

MIA Inside/ Out:

THE BATTLE OF EVERYOUTH

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INTRODUCTION
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The Educational Opportunity

This set of learning investigations is designed for students in grades eight to twelve. Youth are often exposed to images of glamorized violence. Yet, in the United States alone, approximately four million adolescents have been victims of a serious physical assault, and nine million have witnessed serious violence during their lifetimes.¹

The impact worldwide of violence on children is even more staggering. In 2006 more than one billion children were living in areas in conflict or emerging from war. Three hundred million of these children were under the age of five. As of March 2011, there were more than 35 active conflicts and armed insurgencies ongoing in the world. How many children have died or been gravely injured in modern wars? In the last decade, more children were killed than soldiers. Child victims of war include an estimated two million killed, four to five million disabled, 12 million left homeless, and more than one million orphaned.² Survivors of these conflicts live with severe traumatic after-effects.

What's more, globally, there are estimated to be 300,000 child soldiers. Almost 20 years since the U.N. Convention on the Rights of Children assessed this situation, the conditions have not improved.³

We may not want to “study war no more,”⁴ but we must. Perhaps when our youth better understand how violence, when employed as a way to resolve conflict, leads unglamorously to tragedy, they can commit to finding peaceful and humane solutions to local and global conflicts. Their health and future depend on it.

At the MIA we believe art has power to address difficult subjects. Works of art can be doorways into uncomfortable conversations. Some artists glamorize war; some offer critical comment. No matter their positions, artists give us opportunities to contemplate the human penchant for inhumanity.

“Down By The Riverside,” from *American Negro Songs*⁴

BY JOHN W. WORK, 1940

I'm going to lay down my sword and shield
Down by the riverside
Down by the riverside
Down by the riverside
Going to lay down my sword and shield
Down by the riverside
Ain't going to study war no more

Ain't going to study war no more
Ain't going to study war no more
Ain't going to study war no more
Ain't going to study war no more
Ain't going to study war no more
Ain't going to study war no more

I'm going to put on my long white robe
Down by the riverside
Down by the riverside

Down by the riverside
I'm going to put on my long white robe
Down by the riverside
Ain't going to study war no more
I'm going to talk with the Prince of Peace...

How this Learning Investigation Came about



These materials and processes were field-tested during a partnership between the Minneapolis Institute of Arts (MIA) and two artists, Ali Momeni, assistant professor of collaborative arts, and Jenny Schmid, associate professor of studio art, both at the University of Minnesota. Commissioned to produce an artwork in which students would play a role, the MIA and artists approached Washburn High School through Arts for Academic Achievement, an arts integration program of the Minneapolis Public Schools. The ensuing project took place over five months and culminated with a live art installation/event, “MIA Inside/Out: The Battle of Everyouth” at the Northern Spark Festival, a citywide celebration of experimental contemporary art in public spaces that took place on June 4, 2011.

As part of its vision for making art that extended the museum into the community, the MIA invited three teachers at Washburn High School and their 85 freshmen students to take part in an artist residency with Momeni and Schmid, conducted at both Washburn and in the museum galleries. During the course of the school semester, the artists and students explored the theme of global youth and violence. At the final event the students interacted with visitors, combining interactive cinema, participatory theater, and live performance, all projected against the north facade of the MIA from neighboring Washburn Fair Oaks Park.

“MIA Inside/Out: The Battle of Everyouth” literally and figuratively illuminated the neighborhood, creating collaborative art outside the building. Students served as facilitators in the public use of art to express timely

and relevant cultural and social issues. See a documentary film about “MIA Inside/Out: The Battle of Everyouth” at <http://www.vimeo.com/26515526>.

The three Washburn teachers, together with the artists, taught a team-planned curriculum that aimed to explore big ideas while also addressing state learning standards in their respective disciplines. They approached the big ideas by making art and responding to art in the museum's permanent collection. The teachers—Katie Allebach-Franz, English Language Arts; Brian Perkins, Geography; and Nancy Hinz, Visual Art—worked with the artists and the museum staff, especially Susan Jacobsen, Sheila McGuire, and Krista Pearson. An arts integration coach, Mary Jo Thompson, from the school district's curriculum department, helped develop the new learning activities and dovetail them with Minneapolis Public School curriculum.

In English classes, for example, students focused on two literary texts that describe the experiences of young people in the shadow of war. *Maus: A Survivor's Tale*, by Art Spiegelman, is a biography of the author's father, Vladek Spiegelman, a Polish Jew and Holocaust survivor. The graphic narrative alternates between descriptions of Vladek's life in Poland before and during World War II and his later life in the Rego Park neighborhood of New York City. *Persepolis: The Story of a Childhood*, by Marjane Satrapi, is an autobiographical graphic novel depicting her childhood and early adulthood in Iran during and after the Islamic revolution. The title refers to the ancient capital of the Persian Empire, Persepolis.

¹ Kilpatrick D. Saunders B. Washington, DC: U.S. Dept. of Justice, Office of Justice Programs, National Institute of Justice, 1997.

² UNICEF. Machel study 10-year strategic review, *Children and Conflict in a Changing World*. UNICEF, New York, USA, 2009.

³ Levy, B. S.; Sidel, V. M.; Barbara, J. S., *The Impact of War on Children*, in: Levy, B. S. and Sidel, V. W., eds., *War and Public Health*, second edition. Oxford: Oxford University Press, 2008, 179–92.

⁴ “Down by the Riverside,” from *American Negro Songs* by John W. Work, 1940.

Momeni, an Iranian American, shared his experiences with the English students. In Geography classes those same students participated in a model United Nations Assembly that addressed the question, “What Should Be Done about Child Soldiers?” Students learned that around the world today, children are not only victims of war, but also participants. At any time, more than 250,000 girls and boys under the age of 18 are fighting in armed conflicts in more than 30 locations worldwide. Each student researched a country that employed child soldiers and then represented that nation at the U.N. simulation held in Minneapolis in March 2011. Later that spring the students completed units on resource scarcity and urbanization as they relate to youth and violence.

The ninth-graders took an Introduction to Visual Art course during the semester, working closely with Momeni and Schmid, focusing on street art and interactive technologies. They learned to apply classic elements of art to projects related to the theme, and how collaboration, hybridization, and appropriation have become modern art elements. For their final projects, these students looked at the persuasive possibilities inherent in visual art.

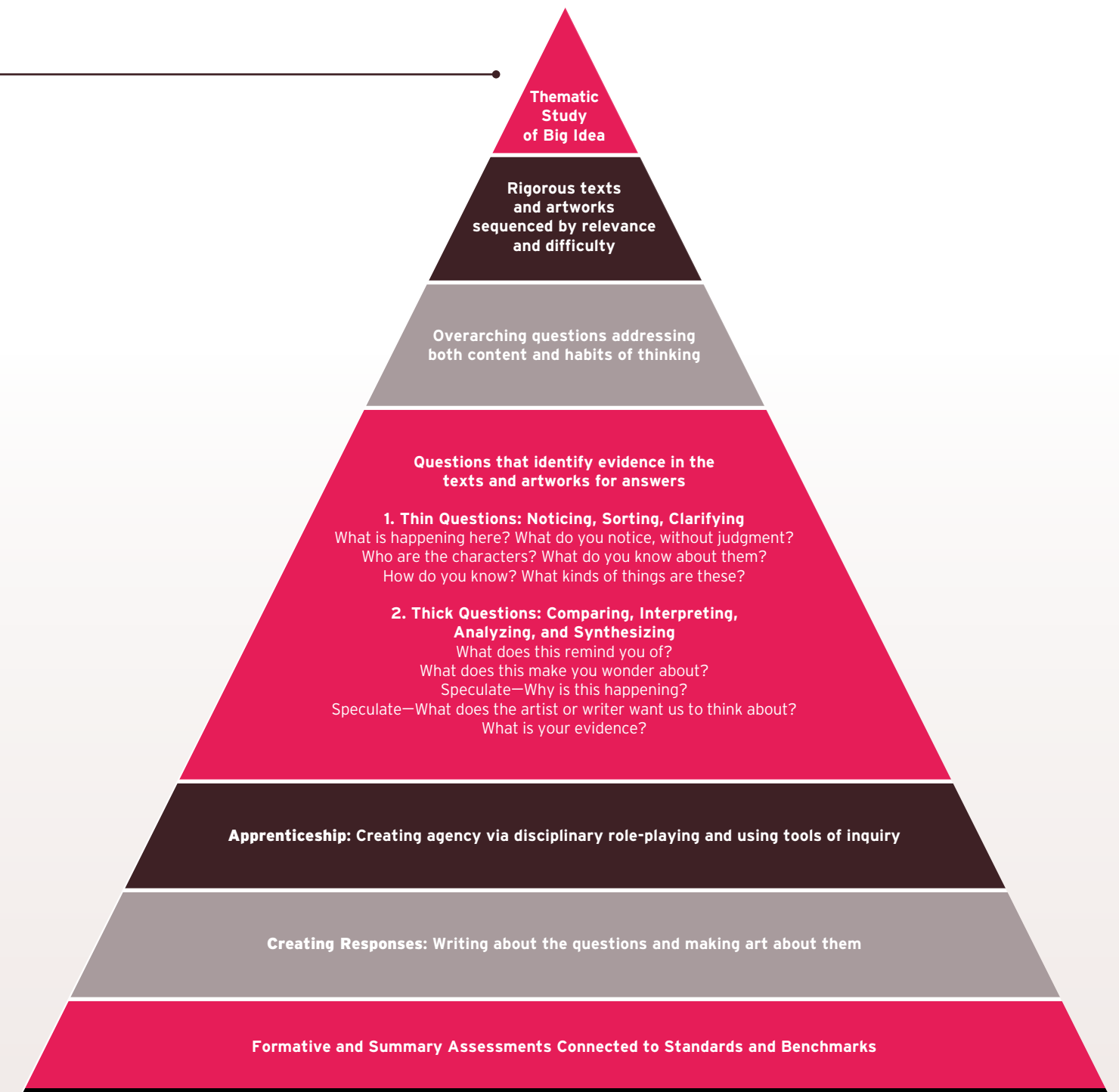
In English, Geography, and Visual Arts, teachers and students related their research to works of art in the permanent collection of the Minneapolis Institute of Arts. They were introduced to a selection of prints and artist’s books in an exhibition specially curated from the museum’s collection, “Collateral Damage: Scenes from a War.” On their final visit to the museum the students videotaped themselves as they worked in teams to interrogate two different works of art, using a visual thinking protocol called Critical Response.

“MIA Inside/Out: Battle of Everyouth” was made possible by a Joyce Award, the Carolyn Foundation and the Friends of the Institute, with additional support from Northern Spark and Best Buy Children’s Foundation.

Ways you can use these materials:

These materials are meant for future use in conjunction with the MIA’s permanent collection. They are not a traditional curriculum, using sequenced lessons. Instead, these examples are a springboard for teachers to design their own units. Teachers are encouraged to use the learning activities to challenge their students and meet their curricular needs.

The enclosed are examples of English, Geography, and Visual Arts units that successfully frame and contextualize the use of images from the collection, both in the classroom and during museum visits. The MIA also provides creative tools and strategies for helping students conduct inquiry.



Units of Study

Each unit of study includes the following elements*:

- A big idea or theme that focuses on an enduring issue (e.g., Children are the collateral damage of war) that reaches across all of the texts and artworks;
- Rigorous texts and works of art that are appropriate for the students, theme, and inquiry studies;
- Overarching questions that present the big idea as inquiry questions to reach across and connect all of the texts and artworks under study (including the students' writing and discussions);
- Comprehension/sorting questions that allow students to get the gist of a text or artwork while sorting out its characters, settings, flow of events, images and ideas;
- Difficult tasks that ask students to locate and re-examine passages, images, and objects to explain and untangle the difficulty;
- Meaningful tasks that ask students to re-enter and locate significant moments or aspects of a text, object, or image and explain its significance;
- Guiding questions to pose interpretive and/or analytical tasks that take students deeply into discussions of and writings about the individual texts, art objects, and images;
- Writing tasks to invite students to write *about* texts, art objects, or books (either as critical or analytical responses) and to write *like* the texts and make art *like* the book art objects, using the artist/author's style and methods;
- Tasks that encourage agency and action. Within these investigations, participants use tools of discourse to unpack the issues related to youth and violence and develop ideas for action or personal responses. It is hoped that learners leverage these resources to take meaningful action. Rather than reacting to war and violence as general ideas, for example, students might explore them as citizen artists by taking up one or more of the following real-life roles:
 - Writer, creator, or identifier of personal stories that connect with the theme;

- Generator or designer of original images around the issues;
- Researcher or investigator into the ways that artists, writers, and social scientists conduct research;
- Performance artist and public intervener;
- Hands-on craftsperson;
- Designer;
- Technician;
- Interviewer/commentator;
- Policy framer;
- Advocate;
- Facilitator; or
- Listener.

These units also provide ongoing tasks that help teachers, artists, and students assess the learning that is taking place. These include:

- Step-back tasks regularly placed after key pieces of work (e.g., comprehension questions, identifying difficulty, identifying significance) that ask students to analyze what they learned and how they learned it;
- Retrospective assignments (e.g., writing tasks on overarching questions, culminating projects) for capstone work that encourages students to do two things:
 1. Rethink/revise working papers on the unit's big ideas or overarching questions as they progress through the unit; and
 2. Revisit their studies by analyzing what and how they learned.
- Summary assessment products that demonstrate students' understanding of the habits of thinking about big ideas.

Big Ideas/Themes with Inquiry Questions

VIOLENCE AND ME

- Where do I encounter violence?
- How does it affect me? How do I react when I face it?
- How am I like/different from characters my age in literature, art, or in the daily news who have encountered violence?
- What does it mean to "glamorize" or "valorize" violence and what does that look like? What would a non-valorized, non-glamorized take on violence look like?
- Can youth do anything to counteract cultures of violence? What do we risk?
- What is the relationship between "the blame game" and violence?
- What do pride, faith, morality, and the desire for security have to do with violence?

THE COLLATERAL DAMAGE OF VIOLENT CONFLICT

- In what ways are children and young people the "collateral damage" of violence and war? Where is this happening now?
- In what countries are children used as soldiers? What leads to this occurrence and what are its short- and long-term effects?
- What role should adults play in protecting children from violence or war?
- How do youth survive and thrive in spite of the violence they experience?

NON-VIOLENCE—IS IT HUMANLY POSSIBLE?

- Has violence always been with us? Will it continue to be?
- How can we resist violence? How does a person pursue peace?
- How can a person see the world as others might see it? Can humans learn to do this?
- What is the ethical role of an individual in a culture of violence?
- How can research into historical and current examples of violence help us prevent conflict in the future?

ARTISTS ON THE SUBJECT OF VIOLENCE AND WAR

- How can art and literature help humans to understand and/or reject violence?
- How do art and literature have the power to change peoples' hearts and minds?
- What are some of the strategies, methods, and materials artists have used to communicate their reactions to violence?
- How does the graphic novel change reading about history?
- How do images of horror affect you?
- What images and stories of peace help you envision the alternatives to violence?

FAITH, LOYALTY, PRIDE, MORALITY, SECURITY, AND VIOLENCE*

- When does loyalty become obsession?
- Can loyalty and faith drive people toward violence and hate? Why do you think this could or does happen?
- When does pride become arrogance?
- Have you ever compromised your pride to avoid an argument or violence?
- How do people's morals change in wartime?
- Can violence ever be moral? Is violence in the name of security always/ever moral? Is self-defense always moral?
- How much security is necessary to live your day-to-day life?
- When have you not felt secure?

* Adapted from the Disciplinary Literacy ELA Tool: *ELA Design Features*, University of Pittsburgh, 2009.

* Washburn High School students generated these questions.

VTS >> Token Response >> Critical Response >> Flip Cam Interviews

Every discipline—art, history, mathematics—has developed ways of working and an array of useful tools. MIA educators recommend tools we've found useful in *perceiving deeply*, *thinking critically*, and *making meaning* of texts and works of art.

As a foundation for learning in the arts, Minnesota educators have defined what are called the large processes: *Create*, *Perform*, and *Respond*. These large processes incorporate the Minnesota Arts Standards and draw on the work of arts educators at the national level. The MIA recommends using the large processes to frame learning activities.

We also recommend the use of reflective protocols—tools for facilitated conversation that follow agreed-upon guidelines. Protocols allow teachers and learners to:

- Build the skills and culture necessary for collaborative work;
- Create an environment for respectful interchange;
- Ensure everyone present has a chance to contribute;
- Make the most of time; and
- Hold in-depth, insightful conversations about teaching and learning.

Protocols, such as Visual Thinking Strategies (VTS), Critical Response, Token Response, and Flip-cam Interviews can be helpful in facilitating the kind of teaching and learning that the large processes call us to practice. They help us *create* more intentionally, *perform* with more awareness, and *respond* in greater depth—no matter our art form or discipline.

VISUAL THINKING STRATEGIES (VTS)

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

Visual Thinking Strategies (VTS) is a research-based teaching method that improves critical thinking and language skills through discussing visual images. VTS encourages participation and self-confidence, especially among students who struggle. VTS is easy to learn and offers a proven strategy for educators to meet current learning objectives. The strategy requires a facilitator who remains neutral throughout the discussion, paraphrases student responses, and links threads of conversation.

Introducing the Lesson

When introducing VTS, it is important to orient students. This might be a new experience for them. One way is to tell students the name of the curriculum and ask them what they think it means.

Briefly explain the process and the ground rules. Make sure they understand that they will be looking at art and will be encouraged to think, contribute, listen, and build understandings.

“What’s going on in this picture?” opens up the discussion after students have examined the image. The phrasing of this question encourages participants to find stories and narratives, and to comment.

When students respond, ask, “What do you see that makes you say that?” This question asks students to back up opinions with evidence. Use it even when you agree with the opinion or think you know what the student means. This includes descriptions, such as “I think that thing is a headdress,” as well as inferences and interpretations, such as “I think the girl is sick.” Repetition allows students to learn a behavior useful in many disciplines of study.

“What more can we find?” should be used between each speaker, even when hands are in the air. It tends to broaden discussions and keeps reminding students that there is more to think about no matter how much they have already noticed.

Memorize the questions. If you know them by heart, you can more easily pace the discussion. If necessary, make a flash card for your first lesson or two.

Begin with: “What’s going on in this picture?”

When a student supplies an interpretation, ask: “What do you see that makes you say that?”

Throughout the discussion, ask: “What more can we find?”

Note: Please use the questions exactly as they are written when you begin. Simple as they seem, substantial research went into the precise wordings. While repetition may seem confining to you, students need to hear the questions again and again so they become habits of thinking. As you become more experienced, introduce variations, for example, “What’s happening here?” or “What else can you find?” For discussion of paraphrasing, linking, and other key elements of VTS, see: <http://www.vtshome.org>

TOKEN RESPONSE ACTIVITY

Students are given icons that symbolize a variety of potential responses to art (love, hate, appreciation of craft, confusion, etc.) and are asked to place the icons in front of artworks that elicit such responses. Works that gain the most responses or the greatest variety of responses become the subjects of discussion. The teacher or guide asks students to gather around one of these works and explain why they love, loathe, appreciate, or do not understand a work. This activity can be conducted in museum galleries, or in the classroom using a selection of the images included in this unit (pages 36–65). To find additional images, visit ArtsConnectEd.

Goals:

1. Students will practice critical viewing skills.
2. Students make verbal responses to visual artwork, and verbally explain their responses.
3. Students will come to understand that art can inspire a variety of responses; the same work may be perceived differently depending on the criteria that are used.

Procedure:

1. Setting the Scene

When you go to a museum or look at art, what are some things that you might make decisions about? Wonder about?

- Do you like the art?
- What is it worth?
- How long did it take the artist to make it?
- Would you like it in your own home?
- How does it compare to other works?
- Is it famous?

2. Begin Looking

This activity can be done individually or in small teams. Give each person/team a set of tokens and explain the rules of the activity to the entire group. Tell them what each token means and allow about five to 10 minutes for participants to look around the gallery (or at a set of images displayed around the classroom) and decide

where to place each of their tokens. Once a person/team decides on an artwork, they should put their token on the floor in front of it. Let them know they will need to share why they placed their token where they did.

3. Ask

Ask the person/team who placed the token in front of the artwork to explain their reasons for doing so. Ask those who didn’t place a token in front of it to talk about whether or not they see the artwork any differently, having heard the reasoning of the others. Did they consider putting a token there too? Why or why not?

4. Reflect and Write

After the discussion, invite the person/team(s) who placed an icon in front of the artwork to write a letter to the artist explaining what drew them to the artwork and how they responded.

5. Conclusion

We all make decisions about what we see when we go to museums or look at art in the classrooms. Sometimes these decisions can be as basic as “Do I like this?” We can also think about other kinds of judgments or decisions, like the kind we made today. Sometimes, hearing what someone else thinks can change our minds or help us think about a work of art in a different way.

Possible Icons:

- Clock, for the artwork that took the longest to make;
- Blue ribbon, for the artwork that would win a competition (you could give some parameters for this, such as best use of color, most exciting, most visually pleasing);
- Dollar sign, for the artwork that is considered worth the most (this discussion can be expanded to examine what gives something worth);
- House, for the artwork you would put in your own home or room;
- Heart, for the artwork you like the best;
- Yuck face, for the artwork you like the least; or
- Light bulb, for the artwork that gives you the best idea.

Or, create your own icons, based on the themes you are exploring. For the “Battle of Everyouth” theme you might use:

- Laughing face, for the best use of humor;
- Gun, for the artwork most related to the topic of youth and violence;
- Broken heart, for the most emotional artwork; or
- Yin/yang symbol, for the best use of contrast.

CRITICAL RESPONSE

http://opd.mpls.k12.mn.us/Critical_Response.html

Works of art are complex objects that provoke multiple responses. Critical Response is a structured process that allows responders to pay close attention to a particular work of art, text, or performance. Name a facilitator, who will introduce all participants to one another, and explain the steps of protocol. Discuss how we can better understand any complex work or experience when we slow down and pay attention to what we notice, remember, feel, and wonder about it.

Guided by the facilitator, a group responds to these five questions:

- 1. What do you notice?**
(Describe without judgment what you see, sense: "I notice...")
- 2. What does it remind you of?**
(What memory, experience, story, music, or other work does this trigger? There are no wrong answers or associations.)
- 3. What emotions do you feel about this work?**
(Again, no wrong answers.)
- 4. What questions does it raise for you?**
(“I wonder...”)
- 5. What meaning or understanding is conveyed in this work?**
(“I think the artist wants us to...”)

This tool engages and empowers all participants by setting them up for success. There are no wrong answers when people begin by describing or stating what they see and notice. Each participant has room to grow, connect, question, and draw meaningful insights. Collectively, the community benefits and finds meaning through sharing of all participants' insights. For more about the origins of the Critical Response tool visit: http://opd.mpls.k12.mn.us/Origins_of_Tool_CR.html

FLIP CAM INTERVIEWS

Once students are accustomed to the thinking routines embedded in the Critical Response, they can begin to use the tool more independently, either alone or in a small group. In this activity, groups of five or six students make a video of a critical response discussion about a work of art related to their studies.

Why on camera?

On camera, the discussion gains gravitas or authority. Everyone in the student group is encouraged to think critically and to speak. The videos will provide evidence of their interaction with the object. These short videos can be shared with the whole class to prompt further discussion.

1. Show students an audio-visual example of a student visiting the Weisman Art Museum using the Critical Response tool to describe and respond to a work of art. The student, who was asked to respond to the painting, begins by giving his opinion of the work rather than describing it without judgment. <http://weisman.jaws.umn.edu/artfulwriting/teachers.php?pg=3>
2. Have students use the Critical Response questions to discover the process the student went through to move from judgment to insight. How did the questions help him become engaged with the painting? What effect did the microphone have on the student's participation?
3. Tell the students that on their next trip to the museum they will be working in small groups, recording their Critical Response conversations on video. To demonstrate what will occur, choose five volunteers. Project an art image you will be studying. Coach the five students to model the video protocol using the guide below. Ask the remaining students to observe. Rehearse several times before the museum trip.
4. Before the trip, ask the museum staff to help you locate the objects to which you want the students to respond. Prepare the assignment so each group knows which artworks they will be engaging.

Guide to Video Interviews in the Galleries

Recorder/writer, please fill out the following:

Name of artwork: _____

Artist: _____

Group members and roles:

Interviewer: _____

Videographer(s): _____

Timekeeper: _____

Recorder/writer: _____

Other responders:

1. _____

2. _____

Directions: The videographer should shoot the artwork with a steady hand for 30 seconds while the interviewer says:

“We are going to do a Critical Response to the artwork called _____ by _____. We are responding without reading the label first. Our response will be based on noticing details within the artwork and using them as clues and evidence. To do this we're going to slow down and avoid judgment. We'll start with a factual description and then answer questions. By the end, we will know what the artist provokes us to think about. Here we go:”

- 1. What do you notice?**
(Describe without judgment, what you see, sense. “I notice...”) [Up to 5 minutes]
- 2. What does it remind you of?**
(What memory, experience, story, music, or other work does this trigger? There are no wrong answers.) [Up to 3 minutes]
- 3. What emotions do you feel as you view this work?**
(Again, no wrong answers.) [Up to 3 minutes]
- 4. What questions does it raise for you?**
(“I wonder...”) [Up to 5 minutes]
- 5. What do you think the artist wants you to think about or understand?**
(“I think the artist wants us to...”) [Up to 5 minutes]

We'll now read the label to see how the museum has described this work. [Read label on camera]

Discussion Led by Interviewer

- How did we do using the Critical Response?
- What, if anything, do you see differently about the artwork after your critical response to it?

Checklist of Expectations for Assessment

- All persons speak, even the videographer
- Each describes without judgment.
- Each connects the object to something it reminds her or him of.
- Each raises one question or more about the work.
- Each offers a speculation about what the artist wants the viewer to think about or understand.
- Each speaker can point to evidence in the artwork to substantiate his or her speculation.
- Discussing the feelings one gets when encountering the object is optional and is hoped for, but not expected.
- Each person participates in answering the final discussion questions.

EXAMPLE UNIT

English Language Arts >>

EXAMPLE UNIT: English Language Arts

How do the graphic memoirs, *Maus: A Survivor's Tale* and *Persepolis: The Story of a Childhood*, help us to understand the effects of violence and war on youth?

BIG IDEA

During wartime, children and youth become “collateral damage.”

ABSTRACT

Maus: A Survivor's Tale, by Art Spiegelman, is a biography of the author's father, Vladek Spiegelman, a Polish Jew and Holocaust survivor. It alternates between descriptions of Vladek's life in Poland before and during World War II and Vladek's later life in the Rego Park neighborhood of New York City. The work is a graphic narrative in which Jews are depicted as mice, while Germans are depicted as cats. It is the only comic book ever to win a Pulitzer Prize.

Persepolis: The Story of a Childhood, by Marjane Satrapi, is an autobiographical graphic novel depicting her childhood and early adulthood in Iran during and after the Islamic revolution. The title refers to the ancient capital of the Persian Empire, Persepolis. This unit is intended to follow students' reading of William Shakespeare's *Romeo and Juliet*, allowing them to connect to it, discussing the impact of race, economic status, religion, family, and social status on youth and violence.

OVERARCHING QUESTIONS

- How does violence shape a young person in these works of literature?
- How has violence affected you?
- How can a young person cope with a hostile environment?
- What does the addition of images to a text change about the telling of these stories?
- How is a graphic novel or memoir like works of art that don't use text? How is it different?

LEARNING TARGETS

- I will make connections between these graphic memoirs and my U.S. geography studies related to the model U.N. unit, and the question, “What can we do about child soldiers?”
- I will make connections between these graphic memoirs and the visual artworks in the museum.

- I will be able to create a critical thesis and support it with substantial evidence from one or more of the texts, including the artworks.
- I will improve my ability to explain my thinking to my peers.
- I will be able to explain and discuss how my learning is affected when a story is illustrated in the form of a comic book.

LEARNING PRODUCTS FOR FINAL ASSESSMENT

(Students receive these assignments at the beginning of the unit along with a list of suggestions, so they will be able to look for textual evidence as they read.)

- Each student will write a critical essay focusing on an issue of violence, using examples from one of the texts as evidence to support the thesis.
- Each student will relate the text to his or her own experiences in a series of journal entries.
- Students will complete a video of a group Critical Response to a related work of art.
- Students will write/record a comparison of images from Nazi Germany to those in *Maus: A Survivor's Tale*.
- Students will write/record similarities and differences among images from ancient Persepolis, to *Persepolis*, the graphic novel and Siah Armajani's *An Exile Dreaming of Saint Adorno*.

ONGOING ASSESSMENT

- The Sociometry Activity and teacher-led discussions are used to assess prior knowledge.
- The film *Ana's Playground* and ensuing discussion provide students with a shared vicarious experience of children's lives during war, and build a common language around one situation illustrated in the film.
- Previews of text, unit plan, and purpose are presented so students know what will be expected at the end of the unit.
- Short passages anchor classroom activities. Reading is assigned primarily as homework.
- Ongoing student discussion (large and small groups) raises issues and explores different answers to thick and thin questions about the texts.
- Students keep writing in response to discussions and readings.

TEACHER	STUDENTS
What words come to mind when you hear the word “violence”?	Students may respond with words such as “blood, killing, guns, conflict, fighting, knives, terror, casket, flag, war, gangs, arguing ...”
What words come to mind when you hear the words that mean the opposite of violence?	Students will probably say “peace” or “non-violence.” Some may know about non-violence as a philosophy and a form of activism.
Which words were harder to come up with? Why might that be?	Students’ responses will likely disclose their early thinking about the relative prevalence of violence and their personal attitudes toward it.
<p>This activity is called “Sociometry.” One end of the classroom represents strong agreement, the other end represents strong disagreement to a particular point of view: “I’m going to read some statements and you are going to stand on the line to represent your response. This activity and questions will be revisited at the end of the unit, so today, after we do the activity, we’ll record where you stood at the beginning of our investigation of the topic.”</p> <p>Statements:</p> <ol style="list-style-type: none"> 1. After an act of violence, the perpetrator always feels empty. 2. It is always moral to use violence if it’s in self-defense. 3. People who experience the violence of war can never get over it. 4. Violence is just part of being human. 5. Humans have the capacity to practice only peaceful problem solving. 6. Some faiths condone violence. 7. We live in a culture that tries to make violence look glamorous. 8. Writers and artists have the power to change hearts and minds about violence with their works of art. 	Students stand on the continuum to indicate whether they agree or disagree and to what degree. After they have placed themselves along the line they are allowed to speak only once to explain their “stand.”
“I’d like you to write the questions we’ve been discussing into your journal and date the entry. Now, draw an axis and place an X to indicate where you stood. Choose two of the statements. For each, write a brief explanation of your position.	Students are each keeping a reading and reflection journal throughout the project.
<p>These are some of the themes we will explore during our readings of <i>Maus: A Survivor’s Tale</i> and <i>Persepolis: The Story of a Childhood</i>:</p> <ul style="list-style-type: none"> • Violence and me; • The effects of war on children and youth; • Non-violence—is it humanly possible? • How artists address social and cultural issues in their writing and visual artwork? • Faith, loyalty, pride, morality and security—how do they relate to violence? 	Students write the themes into their journals.

LEARNING ACTIVITIES: SOCIOMETRY

Purpose:

Assess students’ prior experience and knowledge; introduce the themes (see page 14).

LEARNING ACTIVITY: ANA’S PLAYGROUND

View and discuss *Ana’s Playground*, a film by Eric D. Howell <http://anasplayground.com/>

Purpose:

Provide students with a common experience from which to build common language and raise probing questions about the experience of youth who are affected by war. *Ana’s Playground* is a short film about a rag-tag group of children in an unidentified, war-torn country, who are playing soccer while listening to a professional match. When their ball flies out of reach, the oldest child, Ana, is unexpectedly forced into a dangerous game of cat-and-mouse with a sniper. As the contest on the radio heats up, Ana, her friends, and the sniper all listen intently to the broadcast. In a fleeting moment, Ana forges a connection with her enemy—a mutual respect born in the recognition of worthy adversaries. However, the shared moment passes and the no-man’s-land swallows them up once again, with soccer, and sport in general, representing what’s left of their receding youth. The story focuses on the moment a child is forced to choose between ideology and humanity, and how the world might respond to that choice.

Discussion Questions

from the Study Guide for *Ana’s Playground* (Think, Write, Pair, and Share):

- How has war affected Ana and her friends?
- How has it affected the sniper?
- What role does sport play in the lives of Ana and her friends?
- What do you think forges the temporary connection between the sniper and Ana?
- Why does the sniper choose not to kill Ana?
- What was Ana’s intention at the end of the film?
- Why do the adults in this story give the children candy?
- With whom do you sympathize in this film?
- Does sport help the characters in this film? How could it help them more?
- What are the negative aspects of sport? How can we prevent these elements from negatively affecting our behavior?

- Where does this story take place? Where else could this occur?
- Can the film’s message apply to all types of violence? Domestic? Gang? What did you see that made you say that?

LEARNING ACTIVITY: THIN AND THICK QUESTIONS⁵

Purposes:

- To teach students how to create both clarifying and probing questions pertaining to a text or work of art, and to help students think about the questions’ depth.
- To use question writing as a way for the students to engage more deeply with a text or work of art.

1. Demonstrate to the students the difference between thin and thick questions.
 - Thin questions deal with specific content or words. They often clarify explicitly what is in the text or artwork. Answers to thin questions are short and factual.
 - Thick questions deal with the big picture and big ideas. They often probe what is implicit in the text or artwork. Answers to thick questions are open-ended, multiple, interpretive, and complex.
2. Guide students to create thin and thick questions. Read a portion of text or look at a work of art and prompt students with thin questions such as “What...” and “How far...” and “When....” Stems for thick questions might be “Why...” or “What if....”
3. Have students create thin and thick questions for the texts they are reading or the artwork they are examining. They can write thick questions on large sticky notes and thin questions on small sticky notes.
4. Share questions and answers in group discussions.

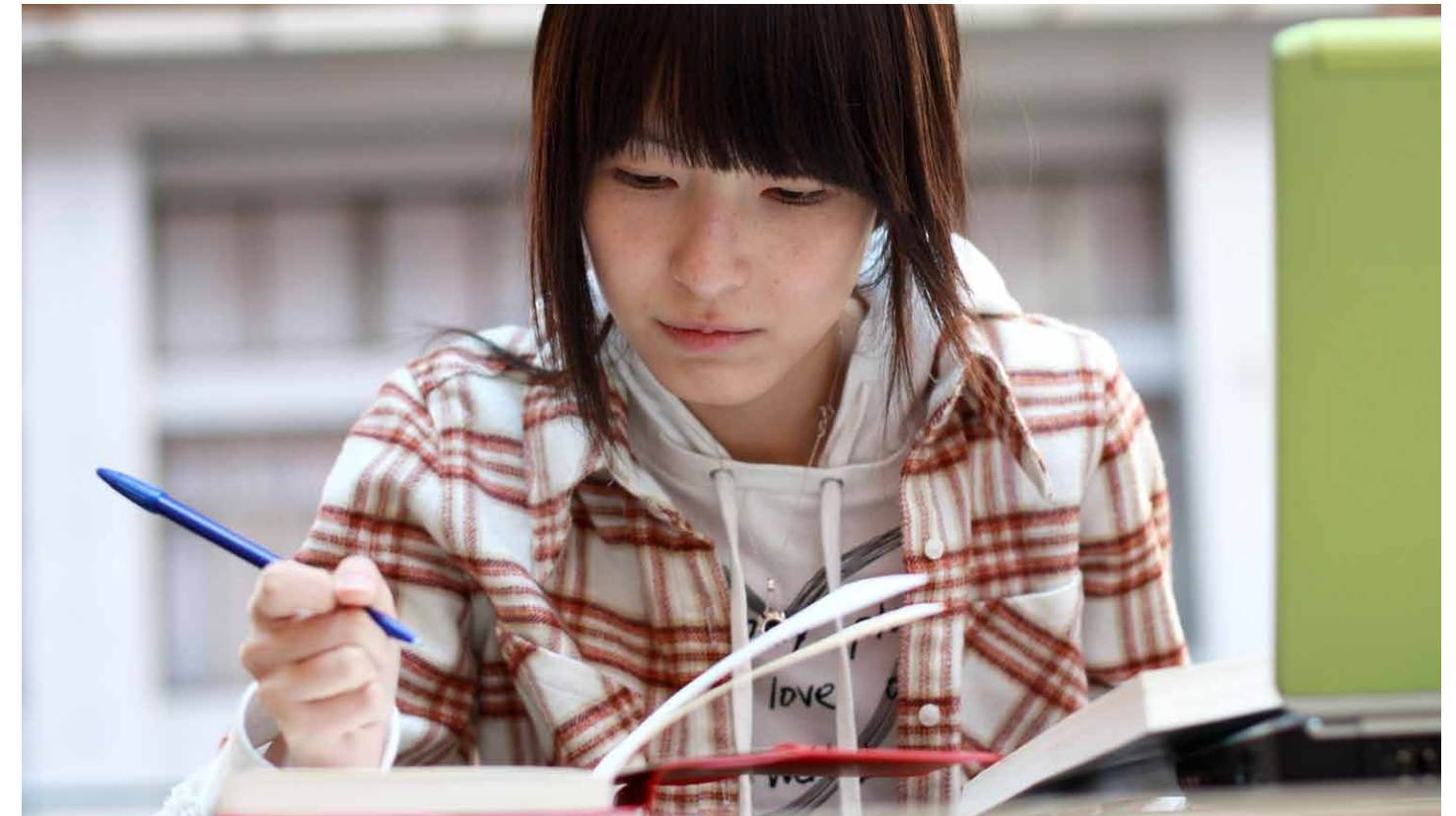
STANDARDS AND BENCHMARKS

In English Language Arts, students will learn—as readers, writers, speakers, and listeners—to inquire, think, and investigate big ideas and driving questions in literature.

⁵ McLaughlin, M. & Allen, M. B., *Guided Comprehension: A Teaching Model for Grades 3-8*. Newark, Delaware: International Reading Association, 2000.

The materials in this unit can be adapted to align with many of the 2010 Standards for English Language Arts for grades 8–12. A selection of the applicable standards for grades 9–10 are outlined here. Please visit http://education.state.mn.us/MDE/Academic_Excellence/Academic_Standards/Language_Arts/index.html for details.

BENCHMARK	COLLEGE AND CAREER READINESS ANCHOR STANDARD	STANDARDS GRADES 9–10
Reading: Literature	Key Ideas and Details	9.4.1.1 9.4.2.2
	Craft and Structure	9.4.6.6
Writing	Text Types and Purposes	9.7.1.1 9.7.2.2 9.7.3.3
	Writing Process	9.7.4.4 9.7.5.5 9.7.6.6
	Research to Build and Present Knowledge	9.7.7.7 9.7.8.8 9.7.9.9
Viewing, Listening and Media Literacy	Comprehension and Collaboration	9.9.1.1 9.9.2.2
	Presentation of Knowledge and Ideas	9.9.4.4 9.9.5.5 9.9.6.6
Language	Conventions of Standard English	9.11.1.1 9.11.2.2
	Knowledge of Language	9.11.3.3
	Vocabulary Acquisition and Use	9.11.4.4 9.11.6.6



EXAMPLE UNIT >> Geography

EXAMPLE UNIT: Geography

UNIT TITLE

Resolved, that the United Nations address the issue of child soldiers.

BIG IDEA

Child soldiers are fighting today in spite of the U.N. Convention on the Rights of the Child.

ABSTRACT

Students participate in a simulation of a United Nations Assembly addressing the question, “What should be done about child soldiers?” Students learn that around the world today, children are not only the victims of war, but also the participants. At any one time, more than 250,000 girls and boys under the age of 18 are fighting in armed conflicts in more than 30 locations worldwide. Each student researches a country where child soldiers are employed today, then represents his or her nation in a model U.N. meeting, explaining why the nation uses child soldiers, what outcomes have resulted, and how the nation can improve policies relating to the conscription of child soldiers.

OVERARCHING QUESTIONS

- Why are there child soldiers?
- What are their experiences?
- Who protects them?
- What is the U.N. Convention on the Rights of the Child? Is it enforceable?
- What can be done about child soldiers?

OVERVIEW OF LEARNING ACTIVITIES

- Students read about and discuss the practice of using child soldiers, children as the collateral victims of war, children’s rights, and the United Nation’s role in protecting them.
- Students each choose a country that uses child soldiers, form delegations, and research that country’s views on children and conflict.
- Students participate in a model U.N. assembly meeting on the subject, “What can be done about child soldiers?” <http://unamn.org/unamn/home.html>

LEARNING TARGETS:

- I can explain why children are recruited as child soldiers in countries such as Sri Lanka, Colombia, Myanmar, Chechnya, Sierra Leone, Congo, and Sudan.
- I can show or tell how war interrupts children’s education and causes a range of physical and emotional injuries and illnesses, and can describe the impact such injuries can have over a lifetime.
- I can describe the collateral damage of war, citing causes and effects that conflict can have on children.
- I can connect conditions of scarcity in a country to its use of children as soldiers.
- I can suggest ways the U.N. can use its convening powers to highlight the issues of children’s rights during conflicts.

PURPOSES

Students will increase their knowledge. They will:

- Gain understanding about why some children become soldiers, and what happens to them during and after armed conflict;
- Gain in-depth knowledge of the Convention on the Rights of Children and other U.N. actions on the issue of child soldiers;
- Research the geographical, historical, political, social, and other factors in a particular country that give rise to war and/or use of child soldiers;
- Evaluate the costs and benefits of being, and using, child soldiers;
- Consider ways to prevent the use of child soldiers; and
- Learn what is involved in rehabilitating child soldiers and reintegrating them into society.

Students will learn skills to:

- Research information on the Internet;
- Read and understand international treaties;
- Analyze, compare, and contrast personal, national, and international standards and laws;
- Interpret and apply data about a country to solve a social problem;
- Work on problem-solving as a group member;
- Make a strong oral argument for one’s position;
- Take notes;
- Read carefully;
- Speak in public; and
- Write an effective essay.

Long-term, students will be able to:

- Empathize with youth around the world;
- Understand multiple perspectives by considering the concerns and commitments of people in a variety of roles and situations;
- Enhance their ability to cooperate with people who have different perspectives;
- Gain confidence in their ability to take action on an issue;
- Learn how to share information about an issue, and/or consider ways that issues can be resolved through the actions of ordinary people.

ACTIVITY: THE MORALITY OF VIOLENCE

Purpose

- To understand that large abstractions, such as faith and morality, are personal, learned through experiences and the influences of others; and
- To understand that various faiths and moral codes contain contradictions, and identify examples.

1. Share a current event in which faith and morality clash (for example, <http://www.nytimes.com/2011/04/02/world/asia/02afghanistan.html>).
2. Pass out large sticky notes.
3. Ask students to choose as a subject either faith or morality. Tell them to reflect privately, each writing on the sticky note what the word means to him or her by answering one of the two sets of questions below. They should not reveal to their classmates which big idea they chose, substituting “faith” or “morality” with the word “it” throughout the quick-write. The only place the chosen word should appear is at the top of the page, which is folded down to cover it. Names should not appear on the sticky note.

Students will consider:

- What is faith? Where does it come from? In your own life, what has influenced your faith?
 - What is morality? Where does it come from? In your own life, what has influenced your beliefs about what is right and what is wrong?
4. Students turn in their writing anonymously.

5. The teacher draws a Venn Diagram on the board. He or she reads one of the collected responses aloud (or places it under a document camera so all can see) and asks the class to say whether it belongs in the circle called “Faith” or the circle called “Morality,” or both. Students must give reasons for their answers. The author of the response may speak if he or she wishes to disclose the reasoning behind the response.
6. Ask the students to talk about the conflicts they’ve uncovered between faith and morality and list them on the board. Ask students the final two questions: “Is violence ever justified?” and “Is violence moral?” Students will turn in their answers on an exit slip.

STANDARDS AND BENCHMARKS

Social Studies comprise history, humanities, and the social sciences.

The purpose of teaching these disciplines is to prepare young people to become responsible citizens and develop social understanding. Social Studies standards and curriculum build four capacities in young people: disciplinary knowledge, disciplinary skills, commitment to democratic values, and citizen participation.⁶

	STRAND	SUB STRAND	STANDARD	CODE	BENCHMARK
9	3. Geography	3. Places and Regions	2. Regionalization of space into political units affects human behavior.	9.3.3.2.1	Define the concept of nationalism and of sovereign political states and be able to explain how sovereignty is impacted by international agreements.
				9.3.3.2.2	Provide examples of the impact of nationalism and political boundaries on human behavior and economic activities.
				9.3.3.2.3	Analyze the impact of colonialism on the emergence of independent states and the tensions that arise when boundaries of political units do not correspond to nationalities/ethnicities of people living within them.
9	4. Economics	1. Fundamental concepts	1. With scarcity, individuals, households, organizations, and governments must evaluate trade-offs, make choices, and incur opportunity costs.	9.4.1.1	Describe situations where there is not enough of something to satisfy what is wanted by an individual, household, organization, or government; evaluate the feasibility and desirability of alternative allocation, or rationing, methods.
9	14. Literacy in Social Studies	1. Writing	1. Social scientists must write accurately and well.	9.14.1.1	<ol style="list-style-type: none"> a. Write arguments focused on discipline-specific content. b. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence. c. Develop claim(s) and counterclaims fairly, supplying data and credible evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form and in a manner that anticipates the audience’s knowledge level and concerns.

Continued on following page >>

⁶ http://education.state.mn.us/MDE/Academic_Excellence/Academic_Standards/Social_Studies/index.html
Draft of revised social studies standards as of August 4, 2011.

d. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

RESOURCES

The U.N. Convention on the Rights of the Child

In 1989, world leaders decided that children needed a special convention because people under 18 years old often need special care and protection. The leaders wanted the world to recognize that children have human rights, too.

The United Nations has tried to enforce the convention's standards, but between 2003 and 2005, more than 11.4 million children had been displaced within their own countries and 2.4 million had sought refuge abroad because of conflict. Trends such as the use of child soldiers, rape as a weapon of war, and child prostitution and trafficking continue.

What can be done about child soldiers? (a webquest unit)

The United Nations Cyber School Bus Web site contains a unit based on a webquest, which can be adapted for use in geography classes. <http://cyberschoolbus.un.org/childsoldiers/webquest/teachers1.asp>

What is a Peace Site?

<http://www.peacesites.org/sites/about>

The first dedication of an International Peace Site in Minnesota was on World Law Day, May 1988, at Longfellow International Fine Arts Center, an elementary school in Minneapolis. Today there are 274 Peace Sites in Minnesota and more than 700 in the world.

International Peace Sites commit to uphold the following five principles:

- Seek peace within yourself and others;
- Be a responsible citizen of the world;
- Promote intercultural understanding and celebrate diversity;
- Reach out in service; and
- Protect the environment.

Schools and their students and families can apply to become a Peace Site at the link above. They can also find curriculum supporting the study of peacemaking.



EXAMPLE UNIT >> Visual Arts

EXAMPLE UNIT: Visual Arts

BIG IDEA

In a visual medium, the elements of art can be used to convey a meaning or message. Some artists create work that addresses the subjects of violence and war. Some artists create work that advocates for peace.

OVERARCHING QUESTIONS:

- Can art be effective as political commentary? What does it take for an artist to do this kind of work? How do these artists apply the elements of art to convey a message?
- Can art and literature help humans to understand and/or reject violence?
- Do art and literature have the power to change peoples' hearts and minds?
- What are some of the strategies, methods, and materials that artists have used to communicate their reactions to violence?
- How do images of horror affect you?
- Why make ugly, difficult art?
- What images and stories of peace help you to envision the alternatives to violence?

STUDENT LEARNING TARGETS:

- I can describe how art can convey a message, even if it's a subliminal message. I can interpret an example of this kind of art and find evidence to support my interpretation;
- I can use visual examples to illustrate my thinking;
- I can use color, contrast, expressive line, value, and negative and positive space to manipulate a viewer's understanding of a subject in my work of art; and
- I can explain two new elements of art—hybridity and appropriation—that have resulted from changes in technology and increased collaboration.

LEARNING ACTIVITY: TELL A VISUAL STORY

Purpose:

Students can apply their understanding of the elements of art while creating an image with a specific intention.

1. Present a broken vase to the class.
2. Ask the students to notice details about the vase.
3. Ask the students to pair up and answer the following questions with their partners:
 - What does it remind you of? Any personal stories?
 - How does it make you feel emotionally?
 - What questions do you have about the vase?
4. Pairs report to the group.
5. Instruct the students to create a story about the broken vase without using words; they can employ only marks on paper. The story must tell how the vase was broken. Students will work in paint, marker, found material, and graphite on 12-by-18-inch paper.

Each artist must incorporate all of the following basic art elements:

- Negative and positive space;
 - Expressive line;
 - Color (primary, secondary, and/complementary); and
 - Value.
6. Ask students to do the Critical Response exercise with each other's work:
 - What do you notice (without judgment)?
 - What does it remind you of?
 - How does it make you feel?
 - What questions does it raise for you?
 - Speculate, what does the artist who made this want you to understand?

ACTIVITY: STREET ART

Overall Theme

Non-violence—is it humanly possible? How can we resist violence? How does a person pursue peace?

Learning Targets

- I will learn about artists who make abandoned, dangerous spaces into safe spaces; and
- I will be able to talk about the similarities and differences between street art and public art.

Connecting to Prior Knowledge Activity

1. Students do a quick-write on two different colors of sticky notes:
 - I assume this about street art:
 - I wonder this about street art:
2. Students post the notes on two separate boards.
3. Teacher asks three students to alternate reading out each set.
4. Students record the contradictions they hear.
5. Teacher asks students to take sides on each of these contradictions. For example, some say street art is public, while others note that it's usually done under-cover when it's illegal. Some see street art as a generous act to beautify a space; others see it as selfish and manipulative, intended to deface a place. Students should explain their perspectives.
6. Three more students read out the sticky notes that contain “wonderings” about street art.
7. Students record “wonderings” that intrigue them.
8. Teacher assigns students to research one of the wonderings. A sign-up sheet is passed. They will write a paragraph, due the next day, on what they uncover related to the “wondering,” citing sources.

Background on Street Art, Graffiti, and Tagging

The roots of street art in the United States can be traced to tagging. Tagging occurs when a person writes his or her name in a public place, using an attention-getting lettering style that sticks in viewers' memories. For many young people, tagging is a way to express a creative voice when they don't believe anyone is listening to them—a means for people who feel powerless to be noticed and have a visual presence in their home city. Tagging is also known

as graffiti, and if placed on property not owned by the tagger, the act can be charged as vandalism.

For decades, artists have put work usually seen in galleries and museums on the street as a way to reach a bigger audience and speak directly to the community. The related idea of advertising has informed these artists. Commercial and advertising messages have long been posted in public spaces. In advertising, the message may look like art, but it directs you to respond, most often by purchasing the product advertised. Street artists believe they are giving free art to the public.

Some artists, such as Ali Momeni and Jenny Schmid, use technology to put art into the world in a way that cannot be considered vandalism. They project impermanent images onto walls at night, using light to get their messages across.

Site-specific Art

For many artists, making street art is a way to transform a space that might be otherwise abandoned, or attract violence.

- Famous British graffiti artist Banksy painted images directly on the wall that divides the Palestinian territories from Israel.
- Street artist Swoon pastes prints and elaborate paper cutouts around New York City.
- Tyree Guyton transforms abandoned houses into sculptures to activate his dangerous neighborhood in Detroit; people from around the world have come to see them.
- In Brazil, “Escaderia Selaron” is a staircase created over many years by artist Jorge Selaron as a visual resistance to the surrounding ghetto.

Artists often make work that responds to the history, people, or location they plan to depict. Rather than making a work of art and putting it into any space, these artists make work that addresses and fits into a specific space. This is called site-specific work.

Photographer Wing Young Huie makes site-specific work. He documents the people who live in low-income neighborhoods in the Twin Cities. He photographs people and places along a particular avenue, such as Lake Street in South Minneapolis, Broadway in North Minneapolis, and University Avenue in St. Paul. He then makes giant prints of the photos and installs them along the avenues where they were captured. In a recent project he also used projection to get his images into the public eye. <https://sites.google.com/site/testforwing/>

Discuss:

What space would you want to transform to make it more safe or welcoming? How would you do it?

Create:

What do you want to say or what image would you use to mark your place in the world? Would you use words, pictures, or a combination? Using marker and paper, create a design that can be cut out and projected on the classroom wall by placing it against a light source. Use positive and negative space in a way that promotes understanding of your idea and the emotion behind it.

ACTIVITY: DO BORDERS MAKE GOOD NEIGHBORS?

Purpose

Students explore the notion of political borders and their contributions to or prevention of violence.

Connecting to Prior Knowledge

Are any countries you studied in the model United Nations having problems because of borders?

As you know from your reading and your work with the model United Nations, borders are the locations of much violence. Ideas about who gets to live within a border or who is allowed to cross a border have always been the source of conflict and often war. Many arguments for war are made out of concern for national security. Whether it is in the graphic novels *Maus: A Survivor's Tale*, by Art Spiegelman, or *Persepolis: The Story of a Childhood*, by Marjane Satrapi, or the issues that came up in the model United Nations, border disputes have been part of the problems.

Artists and Borders

Artists are often coming up with ways to raise questions or draw attention to important issues. Many work with border imagery.

Judi Werthein is an artist from Argentina who made a project called *Brinco* in 2005. Trainers, a type of athletic shoe, were designed to assist illegal immigrants seeking to cross the Mexican-American border. The trainers include a map of the region printed on the sole, a compass, a mini-flashlight, a secret pocket to hide money, and other features to aid migrants in the arduous and dangerous trek north. Approximately 1,000 pairs of Brinco (in English, “to jump”) sneakers were produced in China for Werthein. They were given away in Tijuana to Mexicans setting off for the border, while simultaneously being sold for

over \$200 as a limited edition in a high-end boutique in San Diego, with proceeds going to a shelter in Tijuana. Werthein examined how a simple pair of shoes can be a product of cheap labor in a globalized marketplace and at the same time be both a luxury commodity and a philanthropic tool. <http://www.latinart.com/transcript.cfm?id=72>

Enrique Chagoya is an artist from Mexico who lives in San Francisco. His artwork draws attention to American history with respect to both past and contemporary immigration laws and their effects on people. In this video, Chagoya talks about what borders mean to him as an artist. <http://www.youtube.com/watch?v=IDMe9o3gBlw> <http://borderwallarchitecture.blogspot.com/>

Discuss:

Today we're going to think about the borders in your lives.

- What are the borders you feel you cannot cross?

Create:

- Work in groups to make a storyboard with verbal and visual content. Create a sequence related to two places that are on either side of a real or imagined border.
- Use the software ComicLife™ to turn it into a graphic story sequence we can project and discuss.

MUSEUM COLLECTION RESOURCES

The Museum Collection Resources included in these lesson guides (pages 34–71) provide high-resolution images, background information, and discussion questions for 16 artworks from the Minneapolis Institute of Arts' collection. The images, information, and discussion questions are designed to be flexible.

STANDARDS AND BENCHMARKS

The Minnesota Academic Standards in the Arts set the expectations for achievement in the arts for K–12 students in Minnesota. The standards are organized into four strands that foster the development of students' artistic literacy: Artistic Foundations; Artistic Process: create or make; Artistic Process: perform or present; and Artistic Process: respond or critique.

GRADE	STRAND	STANDARD	ARTS AREA	CODE	BENCHMARK
6-8	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	Visual Arts	6.1.1.5.1	1. Analyze how the elements of visual art including color, line, shape, value, form, texture and space are used in the creation of, presentation of, or response to visual artworks.
6-8	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	Visual Arts	6.1.1.5.2	2. Analyze how the principles of visual art, such as repetition, pattern, emphasis, contrast and balance are used in the creation, presentation of, or response to visual artworks.
6-8	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	Visual Arts	6.1.1.5.3	3. Describe characteristics of Western and non-Western styles, movements and genres in art.
6-8	1. Artistic Foundations	2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.	Visual Arts	6.1.2.5.1	1. Demonstrate the characteristics of the tools, materials and techniques of various two-and-three-dimensional media for intentional effects in original artworks.
6-8	1. Artistic Foundations	3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	Visual Arts	6.1.3.5.1	1. Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural and historical contexts, including the contributions of Minnesota American Indian tribes and communities.
6-8	1. Artistic Foundations	3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	Visual Arts	6.1.3.5.2	2. Analyze the meanings and functions of visual art.

GRADE	STRAND	STANDARD	ARTS AREA	CODE	BENCHMARK
6-8	2. Artistic Process: Create or Make	1. Create or make in a variety of contexts in the arts area using the artistic foundations.	Visual Arts	6.2.1.5.1	1. Create original two-and-three-dimensional artworks in a variety of artistic contexts.
6-8	2. Artistic Process: Create or Make	1. Create or make in a variety of contexts in the arts area using the artistic foundations.	Visual Arts	6.2.1.5.2	2. Revise artworks based on the feedback of others and self-reflection and artistic intent.
6-8	2. Artistic Process: Create or Make	1. Create or make in a variety of contexts in the arts area using the artistic foundations.	Visual Arts	6.2.1.5.3	3. Develop an artistic statement, including how audience and occasion influence creative choices.
6-8	4. Artistic Process: Respond or Critique	1. Respond to or critique a variety of creations or performances using the artistic foundations.	Visual Arts	6.4.1.5.1	1. Analyze and interpret a variety of visual artworks, using established criteria.
9-12	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	Visual Arts	9.1.1.5.1	1. Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern, emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.
9-12	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	Visual Arts	9.1.1.5.2	2. Evaluate how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.

GRADE	STRAND	STANDARD	ARTS AREA	CODE	BENCHMARK
9-12	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	Visual Arts	9.1.1.5.3	3. Analyze how the characteristics of Western and non-Western styles, movements, and genres in art contribute to the creation of, presentation of, or response to artworks.
9-12	1. Artistic Foundations	2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.	Visual Arts	9.1.2.5.1	1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.
9-12	1. Artistic Foundations	3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	Visual Arts	9.1.3.5.1	1. Analyze how visual artworks influence and are influenced by personal, social, cultural or historical contexts, including the contributions of Minnesota American Indian tribes and communities.
9-12	1. Artistic Foundations	3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	Visual Arts	9.1.3.5.2	2. Synthesize and express an individual view of the meaning and functions of visual art.
9-12	2. Artistic Process: Create or Make	1. Create or make in a variety of contexts in the arts area using the artistic foundations.	Visual Arts	9.2.1.5.3	3. Justify an artistic statement, including how audience and occasion influence creative choices.
9-12	4. Artistic Process: Respond or Critique	1. Respond to or critique a variety of creations and performances using the artistic foundations.	Visual Arts	9.4.1.5.1	1. Analyze, interpret and evaluate works of visual art by applying self-selected criteria within the traditions of the art form.



MUSEUM RESOURCES AND ACTIVITIES >>

Museum Resources and Activities



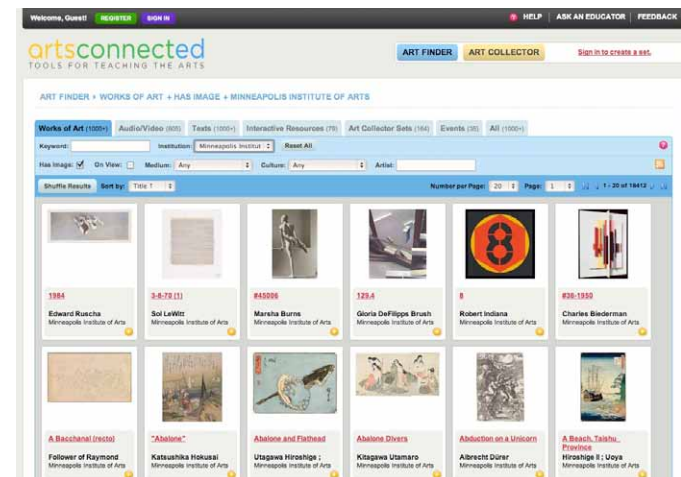
TOURS

Artists around the world and throughout time have created images that document, celebrate, or condemn war. They have also made art in the service of peace and conflict resolution. Plan a tour to the MIA to see a variety of artworks—ranging from ancient Greek and Japanese armor to modern paintings and contemporary sculpture from around the world—that focus on the themes of youth and conflict, the impact of war on artists, and the notion that freedom is limited by war. You could request a “Making Peace: Art in the Spirit of Renewal” tour, which explores how artists have created images of hope and healing in response to conflict, war, and violence. Your museum tour guide will call in advance to tailor the tour to your classroom studies.

You can also request to self-guide your students at the museum. The Token Response and Critical Response activities described earlier are both designed to be executed at the museum in front of original artworks (as well as in the classroom, using the images provided in these materials). Use the images, information, and discussion questions included in these resources to prepare in advance to guide the discussions in the museum galleries.

Download a Tour Request Form:

<http://www.artsmia.org/UserFiles/File/userfiles/education-and-resources/tours/School-Tour-Request-Form.pdf>



MIA WEB SITE

Visit <http://www.artsmia.org> for museum hours, information about thousands of artworks in the permanent collection, a schedule of special exhibitions and more. Be sure to check out the [Teacher Resources page](#) to learn about services for teachers and access our “Teaching the Arts” online art information features, including the November 2011 issue on “Making Peace,” which highlights five artworks that exemplify diverse ways visual artists communicate messages of peace.

ARTSCONNECTED

Visit [ArtsConnectEd](#), a joint Web site of the Minneapolis Institute of Arts and Walker Art Center, to create collections of images related to the themes explored in this guide.



PRINT STUDY AND PHOTOGRAPHS STUDY ROOMS

Many works on paper (woodcuts, engravings, etchings, lithographs, screen prints, drawings, watercolors, pastels, and artist's books) in the museum's collection deal with the themes addressed by these lesson guides. The Herschel V. Jones Print Study Room offers individuals and groups the opportunity to examine up close the exceptional collection of the Department of Prints and Drawings. Study hours, by appointment only, are Tuesday through Friday, 10 a.m. to noon, and 1:30 to 4:30 p.m. Please call (612) 870-3105 for more information or to schedule an appointment. Because group size is limited when visiting the Print Study Room, consider dividing your class into two groups. Half could view objects in the Print Study Room while others tour in the gallery, and then switch.

You can also request a visit to see international photographers' responses to war and violence. The Photographs Study Room offers the opportunity to view original photographs from the MIA's permanent collection not currently on view. Interested students, teachers, scholars, and individuals may make weekday appointments by calling (612) 870-3183.

To prepare for your visits to the Print Study or Photographs Study rooms, use the Art Finder tool on [ArtsConnectEd](#) to search the MIA's collection for images you would like to see. You can sort your searches by theme, media, artist, culture, and more.

MUSEUM COLLECTION RESOURCES

The Museum Collection Resources included in these lesson guides provide high-resolution images, background information, and discussion questions for 15 artworks from the MIA's collection. These are designed to be flexible.

Critical Response, Token Response, and Visual Thinking Strategies

The images lend themselves well to Critical Response discussions and Token Response activities in your classroom. Many are also ideal images for Visual Thinking Strategies discussions (see pages 8–11).

Image Inventories and Sketching

All of these artworks merit careful examination and deliberation. Ask students to choose an image and examine it closely. Invite students to make inventories of what they see. Encourage them to consider the subject, characters, setting, and artist's focus.

Then ask students to take 5 to 10 minutes to make a sketch of the work they chose. A sketch is not a finished artwork—no need for perfection. Explain that this sketch is just a tool to help each student look even more carefully. It will help them see details they might have missed in their inventory, give them other perspectives on the artwork, and help create a lasting memory of it. Invite students to share what they learned about the image through the sketching activity.

Reaction

Ask the students to select an image they find particularly difficult to look at. What was their first reaction to the image? Invite students to discuss whether or not they can enjoy an artwork that evokes a negative feeling, such as anger or even disgust. In what ways are they able to relate to the artist's feelings and/or intentions?

Compare and Contrast

Ask students to select two images to compare and contrast. Have each student write an essay discussing what the pictures have in common and how they differ. Encourage them to dig deeper after the visual comparison to consider the artists' intentions, media, and the context in which each artwork was produced.



BLACK-FIGURE NECK AMPHORA

Many ancient Greek ceramic vessels, including this 2,500-year-old amphora used for carrying wine or oil, depicted images of anonymous young men heading out to war or engaged in battle. Here, the fully armed warrior turns toward a woman who appears to be bidding him farewell. The tripod decoration on his shield is a Greek symbol of victory. A youth and an older, bearded man look on.

Painters of Greek vases mastered the art of creating scenes that were open-ended enough that potential buyers could see their own lives played out in the picture. This vase was likely used in someone's home or left as an offering at a tomb. In all likelihood the owner had sent a young man off to war.

Wars were a part of life in ancient Greece. In Athens, boys received a strict education, which included the arts. When they turned 18, they attended military school for two years to prepare for war. In neighboring Sparta, boys as young as seven were sent for military training.

Discussion

What's going on in the main image on this vessel? How does this image glorify war?

Where else on the vessel do you see war portrayed?

Why do you think the vase painters in ancient Greece might have included spectator figures?

The figures were painted to leave room for the vessel's owner to identify with the scene. Make up a story about this soldier that includes the woman, the boy, and the older man.

Greek vessel painters of the sixth century BCE developed a way to show figures as silhouettes. What does this ancient Greek technique have in common with the illustrations in the graphic novels you have read?



Attributed to the Painter of Vatican 359
Greek
Black-figure neck amphora, c. 540 BCE
Slip-glazed earthenware
15 x 11 in.
The Ethel Morrison Van Derlip Fund, 57.1



Persia (Iran)
Relief-carved fragment from Persepolis,
486-465 BCE
Limestone
6 1/4 x 9 3/8 x 1 in.
Gift of Ruth and Bruce Dayton, 2000.88

RELIEF-CARVED FRAGMENT FROM PERSEPOLIS

This carving originally showed the man full-length as one in a procession of hundreds of male delegates summoned by an ancient Persian king to the palace at Persepolis. At its height, the Persian Empire included areas of Africa, Europe, and Asia. The carvings symbolize the submission of nations to the empire and depict dignitaries who have traveled from conquered countries to pay yearly tributes.

All the procession figures appeared in profile on the monumental stairways of the palace. Their faces had almost no individual characteristics and they marched in rigid formation. The largest stone palace of the ancient world, Persepolis was destroyed by Alexander the Great in 330 BCE. This rare stone fragment comes from the north staircase of the great audience hall. Although little remains of the palace complex in southwestern Iran, even its ruins testify to the power and wealth of one of the greatest empires of ancient times.

Discussion

Using visual evidence only, how would you describe this man?

This relief sculpture was created by cutting away the stone around the figure to leave it slightly raised from the background. Compare this figure to Marjane Satrapi's illustrations in her graphic novel, *Persepolis: The Story of a Childhood*. What about this sculptural relief appears to have inspired Satrapi's illustration style? What do they have in common? How are they different?

The kings of ancient Persia hired artists to create images of their domination over their peoples. The relief carvings that decorated the palace at Persepolis relied on the art elements of scale, repetition, and geometric design to convey the greatness of the empire. What visual elements did Satrapi rely on to create her images of modern Iran? Find examples in the book. What statements do you believe she is making in the images you selected?

In Satrapi's *Persepolis: The Story of a Childhood*, the author refers to ancient Persepolis when she recounts her grandmother's story about the Shah of Iran's promise to make Iran "the most modern of all time." On the next page she illustrates part of the sculptural procession from which this fragment came. What does her image communicate to you? What do you see that makes you say that?

The abundance of objects at Persepolis must have had an enormous impact on all who saw them, perhaps greater than any text ever could. What aspects of Satrapi's story do you believe were more effectively told using images than using text alone?



Veracruz (Central America, Mexico,
Gulf Coast region, El Tajin)
Yoke, 600–900
Stone
16 3/8 x 13 5/8 in.
The Ethel Morrison Van Derlip Fund, 41.72

YOKE

This stone yoke from ancient Veracruz (Gulf coast of Mexico) was worn during a ceremony for an ancient ball game. The game originated about 3,500 years ago as a form of ritualized combat, so the athletes were, in fact, warriors. The game, played throughout ancient Mexico and Central America, is thought to be the first team sport in human history.

The ball game held sacred and ritual importance for many communities. The cost of losing a game was death. The leader of a losing team was often killed as a sacrifice to ensure the success of the people's crops, trade, and overall well-being. While there were variations in the game—it was played from New Mexico to Honduras to the Caribbean—there were also many consistent features. Players' hands put the ball into play, after which it could only be moved with the hips, knees, elbows, feet, and head. Because the ball used in the game could injure or kill, the warrior-like players invested in equipment to protect against broken bones and damaged organs. Yokes worn to help deflect the ball from players' hips were likely made of quilted cotton and wood. Stone yokes like this one were probably worn only at opening and closing ceremonies, awarded as trophies, and placed in tombs.

In the center, a human face peers out through the jaws of a supernatural creature—a combination of reptile, amphibian, and feline—that stood at the entrance to the underworld. This symbolizes that the hero is poised between life and death. Most scholars agree that in the ancient ball game, the loser was sacrificed to the gods. The human wears large, jade earspools and bracelets, indicators of his elevated status. The imagery includes a knot from the tie of his waist padding (yoke), his loin cloth, sandals, and big toes. The human heads carved at each end of the yoke might represent the Hero Twins, ball players central to the creation story of the Maya and other Mesoamerican cultures.

Discussion

Describe the images you see on the ceremonial yoke. What would you speculate connects them to a ball game in which the players face death? After you've speculated, read what scholars and historians believe.

Locate the snout and eyes of the underworld creature that appears to have the warrior in its jaws. What aspects of the creature appear feline? Which appear reptilian? Amphibian? Why might an artist combine all of these animal features to represent the idea of the underworld?

The ball game in ancient Mesoamerica was essentially ritualized combat, and the notion of athlete as warrior was common in this area. In what ways are athletes warriors today? In what ways are soldiers athletes? Who do you believe is more revered in your culture today—athletes or warriors? Why?

The designs on this ceremonial object symbolize complex beliefs that underlie the ritualized ball game. Although sports today are not generally tied to religious beliefs, what connections could you make between organized religion and organized sports?

Research the ancient Mesoamerican ball game. What does it have in common with sports today? What sports today are particularly violent? In what ways do sports around the world encourage violence? How is violence in sports addressed by the media? Locate sports images today that glamorize violence.



Francisco José de Goya
Spanish, 1746–1828
A Heroic Feat! With Dead Men! from
Disasters of War, 1810–13
Etching and aquatint
5 1/2 x 7 5/16 in. (image);
9 1/2 x 12 7/8 in. (sheet)
The William Hood Dunwoody Fund,
by exchange, P.71.55

A HEROIC FEAT! WITH DEAD MEN! FROM DISASTERS OF WAR

Francisco José de Goya created this disturbing image of dismembered men hanging from trees as part of a series of prints later titled *The Disasters of War*. These images were Goya's protest against the violence and inhumanity of the Peninsular War between France and Spain from 1808 to 1814. Although the greatest human suffering during this war was caused by Napoleon's troops when they invaded and occupied Spain, Goya criticized both sides for their injustices.

Goya called the series *Fatal consequences of Spain's bloody war with Bonaparte, and other caprices*. Most of its images graphically depict the war's collateral damage to ordinary citizens. Goya created the artworks as a private expression of his horror, not for publication. (He couldn't publish his prints because he worked as the court artist for the Spanish king.) The images were published 35 years after the artist's death.

Goya believed stark black-and-white told the truth forcefully. This print was created by acid etching into the surface of a metal plate, and aquatint, a process that produces tonalities using a resin dust on the plate. The subjects are anonymous; their dismembered bodies are displayed in the trees as a warning to the Spanish people. The satiric title, *A Heroic Feat! With Dead Men!* emphasizes the senseless brutality of war.

Discussion

Goya composed this print and many others in the series to include the viewer as a witness. How has he made you part of the scene? Why do you think he did this? Do you wish he hadn't? Why or why not?

Art critic Robert Hughes described Goya's *Disasters* prints as "savagely beautiful." Do you agree or disagree? Why or why not? Discuss your reaction with others.

What do you think Goya is saying about heroism by showing the victims of extreme violence? What do you see that makes you say that?

Today the media make it possible to see graphic images of war, murder, and other forms of violence every day. Is it possible for us to fully grasp the impact an image like this had on viewers who lived 200 years ago? How is this image like a war photograph today? How is it different? Is the scene any less real than a photograph? Why or why not?

Research Goya's *Disasters of War* series. Study the group of images. Some art historians and critics have suggested that Goya revealed too much in these dark, violent subjects. What do you think?

Goya was unable to share these graphic images with the public. Yet he was driven by his commitment to taking a stance against war so he made these prints in private. What would you most like to change in the world? How can you make a difference with whatever talents you possess? What role can you play in making the world a more peaceful place?



Honoré Daumier
French, 1808–79
Rue Transnonain, le 15 Avril, 1834, 1834
Lithograph on chine appliqué
11 5/16 x 17 1/2 in. (image);
14 1/8 x 21 5/8 in. (sheet)
Gift of Marion and John Andrus, P.97.33

RUE TRANSNONAIN, LE 15 AVRIL, 1834

In this lithograph, Honoré Daumier illustrates the silent aftermath of terror. In a gruesome scene, French civilians have been murdered by their government during the 1834 Paris workers' rebellion. Daumier's lithograph, first published by l'Association Mensuelle, became a universal symbol of inhumanity.

Violence erupted in the streets of Paris that year in response to new laws issued by King Louis Philippe that limited workers' rights to speak out or assemble in groups. Workers erected barricades in their neighborhoods, but these were swiftly destroyed by government soldiers. This lithograph shows part of a brutal killing of 19 men, women, and children at a house from which soldiers suspected someone fired a shot that killed an officer.

Daumier memorialized the event, which occurred only three blocks from his home. He heightened the sense of outrage by portraying the carnage of a family in their bedroom. We witness the remains of innocent victims: a young man in a nightshirt, a baby lying beneath his body, an elderly man, and a woman.

Though government censors initially allowed publication of Daumier's lithograph, the printing stone and most impressions of the print were later confiscated and destroyed by order of King Louis Philippe.

Discussion

Daumier used his art as a way of reporting and commenting on the events of his times. What words would you use to describe or report on this scene? What aspects of the picture are most difficult for you to describe? Why?

Daumier also used his art as a forum for social and political criticism. What devices has he used here? Select a current social or political issue that is important to you. Consider what art form you would use (music, visual arts, dance, literature, performance) to publicly state your position?

Daumier and his publisher were committed to freedom of expression during an age when the French government held a lot of control over the press. Where do you go to express how you feel about local and world events? What forms of censorship, if any, are you subject to when you want to express your views?

If an event like the one depicted by Daumier happened today, how would you find out about it? From what sources do you get news? Are they biased? What biases can you discover in the news you read, watch, or listen to?

Do you consider Daumier's lithograph more artistic or more journalistic? Why?



Kongo people, Democratic Republic of Congo
Nkisi Nkondi, late 19th century
Wood, natural fibers, nails
15 3/4 x 9 3/4 x 7 1/4 in.
The Christina N. and Swan J. Turnblad Memorial Fund, 71.3

NKISI NKONDI

In spite of its purposefully fierce appearance, this sculpture embodies a history of peaceful agreements made by a community. The Kongo people relied on the spiritual power of the figure to maintain social peace and harmony.

The Kongo people and their neighbors in Africa's Democratic Republic of Congo call this type of figure *nkisi nkondi*, which translates as "medicine/night hunter." After a sculptor carved the figure, a ritual specialist empowered it by hiding substances—"medicine"—in its head, collar, and abdomen. Figures like this were used to connect living individuals and communities with the spirit world so the living might gain knowledge of current or future events. The figure could promote social healing and protection against illness, danger, and natural disaster.

A major function of this *nkisi nkondi* in its community was to enforce legal agreements and discourage wrongdoing. The nails and other materials became physical reminders of sealed agreements. The figure, believed to hunt down the violators of agreements, once carried a spear or knife in its raised arm. The direct gaze, open mouth, bent knees and aggressive pose also communicate its readiness to take action, like the highly admired hunters in Kongo society.

In pre-colonial Africa, the Kongo empire was once one of the largest, most powerful, and highly centralized. The Portuguese colonized the empire in the 15th and 16th centuries and the Kongo became the first Christian state south of the Sahara Desert. Use of *nkisi nkondi*, however, persisted well into the 20th century. Other forms of power objects (*mnkisi*) continue to be used today.

Discussion

Look closely at this carved wooden figure. What materials do you see attached to and inserted in the figure? What words would you use to describe the figure?

"Nkisi nkondi" translates as "medicine/night hunter." The word medicine refers to the natural materials and substances placed in and on the figure to strengthen its healing powers. Why might it make sense to model a sculpture with the power to resolve conflict in the form of an armed hunter?

What might the mirror in the sculpture's abdomen symbolize?

Each nail in this sculpture was placed when a commitment or promise was made. It served as a visual reminder of the community's history of cooperation. Imagine an object you could create that would similarly serve to remind you and others in your community, family, or classroom of the promises you have made.

The Kongo people who counted on the spiritual power of this figure for their community's well-being came together during times of conflict to discuss problems and arrive at solutions. How does conflict mediation help prevent violence or even war? If you participated in a mock United Nations, how did you feel when presenting your side of an issue or conflict?

BATTLEFIELD, PLATE 6 FROM THE PEASANT WAR CYCLE

Käthe Kollwitz is admired for her moving scenes of human suffering, especially the tragic consequences of poverty and disease among women and children. A flawless draftsman, she relied on the graphic arts—prints, illustrations, and posters—to express her values. She was anti-war, anti-violence, and a believer in the resilience of the human spirit.

Kollwitz's dramatic night scene, part of her Peasant War print cycle, shows a mother searching for her dead son among a field of corpses. In the soft light of the lantern, her weathered hand is illuminated as she touches the chin of a young man, perhaps her son. Rather than portray the chaos and brutality of battle, Kollwitz showed the aftermath of the fighting when the bodies of the dead were claimed by their loved ones.

Though the scene refers to the atrocities of a 16th-century workers' revolt, it stands as a universal statement of a mother's love for her son, made more heartbreaking by the fact that it foreshadows the death of Kollwitz's own son, Peter, who was killed in battle shortly after the start of World War I (1914–18).

Discussion

Look closely at the details of this image. What is going on in the picture? What do you see that makes you say that?

Kollwitz went to great technical lengths to create the very dark atmosphere that pervades this image. Describe how she used darkness and light to help tell the story. How did she use darkness and light to create mood?

Although Kollwitz made this image in 1907 for a cycle of prints about a 16th-century peasant revolt, it is timeless. What recent images does it call to mind? What about the image transcends time and place to make a universal statement? How does revisiting our past help us understand the present? The future?



Käthe Kollwitz
German, 1867–1945
Battlefield, plate 6 from the *Peasant War*
cycle, 1907 (1921 edition)
Etching and soft-ground etching, with
half-tone screen
16 1/4 x 20 7/8 in. (plate);
20 1/8 x 25 5/8 in. (sheet).
The Ethel Morrison Van Derlip Fund, P.12,818

LENS IS DESTROYED BY BOMBING, PLATE 33 FROM THE WAR

Otto Dix's print cycle *The War* was published for the 10th anniversary of the German mobilization to fight in World War I (1914–18). The 50 prints in the portfolio present in detail the ugly realities of war. Dix had volunteered to serve in the German army in 1915 and fought in an artillery regiment and as a machine gunner on the Western front. The subjects of these prints arose from his wartime experiences and memories.

Wounded several times, Dix was deeply traumatized and suffered recurring nightmares for the rest of his life. Nonetheless, the experience of war, especially the psychology of human conflict, fascinated him. In *Lens Is Destroyed by Bombing*, Dix used splintered and fragmented forms, raking diagonals and unfinished lines to capture the chaos and fear of war. A woman carrying two small children runs from the bomber plane that threatens to destroy even more of their already devastated city. The dead lay scattered on the street.

The Germans occupied the city of Lens in northern France in 1914. Because of the city's strategic location and its proximity to France's coalfields, the Germans heavily fortified Lens. Both sides battled over Lens using every means available, including gas, burning oil, and machine-gun fire. It wasn't until late in 1917 that the British successfully moved the Germans out of Lens.

Discussion

Because these prints were based on published photographs and Dix's personal experiences, these images are at once factual and subjective. What appears most factual about this image? What do you see that makes you think that? What feels most subjective? What do you see that makes you feel this way?

How does Dix create a pacifist statement in this print? Where do you see expressions of pacifism in your life today? How do the pacifist images you see around you compare to Dix's images? What do they have in common? How do they differ?

Dix wrote about war's "insane noises." Describe the noises you hear in your imagination as you look at this image. How does Dix visually evoke these noises?

How does Dix use contrast to describe the impact of early 20th-century warfare on this old, industrial city?

In 1937, the Nazis included Dix's work in their exhibition of "Degenerate" art. (*Degenerate*, adjective: Having lost the physical, mental, or moral qualities considered normal and desirable; showing evidence of decline.) What elements of this print might the Nazis have seen as degenerate?



Otto Dix

German, 1891–1969

Lens Is Destroyed by Bombing, plate 33
from *The War*, 1924

Etching and drypoint on wove paper

11 1/2 x 9 1/2 in. (plate);
18 3/4 x 13 15/16 in. (sheet)

The John R. Van Derlip Fund and gift of
funds from Alfred and Ingrid Lenz Harrison,
2005.16.1.33

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VG Bild-Kunst, Bonn



Max Beckmann
 German, 1884-1950
Blind Man's Buff, 1945
 Oil on canvas
 Gift of Mr. and Mrs. Donald Winston,
 55.27a-c
 © Artists Rights Society (ARS), New York/
 VG Bild-Kunst, Bonn

BLIND MAN'S BUFF

Max Beckmann served Germany as a medical orderly during World War I. His art presents bold, often biting commentary on that war and on Germany's recovery leading into World War II. Beckmann created *Blind Man's Buff* while exiled in The Netherlands between 1937 and 1947—an exile necessitated by the Nazis' inclusion of ten of his works in an exhibition of "degenerate art" in 1937.

Beckmann used visual contrast to look at human disparities such as life and death, men and women, and good and evil. He fragmented and compressed space in these panels. Distorted figures appear next to beautiful figures in mismatched sizes with sometimes glaring color contrasts. Some viewers draw a parallel to *The Theatre of the Absurd*.

Like much of Beckmann's art, *Blind Man's Buff* uses symbols and references to other art and to history, but it defies easy interpretation. Familiar images are combined with less familiar, fanciful, and mysterious ones. The painting's messages must be inferred by the viewer. Beckmann acknowledged that his art spoke to the historical moment in which he lived, but he believed human cruelty, anguish, and spiritual decay occurs in all times.

Discussion

Describe this picture. What's going on? What details do you notice that affect you personally?

While some artists describe war realistically, Beckmann showed its absurdity. What are some of the visual choices he made that let you know this? How does knowing that he painted this in exile affect the way you interpret it?

Why might Beckmann have chosen to title this painting after a children's game?

Beckmann used the three-paneled format traditional to medieval and Renaissance religious altarpieces. How does this knowledge contribute to your interpretation of the painting? The artist also drew upon classical sources, calling the figures at center "the gods" and the animal-headed man "the minotaur." How does this information affect your interpretation of the painting?

Art was a way for Beckmann to work through complex questions, such as: Why do people behave the way they do—especially toward one another? How have you used any art form (e.g. literature, music, performance) to make sense of the world around you?

The Nazis deemed many German artists' works "degenerate" because they did not depict the image of Germany the Nazis promoted. What about this painting might have been considered "degenerate" to those who believed Germany was superior and entitled to dominate Europe?

How is Beckmann's composition like a stage? Create an imaginary dialogue between any two of the characters.

What connections could you make between Beckmann's painting and Art Spiegelman's *Maus: A Survivor's Tale*?



Henry Moore
British, 1898–1986
Warrior with Shield, 1953–54
Bronze
62 x 29 x 33 in.
Gift of Mr. and Mrs. John Cowles, 54.22
© The Henry Moore Foundation. All Rights Reserved/Artists Rights Society (ARS), New York

WARRIOR WITH SHIELD

The English sculptor Henry Moore was inspired by a pebble he found on the beach to create this sculpture of a warrior who defiantly holds up his shield in spite of his war injury. At the age of 18, Moore was called to the army, and in 1917 was injured in a gas attack during the World War I battle of Cambrai. He later recalled being caught up in the romantic notion of being a hero. During World War II, he sketched people in the London underground who were seeking shelter from the Nazis' bombs.

Of this sculpture, Moore wrote, "The idea for *The Warrior* came to me at the end of 1952 or very early in 1953. It ... evolved from a pebble I had found on a seashore in the summer of 1952, ... which reminded me of the stump of a leg, amputated at the hip. Just as Leonardo [da Vinci] says somewhere in his notebooks that a painter can find a battle scene in the lichen marks on a wall, so this gave me the start of *The Warrior* idea."⁷

Moore created a reclining wounded warrior figure by adding to the body one leg and one arm. He later added a shield and sat the figure upright, transforming it into a warrior who "though wounded, is still defiant." The figure is emotionally connected to Moore's own experiences and England's desperate defense against Nazi bombings.

Discussion

What words describe the physical appearance of the sculpture? What about the sculpture inspired you to choose those words?

Look closely at the surface. How would you describe it? What adjectives describe how the sculpture makes you feel? Organize all of the adjectives you developed into a word cloud, making the words that speak most persistently the largest. Compare your word cloud with those of your classmates. What words do they have in common? What words are unique?

How do you feel when confronted by the warrior's missing and mutilated body parts? How do you think American society views injured veterans today? What makes you think so?

Moore recognized that his sculpture of *The Warrior* was open to multiple interpretations. How does your personal experience impact your reaction to the figure?

What aspects of the sculpture seem to condemn war? What aspects of the warrior suggest heroism? Overall, do you feel the sculpture is more a celebration of resilience or a critique of war?

⁷ Minneapolis Institute of Arts Bulletin 44 (1955), 31.



Martin Red Bear
 Oglala/Sicangu Lakota, born 1947
Akicita Wasté (Good Soldier), 1991
 Acrylic on canvas
 36 1/2 x 36 1/2 in.
 The John R. Van Derlip Fund, 91.96

AKICITA WASTÉ (GOOD SOLDIER)

"I believe first of all—my philosophy of art—it's important for us as American Indians (in general) to get across to other cultures that our own culture is alive. A culture whose art and life is the same—we so much want to communicate better; to have better understanding between cultures—we need to learn to better understand each other." —MARTIN RED BEAR (*INSIDE THE BLACK HILLS*, SUMMER 1992, 28)

Martin Red Bear was born and raised on the Rosebud Indian Reservation in South Dakota. He entered the military in 1969 and served in Vietnam. During his time in the armed forces he began to paint. *Akicita Wasté (Good Soldier)* combines the symbols of the Plains Indian warrior tradition with those of his personal military experience to honor all who served during the Vietnam War era.

In Lakota culture, it is important to honor a community's warriors, and Red Bear applies that tradition to contemporary servicemen and women. The faceless soldier represents all of the people who served their country. The figures carry shields with the insignia of airborne units that flew in Vietnam. The buffalo (the giver of life), bald eagle (America), golden eagle (the Native American), and bear (bravery and courage) shown across the center are typical animal imagery used in Plains art. The colors of the feathers—brown, red, white, and yellow—illustrate the fact that the soldiers who served came from a diverse range of cultures, though, as Red Bear explained, they became one.

Discussion

Make a list of the different images you see in this painting. What parts of the image are most recognizable to you? Which are the most difficult to understand?

This painting is filled with symbols, including the American flag, a Native American star-quilt design, and the POW/MIA (Prisoner of War/Missing in Action) design. Select a symbol in the painting you would like to know more about. Research the history of that symbol. Then share what you have learned with one another.

Describe the colors in this painting. How do the colors affect your experience of the painting? How does Red Bear use color to unify the many images into a cohesive picture?

Red Bear's painting draws on traditional images of the warrior in Plains culture as well as modern images of soldiers in Vietnam. In what ways are his representations of the warriors alike? How are they different? Why do you think he might have included both types of warriors in a single image?

How does the artist accomplish his stated goal of getting across to other cultures that Native American culture is alive?



Cy Thao
 Hmong, born Laos, 1972
 #22 from *The Hmong Migration* series,
 1993–2001
 Oil on canvas
 30 x 36 in.
 Gift of funds from anonymous donors,
 2010.55.22
 © Cy Thao

#22 FROM THE HMONG MIGRATION SERIES

Cy Thao tells traditional and contemporary stories of Hmong culture and migration in a series of paintings titled *The Hmong Migration*. A Hmong American, Thao created his visual narrative based on his family's history and heritage, to educate a younger generation, and to provide some closure for those who experienced war in Laos.

The idea for this series came to Thao when he was a junior in college reading Jane Hamilton-Merritt's book, *Tragic Mountains: The Hmong, the Americans, and the Secret Wars for Laos, 1942–1992*. An illustration in the book made by an eyewitness depicted a Hmong village being robbed and destroyed, women being raped, and men being tortured. This illustration reminded Thao of a kind of story cloth made in Hmong refugee camps during the late 1970s showing Hmong people fleeing war and coming to America.

For each painting in his series, Thao wrote a narrative. For #22 he wrote: "The 'Secret War' lasted 15 years. The Hmong had an army of 30,000 soldiers to fight for America [in Laos]. Clan rivalry sent a quarter of the Hmong population to the communist side. Toward the end of the war many of the Hmong soldiers were as young as 11 ... because most of the grown men had died."

In an artist's statement Thao wrote, "I thought it would be a great idea to use oil paint to continue this tradition of telling stories without words. I also wanted to stretch the boundaries of this method of story telling by adding my own personal commentary. I gravitated towards oil paint because it is more fluid and easier to manipulate than sewing." <http://www.chgs.umn.edu/museum/responses/hmongMigration/>

After graduation from college in 1996, Thao traveled to China to research the history of the Hmong people. He completed most of the paintings in this series from 2000 to 2001, based on travel, books, and conversations with people who had experienced the war in Laos.

Discussion

Look closely at this painting. What's going on? What do you see that makes you say that?

Where are the young people in this painting? How does Thao illustrate the war's effect on them?

In what ways is the painting like a book? If you told these stories in a book, what would you call the chapter headings? Why?

Where do you see movement in this painting? How does Thao create such a convincing sense of movement? How does the abundance of movement in the picture affect you?

Thao included many details of Hmong daily life and war in this scene. How would you describe his point of view? Compare this composition to that of a Hmong story cloth such as Ka Zoua Lee's *Village Story Blanket*, which she embroidered while living in a Thai refugee camp during the 1970s. <http://artsconnected.org/resource/4796/1/village-story-blanket>.

Does this picture seem more reportorial or personal to you? Why?



Harriete Estel Berman
American, born 1952

Eons of Exodus Seder plate, 2008

Tin, steel, 10k gold, sterling silver, stainless steel, brass, pigments, Plexiglas

4 1/2 x 27 x 16 3/4 in.

The Eloise and Elliot Kaplan Endowment
for Judaica, 2009.36a,b

© Harriete Estel Berman

EONS OF EXODUS SEDER PLATE

“When we acknowledge and learn from the brutalities in our history, we can reclaim a sense of humanity for ourselves and for future generations.” —HARRIETE ESTEL BERMAN, ARTIST’S STATEMENT

<http://www.harriete-estel-berman.info/juda/Eons.html>

Harriete Estel Berman created a sculptural Seder plate she calls *Eons of Exodus* to bring current meaning to the Jewish Passover holiday. Passover, celebrated each spring, commemorates the event of the Exodus, when the Israelites, freed from slavery, left Egypt. At Passover, the *Haggadah*, a text containing the story of the Israelites’ exodus, is read over the Seder, a ritual meal, which follows a prescribed order.

Berman’s sculpture is built from recycled tin cans and vintage steel toy appliances, with gold, silver, brass, and stainless steel hardware. The artist wants *Eons of Exodus* to raise awareness of the need to recycle and protect the environment. On another level, the pyramid form of the sculpture/plate recalls the pyramids of ancient Egypt, believed to be built by Hebrew slaves. The pyramids appear in one of the illustrations on the plate.

Silhouetted human figures move through the landscapes that cover the four sides of the object’s base. Three of the scenes tell the story of the Jews, who have been exiled since ancient times. The story begins with the figures of men, women, and children exiting Egypt, the gold silhouetted pyramids, the Sphinx and palm trees looming large behind them. The silhouette images were inspired by the 1923 *Union Haggadah* Berman’s family has used for generations.

The last image depicts African women and children fleeing their homelands. Here Berman draws attention to the current plight of Sudan’s refugees—and in fact, all refugees. She expresses concern that countries, religions, and cultures around the world continue to exhibit intolerance and violence toward others. Berman encourages all who see this object to consider what they can do to help the world’s refugees.

Discussion

Compare and contrast Berman’s two images of exile. In what ways are the ancient Jews and the contemporary Sudanese refugees alike? How are they different? How might you draw connections to your own, your family’s, or your class members’ experiences of leaving a homeland under duress?

Develop a series of questions you could use to begin a conversation with your classmates about the ideas represented in Berman’s plate. Explore the theme of Jewish exile and displacement under the Nazis, as discussed in Art Spiegelman’s *Maus: A Survivor’s Tale*. Form a discussion group and explore the plate from multiple individual and cultural perspectives.

Why do you think Berman might choose to use silhouettes rather than showing specific details of the figures? Do the silhouettes encourage you to look closely, or not? Create an artwork using silhouettes to express your personal experiences with, or attitudes towards, violence. Consider how you will use positive and negative space to communicate your message. What forms would you need to show?

The top of Berman’s Seder plate features images of traditional Passover foods, and also an orange to symbolize the artist’s support for including women, gays, and lesbians as full-fledged participants in Jewish rituals. How does this message of tolerance complement the other messages of the plate? Are there any traditions in your family, culture, or religion that you believe could be updated? How might you use art as a way to advocate for change?



Siah Armajani
 American, born Iran, 1939
An Exile Dreaming of Saint Adorno, 2009
 Glass, laminated maple, wood, paint,
 Plexiglas, copper, metal, clothing,
 fabric, plaster
 126 x 200 x 186 in.
 Gift of funds from Nivin MacMillan and
 Julia W. Dayton, 2010.22
 Image © Siah Armajani

AN EXILE DREAMING OF SAINT ADORNO

Siah Armajani acknowledges that the lower figure in this sculpture represents himself, an exile from his native Iran since 1960; the upper one is Theodor Adorno, the German cultural critic and philosopher, whom Armajani admires. He hopes viewers connect the work to their own experiences.

In 1960, Armajani’s father sent him from Tehran to study at Macalester College in St. Paul, in order to escape the regime of the Shah of Iran. At Macalester, he majored in philosophy but dreamed of being an artist. Today he is a world-renowned sculptor who lives and works in Minnesota.

Armajani says he thinks about exile as a physical, political, and emotional condition. In a recent visit to the MIA, he described the seated figure as dreaming about something better while other things are going on. The title tells us he is dreaming of St. Adorno, represented by the haloed figure above and outside of the enclosed space. For Theodor Adorno, the German philosopher who fled his native country during the Nazi rule, exile was a moral choice.

For Armajani, exile is being simultaneously on the outside and on the inside of a culture—a witness who is unable to fully participate. Although viewers are unable to physically enter the personal space of this sculpture, they have full visual access on all sides. We can see the doors that appear unlocked on the outside are padlocked inside. The sculpture invites contemplation and discussion, but defies simple explanation. There is nothing simple about exile.

Discussion

Look up dictionary definitions of “exile.” How do you see the meanings of exile expressed in this work? Exile can be self-imposed. How might this idea be expressed in the sculpture?

The work is highly personal for Armajani. What about this sculpture most captures your attention? Why? Can you relate aspects of your own life to this sculpture? Which aspects? If not, why? Compose a letter to the artist sharing your thoughts and questions about the sculpture.

What feels familiar about the spaces and objects Armajani includes in this architectural sculpture? What do you consider unusual about the spaces and objects? Why do you think Armajani made the doors locked on the inside?

Armajani often quotes Adorno’s words, “It is part of morality not to be at home in one’s home.” How do you think these words might be reflected in this sculpture?



Kehinde Wiley
American, born 1977
Santos Dumont—The Father of Aviation II,
2009
Oil on canvas
89 x 168 in.
Gift of funds from two anonymous donors,
2010.99

SANTOS DUMONT—THE FATHER OF AVIATION II

Kehinde Wiley has made it a goal to celebrate and raise the status of black and brown men by making them the subjects of large-scale paintings that reference well-known works of art. Wiley casts the models for his paintings from the streets of cities around the world.

For a series of paintings (part of a larger body of work called the *World Stage*) made in Rio de Janeiro in 2008–9, Wiley chose to re-interpret public sculptures from the city using young African Brazilian men as his models. He selected models from an art school, the streets, and beaches. In all likelihood they lived in the favelas (slums or shantytowns) of Rio, where it is not uncommon to see young men wearing urban fashions from around the world.

The men in this painting recreate the poses of two figures found on a monument in Rio celebrating Brazil's pioneer aviator, Santos Dumont. The sculpture depicts the character of Icarus from ancient Greek mythology and, below him, those who fall to untimely deaths in their attempts to fly. In other paintings Wiley also shows fallen soldiers and angels, with what he described as "the whole notion of the absolute final moment."⁸

Discussion

What is your first reaction to this painting? What do you see that causes that reaction? Does this reaction change as you spend more time with the painting? If so, how?

Based on the visual clues in the painting, create a narrative. Where is it taking place? Who are these young men? Why are they here? What were they doing? What is the artist's point of view? Compare your story to those of other classmates. How are your stories alike? How are they different? Share the thought processes that went into your story. What did you learn about your classmates in the discussion?

Although Wiley based this painting on one section of a bronze sculpture well known to many in Brazil, he painted it in bold colors on a monumental scale. Imagine the painting covering a large wall in your classroom. How does the monumental scale contribute to the picture's meaning?






These young Brazilians mimic the poses of men who lost their lives trying to fly, yet in many ways appear full of life. The eyes of the fallen figures in the original sculpture appear to be shut, but these men look directly at the viewer. Why might Wiley have depicted them in this way?

Wiley's art explores the tension that exists between masculinity and beauty. What details in this painting do you think refer to being masculine? What details refer to being beautiful? Are they in conflict?

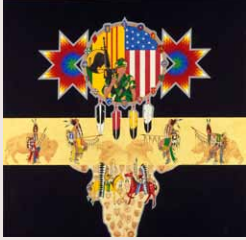



⁸ *Art Newspaper*, 2008.

ART OBJECT		TEXT		
		<i>Maus: A Survivor's Tale</i> , by Art Spiegelman	<i>Persepolis: The Story of a Childhood</i> , by Marjane Satrapi	<i>Ana's Playground</i> , a film by Eric D. Howell
Black-figure neck amphora (Greece) c. 540 BCE		X	X	
Relief-carved fragment from Persepolis (Persia) 486–465 BCE			X	
Yoke (El Tajin , Veracruz, Mexico) 600–900				X
Francisco José de Goya <i>A Heroic Feat! With Dead Men!</i> from <i>Disasters of War</i> , 1810–13				
Honoré Daumier <i>Rue Transnonain, le 15 Avril, 1834</i> , 1834				

THEME				UNIT		
Violence and Me	The Collateral Damage of Violent Conflict—Innocent Victims	Non-violence—is it humanly possible?	Child Soldiers	English/ Language Arts: The Graphic Novel	Geography: including Model U.N. on Child Soldiers & Borders Unit	Visual Arts
X			X	X	X	X
				X	X	X
X	X	X				X
X	X	X		X		X
X	X			X		X

ART OBJECT		TEXT		
		<i>Maus: A Survivor's Tale</i> , by Art Spiegelman	<i>Persepolis: The Story of a Childhood</i> , by Marjane Satrapi	<i>Ana's Playground</i> , a film by Eric D. Howell
<i>Nkisi Nkonde</i> (Kongo people, Democratic Republic of Congo) late 19th century				
Käthe Kollwitz <i>Battlefield</i> , plate 6 from the <i>Peasant War</i> cycle, 1907 (1921 edition)		X	X	
Otto Dix <i>Lens Is Destroyed by Bombing</i> , plate 33 from <i>The War</i> , 1924		X		
Max Beckmann <i>Blind Man's Buff</i> , 1945		X		
Henry Moore <i>Warrior with Shield</i> , 1953–54		X		

THEME				UNIT		
Violence and Me	The Collateral Damage of Violent Conflict— Innocent Victims	Non- violence— is it humanly possible?	Child Soldiers	English/ Language Arts: The Graphic Novel	Geography: including Model U.N. on Child Soldiers & Borders Unit	Visual Arts
		X			X	X
	X	X		X	X	X
X	X			X	X	X
		X		X	X	X
X	X	X		X		X

ART OBJECT		TEXT		
		<i>Maus: A Survivor's Tale</i> , by Art Spiegelman	<i>Persepolis: The Story of a Childhood</i> , by Marjane Satrapi	<i>Ana's Playground</i> , a film by Eric D. Howell
Martin Red Bear <i>Akicita Wasté (Good Soldier)</i> 1991				
Cy Thao #22 from <i>The Hmong Migration</i> series 1993–2001			X	
Harriete Estel Berman <i>Eons of Exodus Seder plate</i> , 2008		X	X	
Siah Armajani <i>An Exile Dreaming of Saint Adorno</i> 2009			X	
Kehinde Wiley <i>Santos Dumont—The Father of Aviation II</i> 2009				

THEME				UNIT		
Violence and Me	The Collateral Damage of Violent Conflict—Innocent Victims	Non-violence—is it humanly possible?	Child Soldiers	English/ Language Arts: The Graphic Novel	Geography: including Model U.N. on Child Soldiers & Borders Unit	Visual Arts
X					X	X
X	X		X	X	X	X
X	X	X			X	X
	X				X	X
X			X	X	X	X