

# Classroom Activity

## Embodying Emotion

**Essential Questions** How can body language communicate emotion and help us connect to each other's experiences? How do graphic artists use line to capture emotionally expressive bodies?

**Grades** 3–12

**Time** 1–2 class periods

**Art Concepts** Line, form, life drawing, gesture, contrast, graphic, mood

**Materials** Pencils, paper, erasers, photocopies of *The Parents*

**Talking About Art** Spend a few minutes looking closely at German artist Käthe Kollwitz's woodcut print *The Parents* (1922–23) and then work with a partner to answer the following questions: What does the artwork depict? What kinds of emotions do you think the subjects are feeling? How do you know? What artistic choices did Kollwitz make to communicate these emotions?

*The Parents* belongs to a series of woodcuts that Kollwitz made in response to World War I and her personal experience of losing her son, who was killed on the western front in 1914. Throughout the war and in its aftermath, the artist sought to create images that captured her own overwhelming sense of grief and could also speak to the pain felt by people around the world who had also lost loved ones to war and other acts of violence.

**Making Art** Turn your photocopy of *The Parents* upside down. Using pencil and paper, create a quick, 3-minute sketch of the artwork. Don't worry about how the different parts come together to create recognizable figures. Instead, focus on the lines themselves, paying close attention to their expressive qualities (thickness, length, angle, curve, weight, etc.). Turn the photocopy right side up and compare it with your drawing. Do you notice anything that you didn't see before? How did it feel to practice varying the qualities of your lines? How do the different kinds of lines in *The Parents* help communicate the artwork's meaning or mood?

Find your partner again and stand up to face each other at a distance of 1–2 feet. Decide which of you will be the leader first, and who will be the "mirror." Moving only from the waist up, the leader should begin to make simple gestures and poses. The "mirror" partner should attempt to duplicate the leader's movements as exactly as possible, just as a real mirror would. In turn, the leader must move carefully so that the "mirror" won't fall behind. Try to maintain eye contact instead of watching each other's hands. Viewers shouldn't be able to discern who is playing the leader and who is playing the "mirror." After you have had some success with the activity, switch roles and start again.

Next, work with your partner to practice drawing each other in a variety of poses that convey different emotions. The person who is drawing should focus on capturing the model's gestures through line - avoid looking at the paper too often! If the model is comfortable doing so, they can attempt to physically express each emotion as authentically as possible, in a way that is similar to how they express themselves in real life situations. Switch roles with your partner after each drawing. Your teacher will provide prompts for exploring a range of emotions including happiness, sadness, fear, rage, and excitement.

## Reflection

Arrange your drawings around the room and walk around to study each of them. Choose one or two drawings that stand out to you and share your interpretations of them with the class. What emotion do you think is being expressed? What kinds of lines did the artist use? How do the qualities of the lines help convey emotion? How do you think the model might have been posing? Remember to cite evidence from the drawings themselves and practice using the vocabulary of art. Finally, think about the Essential Question asked at the beginning of this workshop: How can body language communicate emotion and help us connect to each other's experiences?

Teachers, think about times when you have had students who were going through something difficult. Did they express themselves verbally or through body language? How can you be more attuned to your students' emotional wellbeing?

Teachers can also encourage older students to develop movement sequences, choreography, and gestural drawings in response to current and historical events.

## Curriculum Connections

NCAS. Dance.3-12

DA:Cr1.1.3-HSIIa.

1.1.3a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.

1.1.HSIIa. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.

CCSS.VAPA. Dance.3-4

3.5.1 Explain relationships between dance elements and other subjects (e.g., spatial pathways—maps and grids; geometric shapes—body shapes). 4.5.1 Explain how dance practice relates to and uses the vocabulary of other art subjects (e.g., positive and negative space, shape, line, rhythm, character).

CCSS.VAPA. Visual Arts.3-12

3.1.1 Perceive and describe rhythm and movement in works of art and in the environment. 4.4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. 6.2.5 Select specific media and processes to express moods, feelings, themes, or ideas. 8.1.1 Use artistic terms when describing the intent and content of works of art. 9-12.1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

CCSS.ELA-LITERACY.SL.3-6.2

3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. 6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

# Classroom Activity

## Close Encounters

<b>Essential Questions</b>	How can we connect and respond empathetically to the subjects of photographs? How can we use photographic representation to create empathetic portrayals of people?
<b>Grades</b>	6–12
<b>Time</b>	1–2 class periods
<b>Art Concepts</b>	Background, foreground, elements of art (line, shape, form, texture, pattern, space, and color), composition, photographic genre (i.e. portrait, landscape, documentary), shot (i.e. close-up, facial, upper body, full-length), focus, depth of field, frame, balance, lighting, representation, identity, cultural context, digital format
<b>Materials</b>	Digital cameras for each participant (smartphone, tablet, point and shoot camera, or SLR camera), iPad or other portable computer, digital projector or monitor, iPad adapter for projector/monitor, neutral wall or background paper (at least 7' tall and 4' wide), mirrors for self-portraits, clip lights
<b>Talking About Art</b>	<p>From 1900 to 1930, American photographer and amateur ethnographer Edward Sheriff Curtis (1868–1952) traveled across North America, taking more than forty thousand photographs of members of more than eighty different Native American tribes. He conceived of his thirty-year project as a conservationist effort, fearing that if he did not immediately capture the diversity of Indigenous peoples and their traditional ways of life on camera, they would disappear without a trace due to westward expansion and forced assimilation.</p> <p>Partner up and study Edward Curtis's photograph of a Northern Cheyenne woman, <i>Cheyenne Matron</i> (1910). What strikes you about the photograph and its composition? How did Curtis manipulate the various elements of art? For example, the pattern of her shirt, the light colored blanket, and the right side of her face contrast with the dark background; the horizontal, curved, and vertical lines throughout the image create a sense of movement and guide our gaze. What kind of shot do you think this could be? Where is the focus? Is the depth of field shallow or deep? Where do you think the light source is located? Why do you think Curtis chose to portray the woman in this manner?</p> <p>Next, study the photograph of two Nunivak Cup'ig, <i>Waterproof Parkas, Nunivak</i> (1928), with your partner and explore its formal elements and content. Then, compare the photograph with <i>Cheyenne Matron</i>. Where do you think the camera was located during the taking of each image, and at what angle? Do you think the photographs are portraits? Why or why not? Conduct more research on Edward Curtis and his photographic project during the early twentieth century. What do the photographs' titles reveal about the subjects and/or about Curtis himself? Can you determine anything else about his point of view? What do the photographs communicate to you personally?</p>
<b>Making Art</b>	Partner up with someone else in your class, preferably someone whom you don't know very well. Take a few minutes to share a bit about your personal interests, cultural traditions, goals, dreams, hobbies, etc., exploring your similarities and differences respectfully and through active listening. Then, discuss the concept of empathy together. What does empathy mean to you? In what ways can you show empathy through your actions, words, and thoughts? How might you use photography to express or show empathy? Do photographs sometimes inspire you to empathize with others?

**Making Art**  
(cont.)

With your partner, choose a location and/or background where you will take each other's portraits. Decide how you will represent yourselves through your clothing, hair, posture, expression, and other props as well as through the formal elements previously discussed. Play with different lighting techniques and jot down a few notes to document and guide your planning process. When you are ready, create a portrait of your partner and vice versa. Then, begin composing your self-portrait. Set up a mirror in front of you and when you are ready, take a portrait of yourself using the same camera as before (you can take a selfie instead if you prefer).

**Reflection**

Email or AirDrop all of the photographs to one central iPad, tablet, phone, or other portable computer. Connect the device to a monitor or projector and create a slideshow of the photographs. Discuss the different ways each person is represented. How do the backgrounds, lighting, composition, clothing, and props work together to convey personality or identity? How are the portraits taken by each partner similar or different to the self-portraits? Do you respond empathetically to any of the photos? How do the photos inspire this personal reaction?

How did it feel to have your portrait taken (possibly by someone you didn't know very well before)? What choices did you make and what choices did they make when creating the photograph? Do you think they had more control, or did you have more control? In contrast, how did it feel to take your own portrait? Did you make different formal choices? How successful are your photographs at conveying the intended ideas? What would you do differently in a reshoot?

Examine Curtis's photographs again. Do you think a Northern Cheyenne or Nunivak Cup'ig photographer would have composed these images differently? Why or why not? How do you think they might have titled the photographs and how might they have used the photographs (supposing that the images belonged to each of the tribes and not to Curtis)?

**Curriculum Connections**

NCAS. Visual Arts.6-12

Cr2.2.7 Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats. Cr2.2.HSIII Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. Re7.2.6 Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

CCSS.VAPA. Visual Arts.6-12

6.1.1 Identify and describe all the elements of art found in selected works (e.g., color, shape/form, line, texture, space, value). 7.2.6 Use technology to create original works of art. 8.2.3 Create an original work of art, using film, photography, computer graphics, or video. 9-12.1.1 Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.

History-Social Science Content Standards for California Public Schools

8.12.2 Identify the reasons for the development of federal Indian policy and the wars with American Indians and their relationship to agricultural development and industrialization.

# Classroom Activity

## Developing Empathy with Two-Voice Poetry

**Essential Question** How can two-voice poetry help us connect with and care about the lives, struggles, and experiences of people who lived long ago?

**Grades** 3–12

**Time** Two or more class periods

**Art Concepts** Perspective taking, compare/contrast, two-voice poetry, performance

**Materials** Photocopies of *Gang of Newsboys at 10:00 p.m.* (1910), lined paper, pencils, erasers, ballpoint pens, copies of Paul Fleischman poems and/or *Joyful Noise: Poems for Two Voices*

**Talking About Art** Choose a partner and look at the photograph *Gang of Newsboys at 10:00 p.m.* (1910) by Lewis Hine. Discuss your observations, thoughts, and questions about the photograph together. Then, write your own answers to the following questions:

- Imagine you are a newsboy in 1910. What do you think a regular day is like for you? Who do you meet? What do you see?
- It is nighttime and you are still out working with the other newsboys. How do you feel? What do you wish for?
- Do you think you go to school? Why or why not?
- What do you think your future holds?

Share your answers with your partner. Your teacher will also ask a few of you to share your responses with the rest of the class.

Research Lewis Hine, his project with the National Child Labor Committee (NCLC), industrialization, and child labor in the nineteenth and twentieth centuries. Your teacher may provide reading materials (e.g. the essay in this packet or the books about Lewis Hine and child labor in the Resources section).

Next, your teacher will provide an introduction to two-voice poetry. Two-voice poems are typically organized into two columns, each one representing a different person or character's perspective. Each poem can be written by one person or by a group of two or more people working together. Two-voice poems are meant to be read out loud by two different people and they often sound like a conversation when performed. Two students may be asked to read one of Paul Fleischman's poems out loud to the class to demonstrate.

**Making Art** Work with your partner to develop your own two-voice poem based on your observations, imaginings, and research into newsboys' lives. Choose one boy from *Gang of Newsboys at 10:00 p.m.* to focus on. Divide a sheet of paper into two columns. In the left column, make a list of words and phrases that describe a day in the life of your newsboy, including his feelings, dreams, worries, etc. In the right column, describe a day in your own lives, including the same kinds of information.

Next, create three columns on a new sheet of paper. The left column is for the newsboy's voice, the right column is for your voice, and the middle column will include the sentences/phrases/words that are the same for each voice and will be read out loud in unison. Arrange the lines in the order in which you and your partner will read them (from top to bottom, skipping spaces when it is the other voice's turn). Look closely at the line spacing and overall structure in the following example:

**Making Art**  
(cont.)

Newsboy	Both	Me
<p><i>living in St. Louis, Missouri.</i></p> <p><i>the city</i></p> <p><i>On the street</i></p> <p><i>I often sleep to avoid my mean boss.</i></p> <p><i>I wonder what it would be like to go to school</i></p> <p><i>and believed in my future.</i></p>	<p><b><i>I am a child</i></b></p> <p><b><i>I walk</i></b></p> <p><b><i>all winter.</i></b></p> <p><b><i>having a teacher who cared</i></b></p>	<p><i>living in Los Angeles, California.</i></p> <p><i>to school</i></p> <p><i>At school</i></p> <p><i>I like to learn</i></p> <p><i>about kids who lived long ago.</i></p> <p><i>What did they dream about?</i></p> <p><i>and believed in their future.</i></p>

Teachers of 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> graders, you may want to create a worksheet for your students that guides them through the writing process with clear prompts and predetermined shared-voice lines.

**Reflection**

Read your poem aloud with your partner. Does it clearly demonstrate the similarities and differences between the lives of two people? Is the information accurate? How does it feel to discover commonalities between yourselves and young people who lived long ago?

**Curriculum Connections**

CCSS.ELA-LITERACY.W.3-12

3-12.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 3-12.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

CCSS.ELA-LITERACY.SL.3-12.4

3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. 11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

# Classroom Activity

## Extra! Extra! Cheerful Hats for Newsboys

<b>Essential Question</b>	How can we make art that expresses kindness and care for others?
<b>Grades</b>	PK–2 and SDC
<b>Time</b>	One class period
<b>Art Concepts</b>	Empathy, imagination, kindness, expression, shapes, texture, close looking
<b>Materials</b>	Assorted colorful felt, card stock, hat templates, pencils, white colored pencils, scissors, tacky glue or felt glue, pompoms, buttons, and other embellishments
<b>Talking About Art</b>	<p>Look closely at Lewis Hine's photograph <i>Newsboys</i> (1909). What do you see? What do you think the boys in the photograph are doing? What makes you say that? What are the boys wearing? Describe the hats they are wearing. What shapes are their hats? Can you guess what the weather might be like where they are? This photograph was taken at midnight on the Brooklyn Bridge in New York. The boys in the photo are newsboys. What do you think newsboys do?</p> <p>Many years ago, lots of boys and girls in the United States your age or a little older worked to help support their families. Some worked in factories and on farms, and others – like the boys in Lewis Hine's photograph – worked in big cities selling and delivering newspapers. These children worked all day and had very little time to rest, eat a snack, play, or go to school.</p> <p>Let's imagine what it might feel like to be a newsboy who has worked all day, carrying big stacks of newspapers in cold weather. What might he wear to make his job easier? Make a list of words together as a class. How do the newsboys' hats protect them from the cold? We are going to make hats for the newsboys in the photograph that look cheerful and protect them from the cold.</p>
<b>Making Art</b>	<p>First, choose a piece of colored felt. Then, decide what shape your hat will be and cut out that shape from the felt (your teacher may give you a paper hat template to trace). Next, think about how you can make the hat look cheerful to make the newsboys feel better. Add felt scraps, pompoms, and other embellishments. To which of the newsboys in the photograph would you give your hat? Why?</p> <p><b>Tips for PK and Special Education Classes</b> It's About the Process: Break down the steps in art making and model the activity by providing samples.</p> <p>Modify the Lesson: If cutting with scissors is difficult, try using loop scissors. These scissors are easier to handle and good practice for fine motor skills. Students may also decorate pre-cut hats.</p>
<b>Reflection</b>	Display your hats around the classroom and walk around to look at all of them. Then, talk about which newsboy in the photograph you would give your hat to. How do you think he would feel if he wore the hat you made? How do you feel when you make something for another person or with another person in mind?

**Curriculum  
Connections**

NCAS. Visual Arts.K-2  
CR.K-2

1.K Engage in exploration and imaginative play with materials. 2.2 Experiment with various materials and tools to explore personal interests in a work of art or design. 3.2 Discuss and reflect with peers about choices made in creating artwork.

RE.7.K Describe what an image represents. 8.K Interpret art by identifying subject matter and describing relevant details.

CN.11.2.2 Brainstorm and share ideas that would improve one's personal or family life.

K.3 Students match simple descriptions of work that people do and the names of related jobs at the school, in the local community, and from historical accounts.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.K-2

K-2.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. K-2.1 Participate in collaborative conversations with diverse partners. K-2.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

Preschool Learning Foundations, Social Emotional Development: 3.1 Social and Emotional Understanding. Seek to understand people's feelings and behavior, notice diversity in human characteristics, and are interested in how people are similar and different. 4.1 Empathy and Caring: Demonstrate concern for the needs of others and people in distress.

Preschool Learning Foundations, Visual Art: 3.1 Create, Invent, and Express through Visual Art 3.1 Intentionally create content in a work of art.



# Classroom Activity

## Everyday Memorials

<b>Essential Question</b>	How do artists use sculpture to empathize with victims and survivors of violence or prejudice, and implore contemporary audiences to remember and reflect on what happened?
<b>Grades</b>	6–12
<b>Time</b>	2–3 class periods
<b>Art Concepts</b>	Assemblage, sculpture, form, symbol, memorial, composition, found objects, mood
<b>Materials</b>	Boxes in various sizes, found objects and recyclables, dried leaves and branches, newspaper, various colored papers, glue sticks, hot glue, tacky glue, scissors, acrylic paint, paintbrushes, wire, yarn, fabric scraps
<b>Talking About Art</b>	<p>Take a close look at the first image of American artist Edward Kienholz’s <i>History as a Planter</i> (1961). What do you notice about the artwork? What familiar and unfamiliar objects do you see? How does your impression of the artwork change when you view the second image, in which the doors are closed? Does the artwork cause you to feel any particular way? Is the artwork cheerful and happy or somber and discomforting?</p> <p><i>History as a Planter</i> is an <b>assemblage</b> (a sculpture made out of <b>found objects</b> and/or junk) that serves as a memorial to the Jewish victims of the Holocaust and a critique of Americans’ tendency to forget or ignore this horrific genocide in the postwar era. Kienholz created the artwork by arranging numerous found <b>objects</b> to form a whole. Many of the objects function as <b>symbols</b>. A symbol is anything that stands for, or represents, something else. In a story or an artwork, a character, an action, an object, or an animal can be symbolic. Often these symbols stand for something abstract, like a force of nature, a condition of the world, or an idea.<sup>1</sup></p> <p>Turn to your partner or your small group and spend a few minutes discussing the word “symbol.” What are some symbols you have seen in your daily life? What do they mean? Study <i>History as a Planter</i> again. Working together, make a list of the objects that make up the artwork. Next to each object, write down a few notes about what you think it symbolizes. Remember that objects can represent different things for different people. Then, share your thoughts with the rest of the class. Each group or set of partners should make reasoned arguments that cite the artwork itself as well as the contextual information you already know. For example: We think the ____ symbolizes/represents ____ because ____.</p> <p>How does learning more about the artwork’s meanings affect your thoughts and feelings about it? How do you think viewers in the 1960s viewed the artwork? Do you think the artwork is impactful? Do you think the artwork’s message(s) can be applied to issues today?</p>
<b>Making Art</b>	Think about something happening either today or in the past that marginalizes/d, hurt/s, or disenfranchises/d a group of people. What do you know about it? How does it make you feel? How have governments, newspapers, television shows, movies, and people

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<sup>1</sup> “What is a Symbol?,” *Smithsonian Education*, [http://www.smithsonianeducation.org/educators/lesson\\_plans/myths/SIYC\\_achelous-hercules\\_symbol.pdf](http://www.smithsonianeducation.org/educators/lesson_plans/myths/SIYC_achelous-hercules_symbol.pdf).

**Making Art**  
(cont.)

you know responded to it? How would you form a response to it through sculpture? Make notes and sketches to explore your ideas and then workshop them with a partner.

Next, select your found objects and/or “junk.” Choose items that can symbolize or represent your core ideas. You can also use art materials to enhance and/or transform the items. Then, play with different compositions of your individual components. Think about how the pieces will come together, whether or not you want to add text/words, and how you want your audiences to engage with the sculpture (with their thoughts and feelings, their eyes, their ears, hands, etc.). When you are ready, secure everything in place with whatever adhesives make the most sense for your sculpture (i.e. glue, tape, staples, string, etc.).

**Reflection**

Display the assemblages around the room. Discuss how you used symbols to bring attention to the issue, event, or people that your artwork addresses. Why did you choose that particular issue or event? What kind of mood does your sculpture evoke? How does Kienholz’s (and your) use of discarded objects add to the meaning of each artwork? Share your responses to your classmates’ assemblages as well.

**Curriculum Connections**

NCAS. Visual Arts.6-12

Cr1.2.6-HSIIa

1.2.6 Formulate an artistic investigation of personally relevant content for creating art. 1.2.7 Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas. 1.2.8 Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress. 1.2.HSIIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. 2.2.HSIIa Demonstrate awareness of ethical implications of making and distributing creative work.

Re6-HSII.

7.2.6 Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. 8.1.6-8 Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed. 7.2.HSIIa Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

Cn10.1.6. Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

CCSS.VAPA. Visual Arts.6-12

6.2.5 Select specific media and processes to express moods, feelings, themes, or ideas. 8.2.6 Design and create both additive and subtractive sculptures. 9-12.1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work. 9-12.2.6 Create a two- or three-dimensional work of art that addresses a social issue. 9-12.4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

History-Social Science Content Standards for California Public Schools.

6.3.5 Discuss how Judaism survived and developed despite the continuing dispersion of much of the Jewish population from Jerusalem and the rest of Israel after the destruction of the second Temple in A.D. 70.