

## ART AND SOCIAL JUSTICE

Artists have long used their work to inspire dialogue, raise questions, and comment on injustices such as racism, disenfranchisement, poverty, and war in their communities and the world at large. The artists represented in these curriculum materials come from a variety of backgrounds and work in a wide range of media. Three are from or worked in Los Angeles. Some artworks, like Jacob Lawrence's *The 1920's... The Migrants Arrive and Cast Their Ballots* (1974) and Dorothea Lange's *Migrant Mother, Nipomo, California* (1936), were created specifically to challenge injustice and raise critical consciousness. Others, like the *casta* (racial caste) paintings, have come to this role with time and a change in context. Regardless of their original purpose, these artworks can generate conversations about race, civil rights, war, poverty, and the purpose and definition of art. The works encourage active looking and critical thinking, and it is our hope that they will engage students both intellectually and emotionally in history and contemporary activism while also inspiring them to take action against injustice.

Edward Biberman, the son of Jewish Russian immigrants to America and a victim of the Communist blacklists of the 1950s, used his paintings to address issues of race, immigration, labor, and social inequality. In his painting *I Had a Dream* (1968) he depicts Dr. Martin Luther King Jr. to remind viewers of Dr. King's words, and to inspire them to carry on his fight for racial equality. Sam Durant is a contemporary multimedia artist whose works, including *Like, man, I'm tired of waiting* (2002), engage a variety of social, political, and cultural issues, such as the legacy of the civil rights movement. Dorothea Lange's iconic *Migrant Mother, Nipomo, California* was part of a project commissioned by the U.S. federal government with a clear mission—to publicize the plight of starving families during the Great Depression and generate support for government relief—while Jacob Lawrence's *The 1920's...The Migrants Arrive and Cast Their Ballots* was commissioned as part

of a group of works on the subject of American independence. Robert Motherwell's *Elegy to the Spanish Republic 100* uses abstraction to draw viewers' attention to the tragedy of the Spanish Civil War.

The exception in this group is Juan Patricio Morlete Ruiz, a Spanish Mexican painter who produced *casta* paintings, which codified the different racial mixes and resulting social standings of the residents of eighteenth century Mexico. Although we cannot know exactly what Morlete Ruiz had hoped to achieve with these works, it is clear that his goal was not racial equality. Yet when we encounter these paintings now, on the walls of a museum whose staff and visitors come from a wide range of backgrounds and ethnicities, they can become springboards for social justice. At LACMA, the *casta* paintings provide insight into the long but relatively unknown history of multiculturalism and racism in the Americas, and can spark important conversations about race in America then and now.

These art and social justice curriculum materials include more image essays than the usual Evenings for Educators packets because it is our belief that now, in a time of increasing division and discord, it is vital to talk about these issues. Art is a shared language with which we can address universal social justice issues such as racism, inequality, discrimination, and poverty. It is our hope that these essays will help you discuss these topics in your classrooms and empower your students to find their voices, be informed, and make a difference for the better in their communities.

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## CASTA PAINTINGS

Juan Patricio Morlete Ruiz, c. 1760

In the eighteenth century Mexico, a new artistic genre known as *casta* (racial caste) paintings was created for European audiences to classify the increasingly diverse Mexican population and reinforce the existing social order. Colonial Mexico was populated by Spaniards, Indigenous people (Indians), and Africans brought in as slave laborers. Spaniards were at the top of this social order, while Africans—supposedly tainted by the degradation of slavery and the possibility of Muslim heritage—were at the bottom. (During the Spanish Inquisition—which persisted until the mid-nineteenth century and extended to the Spanish colonial territories—people with Muslim or Jewish heritage were violently persecuted.) At first, intermarriage was forbidden, but with few Spanish women in the colonies, mixing was inevitable and intermarriage between Spaniards and Indians was officially allowed in 1501. The resulting mixed-race populations were known as *castas*. Intermarriage became common in the second half of the seventeenth century, but mixing with people of African heritage remained taboo: as late as 1805 Spaniards had to get permission from the viceroy to marry anyone of African heritage. Spaniards who succeeded in marrying someone of African heritage faced systematic discrimination, and their children were deprived of the rights granted to their Spanish parents. Spaniards and *mestizos* (people of Spanish-Indian heritage) were given rights denied to other races, and as a result light-skinned individuals did their best to convince officials that they qualified for these privileges.

Each *casta* painting depicts two parents of different races with one or two of their children and a caption listing their respective races. The first painting pictured here shows a Spaniard and a *Morisca* (woman of Indian African heritage) with their albino child, while the next image shows a Spaniard and an albino with their “return backwards” child. (Europeans thought that all albinos descended

from Africans, so they believed that the children of an albino person would be black and thus fall back in the social order.) Each series of *casta* paintings usually contained sixteen images, as most racial taxonomies listed sixteen kinds of racial mixes. These classifications reflect the Enlightenment’s interest in natural history and scientific classification. In accordance with this interest, *casta* paintings also include depictions of native products, flora, and fauna, especially detailed Mexican textiles and exotic fruit, demonstrating the abundance of the Americas.

In their original context, *casta* paintings were intended to uphold the supremacy of Mexicans of predominantly European ancestry, and to remind non-white Mexicans of their inferior station in society. Yet, despite this discriminatory aim, these paintings often present very human and sensitive depictions of mixed-race families. Rather than dehumanizing their subjects as broad caricatures, as might be expected of race-based portraits, the *casta* paintings depict mothers and fathers portrayed with dignity. These parents show love toward their children and each other, exchanging tender glances and cradling their children in their arms.

These paintings were not created with the aim of social justice; their initial function was to maintain racial divides. Today, however, the *casta* paintings remind viewers that multiculturalism is not a new phenomenon, and neither is the attempt to classify and define people based on their race. Consequently, these paintings can serve as powerful catalysts for discussions about race and racism both in the past and the present.

In the early nineteenth century, the rhetoric of the Mexican Revolution (c. 1910–20) began to promote a new populism that celebrated the ideal of the *mestizo* and called for unity among Mexicans, but racial tensions remain to this day.

## DISCUSSION PROMPTS

1. How have attitudes toward race changed or not changed since the time in which the casta paintings were made? Do you think race does or does not affect people's opportunities? If it does, in what ways?
2. Does anything about the depiction of these families surprise you given when the casta paintings were made, and the intention behind them?
3. Compare these paintings with other family portraits in LACMA's collection. What differences and similarities do you notice, and what does comparing these paintings reveal to you about the way the casta families were depicted?



VII. *From Spaniard and Morsica, Albino (VII. De español y morisca, albino)*, c. 1760

Juan Patricio Morlete Ruiz

Oil on canvas

39  $\frac{7}{16}$  × 47  $\frac{7}{16}$  in.

Los Angeles County Museum of Art, gift of the 2011 Collectors Committee (M.2011.20.1)

Photo © Museum Associates/LACMA



*IX. From Spaniard and Albino, Return Backwards (IX. De español y albina, torna atrás)*, c. 1760

Juan Patricio Morlete Ruiz

Oil on canvas

39 ¼ × 47 ½ in.

Los Angeles County Museum of Art, gift of the 2011 Collectors Committee (M.2011.20.2)

Photo © Museum Associates/LACMA



*X. From Spaniard and Return Backwards, Hold Yourself Suspended in Mid Air (X. De español y torna atrás, tente en el aire), c. 1760*

Juan Patricio Morlete Ruiz

Oil on canvas

39 ½ × 47 ½ in.

Los Angeles County Museum of Art, gift of the 2011 Collectors Committee (M.2011.20.3)

Photo © Museum Associates/LACMA

**MIGRANT MOTHER, NIPOMO, CALIFORNIA**

Dorothea Lange, 1936

Driven by the Great Depression (1929–39), drought, and dust storms, thousands of poor farmers from the Great Plains packed up their families and made the difficult trip to California, drawn by the promise of work. Many were turned away at California's border, but those who made it through found that the state was already teeming with refugee farmers; as a result, jobs were scarce and wages were low. Dorothea Lange's *Migrant Mother, Nipomo, California* is one of the most iconic images of this profoundly tragic period in American history. In the photograph, a mother looks into the distance, her face a series of hard angles and worried lines. Two children with identical short, blunt haircuts and ill-fitting shirts hide their faces in her neck. There is little to identify them besides the vulnerability of their small, exposed necks and their evident dependence on their mother. The photo is closely cropped around the figures, with little indication of their surroundings. Instead the diagonals of the children's bodies and the woman's arm and neckline all lead toward her face. Her face is so compelling that it's easy to overlook the sleeping baby in her arms. The tattered edges of their sleeves, the oversized jacket swaddling the baby, and the dirt on the baby's face all contribute to the overall impression of poverty.

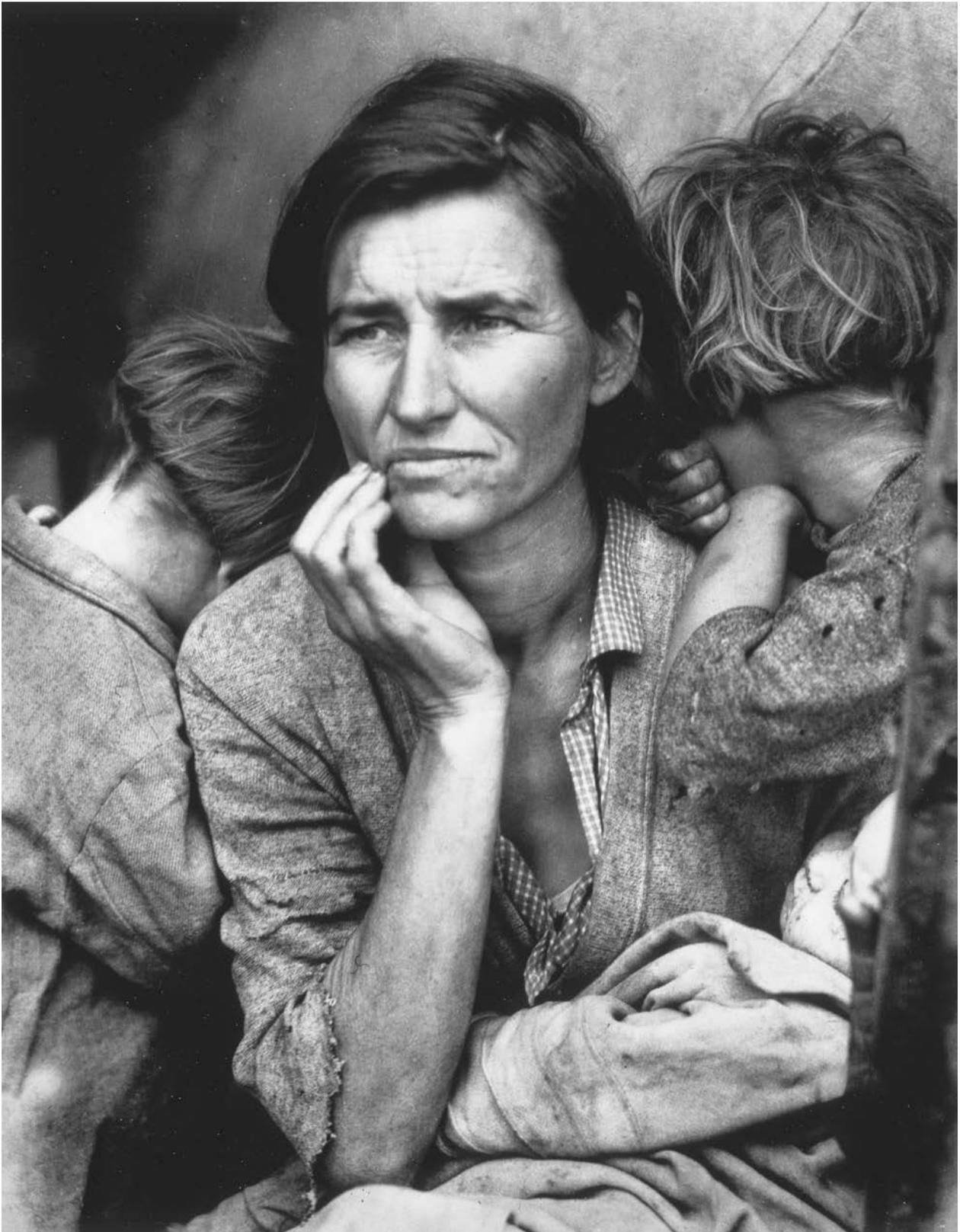
*Migrant Mother, Nipomo, California* is one of a series of five photographs Dorothea Lange took of this mother and her children in the winter of 1936 at a pea-pickers' camp. The pea crop had been destroyed by freezing rain so there was nothing to pick, and most of the 2,500 people in the camp were destitute. At the time this picture was taken, Lange was at the end of a month-long trip photographing migratory farm labor for what was then the Resettlement Administration, a relief agency for poor farmers created by the New Deal in 1935, which later became known as the Farm Security Administration (FSA). Lange was one of eleven photographers working for the agency's photography

program. Their goal was to portray the challenges of rural poverty to the rest of the country, and their images appeared in newspapers and popular magazines, helping to publicize the plight of starving families like this one. After taking these photos, Lange informed the authorities of the plight of those at the pea-pickers' encampment; 20,000 pounds of food were sent to the camp, but by that time the family pictured in this iconic photograph had moved on.

At the time she took the photograph, Lange recorded no more than her subject's age, thirty-two, and location, a pea-pickers' camp in Nipomo, but journalists' subsequent investigations have revealed the family's story. Florence Owens Thompson was Cherokee and grew up on a reservation in Oklahoma. She married at seventeen and then, like many others from her home state, moved to California to find farm work. When she was twenty-eight and pregnant with her sixth child, her husband died of tuberculosis. Thompson worked all kinds of jobs to keep her children fed. She worked seven days a week, carrying her babies in bags to keep them with her as she worked the harvests. Of that period, she told reporters, "We just existed. We survived, let's put it that way." Lange's photograph did not help Florence Owens Thompson's family directly—Thompson never received royalties or any special attention or relief—but, through its appearance in newspapers and magazines, it ensured that people throughout the country knew what was going on and supported relief efforts for people like the Thompsons. Today it is a reminder of the power of images to affect minds and move people to empathy and action.

## DISCUSSION PROMPTS

1. How would this photograph be changed if Dorothea Lange had included more of the setting and the other camp occupants? How would such a change affect the impact and message of the photograph?
2. This photograph is one of the most iconic images of the Great Depression. What about this image do you think caught the attention of so many people, then and now?
3. Although the photograph made Lange famous, the identity of its subject remained a mystery for some time, and only Lange directly profited from its ubiquity. If the photograph helped people like Florence Owens Thompson, does that make it all right that it did not benefit her directly? What is an artist's responsibility to the subjects of his or her work?



*Migrant Mother, Nipomo, California, 1936*

Dorothea Lange

Printed later, gelatin silver print

13  $\frac{7}{8}$  x 10  $\frac{15}{16}$  in.

Los Angeles County Museum of Art, promised gift of Mr. and Mrs. Bowen H. McCoy through the 1997 Collectors Committee (PG.1997.2)

Photo © Museum Associates/LACMA

**ELEGY TO THE SPANISH REPUBLIC 100**

Robert Motherwell, 1963–75

*Elegy to the Spanish Republic 100* is an abstract memorial to the victims of the Spanish Civil War, a three-year battle between supporters of the democratically elected republican government and the Nazi-allied Nationalist forces that ran from 1936 to 1939. During the conflict, more than 700,000 people were killed in combat and the first air-raided bombings of civilians occurred. The war resulted in an oppressive military dictatorship that lasted thirty-six years, ending only with the death of the dictator Francisco Franco in 1975. Motherwell attended a rally on the Spanish Civil War in 1937 when he was twenty-two, and, from that point on, the war became for him a larger symbol for all the world's injustices. It made him realize "that the world could, after all, regress."<sup>i</sup>

Beginning in 1948 Motherwell painted more than 150 monumental canvases (of which this painting was the hundredth) memorializing the victims of the Spanish Civil War. Unlike other paintings created in reaction to the war, like Pablo Picasso's *Guernica* (1937), none of these paintings contains any direct reference to the fighting or the victims of the war. Instead, Motherwell sought to express how he felt about the war by using black and white—colors commonly associated with dark and light, death and life—in deceptively simple geometric compositions. He believed that if an artist painted based on instinct, something underlying, affecting, and universally relatable would emerge.

In *Elegy to the Spanish Republic 100*, shapes and colors are thus stripped down to their essentials. A horizontal white canvas is broken up by black bars resembling piano keys, with black ovals seemingly compacted between them. The white is balanced by the black, the straight bars by the curves. And yet, if you look closely, the paint is uneven. The white is layered with soft scribbles of beige and gray that are dwarfed by the massive black forms. The brush

strokes are gestural and freehanded rather than controlled and uniform, and the edges of the black shapes and lines are ragged rather than clean-edged. There is a pattern and repetition to the black forms, which lead the eye across the canvas.

Much of Motherwell's work was inspired by poetry, and his elegies were particularly influenced by Federico García Lorca, a Spanish poet killed in the Spanish Civil War. One of Motherwell's first paintings in the elegy series was titled *At Five in the Afternoon*, after Lorca's "Lament for Ignacio Sanchez Mejias," a poem about the tragic death of a young matador in which one line, "At 5:00 in the afternoon," is repeated again and again. Here Motherwell uses his black bars and ovals much as Lorca uses this line, driving home the sense of loss with repetition.

In Motherwell's words, this painting is his "insistence that a terrible death happened that should not be forgot."<sup>ii</sup> He described his elegies as "public" statements, and this work's size certainly evokes a public monument. The unframed painting is seven feet tall and twenty feet wide, making it hard to ignore. It is necessary to stand back to see the painting in its entirety. Up close, it is easy to get lost in the massive, solemn black forms, which suggest black holes.

<sup>i</sup> Stephanie Terenzio, ed. *The Collected Writings of Robert Motherwell*. (New York: Oxford University Press, 1992), 135–38.

<sup>ii</sup> Stephanie Terenzio, ed. *The Collected Writings of Robert Motherwell*. (New York: Oxford University Press, 1992), 135–38.

## DISCUSSION PROMPTS

1. Perhaps because of its timing, the Spanish Civil War is often overshadowed by World War II. Why do you think Motherwell chose to focus on this war instead of World War II?
2. Do you think this painting serves as a successful memorial to the victims of the Spanish Civil War? Why or why not?
3. Have you ever been so moved by something in the news that it stayed with you even if it didn't affect you directly? What, if anything, did you do about it?
4. Compare Motherwell's elegy *At Five in the Afternoon* with the poem that inspired it, Lorca's "Lament for Ignacio Sanchez Mejias." Which do you think is more successful at communicating its theme or message? How do they complement each other (or not)?



*Elegy to the Spanish Republic 100, 1963-75*

Robert Motherwell

Acrylic on canvas

84 x 240 in.

Los Angeles County Museum of Art, purchased with funds provided by the Art Museum Council and gift of the Dedalus Foundation (AC1995.95.1)

Photo © Museum Associates/LACMA

## I HAD A DREAM

Edward Biberman, 1968

Painter Edward Biberman moved from the East Coast to Los Angeles in 1936 in search of a different landscape and new subjects. As a young artist in New York, Biberman had come into contact with Mexican muralists Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco, and in 1940 he was granted the opportunity to paint a federally commissioned mural. (Notably, he was not commissioned by the Works Progress Administration [WPA] Federal Art Project, a government program designed to employ artists during the Great Depression; Biberman, who had a family that could support him, felt strongly that WPA commissions were for artists in need of relief.) Today his mural can be seen in the lobby of the Spring Street Federal Courthouse in downtown Los Angeles.

Following the rise of Fascism in Europe, Biberman increasingly used his paintings to address issues of race, immigration, labor, and social inequality in Europe and the United States. As the content of his work became more political, Biberman's style changed: his paintings became more three-dimensional and less colorful. In the 1950s, the House Un-American Activities Committee (HUAC) began its infamous persecution of suspected Communists, including Biberman's screenwriter brother, Herbert. Herbert Biberman was imprisoned for refusing to testify and was blacklisted from the film industry thereafter, thus depriving him of his livelihood. For both Bibermans, this period was permeated with rumor, suspicion, and accusation. Edward Biberman himself eventually came under the scrutiny of HUAC as well. His career suffered irreversibly as a result, and he resigned from his teaching position at the Art Center School (now known as ArtCenter College of Design) in Pasadena to avoid being dismissed. Biberman stopped painting for a time, before using his art to address what was going on. In LACMA's *Conspiracy* (c. 1955), Biberman depicts a huddled group of four white men

in suits who whisper to one another while one man's hands shields their conversation from a microphone. Two of the men's backs are to us, and the overall sense is one of shadowy intrigue surrounding those in power.

Although Biberman often used his art to shed light on injustice, advocating for the downtrodden against the corruption and oppression of the powerful, he also retained a deep faith in humanity and the ability of individuals to shape their own futures. In 1968, after the assassination of Dr. Martin Luther King Jr., Biberman painted this image of the civil rights leader. The portrait is unconventional in that it centers on Dr. King's eyes and nose, showing just enough of his face to make him recognizable. By focusing on the eyes of the civil rights leader, Biberman calls attention to Dr. King's vision: his dream of racial harmony and equality, as described in his "I Have a Dream" speech, delivered during the March on Washington in 1963. Biberman's title, *I Had a Dream*, past tense, serves as a dark invocation of Dr. King's murder. The cropped composition forces us to confront the unwavering and resolute gaze of the civil rights leader head on; we cannot look away. We are confronted with a devastating loss and a dreadful sacrifice. Above all, this painting is a call to action. The artist implores us to remember Dr. King's words and to carry on his fight.

## DISCUSSION PROMPTS

1. How would the painting's effect on the viewer be different if Biberman had included Dr. King's full face and/or an established setting?
2. How does looking at this painting make you feel? Do you think it is an effective call to action?
3. Read Dr. King's 1963 "I Have a Dream" speech, then look at the painting again. Does looking at the painting complement or strengthen the power of the speech? Does reading the speech increase the impact of the painting? Describe the relative strengths and weaknesses of each medium.



*I Had a Dream*, c. 1968

Edward Biberman

Oil on Masonite

24 × 30 × 3 in.

Los Angeles County Museum of Art, purchased with funds provided by the American Art Council (M.2011.42)

© Edward Biberman Estate

Photo © Museum Associates/LACMA

**THE 1920'S...THE MIGRANTS ARRIVE AND CAST THEIR BALLOTS**

Jacob Lawrence, 1974

In 1975, in honor of the two hundredth anniversary of the Declaration of Independence in 1776, the Kent Bicentennial Portfolio committee asked twelve American artists to create prints based on the question “What does independence mean to you?” For African American artist Jacob Lawrence, independence meant exercising the right to vote.

In 1940 Lawrence created a series of sixty paintings called *The Migration of the Negro*, based on the Great Migration, a period starting in 1915 and continuing until 1970, in which more than six million African Americans left the rural South for the urban North in search of better economic opportunities and relief from the institutional racism of the Jim Crow–era South. Lawrence was himself the child of African American parents who came north during the Great Migration, and, with the support of the Works Progress Administration Federal Art Project, he set out to research and create paintings of African American leaders who had been absent from textbooks when he was in school. The fifty-ninth panel in his migration series, *In the North they had the freedom to vote.*, depicts a line of African American voters waiting to cast their ballots. For the Kent Bicentennial Portfolio, he expanded on this subject. In his silkscreen *The 1920's...The Migrants Arrive and Cast Their Ballots*, Lawrence depicts a group of people from all walks of life—including elderly men with canes, a young woman with a baby, men in business suits, and men in overalls—sitting, talking, and reading newspapers while they wait their turns to vote.

The voters at the bottom center of the composition appear larger, suggesting that they are closer to us. The fact that their backs are turned to us implies that we stand behind them in line. From there, the diagonal lines of the floorboards lead the eye to a table at the upper center of the print, where a man in a black suit and hat signs a voter registration booklet,

and just behind him a man in blue steps into the voting booth and pulls the curtain closed for privacy. Like the rest of the people in the print, we look on as these individuals wait for their turn to exercise their rights as American citizens. Stripped of individual features, the voters become symbols of a community that has found itself, and whose members have reclaimed their rights in their new Northern home.

Throughout his career Lawrence maintained that art is too powerful a means of communication to be reduced simply to formal experimentation. For many, his depictions of African American history were their first introduction to the subject. Here, by depicting the novel quality of the ability to vote in the North, he brings attention to the disenfranchisement of African Americans in the South.

Although the Fifteenth Amendment (1870) guaranteed the right to vote to all Americans regardless of their race, color, or previous condition of servitude, many Southern states used a variety of techniques—including literacy tests, poll taxes, misinformation, intimidation, threats, and violence—to keep African Americans from voting. In Mississippi at the end of the 1950s, 45 per cent of the state's population was African American, but only 5 per cent of that population was registered to vote. The state also led the nation in beatings and lynchings. In 1963 a coalition of civil rights groups launched the Freedom Vote campaign, and, after the violent response of the Southern establishment brought national attention to the campaign, the Civil Rights Act of 1964 was enacted, followed by the Voting Rights Act of 1965. Nevertheless, Southern states continue to find ways to limit the voting rights of minority voters and, today, more than fifty years after that act was signed into law, Jacob Lawrence's print remains painfully relevant.

## **DISCUSSION PROMPTS**

1. Lawrence created this print ten years after the Voting Rights Act was signed into law. What has or has not changed since then? How is this print still relevant today?
2. Why do you think Lawrence chose to depict the scene in such a simplified, graphic style?



*The 1920's...The Migrants Arrive and Cast Their Ballots, 1974*

Jacob Lawrence

Silkscreen; eight colors

32 × 24 ¼ in.

Los Angeles County Museum of Art, gift of the Lorillard Company (M.75.121.11)

© Estate of Jacob Lawrence

Photo © Museum Associates/LACMA

**LIKE, MAN, I'M TIRED OF WAITING**

Sam Durant, 2002

In 2002 artist Sam Durant began making a series of illuminated signs inspired by photographs of protesters featured in a May 1968 issue of *Newsweek* magazine. For his works, Durant copied the phrases written on handmade signs carried by the protesters in the photographs, reproducing them in a format usually used in small-business advertising: colored vinyl sheets with black lettering lit from behind by fluorescent tubes. Durant only used phrases written in the first person that were general enough to have more than one meaning, depending on context; the slogans could not refer to a specific event, cause, person, or time. Despite this lack of specificity, the phrases often carry a vernacular tone and are handwritten, making them more personal and informal. Here, the commas after “like” and “man” give the phrase a conversational rhythm, and the inclusion of “man” as an address to the onlooker turns this declaration into a potential dialogue. All the letters are capitalized, with exception of the dotted “i”s; together with the uneven lettering and the conversational tone, this idiosyncratic touch gives the sign a uniquely personal voice. This quality is at odds with Durant’s production process, which involves digitally scanning the original photograph, cropping out everything but the text, then enlarging the text to the desired scale and mechanically reproducing a replica of the original hand-painted sign.

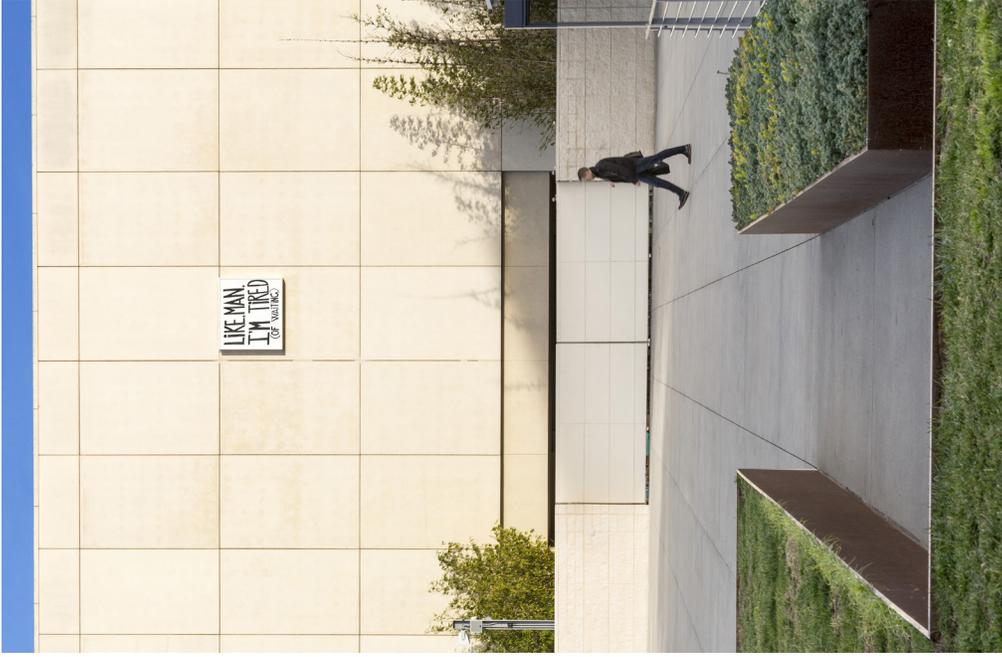
The sign on which *Like, man, I’m tired of waiting* is based was carried at the March on Washington for Jobs and Freedom in 1963, a massive demonstration that demanded civil and economic rights for African Americans. The sign’s allusions to being tired and waiting suggest physical manifestations of oppression and injustice, and also evoke the frustratingly slow pace of progress. The commas and the separation of “of waiting” in parentheses from the rest of the phrase make us slow down while taking it in, as if we ourselves are too tired to read without pauses. We are forced to wait for each word,

so that the act of reading the sign makes us implicit in its sentiment. The peculiarity of the punctuation and the ambiguity of the statement lead us to take an active role in the interpretation of the statement. Why is “of waiting” in parentheses? Why is it printed smaller than the rest of the text? By encouraging us to answer the many questions it invokes, the sign challenges its audience to think critically and engage actively with the art.

Durant’s sign works underscore both the contemporary relevance of these personal slogans from the 1960s protest movement and their obsolescence. The problems the sign holders were protesting continue today, but the signs’ larger scale and fluorescent form place them in a context at odds with their original meaning. This context allows them to take on new meanings, and leads to more questions. The fact that Sam Durant is a white artist adds an additional dimension of context.

**DISCUSSION PROMPTS**

1. What associations does this phrase first bring to mind for you?
2. How do you think the handwritten quality of the words affects the impact of the work? How would it change if the text were written in a more standard font?
3. This artwork currently hangs at LACMA on the outside the Ahmanson Building, visible from the plaza. How does the placement of the sign affect its meaning? Where do you think this sign should ideally be placed? E.g., on a gallery wall; outside the museum, facing the street; by a crosswalk; by a store; in a courthouse?
4. How does the punctuation affect the meaning of the phrase?



*Like, man, I'm tired of waiting, 2002*

Sam Durant

Electric sign with vinyl text

81 x 88 x 9 in.

Los Angeles County Museum of Art, promised gift of Susan Hancock in honor of the museum's 50th anniversary (PG.2015.18)

Photo © Museum Associates/LACMA

## CLASSROOM ACTIVITY

### HAND IN HAND

#### ESSENTIAL QUESTION

What can we do at home and in the classroom to help make the world a better place?

#### GRADES

PK–2 and SDC

#### TIME

One class period

#### ART CONCEPTS

Compassion, action, bookmaking

#### MATERIALS

Pencils, erasers, scissors, glue sticks, staplers, 9 × 12 drawing paper, colored paper, and heavy construction paper

#### TALKING ABOUT ART

Look at Dorothea Lange's *Migrant Mother, Nipomo, California*. How would you describe the mood of the photograph and the people in it? What can we tell about these people from looking at this picture? This photograph was taken in the winter of 1936 at a camp for migrant workers and their families. The crop they were supposed to harvest had been destroyed by freezing rain so there was nothing to pick, which meant no work or food, and most of the 2,500 people in the camp were extremely poor and hungry. Look at the photograph again. How would you describe the hands you see? Dorothea Lange took this photograph to bring attention to the situation of the crop pickers, and, as a result of her photograph, families like this one received much-needed help.

In this case one person's small action had a big impact in making things better for over 2,000 people. What are some other examples of small things people do to help other people?

In the classroom you raise your hands to speak, you put your hand over your heart for the pledge of allegiance, you use your hands to help someone up if they fall down, and you use your hands to share things with others. What else can you do to be kind to others and make your classroom or home a better place?

#### MAKING ART

First make a small book using thick construction paper for the front and back covers and 9 × 12 drawing paper for the pages inside. Staple the pages in between the covers to make your book. Next, use a pencil to trace your hand onto a piece of colored paper. Then cut out your drawn hand, and paste it onto the front cover of your book. Next think of all the things you can do at home and at school to help others and help take care of the earth and your space. Write or draw these actions on the pages of your book.

#### TIPS FOR PK AND SPECIAL EDUCATION ART CLASSES

Read a Story: It may be helpful to begin or end the lesson with a picture book such as *Beautiful Hands* by Kathryn Otoshi and Bret Baumgartena, an uplifting story about what you can do with your hands to make the world a better place. Or, browse your classroom library for another book with a theme of empathy and social justice. This will allow students to gather and focus before or after looking closely and making their art.

## **MAKING ART (cont.)**

It's About the Process: Break down the steps in art making, repeat directions as many times as necessary for your students, and model the activity by providing samples. If students get through the first two steps, great! If not, maybe they will get to step three tomorrow.

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 tear the paper if scissors are too frustrating, or use tempera paint and make a handprint on the cover of the book instead of tracing and cutting out the handprint.

## **REFLECTION**

Display all the books around the classroom, and walk around, looking at everyone's books. What ideas did you include in your book? What new ideas did you get from other students' books? How will you act on the ideas listed in your book?

## **CURRICULUM CONNECTIONS**

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-2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. K-2.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

CCSS.ELA-LITERACY.READING.K-2

2.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

CCSS.ELA-LITERACY.WRITING.K-2

K-2.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

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

### GOALS AND DREAMS

<b>ESSENTIAL QUESTION</b>	How can art invite us to reflect on our own goals and dreams?
<b>GRADES</b>	3–5
<b>TIME</b>	One to two class periods
<b>ART CONCEPTS</b>	2D art, multimedia art, watercolor painting, drawing
<b>MATERIALS</b>	Mirrors, paper (2 sheets per person), colored pencils OR watercolors, pencils, sharpies, scissors, and glue
<b>TALKING ABOUT ART</b>	Like so many other socially conscious artworks, Edward Biberman’s <i>I Had a Dream</i> is thought-provoking and conveys a powerful message. What about the title, subject, and composition draws the viewer in and makes you feel connected to Dr. Martin Luther King Jr. and his dream? Do you think this artwork can be considered a call to action? Why or why not?
<b>MAKING ART</b>	As a group, name some different communities you are a part of (home, school, work, extracurricular activities, Los Angeles, USA, etc.). Choose one of these communities and, with a partner, brainstorm some ways you can improve those communities with your actions. Write your goal on the bottom of your paper. Next, take a small mirror and draw a close-up self-portrait (of your face only) on the second paper, using pencil and then sharpie. Then cut out your self-portrait and glue it onto the paper with the goal written on it. Finally, draw your community and how you improved it, in the background of your paper.
<b>REFLECTION</b>	Arrange all the self-portrait/goals around the room. Do a gallery walk and look for a goal that you feel is similar to yours, and one that is different from yours but that you feel inspired by. Then share out at the end. In articulating and sharing these goals through your artwork, like that of Biberman, art can function as a call to action.
<b>CURRICULUM CONNECTIONS</b>	VAPA 2.5 Use accurate proportions to create an expressive portrait or a figure drawing or painting. 3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture). 2.7 Communicate values, opinions, or personal insights through an original work of art.

## CLASSROOM ACTIVITY

### PRINT THE VOTE!

#### ESSENTIAL QUESTION

How is the right to vote vital for impacting change in our political system and why has it been fought for by so many marginalized groups over the course of U.S. history?

#### GRADES

6–12

#### TIME

Three class periods

#### ART CONCEPTS

Relief printmaking, line, shape, primary colors

#### MATERIALS

Scratch foam (Styrofoam sheets), printmaking ink (red, yellow, blue, and black), brayers, white printmaking paper, pencils, Plexiglas sheets (or baking sheets), and large newsprint paper

#### TALKING ABOUT ART

Look at the artwork, *The 1920's...The Migrants Arrive and Cast Their Ballots* by Jacob Lawrence. What is going on in this picture? Describe the different activities happening in this piece. Whose point of view is this image depicting? What kind of people do you see in the picture? (young, old, etc.) How does Lawrence illustrate the figures? Why do you think the artist chose to depict the scene in such a simplified and graphic style?

African American artist Jacob Lawrence created this piece in honor of the 200th anniversary of the Declaration of Independence in 1976. He and a group of twelve other artists were asked to create images that answered the question “what does independence mean to you?” For Lawrence, it meant the right to vote. This image features a subject that Lawrence had depicted before—the Great Migration, which began in 1915 and continued until 1970, referring to a phenomenon in which over six million African Americans left the rural South for the urban North in search of better economic opportunities and relief from the institutional racism of the Jim Crow-era South. The figures in Lawrence’s print become symbols of a community that has reclaimed their right to contribute to political change, while so many of their fellow citizens in the South were prevented, through a series of oppressive tactics, such as literary tests, poll taxes, and violence, from exercising that right.

Consider how this image is relevant in our country today. Does every citizen have an equal opportunity to cast their ballot? What are some obstacles facing minority groups in current elections?

Jacob Lawrence’s, *The 1920's...The Migrants Arrive and Cast Their Ballots*, was a screen-print, which is a form of printmaking. Printmaking is a process of creating artwork in which multiples of the same image are produced to create an “edition”, or series of identical prints. How is printmaking an accessible art form for the public? How do we engage with printed material in our everyday lives? (newspapers, ads, packaging).

#### MAKING ART

Think about the right to vote and how it allows you to be a part of political change. Now, design a composition that expresses what voting means to you and/or current issues in voting. Your image will be made into an edition of three relief prints.

## MAKING ART (cont.)

To make a relief print, transfer your drawing to a Styrofoam sheet with a pencil. This will be your “printing plate”. The pencil lines should be strong enough to leave an impression in the foam, creating what is called the “relief”. When designing your composition, use simple lines and shapes. *Keep in mind that anything you draw will print backwards, so if you are using text make sure to write it backwards so it appears properly when you print.*

After you complete your drawing, you will go to the ink station. This area should be set up with 4 trays (or Plexi sheets), one for each color, and have brayers (rubber rollers) set up next to each tray. Squeeze a small amount of printing ink at the top of your tray and use the brayer to roll the ink out until it is smooth and the roller is covered, without looking sticky. Next, roll the ink covered brayer over your Styrofoam plate until it is saturated with color. The color should be even and *you should be able to see your lines.*

The next step is to bring your inky plate over to a clean area, lay a sheet of paper on top of it, and use your hand to rub it all around the paper so that the image transfers evenly from your inky plate to your paper. Using a registration guide (marking on the paper that allow you to control the width of your margins), will help you make your prints neat and keep the image centered on the paper. You can make a registration guide by lightly outlining your paper and plate on a large sheet of newsprint and taping it to the table you will print on.

Continue this process until you have three (or more) identical prints. You can experiment with rolling different colors on your plate or continue with the same colors used originally. When dry, sign your print on the bottom of the image by listing the edition number, title, and your signature, like so:

1/3      “Title”      Signature

## REFLECTION

Hang your prints on the classroom wall. Discuss the way you used simple lines and shapes to get your message across. What are some of the messages being portrayed by your print and those of your classmates? Why is such a basic right still such a controversial issue in this country?

## CURRICULUM CONNECTIONS

CCS. ELA. Speaking and Listening.6-12

6-12.1 Engage effectively in a range of collaborative discussions.

CSS. History and Social Science.8-12

8.3 Students understand the foundation of the American political system and the ways in which citizens participate in it. 8.7 Students analyze the divergent paths of the American people in the South from 1800 to the mid-1800s and the challenges they faced. 11.5.2 Analyze the international and domestic events, interests, and philosophies that prompted attacks on civil liberties. 11.5.5 Describe the Harlem Renaissance and new trends in literature, music, and art. 11.10 Students analyze the development of federal civil rights and voting rights. 12.2 Students evaluate and take and defend positions on the scope and limits of rights and obligations as democratic citizens, the relationships among them, and how they are secured.

## CLASSROOM ACTIVITY

### MOMENTARY: EXPRESSION THROUGH ABSTRACTION

#### ESSENTIAL QUESTION

How can abstraction be a powerful form of expressing emotions and thoughts on a significant social/political event?

#### GRADES

6–12

#### TIME

One to two class periods

#### ART CONCEPTS

Abstraction, action, expressionism, improvisation, rhythm, composition

#### MATERIALS

Black ink, art paper, brushes of various sizes

#### TALKING ABOUT ART

Look at *Elegy to the Spanish Republic 100* by Robert Motherwell. Describe what you see. How would you describe the mood of this painting? Describe the composition of the artwork—how did Motherwell arrange, or place the shapes in the artwork? Motherwell created *Elegy to the Spanish Republic 100* inspired by an event he had a direct connection with, the Spanish Civil War. His painting was created as an abstract memorial to the victims of this event in history. How does Motherwell's artwork express his feelings about the Spanish Civil War? Motherwell created over 150 paintings on this theme. What do you think he was saying about the Spanish Civil War? Why? What do you think Motherwell felt about war in general? Why do you think so?

#### MAKING ART

Begin by remembering a personal, historical, or political event that had a profound effect on you. It can be something that either positively or negatively affected you. For example, it can be experiencing conflict or war, immigrating to another country, taking part in a protest/march/walkout, or just being very moved by a story in the news. Think about how this news or this event made you feel. Channeling that energy and emotion, begin painting as you continue to think about this event. Experiment with various brush strokes (using long, fluid motions *or* make short, quick strokes) to draw new abstract shapes. Let your emotional energy flow through your arm, hand and brush as you paint. Visualize details of the event. Stop for a moment—is there a composition forming? If not, keep painting until it begins to take shape. Let your intuition guide you. Stop and reflect on your artwork. Does it feel complete? Have you expressed all that you could about this event? It may take a few different paintings to arrive at your complete expression of how this event impacted you.

After you have completed painting your artwork, think of a song or poem that is somehow connected to this event. (Motherwell was inspired by the poetry of Federico García Lorca, a poet who was executed during the Spanish Civil War). Finally, give your artwork a title referencing the event; the title can be inspired by the song or poem connected to this event.

## **REFLECTION**

Arrange a display of all artworks around the room. Ask students to walk around looking at the artworks. Discuss how the paintings make you feel. Read the title of the artwork. Does the title seem to fit the painting, why or why not? Have you experienced similar events as those expressed by your classmates?

## **CURRICULUM CONNECTIONS**

CCSS.ELA-LITERACY.SL.6.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

## CLASSROOM ACTIVITY

### ART AND ANTI-RACISM CRITICAL READING

#### ESSENTIAL QUESTION

How might we examine cultural bias in our society in order to combat racism?

#### GRADES

9–12

#### TIME

One or more class periods

#### ART CONCEPTS

Social Justice, photography, anti-racism, race, cultural bias, Civil Rights Movement, current events

#### TALKING ABOUT ART

Look at Sam Durant's *Like, man, I'm tired of waiting* from 2002. What do the words initially mean to you? Could these words be interpreted differently?

Durant took these words from a sign he saw on a photograph of the 1963 March on Washington for Jobs and Freedom, the landmark protest in the struggle for civil rights for African Americans where Dr. Martin Luther King Jr. delivered his "I Have A Dream" speech. Does the meaning of the words "Like, man, I'm tired (of waiting)," change for you once you know their original context?

How was the original 1963 anonymous author of the sign using writing to try to make change in the world? What might we learn from Sam Durant's appropriation, or re-use, of those same words in his artwork in 2002? What can we say about those same words in 2017?

#### MAKING ART

Read "A True Picture of Black Skin" by art historian, photographer, and novelist Teju Cole. The essay was originally published in *The New York Times Magazine* on February 22, 2015 (<https://www.nytimes.com/2015/02/22/magazine/a-true-picture-of-black-skin.html>) and reprinted in Cole's collection of essays, *Known and Strange Things* (Random House, 2016), pp. 144–151. Discuss the text as a class or in smaller groups. Use the following prompts organically in any order you wish, as needed, to help keep the conversation going.

What passages initially stand out for you? What questions does the text raise for you?

What sense do you get of Roy DeCarava as a photographer from the portrayal of him in Teju Cole's words? What perspective does Cole offer on the artist?

How does Teju Cole's reference to the philosopher Édouard Glissant's concept of "opacity" add to his argument?

How might you describe or attempt to classify the kind of cultural bias Teju Cole discusses in the paragraph that begins, "All technology arises out of specific social circumstances. In our time, as in previous generations, cameras and the mechanical tools of photography have rarely made it easy to photograph black skin."?

## MAKING ART (cont.)

Consider the following quote from the writing of anti-racist educator Beverly Daniel Tatum:

[...] Prejudice is one of the inescapable consequences of living in a racist society. Cultural racism—the cultural images and messages that affirm the assumed superiority of Whites and the assumed inferiority of people of color—is like smog in the air. Sometimes it is so thick it is visible, other times it is less apparent, but always, day in and day out, we are breathing it in. None of us would introduce ourselves as “smog-breathers” (and most of us don’t want to be described as prejudiced), but if we live in a smoggy place, how can we avoid breathing the air? If we live in an environment in which we are bombarded with stereotypical images in the media, are frequently exposed to the ethnic jokes of friends and family members, and are rarely informed of the accomplishments of oppressed groups, we will develop the negative categorizations of those groups that form the basis of prejudice. People of color as well as Whites develop these categorizations. Even a member of the stereotyped group may internalize the stereotypical categories about his or her own group to some degree. In fact, this process happens so frequently that it has a name, internalized oppression. [...]

Beverly Daniel Tatum. *“Why Are All the Black Kids Sitting Together in the Cafeteria?” And Other Conversations About Race.* (Basic Books, 1997) pp. 5–6.

## REFLECTION

What connections do you make between this passage and Teju Cole’s essay “A True Picture of Black Skin”? Are there specific passages in Cole’s essay that, to you, support or refute Tatum’s comparison of cultural racism to smog? Which ones? Why? What can be done to eliminate these kinds of everyday cultural bias? What role can art play in that struggle?

How is Teju Cole using writing as a catalyst to make a change in the world? How is Sam Durant using writing as art as a catalyst to make a change in the world?

What similar or different perspectives do Sam Durant’s artwork and Teju Cole’s essay present about the Civil Rights Movement and its resonance today? How does having conversations about racism and cultural bias help us become better prepared to work toward a less racist and biased world?

## **CURRICULUM CONNECTIONS**

### **CCSS.ELA-LITERACY. READING.9-12**

9-12.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. 9-12.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text. 9-12.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole. 9-12.6 Assess how point of view or purpose shapes the content and style of a text. 9-12.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. 9-12.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

### **CCSS.ELA-LITERACY.SPEAKING AND LISTENING.6-12**

9-12.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. 9-12.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

### **CCSS.ELA-History and Social Science.11-12**

11.10 Students analyze the development of federal civil rights and voting rights. 11.11 Students analyze the major social problems and domestic policy issues in contemporary American society.

## CLASSROOM ACTIVITY

### READING BETWEEN THE LINES

#### ESSENTIAL QUESTION

What are strategies that artists, writers and readers can use to actively engage with history and current events? Through close looking, discussion, and prompts for expressive and critical reactions, young artists will explore what methods resonate most with them to navigate our current political moment.

#### GRADES

6–12, though it can also be applied to 4th grade audiences who are learning about primary sources and critical reading.

#### TIME

Two to three class periods

#### ART CONCEPTS

Negative space, positive space, gesture, abstraction, static, dynamic, memorial, series, automatic drawing, subtractive poetry, composition, geometric forms

#### MATERIALS

Newspapers or news articles and images, blank paper, pens, paint, colored paper, scissors, glue sticks, and name tags or note cards

#### TALKING ABOUT ART

*Elegy to The Spanish Republic 100* is one of 150 large abstract canvases that Robert Motherwell painted as a memorial to the 700,000 victims of the Spanish Civil War (1936–1939). Motherwell expressed his reaction to the injustice of war through black and white, gestural, geometric compositions. He explicitly chose to avoid depicting any specific references to the war, believing that his statement would be clear through his abstract gestures.

What do you feel/ think when you look at this image? If its title did not refer to the Spanish Civil War, would you feel something different when you looked at this work? What about this painting invokes a theme of war, what about this painting does not? What can abstract forms accomplish that figurative forms might not? Why do you think Motherwell decided to focus on the Spanish Civil War? What aspect of war do you think this painting is about?

#### MAKING ART

Students will divide into groups of five and each will be provided with a current event article. (Alternative plan, each student must bring in their own current event article to class and they will read off the title of article to the full class and group themselves according to theme.) Students will independently read their article and ask themselves: 1. What is the author's perspective? 2. What is the author leaving out? 3. What is the author focusing on? 4. What is your (the reader's) perspective?

After students have read their article they will discuss it with the group and share their thoughts about the article amongst the small group. (Optional: students do a five-minute free-write on their reactions to the article. In a free-write spelling, sentence structure, and grammar do not matter, the only rule is for the student to write continuously, anything that comes to mind.) Then, each student will take a second look at the article, this time in search for the words that they think best sum up the overall feeling or theme of the piece, or how it most resonates with them. Each student

## **MAKING ART (cont.)**

will then make a subtractive poem from their source, either by circling or cutting words to make a poem, or crossing out text. Students will take turns reading their poems to the group.

For the next class (or two) students will bring in articles and images that they will use to collage a composition, or inform/inspire an abstract image that the student feels expresses their thoughts or feelings on their chosen issue. As a 10 minute warm up activity students will be provided a blank sheet of paper that they can draw on, sculpt, cut, or tear in reaction to the current event they have chosen. For this automatic drawing activity students should draw on or manipulate the paper on instinct, trying to channel their feelings onto the paper. It does not matter if they can't describe why they are doing what they are doing; the goal is to move their feelings and thoughts onto paper, much like a free write, but through form and shape rather than text.

After this exercise students may choose to add to this automatic drawing piece, or create a new work. They may include words and images extracted from their source or respond through another automatic drawing, or a combination of all previously listed approaches. While students are creating they will be prompted to think about the most necessary forms and feelings they want to convey and imagine they are making a subtractive poem/picture as they create, self-editing so only the most essential components remain. While creating their work students should also consider what they will title their work. Will they choose a literal title, or a poetic one? How will their title transform the viewer's response?

## **REFLECTION**

### **WRITING AND READING REFLECTION**

How is the reading process different when you are attempting to read from the author's perspective versus your own perspective?

What is lost when you create a poem or creative work from an article?

What is gained?

### **VISUAL ART MAKING AND LOOKING REFLECTION**

Students will arrange their artwork and title (written out on a name tag or note card and placed below the artwork) across the room. Ask students to reflect on what forms and images they see, and what feeling the artwork conveys to them. Did their perception change after they read the title of the work? What strategies did each student use to tell their story? Allow time for willing students to share their thought process behind each work. Does creating art work or writing about a current event change your thoughts about that event? What is the difference between when a text or image tells an explicit narrative, versus an abstract creative work that interprets an event? Can art help us connect to political struggles in a different way, how can art teach us to see or relate to current events in a different way?

## **CURRICULUM CONNECTIONS**

CCS.ELA. Reading Standards of Informational Text. 6-12

6-8.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 6-8.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. 6-8.2 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples

## CURRICULUM CONNECTIONS

(cont.)

or anecdotes). 6-8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings. 6-8.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text. 9-12.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. 9-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). 9-12.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

CCS.ELA. Writing Standards. 6-12

6-12.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

CCS. ELA. Speaking and Listening. 6-12

6-12.1 Engage effectively in a range of collaborative discussions. 6-12.2 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. 6-12.3 Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

CCS. ELA Reading standards for Literacy in History/ Social Studies. 6-12

6-12.8 Distinguish among fact, opinion, and reasoned judgment in a text.

## RESOURCES

## BOOKS FOR STUDENTS

*Horton Hears a Who*

Dr. Seuss

A classic children's book in which we discover that "a person's a person, no matter how small." For students grades K–4.

*The Lorax*

Dr. Seuss

A book about the importance of how human greed impacts the environment. For students grades 1–4.

*The Sneetches*

Dr. Seuss

This story is a satire of discrimination between races and cultures. For students grades K–4.

*The Great Migration: An American Story*

Jacob Lawrence

This picture book brings together the sixty panels of Lawrence's narrative Migration series. They tell of the journey of African-Americans who left their homes in the South and traveled in search of better lives in the northern industrial cities. For students grades 3 and up.

*Martin's Big Words: The Life of Dr. Martin Luther King, Jr.*

Doreen Rappaport

This is a simple and elegant retelling of the story of King's life and philosophy, alternating the author's words with his: "Hate cannot drive out hate. Only love can do that." For students grades preschool–3.

*Harvesting Hope: The Story of Cesar Chavez*

Kathleen Krull

Chavez's life is traced from his comfortable Arizona farm childhood as a shy and sensitive boy, through drought, loss, and backbreaking field labor, to his adult leadership in organizing migrant workers. For students grades 3 and up.

*Passage to Freedom: The Sugihara Story.*

Ken Mochizuki

Appropriately dark and tense illustrations help describe the situation of Chiune Sugihara, Japanese diplomat to Lithuania in 1940. Against the orders of his government, he signed thousands of visas for Jewish refugees, saving their lives during the Nazi Holocaust. For students grades 4–8.

*Through My Eyes*

Ruby Bridges

This chronicle of the 1960 integration of a New Orleans public school is movingly told by Bridges. The only black student in the school, she was, in fact, kept isolated—the only student in her first-grade classroom—as angry white parents withdrew their children from the school. For students grades 4 and up.

*Restless Spirit: The Life and Work of Dorothea Lange*

Elizabeth Partridge

This biography of one of America's most respected photographers includes her most famous pictures from the Great Depression and the Japanese internment camps, along with many taken of her throughout her career, one that often clashed with society's expectations of a "woman's role." For students grades 5 and up.

## BOOKS FOR TEACHERS

*Culture and Power in the Classroom: Educational Foundations for the Schooling of Bicultural Students*

Antonia Darder

One of the most influential books in critical bilingual and multicultural education, Antonia Darder provides a historical context for the hurtful beliefs and practices of current educational praxis for bicultural students. The book challenges educators to gain greater clarity in discerning these customs and discusses the possibilities of culturally democratic schooling.

## **BOOKS FOR TEACHERS (cont.)**

### *Pedagogy of the Oppressed*

Paolo Freire

Written in 1968, this book is considered one of the foundational texts of critical pedagogy. In it, Freire argues for pedagogy to treat the learner as a co-creator of knowledge.

### *Cultivating Social Justice Teachers: How Teacher Educators Have Helped Students Overcome Cognitive Bottlenecks and Learn Critical Social Justice Concepts*

Paul C. Gorski

This book offers teachers strategies for teaching and learning how to face their own biases about their students in order to prepare them to be socially just educators in diverse classrooms.

### *Teaching to Transgress: Education as the Practice of Freedom*

bell hooks

Cultural critic and feminist bell hooks takes a critical look at class, race, and gender in the modern classroom and argues for the possibility of education to liberate and include all learners.

## **ONLINE RESOURCES**

Museum of Tolerance: Teacher Resources

[http://www.museumoftolerance.com/site/c.tmL6KfNVLtH/b.5052463/k.AE91/Teacher\\_Resources.htm](http://www.museumoftolerance.com/site/c.tmL6KfNVLtH/b.5052463/k.AE91/Teacher_Resources.htm)

The Museum of Tolerance is an educational center dedicated to challenging visitors to understand the Holocaust in both historic and contemporary contexts and confront all forms of prejudice and discrimination in our world today.

Teaching Tolerance

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

A site where educators can find news, suggestions, conversation, and support relating to diversity, equity and justice.