE (USUALLY: SENSE-EXPERIENCE) OR REASONING FROM EXPERIENCE. EXAMPLE: 'THERE ARE NINE PLANETS IN THE SOLAR SYSTEM.' 'EMPIRICAL' (MEASURABLE)

ICONOGRAPHY: A WELL-KNOWN SYMBOL OR ICON

ACTIVITY A:

- STUDENTS WILL VIEW ON POWER POINT ON OUR FIRST FOCUS ARTIST: ROBERT MOTHERWELL. THEY WILL LEARN SOME BASICS ABOUT HIM, SEE SOME EXAMPLES OF HIS WORK, AND WILL BE GIVEN AN ASSIGNMENT THAT MOTHERWELL GAVE HIMSELF.
- THE ASSIGNMENT IS: “PAINT THE THOUSAND SHEETS **WITHOUT INTERRUPTION, WITHOUT A *PRIORI* TRADITIONAL OR MORAL PREJUDICES OR A *POSTERIORI* ONES, WITHOUT ICONOGRAPHY, AND ABOVE ALL WITHOUT REVISIONS OR ADDITIONS UPON CRITICAL REFLECTION AND JUDGMENT. GIVE UP ONE’S BEING TO THE ENTERPRISE AND SEE WHAT LIES WITHIN, WHATEVER IT IS. VENTURE. DON’T LOOK BACK. DO NOT TIRE. EVERYTHING IS OPEN. BRUSHES AND BLANK WHITE PAPER!”**
- GIVE HANDOUT
- WE WILL HAVE A DISCUSSION ON WHAT THIS MEANS AND METHODS OF MEDITATION AND HOW ART MAKING CAN BE VERY SIMILAR TO THIS, INDIRECT SYMBOLISM, ABSTRACT EXPRESSIONISM, AUTOMATISM AND THE ATTITUDE NECESSARY TO GO ABOUT THE ASSIGNMENT.
- THE ONLY DIFFERENCE IS THAT THE STUDENTS WILL RECEIVE 100 SHEETS INSTEAD OF A 1000. FOR 5 CONSECUTIVE DAYS STUDENTS WILL COME INTO THE ROOM, SIT DOWN AND IN MEDITATIVE ATMOSPHERE AND PAINT. REQUIRE THERE TO BE NO TALKING. DIM THE LIGHTS TO CHANGE THE ATMOSPHERE OF THE ROOM, AND PLAY INSTRUMENTAL MUSIC. EACH DAY CHANGE SOMETHING ABOUT THE SETTING, WHETHER IS ODD LIGHTING, NEW MUSIC, OR INTRODUCING SOMETHING NEW TO THE MEDIA. DO NOT EXPLAIN WHY.
- AFTER THIS PROCESS IS OVER ASK THE STUDENTS WHAT THEY THOUGHT. HOW DID THE SILENCE CONTRIBUTE TO THEIR THOUGHT PROCESS? HOW DID THE THOUGHT PROCESS CONTRIBUTE TO THE PIECES? ASK STUDENTS TO SHOW EXAMPLES OF WHAT THEY WERE THINKING IN A FEW OF THEIR DRAWINGS. DID IDEAS BUILD OFF OF ONE ANOTHER? WAS IT HARD TO DO SUCH A LONG SERIES OR WAS IT EASIER? MANY ARTISTS BELIEVE THAT WORK COMES FROM WORK. DO YOU THINK THIS IS TRUE? EACH DAY SOMETHING CHANGED IN THE ROOM. DID THIS MAKE A DIFFERENCE IN YOUR ART MAKING?

ESSENTIAL QUESTIONS: WHAT ABOUT ABSTRACTION CAN CONVEY SUFFERING? HOW CAN SHAPES AND COLOR SAY ANYTHING ABOUT THE WORLD AS AN ARTIST SEES IT? HOW CAN I MAKE A COMMENT WITH ABSTRACTION? WHAT ARE THE CAPACITIES FOR SYMBOLISM AND METAPHOR IN ABSTRACTION? DO THESE THINGS COME NATURALLY WHEN I AM MAKING OR DO WE FORCE THEM LATER?

LEARNING PURPOSE:

THE GOAL OF THIS ACTIVITY IS TO ORIENT THE STUDENTS TO AN ARTIST AND AN ART MOVEMENT, AND MOSTLY TO GET THEIR HANDS WET WITH PAINTING. IF THEY CREATE A SERIES OF WORKS THEY WILL FEEL MORE ACCOMPLISHED. ABSTRACT ART IS NOT AS EASY AS IT MAY SEEM TO SOME HIGH SCHOOLERS AND I THINK IT IS IMPORTANT TO BREAK DOWN THIS STIGMA. THE POWER OF METAPHOR IN THIS PROCESS IS ONE OF THE IMPLICIT CURRICULA. THE CIRCLE IN THEIR COMPOSITION COULD EASILY BE THEM, THEIR COUNTRY, THEIR FEELINGS, THEIR ANTAGONISTS, THEIR SECRETS, BASICALLY ANY NUMBER OF THINGS. THE THINGS THE STUDENTS WILL LEARN IN THIS PROCESS ARE MORE

OF THE UNSAID AND INTUITIVE THINGS ABOUT CREATING, ESPECIALLY SINCE THE ATMOSPHERE OF THE ROOM WILL ENCOURAGE THAT.

ACTIVITY B:

- **KÄTHE KOLLWITZ IS THE NEXT ARTIST. SHOW THE POWER POINT FOR EXAMPLES OF HER WORK.**
- **DEPENDING ON HOW MUCH THE STUDENTS KNOW, TALK ABOUT WWLL TO PUT THE ART IN CONTEXT. ASK THE STUDENTS QUESTIONS LIKE HOW DO YOU THINK THIS WORK WAS SEEN WHEN IT WAS MADE? HOW IS IT SEEN NOW? WHAT IS THE DIFFERENCE? DO THESE WORKS SHOCK YOU? MOVE YOU? HOW DO THEY MAKE YOU FEEL? WITH SOME OF THE WORKS HAVE THE STUDENTS LIST THINGS IN THEIR SKETCKBOOK. LIST THE COMPOSITIONAL ELEMENTS THAT GIVE THIS EFFECT. LIST FIVE CONNOTATIONS WITH THIS PIECE.**
- **GIVE HANDOUT.**
- **TALK ABOUT SELF PORTRAITURE, THE ARTIST AND THE HISTORY.**
- **HAVE STUDENTS SKETCH THEMSELVES FROM MIRRORS UNTIL THE END OF THIS CLASS PERIOD.**

LEARNING PURPOSE: IN LEARNING ABOUT NEW ARTISTS IT IS IMPORTANT TO KEEP THEIR WORK IN CONTEXT. THESE SKILLS ARE IMPORTANT TO BE BUILD BECAUSE EVERYTHING CAME FROM SOMEWHERE AND ALL WORKS WERE MADE WITH INTENTIONS, AND HOW WE SEE THINGS NOW IS NOT HOW THEY MAY HAVE ALWAYS BEEN. GUIDING THE STUDENT'S DISCOURSE ON THE WORK AND SUGGESTING THINGS TO LOOK AT WILL HELP BUILD A CRITICAL EYE.

ACTIVITY C:

- **STUDENTS WILL WORK ON SELF PORTRAITS, AND THEY WILL START FROM A THUMBNAIL SKETCH. THE COMPOSITIONS NEED TO BE OK-ED BEFORE WORKING ONTO THE LARGER PIECE.**
- **STRESS THAT THE THUMBNAIL COMPOSITIONS SHOULD BE CREATIVE IN SOME WAY (CROPPING, UP CLOSE, LIGHTING, LINE QUALITY, ETC) EMPHASIZE THAT IT'S HARD TO HOLD A FACIAL EXPRESSION OTHER THAN RELAXED FOR A LONG PERIOD OF TIME, SO DISCOURAGE THIS—AT LEAST FOR THIS ASSIGNMENT.**
- **AFTER THE THUMBNAIL IS APPROVED, THE STUDENTS SHOULD BEGIN WORKING ON THEIR LARGE SHEET.**
- **DEMONSTRATE HOW TO BUILD AN INTERESTING GROUND TO WORK FROM. USE GESSO, COFFEE STAINED PAPER, A LAYER OF GRAPHITE, AND SO ON.**
- **HAVE THE STUDENTS WORK EVERYDAY IN CLASS FOR A WEEK. MAKE SURE THAT THEY ACHIEVE SOME SORT OF LIKENESS AND THE MOOD THEY INTEND. WHAT CANNOT BE FINISHED IN CLASS WILL BE HOMEWORK.**

ESSENTIAL QUESTIONS: HOW DOES THE FACE CONVEY EMOTIONS? WHAT SUBTLE THINGS CHANGE IN THE FACE TO SHOW VASTLY DIFFERENT THINGS? HOW DO I DRAW THESE SUBTLE DIFFERENCES CONVINCINGLY?

LEARNING PURPOSE:

THIS ACTIVITY IS TO BUILD SKILLS OF LOOKING AND RENDERING THAT CAN BE INSTRUMENTALIZED LATER ON FOR OTHER PROJECTS. SO MANY ARTISTS MADE SELF PORTRAITS AND THERE ARE MANY REASONS WHY. THEY MAY BE THE FIRST TIME THAT STUDENTS HAVE EVER DRAWN FROM LIFE, OR DRAWN THEMSELVES. WHILE IN A LOT OF WAYS, DRAWING ONE THING IS THE SAME AS DRAWING ANYTHING ELSE AS FAR AS LAYING DOWN SHAPES AND SHADES, BUT TO DRAW A SUCCESSFUL SELF PORTRAIT DOES RAISE THE CONFIDENT OF THE STUDENTS.

LESSON 4: PAINTING

**YOUR ASSIGNMENT IS ONE THAT ROBERT MOTHERWELL
GAVE HIMSELF:**

“WITHOUT INTERRUPTION, WITHOUT A PRIORI

[DEFINED AS: DERIVED BY LOGIC, WITHOUT OBSERVED FACTS; BASED ON
HYPOTHESIS OR THEORY RATHER THAN EXPERIMENT]

TRADITIONAL OR MORAL PREJUDICES OR A POSTERIORI

[SOMETIMES DEFINED AS: THE OPPOSITE OF ‘A PRIORI’. A POSTERIORI
KNOWLEDGE CAN BE ESTABLISHED ONLY BY EXPERIENCE (USUALLY: SENSE-
EXPERIENCE) OR REASONING FROM EXPERIENCE. EXAMPLE: ‘THERE ARE NINE
PLANETS IN THE SOLAR SYSTEM.’ ‘EMPIRICAL’ (MEASUREABLE)]

ONES, WITHOUT ICONOGRAPHY

[DEFINED AS: A WELL-KNOWN SYMBOL OR ICON],

**AND ABOVE ALL WITHOUT REVISIONS OR ADDITIONS UPON
CRITICAL REFLECTION AND JUDGMENT.**

**GIVE UP ONE’S BEING TO THE ENTERPRISE AND SEE
WHAT LIES WITHIN, WHATEVER IT IS. VENTURE.
DON’T LOOK BACK. DO NOT TIRE. EVERYTHING IS
OPEN. BRUSHES AND BLANK WHITE PAPER! ”**

**YOU HAVE 100 SHEETS OF PAPER.
FOR EACH DAY NEXT WEEK AT 10 SHEET/ HOUR YOU WILL
FILL THEM.**

UNIT: SUFFERING (9-12)
LESSON 5

CONCEPTUAL FRAMEWORK:

COMICS ARE A WAY TO VISUALLY TELL A STORY, AND TO LOOK AT COMICS THROUGH THE SCOPE OF SUFFERING IS INTERESTING. WHEN MOST PEOPLE HEAR THE WORD “COMICS” THEY PROBABLY THINK OF THE “FUNNIES” IN THE SUNDAY PAPER. ARTISTS HAVE USED THE COMIC FORMAT IN SOME POWERFUL WAYS TO TALK ABOUT SOME VERY DEEP ISSUES SUCH AS WAR, DEATH, RELIGIOUS CORRUPTION, DRUG ABUSE, SUICIDE, AND PROBABLY ANYTHING IMAGINABLE. THE “CHILDISH” STYLE OF COMICS CAN MAKE VERY HARD ISSUES APPROACHABLE. IN SOME CASES COMICS CAN BE AN APT MEDIA TO “MAKE LIGHT” OF A SERIOUS SITUATION, IN OTHERS IT CAN BE A FORM OF GRAPHIC JOURNALISM.

ARTISTS IN LESSON:

CHRIS WARE HAS A GRAPHIC STYLE AND IS BEST KNOWN FOR HIS BOOKS *ACME NOVELTY LIBRARY*, *JIMMY CORRIGAN*, *THE SMARTEST KID ON EARTH*.

JOE SACCO CALLS HIMSELF A GRAPHICS JOURNALIST AND HE TRAVELS TO WAR RIDDEN PLACES LIKE BOSNIA OR PALESTINE. HE SPENDS TIME WITH THE PEOPLE, INTERVIEWING THEM, AND LIVING WITH THEM. HE COMES BACK TO THE UNITED STATES AND MAKES INTRICATE PEN DRAWINGS IN A COMIC BOOK FASHION RECORDING HIS EXPERIENCES. HE INCLUDES HIMSELF IN HIS REPORTING PARTLY TO MAKE US AWARE THAT HIS WORK IS, OF COURSE, FROM HIS PERSPECTIVE.

MARJANE SATRAPI HAS PRODUCED TWO MEMOIRS CALLED *PERSEPOLIS 1* AND *2*. THEY RECOUNT HER EXPERIENCES GROWING UP IN IRAN DURING THE ISLAMIC REVOLUTION. IN POWERFUL BLACK-AND-WHITE COMIC STRIP IMAGES, SATRAPI TELLS THE STORY OF HER LIFE IN TEHRAN FROM AGES SIX TO FOURTEEN.

LAUREN WEINSTEIN HAS A BLOG WHERE SHE POSTS ONLINE COMICS THAT WOULD BE AN EXAMPLE OF HOW THE STUDENT’S FINISHED PRODUCT MIGHT LOOK.

GRAHAM ROUMIEU WROTE AND ILLUSTRATED A SERIES OF BOOKS ABOUT *BIG FOOT*.

LAYLA ALI IS A PAINTER INCLUDED IN THIS UNIT BECAUSE SHE USES CHARACTERS TO CONVEY DEEP IDEAS ABOUT INJUSTICE. HER FORMATS ALSO TAKE ON A COMIC FEEL. HER APPROACH TO RESEARCH AND HER MESSAGES ARE HELPFUL TO TALK ABOUT AND GIVE THE STUDENTS IDEAS.

MARIA KALMAN IS INCLUDED FOR SIMILAR FORMAL REASONS AS ALI BUT HER SUBJECT MATTER IS QUITE LIGHTEARTED. HER EDITORIAL COLUMN IN THE *NEW YORKER*.

MATT MADDEN WROTE THE BOOK *99 WAYS TO TELL A STORY: AN EXERCISE IN STYLE*.

KEY CONCEPTS:

COMICS ARE A POWERFUL ART FORM IN VISUAL CULTURE.

COMICS ARE NOT LIMITED TO THE SUNDAY PAPER AND SUPERHERO GRAPHIC NOVELS.

COMICS CAN BE USED IN EFFECTIVE WAYS TO DISCUSS AND DEPICT VERY ROUGH SUBJECT MATTER.

ESSENTIAL QUESTIONS:

HOW DO ARTISTS USE COMICS TO TELL A STORY?

HOW DO ARTISTS USE COMICS TO TELL STORIES ABOUT SUFFERING?

IS THERE ANY ADVANTAGES TO USING COMICS TO TELL THESE STORIES OVER OTHER METHODS?

WHAT CAN IT CONVEY THAT OTHER ART FORMS CAN’T?

ACTIVITY A: INTRODUCTION AND PRESENTATION

ESSENTIAL QUESTIONS:

WHAT ARE COMICS AND DO THEY RELATE TO SUFFERING? HOW?

(ASK BEFORE AND AFTER SLIDESHOW)

- HANDOUT “UNDERSTANDING COMICS: THE INVISIBLE ART” BY SCOTT MCCLOUD (ASSIGN TO READ FOR HOMEWORK OR IF TIME ALLOWS)
- HAVE A SHORT DISCUSSION ON THE CONTENT OF THE HANDOUT. ASK THE ESSENTIAL QUESTION AND DRAW THE DISCUSSION BACK TO SUFFERING.
- SHOW THE POWERPOINT. HAVE STUDENTS TAKE NOTES IN THEIR SKETCHBOOKS TO JOT DOWN ARTIST’S NAMES.

- **INTRODUCE PROJECT:** STUDENTS WILL BE CHOOSING AN ARTIST TO RESEARCH. THEIR PROJECTS NEED TO TELL THE STORY OF SUFFERING. THREE SUGGESTED DIRECTIONS ARE TO USE THEIR RESEARCH ON THEIR WORLD PROBLEM AND TELL SPECIFIC STORIES IN A GRAPHIC JOURNALISM STYLE LIKE JOE SACCO, FOR EXAMPLE. OR THE STUDENT COULD FOCUS ON THEIR OWN STORY AND TELL IT “DIARY” STYLE LIKE STRAPI OR KALMAN. ANOTHER OPTION IS TO INVENT A FICTIONAL STORY AND TELL ABOUT ITS HARDSHIPS, LIKE THE BIGFOOT BOOKS. SPEND 5 MINUTES OR SO DOING A BRAINSTORM WEB ON THE BOARD AS A CLASS.
- GIVE FINAL PROJECT IDEAS HANDOUT.
- HAVE “LIBRARY TIME” IN THE CLASSROOM IF ENOUGH BOOKS AND HANDOUTS ON RELATED TOPICS ARE AVAILABLE. IF NOT USE THE SCHOOL’S COMPUTER LAB, IF POSSIBLE, TO HAVE RESEARCH. HOW TO GO ABOUT RESEARCHING WILL HAVE BEEN TALKED DURING THE POWERPOINT AS WELL AS SUGGESTED STARTING POINTS.
- ONCE THE STUDENTS HAVE THEIR IDEAS THEY CAN WRITE A PARAGRAPH ABOUT WHAT THEY WANT TO DO TO TURN IN.

LEARNING PURPOSE:

HAVING EXPOSURE TO COMICS AND READING ONES THE STUDENT FINDS INTERESTING IS CRUCIAL TO UNDERSTANDING, INSPIRATION, AND ENGAGEMENT WITH THE PROJECT. INTRODUCING SOME CONTEMPORARY EXAMPLES OF COMIC STYLED ART IS HELPFUL TO BREAK THE STEREOTYPICAL OPINIONS ABOUT WHAT COMICS ARE AND WHAT THEY CAN DO.

ACTIVITY B: PRELIMINARY DRAWINGS AND COMIC STRIP

ESSENTIAL QUESTIONS

WHAT STORY OF SUFFERING DO YOU FIND MOST IMPORTANT/INTERESTING TO TELL?

- WITH FEEDBACK FROM THE PROJECT PROPOSAL PARAGRAPHS, THE STUDENTS CAN START SKETCHING THEIR IDEAS. THERE COULD BE A COUPLE OF PLACES TO START AND ALL STUDENTS NEED SOME INSPIRATION TO START WITH. STUDENTS CAN START WITH THE STORY OR WITH THE CHARACTER. THIS COULD BE THE CREATION OF A CHARACTER AND HOW TO DRAW IT CONSISTENTLY. OR A NEWS ARTICLE WITH A COMPELLING STORY. OR A STORYBOARD WITH TEXT AND THEN ENVISION THE DRAWING.
- FROM THIS ACCUMULATION OF IDEAS HAVE THE STUDENTS DRAW A COMIC FIT FOR THE SUNDAY PAPER ON THEIR TOPIC AND WITH THEIR CHARACTERS.
- SPEND THREE-FIVE CLASS PERIODS ON THESE. HAVE STUDENTS KEEP A COLLECTION OF ALL SKETCHES, ALL WRITING, ALL RESEARCH IN A FOLDER. WHILE STUDENTS ARE WORKING PASS AROUND MATT MADDEN’S BOOK *99 WAYS TO TELL A STORY*. HAVE STUDENTS CHOSE THREE METHODS THEY LIKE AND TRY TO USE AT LEAST ONE.
- HOLD A SHORT CRITIQUE IN CLASS WHERE ALL THE STUDENTS PIN UP THEIR SHORT COMIC STRIP. TALK ABOUT WHAT WORKS AND DOESN’T AS FAR AS CONVEYING THE FEELING THE STUDENTS ARE GOING FOR.
- IF THE SCHOOL HAS A NEWSPAPER, SUBMIT ALL OF THE STRIPS AND HAVE THE STUDENTS EDITORS CHOOSE THE BEST ONES TO PUBLISH IN THE NEXT ISSUE.

LEARNING PURPOSE:

THE PURPOSE OF THIS ACTIVITY IS TO BUILD THOUGHTFUL ART MARKING HABITS. BY “FORCING” STUDENTS TO RESEARCH AND COLLECT IDEAS THEY ARE OPERATING LIKE PROFESSIONAL ARTISTS, WITH THE GOAL OF DEEPLY DEVELOPING IDEAS. HOLDING A CRITIQUE GIVES THE STUDENTS PRACTICE TALKING ABOUT THEIR WORK AND OTHERS. USING THE INCENTIVE OF THE SCHOOL NEWSPAPER PUSHES STUDENTS TO TRY HARDER, GETS THEIR WORK SEEN BY THE REST OF THE SCHOOL, AND ADVOCATES FOR THE ARTS.

ACTIVITY C: FINAL PROJECT

ESSENTIAL QUESTIONS:

THROUGH COMICS WHAT IS THE MOST COMPELLING/INTERESTING WAY TO TELL THE STORY OF SUFFERING YOU’VE CHOSEN?

- EXPANDING ON THEIR IDEAS FROM THE COMIC STRIP STUDENTS WILL PURSUE A LARGE SCALE PROJECT. REVIEW HAND OUT FROM ACTIVITY ONE FOR IDEAS.
- SHOW SOME STUDENT OR LIKE-STUDENT EXAMPLES IF POSSIBLE.

- SPEND 2-3 WEEKS WORKING ON STUDENTS FINAL COMIC PROJECTS.
- GIVE DEMOS WHERE NECESSARY SUCH AS ADOBE ILLUSTRATOR, BOOK BINDING, OR CREATING A BLOG,
- ONCE PROJECTS ARE FINISHED STUDENTS SHOULD WRITE HALF TO ONE FULL PAGE PROJECT EXPLANATION.
- SPEND A DAY HAVING EACH STUDENT PRESENT THEIR PROJECTS TO THE CLASS.
- WHEN POSSIBLE HAVE STUDENTS SCAN THEIR WORK INTO THE COMPUTER TO BE COMPILED INTO A "CATALOG"/ZINE/PUBLICATIONS OF THEIR CLASSES ACCOMPLISHMENTS AND TO BETTER RECORD AND SHARE THEIR STORIES OF SUFFERING IN A COLLECTIVE WAY.

LEARNING PURPOSE: THIS ASSIGNMENT IS ABOUT BUILDING CREATIVE AND TECHNICAL SKILLS AS WELL AS TELLING A STORY SUCCESSFULLY. WHEN THE STUDENTS WRITE THEIR PROJECT EXPLANATION AND PRESENT THEY ARE GAINING INVALUABLE SKILLS OF TALKING ABOUT THEIR WORK.

LESSON 5:



KÄTHE KOLLWITZ
EXAMPLE, SIMILAR ASSIGNMENT



STUDENT

AS KATHE KOLLWITZ MADE SOME 50 SELF PORTRAITS...YOUR NEXT ASSIGNMENT IS TO MAKE A SELF PORTRAIT.

THERE MUST BE ONE THUMBNAIL STUDY DONE IN GRAPHITE.

THE FINAL SHOULD BE APPROXIMATELY LIFE SIZED.

**MEDIA CAN, BUT DOES NOT HAVE TO INCLUDE:
[INK, CHARCOAL, PEN, PENCIL, WASHES, CONTE, OR PAINT]**

**YOUR GOAL FOR THIS ASSIGNMENT IS TO FOCUS ON
1/ QUALITY OF EXPRESSION 2/ MOOD 3/ LINE QUALITY AND MARK-MAKING.**

OTHER REQUIREMENTS:

**+ YOUR FINAL PIECE MUST CAPTURE A FEELING RELATED TO SUFFERING.
THIS COULD BE DONE THROUGH EXPRESSION, COMPOSITION, MARK-MAKING [PHOTOGRAPHS ARE ALLOWED TO BE USED BUT NOT AS THE ONLY SOURCE]**

**+ YOU MUST BEGIN WORKING ON A 'GROUND',
[MEANING TEA OR COFFEE STAINED PAPER, AN ADDITIVE SUBTRACTIVE PROCESS, DIRT SMEARED ON THE PAPER, BLACK GESSO, WHITE GESSO, ANY KIND OF COLOR, SCRIBBES...BASICALLY ANYTHING GOES.]**

+ SINCE THIS IS A SELF PORTRAIT, IT MUST HAVE A LIKENESS TO YOU.



UNIT: SUFFERING (9-12)
LESSON 6: "TELLING THE STORY OF SUFFERING"

OVERVIEW LESSON 6:

WHAT WILL STUDENTS DO?

STUDENTS WILL SEE SOME FLASH VIDEO EXAMPLES OF 'STORIES OF SUFFERING' THAT USE METAPHOR IN DIFFERENT WAYS. STUDENTS WILL MAKE LISTS AND DRAWINGS OF OBJECTS AND PLACES THEY ARE ATTRACTED TO. THEY WILL STORYBOARD AN IDEA USING SOME OF THESE ELEMENTS, THINKING ABOUT WHAT EACH ELEMENT MEANS TO THEM, AND WHAT THIS MEANS FOR THEM TO INTERACT WITH EACH OTHER. THEY WILL LEARN THE FLASH PROGRAM AND CREATE AN ANIMATION.

WHAT WILL STUDENTS LEARN FROM THIS?

STUDENTS WILL LEARN ABOUT THE USE OF METAPHOR AND SYMBOLISM IN ART AND THEN CREATE A DEEP AND MEANINGFUL ONE THEMSELVES BY USING TECHNOLOGY AND NON-TRADITIONAL PROCESSES TO CREATE.

CONCEPTUAL FRAMEWORK:

IN ADDITION TO BEING COLLECTORS AND RESEARCHERS ARTISTS ARE ALSO STORYTELLERS. IN LATION ANIMATIO, FROM ANIMARE, IS THE ORIGIN OF THE ENGLISH WORD ANIMATION. ANIMATION IS TO GIVE LIFE OR SPIRIT. THE STUDENTS WILL USE ANIMATION AS ANOTHER MEANS OF EXPRESSING THEIR IDEAS. THE FOCUS OF THIS LESSON IS TO GET STUDENTS TO GIVE LIFE OR SPIRIT TO THEIR IMAGES.

THE STUDENTS WILL CREATE A 15 SECOND FLASH VIDEO TELLING A STORY USING METAPHOR, SYMBOLISM, AND OR TRANSCENDENTAL OBJECTS FROM THEIR OWN LIFE. THE STUDENTS WILL CAPTURE A MOOD AND CONVEY A MESSAGE.

DISCIPLINE CONNECTIONS: ART, FILM & LITERATURE

BENCHMARK: APPLIES TO ALL CONTENT STANDARDS 1, 2, 3. NOT EXPLICITLY CONNECTED TO CONTENT STANDARDS 4 OR 5.

MATERIALS: SKETCHBOOK, COMPUTERS WITH FLASH (2.0)

ACTIVITY A:

ESSENTIAL QUESTIONS:

*WHAT ARE THE CAPABILITIES OF THE ADOBE FLASH ANIMATION PROGRAM?
WHAT KIND OF IMAGES WOULD "I" WANT TO MAKE? WHAT STORY MIGHT "I" WANT TO TELL?*

- WATCH SOME EXAMPLE FLASH ANIMATIONS THAT TELL STORIES IN DIFFERENT WAYS WITH THE MOOD/THEME OF SUFFERING.
[HTTP://WWW.VIMEO.COM/1182861](http://www.vimeo.com/1182861)
[HTTP://WWW.VIMEO.COM/3790534](http://www.vimeo.com/3790534)
- WATCH “LOVE LETTERS”, THE FLASH ANIMATION SWF AND THEN OPEN FLASH TO VIEW HOW THE ANIMATION WAS MADE. GIVE AN OVERVIEW OF HOW TO USE THE PROGRAM. TOUCH ON: KEYFRAME, FRAME BY FRAME, MOTION TWEEN, SHAPE TWEEN, STAGE, LIBRARY, IMPORTING DRAWINGS OR IMAGES, MAKING SYMBOLS, & ADDING SOUND. ANSWER QUESTIONS.
- DISCUSS HOW TO TELL STORIES WITH SYMBOLISM AND METAPHOR. WHAT COULD ENVELOPES BE SYMBOLIC OF? THE CHARACTER BARFBAG MIGHT STAND FOR WHAT OTHER THINGS? WHAT ARE OBJECTS IN YOUR LIFE THAT STAND FOR SOMETHING ELSE?

VOCABULARY:

ANIMATION: GIVING LIFE OR SPIRIT. THE RAPID DISPLAY OF A SEQUENCE OF IMAGES OF 2-D OR 3-D ARTWORK OR MODEL POSITIONS IN ORDER TO CREATE AN ILLUSION OF MOVEMENT. IT IS AN OPTICAL ILLUSION OF MOTION DUE TO THE PHENOMENON OF PERSISTENCE OF VISION, AND CAN BE CREATED AND DEMONSTRATED IN A NUMBER OF WAYS. THE MOST COMMON METHOD OF PRESENTING ANIMATION IS AS A MOTION PICTURE OR VIDEO PROGRAM.

SYMBOLISM: ONE THING STANDS FOR SOMETHING ELSE.

METAPHOR: ONE THING IS SOMETHING ELSE.

TRANSCENDENTAL OBJECT: AN OBJECT THAT IS NEITHER DEAD NOR ALIVE. IS BARFBAG DEAD? NO! IS HE ALIVE? NO!

HOMEWORK: IN YOUR SKETCHBOOK DRAW POTENTIAL IDEAS BY MAKING SKETCHES AND LISTS.

1/ WHAT ARE THE TRANSCENDENTAL OBJECTS IN YOUR LIFE? DRAW THEM.

2/ MAKE A LISTS OF OBJECTS YOU ARE ATTRACTED TO 1/ AESTHETICALLY (PILES OF STUFF) 2/ ATTRACTION VERSUS REPULSION (BATHTUB DRAINS) 3/ FOR SENTIMENTAL REASONS (BARFBAG)

3/ MAKE A LIST OF PLACES YOU ARE INTERESTED IN FOR ANY REASONS (CORNER OF ROOMS, BATHROOMS, PLAYGROUNDS, YOUR ROOM).

4/ MAKE A LIST OF METAPHORS USING A COMBINATION OF THESE THINGS THAT HAVE SOMETHING TO DO WITH SUFFERING (BROAD DEFINITION).

5/ IDEAS FOR A STORY USING ANY OF THESE ELEMENTS?

(THESE WILL BE USED AS THE STARTING POINT FOR MAKING THE STORYBOARDS AND THE ANIMATIONS)

LEARNING PURPOSE:

THE PURPOSE OF THIS ACTIVITY IS TO INTRODUCE THE STUDENTS TO ADOBE FLASH, WHAT IT CAN DO WITH THIS THEME AND WHAT THEY ENVISION DOING WITH IT. THE STUDENTS HAVE STORIES TO TELL AND GREAT IMAGINATIONS. THIS GIVES THEM PRACTICE MAKING THEIR THOUGHTS VISIBLE. VISUAL STORYTELLING IS A POWERFUL MEANS TO CREATE ART AND FLASH IS A GREAT TECHNOLOGICAL TOOL TO MAKE THIS HAPPEN.

ACTIVITY B:

ESSENTIAL QUESTIONS

HOW DOES AN ARTIST MAKE THEIR STORIES VISUAL?

- MAKE A STORY BOARD USING STUDENTS IDEAS FROM THEIR SKETCHBOOK HOMEWORK. THE DRAWINGS CAN BE ROUGH. THE STORY IS PROVISIONAL. HAVE STUDENTS KEEP IN MIND THAT THEY HAVE 15 SECONDS AND 12 FRAMES PER SECOND TO ANIMATE. THEIR STORY SHOULD HAVE A BEGINNING MIDDLE AND END BUT THE SCOPE OF WHAT THEY ARE TRYING TO SAY IS MOST SUCCESSFUL SMALL.
- FOLLOW ALONG DEMO ON HOW TO USE FLASH.
- THE STUDENTS START EXPERIMENTING OR ANIMATING THEIR STORIES.
- HOMEWORK: CATCH UP AND FILL IN ANY GAPS IN SKETCHING, STORYBOARDING, AND FLASH DEMOS (TEACH EACH OTHER, ASK FOR HELP, WATCH TUTORIALS.) COME TO NEXT CLASS PREPARED TO DIG IN.

LEARNING PURPOSE:

THIS ACTIVITY ENCOMPASSES THREE CRUCIAL ASPECTS OF MAKING ART: 1/ KNOWLEDGE OF YOUR TOOL 2/ A CONCRETE PROVISIONAL PLAN/VISION 3/ QUALITY IDEAS.

ACTIVITY C:

ESSENTIAL QUESTIONS:

HOW DO I OVERCOME OBSTACLES IN MAKING MY STORY VISUAL?

- WORK ON ANIMATIONS, GET INDIVIDUAL DIRECTION.

LEARNING PURPOSE: TIME SPENT NECK DEEP IN A CREATIVE PROCESS IS ESSENTIAL FOR THE ARTISTS PLEASURE, GROWTH, AND THE OUTCOME. ONCE EXPOSED TO THE PROGRAM, IT'S UP TO THE STUDENTS TO MAKE WHAT THEY WANT (WITH IN THE RUBRIC AND OTHER PARAMETERS, OF COURSE)

ACTIVITY D:

ESSENTIAL QUESTIONS:

WHAT HAVE WE LEARNED? WERE WE SUCCESSFUL IN OUR GOAL? WHAT WOULD WE DO DIFFERENTLY? WHAT WERE THE OBSTACLES? IF THEY WERE OVERCOME, HOW?

- EACH STUDENT WILL PRESENT THEIR VIDEO TO THE CLASS.
- EACH STUDENT WILL EXPLAIN THEIR VIDEO
- OTHER STUDENTS WILL COMMENT.
- AFTER ALL THE PRESENTATIONS STUDENTS WILL WRITE "ARTIST STATEMENTS".
- GOAL IS ONE PARAGRAPH ANSWERING, CONCISELY, WHAT IS YOUR STORY ABOUT? WHY DO YOU WANT TO TELL THAT STORY? HOW DID YOU TELL IT?
- SHOW EXAMPLE ARTIST STATEMENTS.

HOMEWORK: WRITE AN ARTIST STATEMENT CONTAINING 1/ WHAT EACH ELEMENT SYMBOLIZES TO THEM. 2/ IN WORDS TELL WHAT VISUALLY HAPPENS IN THE ANIMATION 3/ WHAT THIS IS A METAPHOR FOR

LEARNING PURPOSE: BY SHOWING THEIR WORK TO THE CLASS STUDENTS ARE IMPLICITLY PRESSURED TO DO THEIR BEST. BY HAVING TO EXPLAIN THEMSELVES AND GIVE EACH OTHER COMMENTS THEY ARE LEARNING HOW TO CRITIQUE—GIVE FEEDBACK, AND TAKE IT. BY WRITING A STATEMENT THEY ARE LEARNING HOW TO ARTICULATE WHAT THEY HAVE VISUALIZED. THESE LIFE SKILLS OF PUBLIC PRESENTATION, CRITICAL THINKING, AND WRITING ARE HELPFUL TO EVERY STUDENT, SPAN ALL DISCIPLINES, AND ARE USEFUL EVERYDAY.

GRADING RUBRIC:

Name:

Criteria	(0)	(4)	(8)	(10)
Sketchbook Homework Assignment	Did not do it.	Did parts well. Or did all parts poorly.	Concept well developed. Could be more through.	Very thorough, interesting and thoughtful.
Storyboarding and Planning	Did not utilize storyboard during process or storyboard is incomplete.	Basic storyboard. Does not indicate the dialogue or set changes. Referred to storyboard during project building process.	Strong storyboard that indicates the dialogue and set changes. Storyboard used as a guideline for project development.	Fully developed storyboard that includes dialogue, set changes, and camera directions. Is organized in coherent pieces. Used storyboard extensively during project development for goal-setting, organization and task assignment. Fully developed characters – intricate detailing and appropriate to the story. Exceptional attention to aesthetic principles; elements enrich the content
Character and Background Development	No lead characters are defined. Confusing. Did not fit into the storyline. Aesthetic principles are ignored; elements used in poor fashion.	Characters are random not scaled to the size of the set. Some aesthetic choices work, but some don't support the content.	The characters aligned with the storyline, matched the scale of the set and are detailed and appropriate to the story. Good use of aesthetic principles; elements reinforce the content	Exceptional inventiveness. Content is fresh and original and expresses ideas or feelings of student. Excellent sense of timing, overlapping action. Animation is very smooth. Story is followed and is very clear. Voices, music and sound effects are a part of the animation and are relevant to the story. Titles and credits are well designed and appropriate to the "look" of the animation.
Personal expression and originality	No voice or originality, no evidence of new thought.	Content largely based on others' ideas with some original thought.	Project based on others' ideas, but extended with new and personal insights	
Final Animation and movement	No movement or movement extensively interferes with concept. Not coherent story is not evident. Animation is extremely choppy.	Average sense of timing. Some actions not appropriately overlapped. Story is evident. Animation is choppy – movement is not smooth. No sounds or music.	Good sense of timing. Movement enhances message. Animation follows the story. Characters move smoothly. Music and sound effects are a part of the animation. Title and credits are added to the animation.	

Points Earned for animation 1:

_____ /
(out of 50 points)

Points Earned for animation 2:

_____ /
(out of 50 points)

CONCEPT MAP:

Stephanie Voelck

