



Doodles Academy presents:

OUTSIDE THE LINES

A flexible curriculum that embraces personal expression, values diversity, and approaches artistic learning as a connected discipline.

ISSUE 4

THE INTROSPECTIVE ARTIST

How can we use art to better understand ourselves and our unique experiences?

This issue is devoted to teaching students how to explore and better understand their experiences through highly-personal art practice. As they work through this unit, they'll become skillful in using art as a tool to process what they experience, as well as to better understand their unique emotional responses.

Students start by establishing a basic visual journaling practice that focuses on self-exploration and self-expression. Throughout the next two prompts, they explore their identity while simultaneously learning techniques that are often used in visual journaling. During the third prompt, they create a multi-media piece in a collaborative visual journal. This allows them to share their own unique experience of an event while also seeing how their peers experienced the same event.

WHAT IS THIS PUBLICATION?

This publication is primarily for teachers: it is a guide in planning diverse, inclusive, choice-based units while also being flexible in terms of the delivery of the content.

These icons will help you navigate the content in this publication:



STUDENT WORKBOOK

These are pages that could be photocopied and handed out for independent learning. This is offered as an option: they can also be used as a guide for teachers to structure their lessons and conversations.



TEACHER GUIDES

These are instructional strategies, content connections, or assessments and are for the teacher's guidance as they use the content in this publication to design their unit.

THE CONTENT & HOW TO USE IT:

The **essential question** frames the content of the publication.

It is followed by four **key ideas** that break the essential question down into smaller, more manageable areas to explore with your students.

Each key idea includes:

- **An introduction.** This gives relevant background information and provides a 'hook' into the key idea. Use this section to guide the introduction of the lesson (or, photocopy it to send home with students).
- **Artworks, with response questions.** These response questions have been created in alignment with the National Core Art Standards, and are included as a way for teachers to assess their student's understanding as they facilitate discussion. They could also be assigned as journal entries if students are working independently.
- **Artist Biographies.** Use these pages as background information to support the conversation around the artworks. While primarily intended to give teachers background knowledge, they can also be photocopied and sent home.
- **Art prompts**, which is a short art activity, or an **art challenge**, which is a longer art activity. In the teaching guide, you'll find ideas on how to scaffold each art activity for different ages. These are connected to the National Core Art Standard and the teaching guide includes ideas for assessment. This section can also be photocopied for students working independently.

The Teacher Guide sections include:

- Ideas for adapting the content into **different learning environments** (in-person, virtual, or tech-free)
- **Assessments and rubrics**
- Connections to the **National Core Art Standards**, and **Teaching Tolerance Standards**
- Optional connections to **other content areas** (e.g., ELA, history)
- Ideas for assessing skill levels and **differentiating content**

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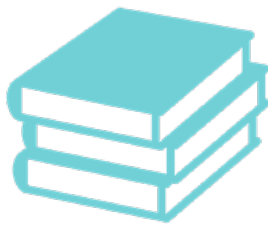
MATERIALS:

L1: A journal (at minimum paper stapled into a book form), basic drawing, and coloring supplies of your choice.

L2: Found materials (flat), scissors, glue

L3: Collage materials, scissors, glue, and your choice of computer & printer/stencil/coloring supplies

L4: Paper for each student of a consistent size, art materials of choice, a shared class sketchbook, optionally from [Brooklyn Art Library Sketchbook Project \(in order to publish\)](#)



TEXTS (OPTIONAL, REFERENCED IN LESSON MATERIAL)

Lesson 1:

- Betye Saar ([Betye Saar: Call and Response by Carol S. Eliel](#))
- Frida Kahlo's ([The Diary of Frida Kahlo: An Intimate Self-Portrait by Carlos Fuentes](#))
- Dan Eldon ([The Journey Is the Destination: The Journals of Dan Eldon](#))

Lesson 2:

- [Grandfather's Journey](#) by Allen Say
- [Mama and Papa Have a Store](#) by Amelia Lau Carling
- [My Hands Sing the Blues: Romare Bearden's Childhood Journey](#) by Jeanne Walker Harvey
- [Home](#) by Jeannie Baker
- [Game Changers: The Story of Venus and Serena Williams](#) by Lesa Cline-Ransome

Lesson 3

- [My Name Is Sangoel](#) by Karen Williams & Khadra Mohammed
- [Alma and How She Got Her Name](#) by Juana Martinez-Neal

Essential Question:
**How can we use art to better
understand ourselves and our
unique experiences?**

KEY IDEA 1:

JOURNALS HELP US

REFLECT, UNDERSTAND

OURSELVES, AND PROCESS

BIG FEELINGS.



IDEAS FOR TEACHING THIS KEY IDEA:



STUDENTS WILL:

Be introduced to visual journaling as a private space that can be used to record their perceptions, knowledge, and experiences. Students experiment with visual journaling by following a series of prompts



INCREASING ENGAGEMENT:

Be strategic about timing the release of the journal prompts so that there is a sense of continued momentum.

TEACHING NOTE:

This key idea is laid out a little differently than the other three key ideas in this issue: teachers should set aside some time to properly set up journaling and expectations around it, but then journal prompts should be explored as part of a consistent routine. The journal prompts are aligned with the other 3 key ideas and are intended to support the learning and introspection done throughout the entire unit.

Have students complete these in whatever fashion works for your setup, with the goal of establishing a regular routine of journaling. For example, classroom teachers may want to set aside 15 minutes a day to work in journals, art teachers may want to use it as a bell ringer, and teachers who find themselves remote may want to send regular prompts by text.



TEACHING IN-PERSON OR VIRTUALLY:

If you are teaching in person or virtually, walk students through WHY one might journal, and then teach them the process by doing the first prompt as a class.

After that, either repeat the process for the remaining journal prompts, incorporating it either as a 15-20 minutes routine in the student's day/week, or assign students to do the remaining prompts independently.

You may want to:

- Look at and discuss examples of visual journals using the discussion prompts
- Encourage students to think about the benefits of journaling, using the introductory sheet as a guide.
- Set up your expectations for journaling. At a minimum, tell students that:
 - *Their journals will be private unless they choose to share.*
 - *They will work on the journals over the course of several sessions, through various prompts.*
- Introduce a consistent routine and walk students through prompt #1. For example:
 - *Introduce the prompt*
 - *Take questions*
 - *Ask students to silently reflect/meditate on the prompt*
 - *Allow the students 15-25 minutes to explore the prompt however they wish in their journals*

Set up a space to share and reflect:

In person:

- Offer time for students to share their work in small peer groups.
- Make sure students know that this is optional.
- Discuss and expand upon the idea addressed using the prompt-specific suggestions.

Virtually:

- Create a virtual space, such as a blog platform, where students can OPTIONALLY post their entries and respond to others. Allow students sufficient time to post, explore, and respond.
- Share the prompt-specific discussion/expansion and ask students to respond.



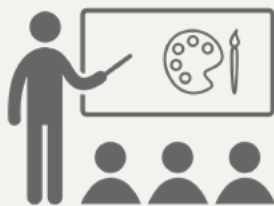
TEACHING WITHOUT TECH:

If you are teaching remotely and students don't have access to tech, photocopy the pages with the student-led icons. Think about a way to gradually introduce the journal prompts to students. For example, you could:

- Send a weekly mailing with index cards with that week's prompts written on them
- Text the prompts to adult guardians

Set up a space to connect and share. For example, you could:

- Match the students up with a 'pen pal'. Encourage them to exchange visual journal pages. Note that at the point of 'exchange' they should have several prompts/journal entries to choose from so that they have the option of keeping private entries private. If all their entries are private, they may create a new page specifically for the exchange.



NATIONAL CORE ART STANDARDS: ANCHOR STANDARD 10: SYNTHESIZE AND RELATE KNOWLEDGE AND PERSONAL EXPERIENCES TO MAKE ART

How does making art help individuals investigate and develop an awareness of their perceptions, knowledge, and experiences?

Assess understanding and success through the talking prompts (for the artwork) and through a student self-assessment after journaling.



INTRODUCTION:

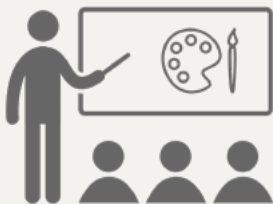
WHAT IS A VISUAL JOURNAL?



A visual journal is a record of your life, thoughts, and emotions: it can use words, colors, images, and more. It can be part sketchbook, part diary, part dream journal, part daily planner, part to-do list, part... anything! Basically, it's an 'everything book'. Importantly, it's YOURS, and it's private. You choose what, and IF, you want to share from it.

WHY SHOULD YOU CREATE A VISUAL JOURNAL?

For the visual journal creator, creating a visual journal can be therapeutic and help them understand things about themselves, name their feelings, and process major life events.



NOTE FOR TEACHES:

Many studies have shown the therapeutic benefits of keeping a journal, showing benefits to physical and mental health. One thought about "why" journaling helps is that the ability to construct a story from our experiences may allow us to detach ourselves and approach our situation more objectively. Stories can also be better stored in the brain as more organized memories, rather than what may otherwise be a random amalgamation of strong emotions. [Psychologytoday.com](https://www.psychologytoday.com)



ARTWORK AND RESPONSE QUESTIONS:

ON THE NEXT THREE PAGES YOU WILL FIND ARTWORKS PAIRED WITH ARTIST BIOGRAPHIES



We suggest you use the prompts at the bottom of this page to investigate these visual journals with students as a way to introduce the different ways that artists have approached journaling.

While we suggest/link to suggested pages within the journals, if possible, it's nice to allow students to look through the visual journals to get a sense of what a journal is and the ongoing story that they tell. If you are able to get physical copies of the books, introduce visual journaling by thumbing through these books, discussing the images, and the artist's intentions in creating the journals.

ARTIST'S VISUAL JOURNALS:

- Betye Saar ([Betye Saar: Call and Response by Carol S. Eliel](#))
- Frida Kahlo's ([The Diary of Frida Kahlo: An Intimate Self-Portrait by Carlos Fuentes](#))
- Dan Eldon ([The Journey Is the Destination: The Journals of Dan Eldon](#))

A note that there is some mature content in the Kahlo and Eldon journals, so pre-mark pages to show that are in accordance with the ages that you teach.

RESPONSE QUESTIONS:

- Journals are spaces where artists can **observe, explore, experiment,** and **express.**
- What do you notice in these journals?
 - *Do they feel like finished artworks, or do they feel experimental? What do you see specifically that makes you say that?*
 - *What is the subject of this journal entry? Does it feel like something internal, external, or some combination that the artist is exploring? What do you see specifically that makes you say that?*
 - *Can you tell how the artist feels about this particular topic? What do you see specifically that gives you clues into their thoughts?*
- After students observe an artwork or journal, tell them a little information about the artist, using the biographies that follow.
- Finish by asking them to reflect on whether the biographies change their interpretation of the journal pages. For example: *"Now that you have that information, does it change what you think the artist was expressing or exploring in their journal page?"*



ARTWORK AND RESPONSE QUESTIONS:

DAN ELDON

SEPTEMBER 1970 – JULY 1993



*NYC African
Self Portrait,
1988*

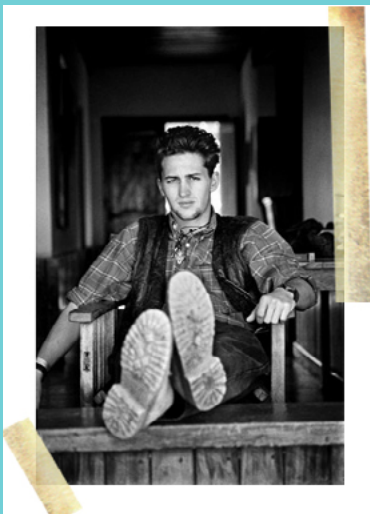


Photo copyright daneldon.org

Dan Eldon was a British-Kenyan photojournalist and activist.

Eldon was a lifelong activist, with a record of successful philanthropic campaigns going back to the time he was 14. He started creating visual journals around the time that he was 15 and continued them the rest of his life. These would be filled with collages, photographs, and drawings that drew heavily from cartoons and satire to comment on the world around him. He considered these extremely private and only shared them with a few trusted friends and family members until his mother published them after his death.

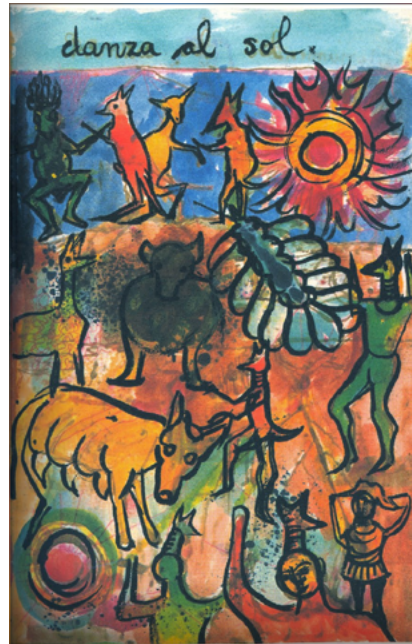
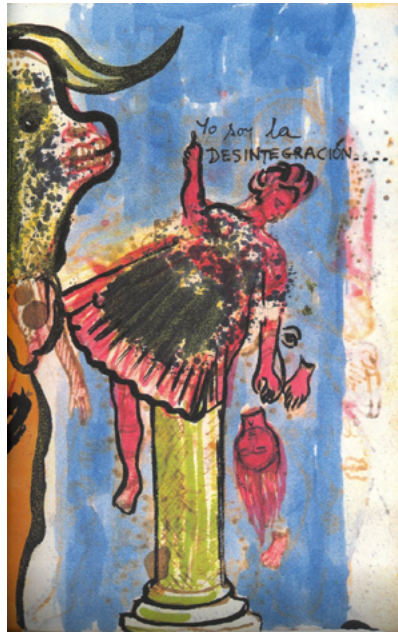
Eldon had already established himself as an outstanding activist by the time he graduated High School, publicly and emphatically committed to causes that emphasized the importance of crossing cultural barriers and caring for others. After high-school, he took a year off to travel to the United States, but found "being in New York to be a cold, lonely and difficult experience". He continued to raise money and awareness for causes that he cared about, and correspondingly began work as a photojournalist. By the age of 22, Eldon had traveled to 42 countries, worked in refugee camps, and became the youngest staff photojournalist at Reuters.

At age 22, while documenting violent famine in Somalia, Eldon was killed in a riot along with two other journalists.

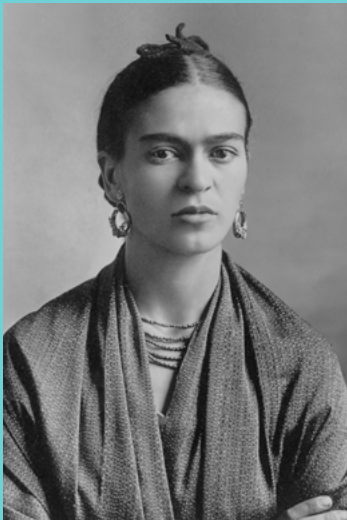


ARTWORK AND RESPONSE QUESTIONS:

FRIDA KAHLO
JULY 1907 - JULY 1954



Página del diario de Frida Kahlo (1944 - 1954)



Frida Kahlo was a well-known Mexican painter.

Kahlo suffered quite a bit during her life; as a young child she contracted polio, and as a young adult, she was terribly injured in a bus crash. She spent weeks in the hospital and then months at home bedridden. It was during this time that she began to paint.

This accident caused her life-long pain; she frequently painted self-portraits and would heavily use metaphors to describe her inner state. She also represented Mexico in nearly all of her paintings, through metaphor as well as the inclusion of traditional symbols and garb.

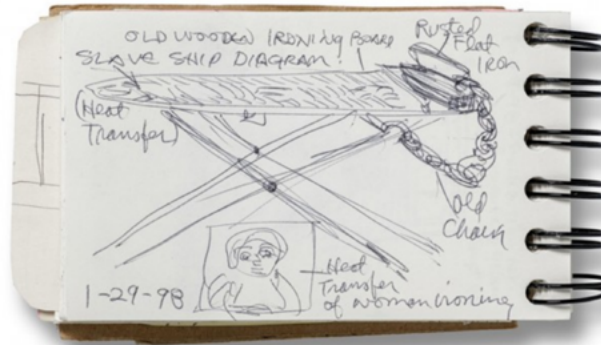
Kahlo kept a visual journal throughout the last ten years of her life. She was known to be a slow artist, carefully planning her paintings. In contrast, her journal feels very open and free. She used it as a place to let go and capture feelings and images which had no other outlet and worked much more quickly and more freely than in her final pieces.



ARTWORK AND RESPONSE QUESTIONS:

BETYE SAAR

JULY, 1926 – CURRENTLY LIVING (AS OF 01/2021)



*Betye Saar, I'll Bend
But I Will Not Break,
1998
Los Angeles County
Museum of Art, photo
by Tim Lanterman*



Photo from www.britannica.com

Betye Saar is an artist who was born and currently lives and works in California. At the time of this publication she is in her 90s and still creating art.

Saar is well-known for her work as an assemblage artist. Assemblage means assembling work from found objects. In Saar's case, she combines objects, putting them together in a way that suggest stories. As an African-American woman, her work often focuses on gender and race, and she also has a strong interest in spirituality.

Her visual journals form an intimate part of her working process. She starts with an object that she has found and begins to associate it with other objects and ideas in her sketchbook. From there she builds and expands on these ideas, often working back and forth between assemblage and visual journal. When looking at her journal you are privy to her thoughts and artistic process as she works through ideas.



ART PROMPT:

CREATE A VISUAL JOURNAL



Materials:

1. Basic drawing and coloring supplies of your choice
 - colored felt tip pens
 - and/or colored pencils
 - and/or markers
 - and a pencil and/or pen)
2. A journal (at minimum paper stapled into a book form).

Instructions:

- 1) Your teacher will provide you with a journal prompt
- 2) Read the prompt
- 2) Quietly reflect on the prompt.

Close your eyes, think about the prompt, and observe what images and feelings your mind produces. These may be pictures, but they might also be patterns or colors.

- 3) Independently explore the prompt in your journal.

*Use what you observed during your reflection time to begin **exploring** the prompt in your journal. Your journal entries do not have to be finished artworks; nobody will see them unless you want them to. Take the time to **explore** and **experiment** as you **express** your thoughts, feelings, and/or reactions.*

TROUBLE STARTING?

- Choose a color and start scribbling.
- If you are left-handed, draw with your right hand. If you are right-handed, draw with your left.
- Write down whatever words or images that come to mind when you think about the prompt. Record everything that comes to your mind without thinking too much about it.



TEACHERS:

If possible, set aside additional time for (optional) sharing and reflecting



ART PROMPTS

WITHIN EACH KEY IDEA YOU WILL FIND PROMPTS TO SHARE WITH YOUR STUDENTS.



Do the 'Starter Journal Prompts' with your students to model a journaling routine. Then, incorporate the remainder of the prompts into your teaching in whatever fashion works for your setup, to establish a routine of journaling (you'll find a 'journaling' section inside each key idea).

The journal prompts are aligned with the three remaining key ideas and should be done during the same time that those key ideas are being explored to further expand on and build on the ideas that are being introduced. Students will be embracing their own unique experiences, and each entry will and should be very different from one another.

**Please note, these key ideas are available in the 'supplemental materials' folder in an editable format.*

STARTER JOURNAL PROMPTS:

Explore emotions : Happiness is....

- Draw it: Think about what colors you could use. Use scribbles, patterns, or imagery, whatever feels best.
- Write it: What do you feel happy about? Or create lists. (such as people I feel happy about) _____
- OR
- Combine it: Write and illustrate your text.

Repeat, during different sessions, with sadness/loneliness/& anger.

Expanding the prompt:

- If journaling live, consider playing music that embodies the feeling that students are working on).
- Ideas for Discussing & Extending during live learning:
- Invite students to share (make sure that students know this is optional).
- Ask students to:
- Share/or think of what they do when they are happy/sad/lonely/angry?
- Can they recall a time when people around them were happy/sad/lonely/angry? Have them write/draw or share about that time in their journal.
- Ask, What caused the people around them to be happy/sad/lonely/angry? What did they do in response?



SELF-ASSESSMENT RUBRIC

The journals should be private, even from the teacher, but students should complete a self-reflection at the end of the entire unit. The following is a self-assessment rubric based on relevant Studio Habits of Mind. Studio Habits of Mind are skills that art teaches that positively impacts student learning across the entire curriculum. This assessment is meant to assess the student's journal-creating experience.

Observe			
I spent an extensive amount of time thinking about my identity, experiences, and emotions. I observed myself and learned things about myself.	I spent time thinking about my identity, experiences, and emotions. I observed myself and learned things about myself.	I spent limited time thinking about my identity, experiences, and emotions.	I spent no time thinking about my identity, experiences, and emotions.
Stretch and Explore			
I spent lots of time exploring aspects of myself, as well as different ways of using materials to explore my ideas.	I spent some time exploring aspects of myself, and/or different ways of using materials to explore my ideas.	I spent just a small amount of time exploring aspects of myself, and/or different ways of using materials to explore my ideas.	I spent little or no time exploring aspects of myself, and/or different ways of using materials to explore my ideas.
Express			
I often used my journal as a place to express my emotions/experiences/and identity. It is a good reflection of what I feel internally.	I sometimes used my journal as a place to express my emotions/experiences/and identity. It is a good reflection of what I feel internally.	My journal sort of expresses aspects of myself.	My journal does not express any aspect of myself.

Studio Habits of Mind was researched, developed and created by Project Zero

KEY IDEA 2 :

IDENTITY IS MULTI-

FACETED AND INCLUDES

OUR PERCEPTION OF

OURSELVES, THE CULTURAL

GROUPS WE BELONG TO,

AND THE ROUTINES AND

ACTIVITIES IN WHICH WE

PARTICIPATE.



IDEAS FOR TEACHING THIS KEY IDEA:



STUDENTS WILL:

Students learn about and think about their identity in relation to the identity of others and students end by creating a collage that answers 'Who am I?' using only found materials



INCREASING ENGAGEMENT:

Get parents and guardians involved in helping students engage with and understand their cultural and family identity.

You could set the project up by having students ask their adults a series of questions. Make these 'low-lift' by spacing them out rather than giving them as a formal assignment; for example, text or email a question a day to parents or guardians, or send home questions on notecards. Make these relevant to your particular body of students, and make space for adults to share their personal experiences as it would relate to the student's identity. For example:

- *How are our family beliefs and routines similar to and how are they different from the beliefs and routines that you grew up with?*
- *How did you choose my name?*
- *What family tradition is the most important or special to you? Why?*



TEACHING IN-PERSON:

If you are teaching in-person, use the classroom to explore and reflect on 'identity', have students collect materials outside of the classroom, and reconvene to create their artwork.

- Pre-work: Have students 'interview' their adults (see increasing engagement)

You could structure the first meeting time by:

- Introducing 'Identity' using the suggestions on the introduction page.
- Read 1-2 of the suggested books (which are also great artistic examples)
- Finish with one of the journal prompts.
- Before leaving, explain to students that they will need to collect found materials for the following week. Photocopy that page to send home with students.

During the second meeting time:

- Discuss the artworks.
- Introduce and have students engage with the project.
- Set aside some time for students to reflect and share their work.

Note: Have some materials available for students who did not collect their own. Newspapers, generic mail, flat recycled goods, etc.

Have students complete the journal prompts independently, or during a designated 'journal time'.



TEACHING VIRTUALLY:

If you are teaching virtually, use the meeting time to explore and reflect on 'identity'. Students can expand on this discussion and create their artwork outside of class, but have a way for them to post or share it publicly.

You could structure the meeting time by:

- Introducing 'Identity' using the suggestions on the introduction page.
- Discuss the artworks.
- Explain to students that they will need to collect found materials and create a collage. Offer students a digital copy of the instruction pages.

Allow students to complete their work independently, then share it on a platform where other students can respond, such as Padlet,

Disperse the journal prompts in the same manner that you did for Key Idea 1, for students to work on independently.



TEACHING WITHOUT TECH:

If students are working independently, photocopy pages with a student-led icon.

If funds are available, give physical copies of the books to students.

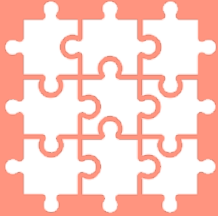
Gradually release the steps in the following order (whether through sending home multiple packets or putting them in different envelopes):

The introduction, with the texts. Students can do the back-and-forth prompt with a family member.

- Disperse journal entry 1
- Disperse journal entry 2
- Disperse journal entry 3
- Disperse the artworks and instructions for collecting materials
- Disperse the instructions for the final artwork. This could be an additional journal entry for students.



INTRODUCTION:



WHAT IS IDENTITY?

'Identity' is the qualities, characteristics, or beliefs that make a person who they are

Each person's identity consists of many different parts, such as their:

- **Ability:** capacity, talent or skill
- **Culture:** a way of living that is passed down through generations—including food, religion, language, family and gender roles, beliefs, etc.
- **Ethnicity:** sharing a unique culture, religion or language
- **Gender:** gender identity refers to a person's sense of being male, female, neither or both; gender expression refers to how a person shows their gender to the world
- **Race:** one way to group people, usually based on characteristics like skin color, facial features, hair texture or geographic ancestry
- **Hobbies:** an activity done regularly in one's leisure time for pleasure.
- **Responsibilities:** a thing that one is required to do as part of a job, role, or other obligation.



PROGRESSION OF SKILLS: TEACHING TOLERANCE SOCIAL JUSTICE STANDARDS:

Students will recognize that people's multiple identities interact and create unique and complex individuals.

- ID.K-2.3 I know that all my group identities are part of me—but that I am always ALL me.
- ID.3-5.3 I know that all my group identities are part of who I am, but none of them fully describes me and this is true for other people too.
- ID.6-8.3 I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person.

BOOKS ABOUT IDENTITY:

Grandfather's Journey by Allen Say

Mama and Papa Have a Store by Amelia Lau Carling



DO THE FOLLOWING ACTIVITIES TO BETTER UNDERSTAND 'IDENTITY':



ACTIVITY 1

How would you describe the identities of the following people?

(Write down your answers, or discuss with your peers.)

- Your teacher
- A parent or adult caregiver
- Your best friend
- A character of your choice from a TV show
- A character of your choice from a book



NOTE TO TEACHERS:

When recognizing other's identities, we want to avoid stereotypes, which are overly simple, unfair, and untrue beliefs about a group of people. Make sure to name this to students and caution them to identify using only the attributes that they KNOW rather than what they assume (for example, a stereotype would be "he's a boy, so he likes blue and cars").

ACTIVITY 2

Find a partner and take turns asking 'Who are you?'. Each time the question is asked of you, you must answer it differently. Do this for 60 seconds.

For example:

Susanne: Who are you?

Jerell: I am a person who loves watermelon.

Susanne: Who are you?

Jerell: I am a person who has a brother and two sisters.

Susanne: Who are you?

Jerell: I am a person who goes to church on Sundays.

Susanne: Who are you?

Jerell: I am a person who enjoys reading.

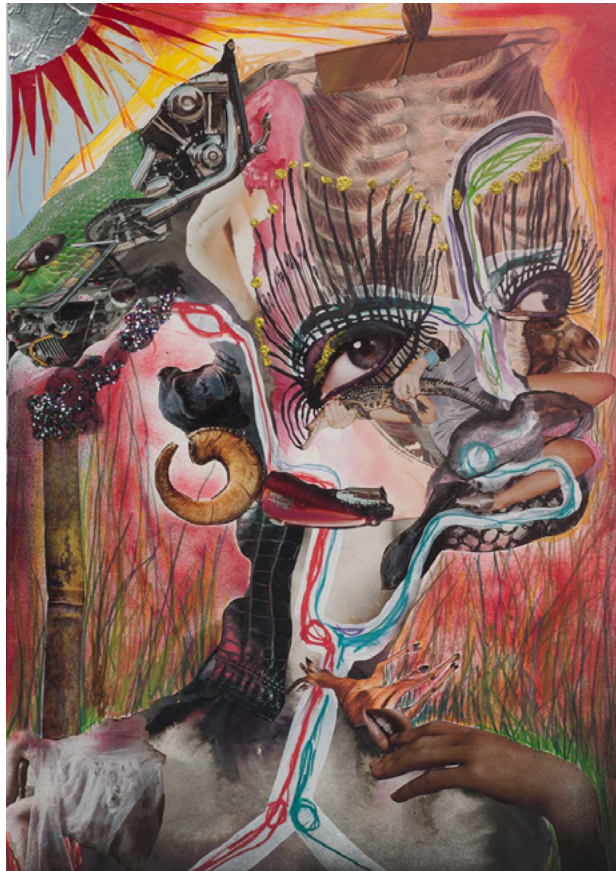


REFLECT: HOW IS YOUR IDENTITY SIMILAR TO AND HOW IS IT DIFFERENT FROM THE IDENTITIES OF THE PEOPLE YOU LISTED IN ACTIVITY ONE? HOW IS IT SIMILAR TO AND HOW IS IT DIFFERENT FROM THE IDENTITY OF YOUR PARTNER?



ARTWORK AND RESPONSE QUESTIONS:

FAMILY TREE



Wangechi Mutu 2012. Suite of 13, mixed-media collage on paper.
Collection of the Nasher Museum of Art at Duke University.

RESPONSE QUESTIONS:

1. Take a moment to silently study the artwork.
 - What do you see?
 - *Teachers: Ensure students notice that these are 'portraits'. A Portrait is a depiction of a person, especially one depicting only the face or head and shoulders.*
2. Looking at the installation shot, why do you think that the artist chose to connect the portraits with a line?
 - *Teachers: Collect responses, and if students don't address it on their own bring up family trees.*
3. If this is a family tree, how do you think the portraits are related?
 - Note that in a family certain traits are unique to each individual, and certain traits are passed on.
4. Pull up a close-up work. Ask, what do you see?
 - *Teachers: Guide students as they notice the composite quality of the works. Introduce the term 'collage' if this is new to students. Encourage them to dive deep into the materials Mutu used.*



ARTIST BIOGRAPHY:

WANGECHI MUTU
1972-CURRENT



Wangechi Mutu was born in Nairobi, Kenya, although she currently lives and works in New York City.

Mutu is best known for her collages, often depicting female figures. In this series, Mutu created 13 portraits arranged as a genealogy of three generations, with figures as fictional compositions of humans, animals, plants, and machines. She used found imagery from fashion magazines, National Geographic, and African Art, amongst others.

Through her work, she explores ideas of race, gender, and art history, as well as personal identity.

Portrait of Wangechi Mutu from www.essence.com



LOOK BACK AT THE ART PIECE ON THE PREVIOUS PAGE. WHAT DO YOU NOTICE OR WONDER NOW, USING THE KNOWLEDGE YOU GAINED ABOUT MUTU'S LIFE AND WORK?

WHAT IS COLLAGE?

Collage comes from the French word 'coller', which means "to glue" or "to stick together".

In visual art, collage is a technique where an artist puts together different flat forms, such as paper, magazine clippings, and photographs, and creates a new artwork from them.



ARTWORK AND RESPONSE QUESTIONS:



BAYANI & CANDY

Gabriel García Román Castro, 2019.

RESPONSE QUESTIONS:

1. Begin by observing this artwork. What do you see?
2. What do you think the relationship is between the two women and the baby?
 - What do you see that makes you say that?
 - How does the text support your conclusion?
3. This artist references a style of artworks that were frequently created in the past. What about this artwork seems familiar to you? Why?
 - *Teachers: If students do not get there on their own, discuss religious icons. You may want to pull up samples. Ask, why might the artist have chosen to reference these icons in his work?*
4. What do you think the artist was trying to communicate with this artwork?



ARTIST BIOGRAPHY:

GABRIEL GARCÍA ROMÁN 1973-CURRENT



Born in Zacatecas, Mexico in 1973 and raised in Chicago, Román currently lives in New York City. His family immigrated to Chicago when he was two years old. He didn't begin making art until his 20s, but then returned to college to study art when he was 33. He is a photographer but seeks to find ways to alter the final photograph. For example, using printmaking, weaving photos together, folding, and/or collaging onto the original photographs.

This series aims to use traditional religious portraiture methods and apply them to subjects drawn from many facets of the gender and queer spectrum. Through this, Roman aims to "elevate these multi-dimensional, powerful and proud contemporary figures."

The artworks are combinations of photographs, collage, and printmaking. The text around the subjects is written and contributed by the subjects themselves.

Artwork and portrait from <http://www.gabrielgarciaroman.com>. Additional works and information on the artist are available there.



LOOK BACK AT THE ART PIECE ON THE PREVIOUS PAGE. WHAT DO YOU NOTICE
OR WONDER NOW, USING THE KNOWLEDGE YOU GAINED ABOUT ROMÁN'S LIFE
AND WORK?



NATIONAL CORE ART STANDARDS: ANCHOR STANDARD 7: PERCEIVE AND ANALYZE ARTISTIC WORK.

How does learning about art impact our empathetic awareness and understanding of others?

Assess success through the response prompts associated with artwork.

JOURNAL PROMPTS TO GO WITH KEY IDEA 2:

Identity is multi-faceted and includes our perception of ourselves, the cultural groups we belong to, and the routines and activities we engage in.



1. Introduce yourself to someone who you have never met, who knows nothing about you.
 - Draw It: Describe yourself through pictures or symbols. For example, if you love books draw a book.
 - Write it: Write a letter to this person introducing yourself and telling them about your likes/dislikes/culture and community.
 - OR
 - Combine it: Create a 'puzzle' where you draw and label the different pieces that make you.
2. Inside me...Outside Me
 - Draw it: Fold the page in half lengthwise. Keep it folded and draw a picture of how others see you. Open up the page and draw a picture of how you see yourself.
 - OR
 - Write it: Create two columns. Make a list of things that other people know about you. In the other column, make a list of things that you know about yourself.
 - OR
 - Combine it: Create a poem and Illustrate it.
 - Optional sentence starters: On the outside I am..., but on the inside I am...
3. What do you need in life? Think about the people, places, pets, activities, and traditions that are the most important to you.
 - Draw it: Draw pictures of the things that are most important to you
 - Write it: Write a poem starting with 'I need...'
 - OR
 - Combine it: Creates lists that combine drawing and writing.



ART PROMPT:

CREATE A 'WHO AM I?' COLLAGE WITH FOUND MATERIALS

STEP 1: COLLECT FOUND MATERIALS

For your collage, you will be taking found materials and transforming them into artwork. You can include anything from candy wrappers to photos.



For about a week, keep an envelope or a small box near you, such as in your desk or backpack.

For about a week, collect things from your life that are small enough/flat enough to glue onto a piece of paper.



You can choose later whether or not you will use these, so try to collect as many things as you can so you have lots to choose from.

SOME IDEAS

- Flyers
- Postcards
- Brochures
- Tickets – from movies, plays, sporting events, etc.
- Stickers
- Newspaper
- Telephone books
- Maps
- Computer printouts
- Photocopies
- Business cards
- Greeting cards
- Labels
- Wrappers – from candy, gifts
- Old artwork
- Letters
- Calendars
- Cartoons and comics
- Name tags
- Fabric
- Menus
- Receipts
- Notes
- Playing cards
- Puzzle books
- Old books
- Lists
- Sticky notes
- Pressed flowers and plants
- Pictures of things that you relate to in some way cut from magazines
- Photographs of important people/ places/pets/etc. In your life, as is or cut and altered (with adult permission!)



ART PROMPT:

STEP 2: CREATE A COLLAGE THAT ANSWERS, "WHO AM I?" USING ONLY YOUR FOUND MATERIALS.



Try to:

Layer your materials and glue things on top of each other so that no part of the paper is showing.

Alter your materials—cut them or tear them so they don't look as familiar.



NATIONAL CORE ART STANDARDS: ANCHOR STANDARD 10: SYNTHESIZE AND RELATE KNOWLEDGE AND PERSONAL EXPERIENCES TO MAKE ART

How does making help individuals investigate and develop an awareness of their perceptions, knowledge, and experiences?

Assess understanding by having students present and reflect on their work. If this standard is successfully met, students will be able to talk to and reference how the material they chose to use is representative of them/their life.



OTHER IDEAS



You don't always have to use scissors! Tearing paper often makes an interesting edge.



Think about creating your collage within a pre-defined shape and fill it with collage material.



Add additional layers to your piece that reveal 'hidden' parts. You can make 'doors', or use envelopes.

CONNECT WITH ELA:

The following picture books use collage for their imagery, and could be used as additional examples for the different ways collage can be approached:

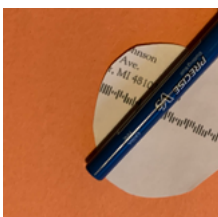
- *My Hands Sing the Blues: Romare Bearden's Childhood Journey* by Jeanne Walker Harvey
- *Home* by Jeannie Baker
- *Game Changers: The Story of Venus and Serena Williams* by Lesa Cline-Ransome



TIPS FOR GLUING



- Cover the entire backside with glue, but ESPECIALLY the edges. A glue-stick will work with most things, but if your material is particularly textured or thick, you may need white or craft glue. You can also use a paintbrush with white glue on it to coat the paper evenly.



- Rub your hand, or roll a pen, or a marker over the surface so that the air bubbles get pushed down and the edges stick.

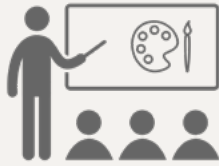
KEY IDEA 3:

THROUGH VISUAL DETAILS,

WE CAN SYMBOLICALLY

ALTER WORDS TO

EMPHASIZE MEANING.



IDEAS FOR TEACHING THIS KEY IDEA:



STUDENTS WILL:

Students learn about font and typography, and how visual details can symbolize/emphasize the meaning and/or feeling of the word or sentence. They pull on their own personal textual lineage to come up with words or phrases that are important to them and put them together in a final, visual piece.



INCREASING ENGAGEMENT:

After students complete their piece, have willing students perform their poems in the style of Douglas Kearney.



NOTE ON TOOLS:

Students will need to create sentences/words from different types of fonts. If students have access to computers, they can type and print their sentences/words. Alternatively, they can find letters/words to cut from magazines, or you can provide them with a variety of font stencils.



TEACHING IN-PERSON:

If you are teaching in-person, use the first meeting to introduce fonts, typography, and artists who explore these tools. Allow them time to explore their name using typography.

Between meetings encourage them to build up an understanding of their textual lineage through the suggested journal prompts. This can be done independently or during a designated journal time.

During a second meeting time:
Reflect on texts/words that are important to them, and have them create a collage using just texts.



TEACHING VIRTUALLY:

If you are teaching virtually, use the first meeting to introduce fonts, typography, and artists who explore these tools.

Encourage them to explore their name using typography and post it in a public forum to share with their peers, such as Padlet or Instagram.

Offer students a regular journal prompt to complete that encourages them to build up an understanding of their textual lineage. Consider texting these prompts, or otherwise dispersing them granularly.

Encourage them to begin thinking about and collecting important words and phrases, in the same manner that you decided to disperse the journal prompts. End by sharing the instructional page. Encourage them to share their artworks/performances virtually.



TEACHING WITHOUT TECH:

If students are working independently, photocopy pages with a student led icon.

If funds are available, give physical copies of the two books to students.

Gradually release the steps in the following order (whether through sending home multiple packets or putting them in different envelopes):

- The introduction.
- Disperse journal entry 1 (the name collage)
- Disperse journal entry 2
- Disperse journal entry 3
- Disperse journal entry 4
- Disperse journal entry 5
- Disperse the instructions for completing the final artwork.

Consider ways for students to share their performances. E.g., having their adults film a video on their phone.



INTRODUCTION:

KEY VOCABULARY TO KNOW:

FONT:

The design of printed letters.
These are all different fonts:
example, *example*, and **example**

TYPOGRAPHY:

How ALL the text appears on a page:
all the different fonts that have been chosen, the size (s) of the text,
and how the text is arranged.

ARTISTS AND
DESIGNERS USE
TYPOGRAPHY
TO SUPPORT A
PARTICULAR TONE
OR MESSAGE.
FOR EXAMPLE...



...a newspaper typically
uses easy-to-read no-
nonsense fonts so that the
focus is on the stories.



Whereas a greeting card
will typically use a more
playful text to reference a
fun mood.

ACTIVITY:

1)

Find three different things with text on them.
These could be books, food packaging, mail,
etc. For each one, look at the text. Think
about the size, color, and type of font.



2)

Think about: What do you think the tone
or message is that the designer is trying to
get across? Does the text seem to indicate
a serious or informational tone? A fun or
playful tone? Is it using colors or sizes that
will grab your attention?

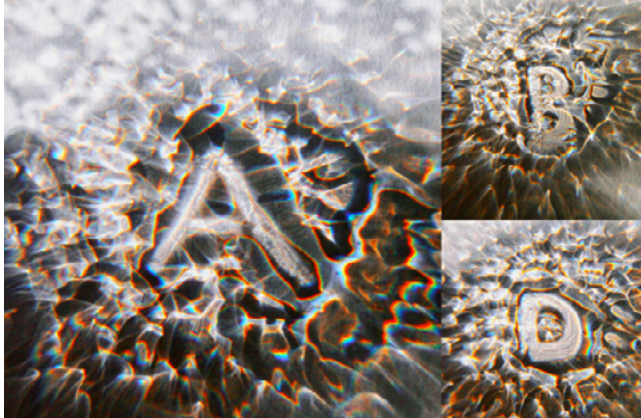


GUESS-THE-FONT

Some designers like to take it a bit further by designing their fonts. Take a guess...what do you think these fonts are made of?

(answers upside down at the bottom of the page)

1.



2.



3.



4.



Designers:

[Rus Hasanov](#) (fonts #1 & 2 & 3) & [Ode Dezer](#) (font #4)

**as of 1/2021 Hasanov has videos on his website of his fonts being created*

Answers:
1) Sunlight that has been photographed with a prism 2) Ink 3) Flame
4) Body parts from famous paintings cloned 5)



ARTWORK AND RESPONSE QUESTIONS:

Some artists use typography to explore the interaction between the look of type and what type says.

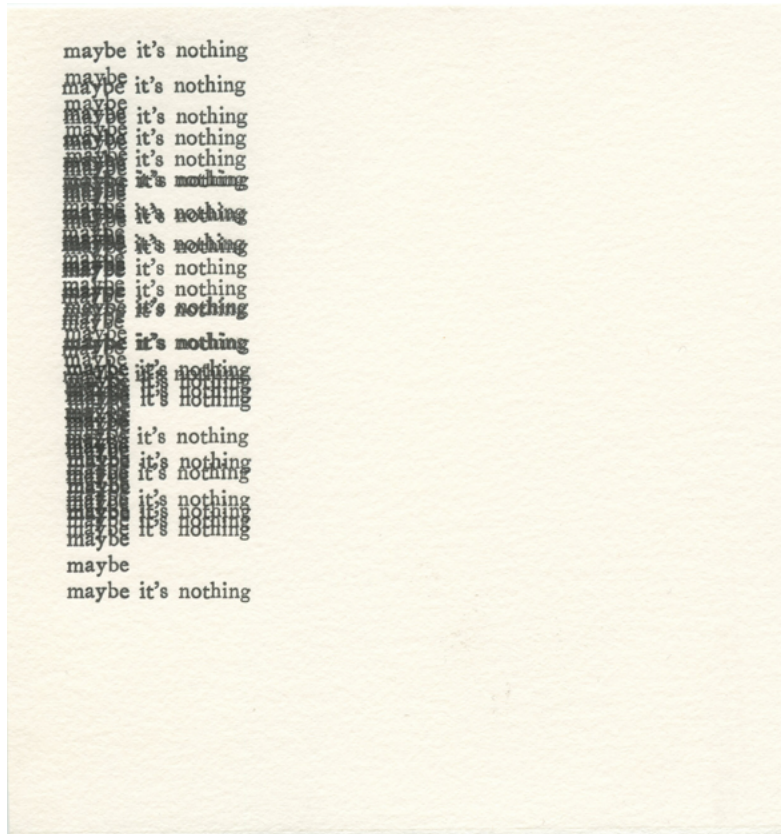


“ ... A SHIP CRASHES DOWN ... ”

Douglas Kearney 2020
After Susan Howe, MF DOOM, and Public Enemy

RESPONSE QUESTIONS:

1. Take a moment to silently look at the artwork. What do you see?
2. What words can you identify?
3. Is all the text readable?
4. Why do you think Kearney decided to obscure some of the text?
5. How many different types of fonts do you see?
6. How do the visual details symbolize or emphasize the meaning and/or feeling of the word or sentence?
7. What do you think the main thing is that the author is trying to communicate?
8. This poem is called 'A Ship crashes down...', and makes reference to other artists from whom he has extracted texts or phrases. Now that you know that, does it change how you interpret the artwork?



UNTITLED (MAYBE IT'S NOTHING)

Alyson Provax 2019

RESPONSE QUESTIONS:

1. Take a moment to silently look at the artwork. What do you see?
2. What words can you identify?
3. Is all the text readable?
4. Why do you think Provax repeated the same sentence?
5. What is the main feeling that you get from this image?
6. How do the visual details, such as the obscuring of certain words, emphasize the meaning and/or feeling of the word or sentence?



NATIONAL CORE ART STANDARDS: ANCHOR STANDARD 8: INTERPRET INTENT AND MEANING IN ARTISTIC WORK

How does a viewer “read” a work of art? How does knowing and using visual art vocabulary help us understand and interpret works of art?

This will be successful if students are able to appropriately use vocabulary (typography, font) as a way to frame, engage with, and understand what the final artworks are intending to communicate.



ARTIST BIOGRAPHIES:



ALYSON PROVAX

Alyson Provax is an artist living in Portland, Oregon. She is a printmaker and often uses text and typography to explore loneliness, uncertainty, and memory.

Learn more: <http://alysonprovax.com/>

Photo from alysonprovax.com, credit: Shannon O'Connor

DOUGLAS KEARNEY

Douglas Kearney is an American poet and performer. He often uses typography to visually represent the sounds and feelings of his poems. Performance is a major aspect of his work, and the poetryfoundation.org has recordings of his poetry being read and performed.

Learn more: <https://www.douglaskearney.com/>

Photo from <https://poetrysociety.org>



**JOURNAL PROMPTS TO GO WITH
KEY IDEA 3:**

Through visual details, we can symbolically alter words to emphasize meaning.



1. Record your 'name story':

Read:

- My Name Is Sangoel by Karen Williams & Khadra Mohammed
- Alma and How She Got Her Name by Juana Martinez-Neal

THEN

- Write it: Write freely about your name (first name, last names, nickname, entire name). What immediately comes to mind when you think about your name? What does your name mean to you? How do people in other communities respond to your name?
- OR
- Draw it: Think about how logos and symbols help to identify and communicate something about a group or company. What original logo or symbol could represent your name and identity?
- OR
- Collage it: Looking through magazines make a name collage. Cut out letters in fonts that represent something about how you feel about yourself and your name. For example, you may want to choose colors that represent your cultural heritage (e.g., 'American' can be represented through red, white, and blue text).
- OR
- Combine it: First free write, then create a visual to represent the most important aspects of your writing.

2. Journal Prompts that helps students identify their textual lineage. Textual lineage are the texts that are meaningful and significant in your life.

You may want to alter these prompts to capture the things that resonate most with your particular group of students, so we have included this as an editable file in the supplemental file handout.

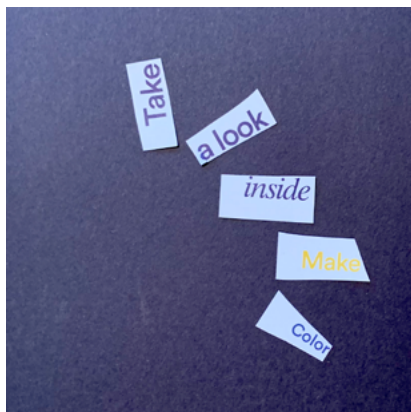
Here are some starter prompts:

- Write or draw something that your parents/guardians say that annoys you, makes you laugh, makes you feel safe, or scares you.
- What is your favorite sound? Write it using a font that shows what it sounds like. If you want, give it a background.
- Finish this sentence: "Once upon a time...". Illustrate it using pictures, symbols, or colors.
- Think about something that someone said that made you feel very happy, very sad, or very scared. Write it down and illustrate it using pictures, symbols, or colors.



ART PROMPT:

CREATE A 'WHO AM I?' COLLAGE WITH TEXTS



Create a visual poem that answers, "Who am I" using words and text, but the words are altered using different fonts, and typography is considered so that the poem is as interesting to look at as it is to hear and read.

INSTRUCTIONS:

1. Write down sentences and words from texts that are meaningful to you. You can use the journal prompts that you have been working on, or choose from another source, such as:
 - a story
 - a poem
 - a song
 - a text message that was sent to you
 - a letter that was sent to you or sent by you
 - a social media post or meme, etc.
2. From this list, circle the words or phrases that you think best represent you.
3. Re-write or type these with lots of space between the words (you'll cut them out later).
 - Regardless of whether or not you are writing your text by hand or writing it on the computer, think about the font type, scale, and color of your text. How do the visual details symbolize or emphasize the meaning and/or feeling of the word or sentence?
4. Cut out the individual words
5. Rearrange them on a piece of paper, and alter them to emphasize the important parts of the poem.
 - Don't use all the words, but decide which are important to you.
 - Think about orientation – should the words be facing left to right, or turned in a different direction?
 - Think about obscuring words or parts of words by overlapping them
 - Think about the repetition of words.
 - Think about where the words are on the paper, making some words more prominent than others
 - Adding or using color to emphasize certain words
6. When you are happy with your arrangement, glue it down.

PROGRESSION OF SKILLS AND/OR UNDERSTANDING:



Depending on the age you are working with, students may have different abilities to complete a highly polished collage. A major factor will be in their scissor skills, so you can support by offering college content that is relevant to their skill level. For example, with younger students, you may want to collect content that has large fonts and lots of cutting space, whereas older students can navigate denser pages.

Beginning scissor skills:

Beginning around 4 years of age, and ending around 7, this is the order and progression of scissor skills students should be acquiring:

- Can cut 6 inches along a straight line ($\frac{1}{4}$ inch wide) after a demonstration and without assistance, staying within $\frac{1}{4}$ inch of the line
- Can cut 6 inches along a curved line ($\frac{1}{4}$ inch wide) after a demonstration and without assistance, staying within $\frac{1}{4}$ inch of the line
- Can cut out a circle of at least 6 inches in diameter without assistance, staying within $\frac{1}{2}$ inch of the line
- Can cut out a square at least 3 inches wide without assistance, staying within $\frac{1}{2}$ inch of the line
- Can cut out a triangle at least 3 inches wide without assistance, staying within $\frac{1}{2}$ inch of the line
- Can cut out pictures after a demonstration that are at least 6 inches in length and width and whose outlines are no more than $\frac{1}{4}$ inch wide, while following the general shape
- Can cut cloth for at least 6 inches using sharp scissors under close, careful supervision
- Can cut out complex pictures by following the outlines without assistance

Support younger students in developing scissor skills by:

- With younger students, holding the paper so that they can focus on the 'open' and 'close' motion.
- Ensuring the "thumbs up" position is being used for both hands once the child is ready to hold the scissors AND cutting material.
- Encourage optimal finger positioning. The thumb is placed in the top hole, the middle finger is placed in the bottom hole, and the index finger is placed on the outside of the bottom hole to provide greater stability direction when cutting forward and around.

[Credit: Christie Kiley, Pediatric Occupational Therapist.](#)



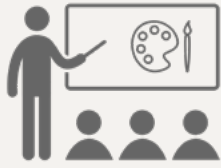
**NATIONAL CORE ART STANDARD ALIGNED TO THE ART PROMPT:
ANCHOR STANDARD 10:SYNTHESIZE AND RELATE KNOWLEDGE AND
PERSONAL EXPERIENCES TO MAKE ART**

How can we use artmaking to investigate and develop a awareness of important perceptions, knowledge, and experiences?

This will be successful if students are choosing words and phrases that have personally significant meaning.

KEY IDEA 4:

**ARTWORKS AND JOURNALS
ARE FIRSTHAND ACCOUNTS
OF A PARTICULAR PERSON,
COMMUNITY, OR GROUP
DURING A PARTICULAR
MOMENT IN TIME.**



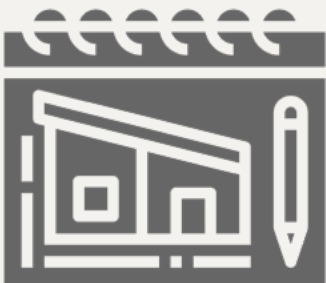
IDEAS FOR TEACHING THIS KEY IDEA:



STUDENTS WILL:

Learn how first-hand accounts are an important way in which we understand history, as well as for developing our understanding of people and events outside of ourselves. Journals and art are an important piece in collecting these first-hand accounts.

Students create an artwork that answers the prompt, "How did you experience last year?" and add it to a collaborative sketchbook, creating a record of their



INCREASING ENGAGEMENT:

The [Brooklyn Art Library Sketchbook Project](https://brooklynartlibrary.org/sketchbook-project/) is an archive of sketchbooks that anyone can contribute to that are digitized and put online. If the school has the funds to purchase one of the sketchbooks from this project (as of 2021, \$60), students will be able to see how their experiences can be preserved and presented as an important cultural artifact of our time.



TEACHING IN-PERSON:

If you are teaching in-person, use the initial class time to explore and reflect on the different examples of journals/artwork as important historic artifacts.

Have students complete the journal prompts independently, or during a designated 'journal time'.

During the additional class time(s), have students work on pieces to go into a Collaborative Sketchbook. The Collaborative Sketchbook can be created by having students make individual pages in a consistent size and pasting them in.

Build-in time to present the artwork, discuss, and reflect. This may need to be an additional class time.



TEACHING VIRTUALLY:

If you are teaching virtually, use the initial class time to explore and reflect on the different examples of journals/artwork as important historic artifacts.

Gradually release the steps in the following order:

- Disperse journal entry 1
- Disperse journal entry 2
- Disperse journal entry 3
- Disperse the final art prompt

Collect the entries and put them into a final book. Alternatives to physical sketchbooks would be programs such as Flipsnack, which creates a shareable PDF magazine.



TEACHING WITHOUT TECH:

If students are working independently, photocopy pages with a student-led icon, then disperse the steps as outlined in the 'virtual teaching' suggestions.

JOURNAL PROMPTS TO GO WITH KEY IDEA 4:

Artworks and journals are firsthand accounts of a particular person, community, or group during a particular moment in time.



-
1. Free Association: This year...
 - Pick a word to end that sentence.
 - Do free association by creating a chain of words. Don't think too much about it, but after each word write another word that you associate with, it reminds you, the previous word.
 - These words do not have to form sentences or make sense.
 - Look at your list, choose the best word from it to end that sentence. Rewrite the sentence on a new page and illustrate it.
 2. Narrative: My Year
 - Draw it: Draw the most important thing that happened to you this year.
 - OR
 - Write it: Write the story of the most important thing that happened to you this year
 - OR
 - Combine it: Write and illustrate your story
 3. Important Person: Who is the most important person in your life? This can be someone you love, someone you are having a problem with, or someone who is no longer in your life.
 - Draw it: Draw portraits of the important person/people
 - OR
 - Write it: Fill in the blanks from your important person/people's perspective: "I am_____ and I _____"
 - OR
 - Combine it: Draw and illustrate your response
-



INTRODUCTION & ARTWORKS:

FIRSTHAND ACCOUNTS HELP US TO UNDERSTAND HOW PEOPLE EXPERIENCED IMPORTANT MOMENTS IN HISTORY



A firsthand account is a description of an event told by someone who saw or experienced the event.

They share an event or experience through the eyes of someone else, building our understanding of people and events outside of ourselves.

One way we access firsthand accounts is through journals that people have kept. Journals can be written, visual, or a combination. They are an integral part of our understanding of history.



TEACHING TOLERANCE SOCIAL JUSTICE STANDARDS:

Frederick Douglass & Anne Frank:

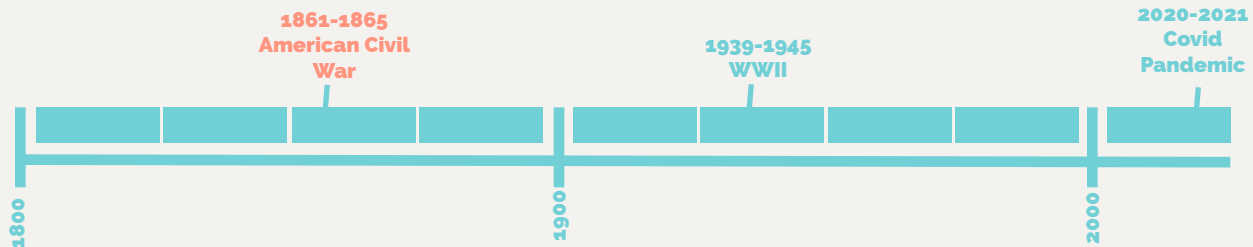
Justice 13:

- (K-2) I know some true stories about how people have been treated badly because of their group identities, and I don't like it.
- (3-5) I know that words, behaviors, rules, and laws that treat people unfairly based on their group identities cause real harm.

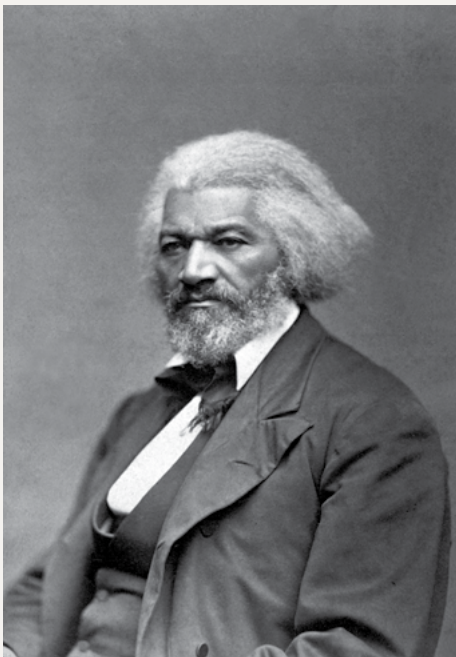
COVID 19 journals, & their peer's work:

Diversity 8:

- (K-2) I want to know about other people and how our lives and experiences are the same and different.
- (3-5) I want to know more about other people's lives and experiences, and I know how to ask questions respectfully and listen carefully and non-judgmentally.



A FIRSTHAND ACCOUNT OF SLAVERY: FREDERICK DOUGLASS



"Freedom now appeared, to disappear no more forever. It was heard in every sound and seen in everything. [...] I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it."

An extract from Narrative of the Life of Frederick Douglass

Frederick Douglass was born into slavery. It was against the law to teach black people how to read and write, but Douglass taught himself by observing white children in their studies. He eventually escaped by writing false papers saying that he was a free black seaman. He boarded a train and was able to escape up North. Once free, he became involved in the abolitionist movement and began to speak at meetings about his experiences as a slave.

ABOLITIONISTS: PEOPLE WORKING TO ABOLISH SLAVERY

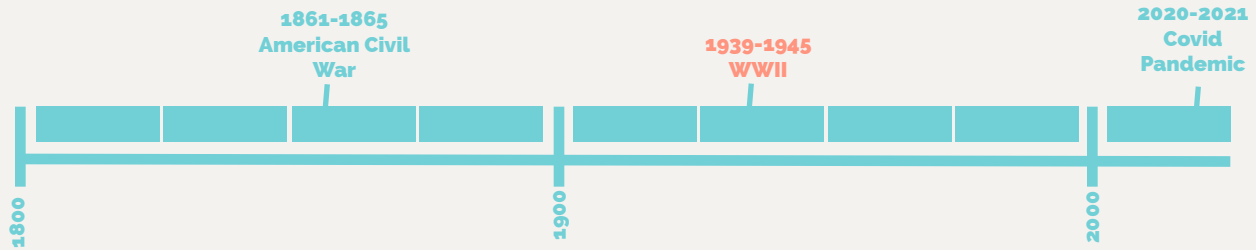
He was an excellent speaker and moved people with his story. Douglass wrote down his story of slavery in an autobiography called 'Narrative of the Life of Frederick Douglass'. Because slaves were not allowed to read or write, we have very few resources to learn what their experience of slavery was, so Douglass' story is an invaluable tool in understanding the experiences enslaved black people went through.

INTERESTING FACT:

There were more photographs of Douglass than Abraham Lincoln.

Why do you think there were so many photographs of Douglass?

Answer: This was intentional on Douglass' part. In art, black people were often cartoonish and exaggerated. Photographs allowed Douglass to work against that narrative and instead show a black man who was serious, intelligent, and informed.



A FIRSTHAND ACCOUNT OF THE JEWISH EXPERIENCE DURING WWII: ANNE FRANK



"Footsteps in the house, the private office, the kitchen, then... on the staircase. All sounds of breathing stopped; eight hearts pounded... Then we heard a can fall, and the footsteps receded. We were out of danger, so far!"

An extract from Anne's diary

Another journal was kept by Anne Frank, a young Jewish girl in Germany during WWII.

She was given a diary for her birthday, and when her family was forced into hiding from the Nazis, she recorded their experiences.

Her family hid behind a false bookshelf in her father's printing shop, and her diary records their lives up until her family was arrested and taken to a concentration camp.

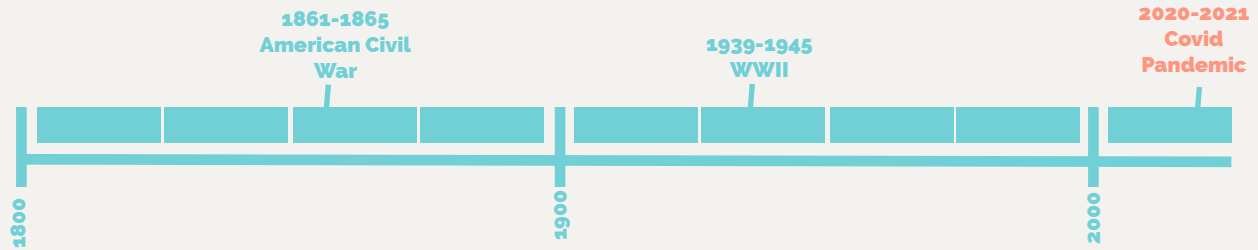
Her journal helps us to understand the specific experiences of Jewish families hiding during WWII.

**WHAT IS A CONCENTRATION CAMP?
A CONCENTRATION CAMP IS A PLACE WHERE PEOPLE ARE HELD AS PRISONERS FOR POLITICAL REASONS. UNLIKE IN ACTUAL PRISONS, THE PEOPLE ARE NOT THERE BECAUSE THEY ARE THOUGHT TO HAVE DONE SOMETHING WRONG. INSTEAD THEY ARE MEMBERS OF A GROUP THAT A GOVERNMENT WISHES TO CONTROL OR PUNISH FOR SOME REASON.**

Her father was the only family member that survived the war. Upon returning to Germany he found that Anne's diary had been saved by his secretary. He published it, and it is now one of the world's best-known books and has been the basis for several plays and films.



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FIRSTHAND ACCOUNTS OF THE COVID-19 PANDEMIC

Around the world, people have shared their experience of the COVID-19 pandemic through journal entries and drawings, offering both an important first-hand account for future generations, while also allowing them to process the magnitude of this moment in their lives.

**Teacher note: Know your students' experience of this time and accommodate these materials accordingly.*



Look at the artworks and visual journal entries on the following pages. All of these entries were made around the same point in time when people were going through similar circumstances.

Make a chart that shows categories of things that are similar between the entries. See below for an example.

Cleaning

Home



After, look at the chart you made. Look back on the artworks and visual journal entries that you looked at. Within each category, where do you notice differences? List them under each category.

Cleaning

Home

hands

in the city



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← DIFFERENCES →

↑ CATEGORIES ↓



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Esther Pearl
Watson
"June 26, House
Offers Homemade
Masks," 2020

From a show at
[Vielmetter](#) Los
Angeles.



Colin White,
Ottawa, Canada, 2020.



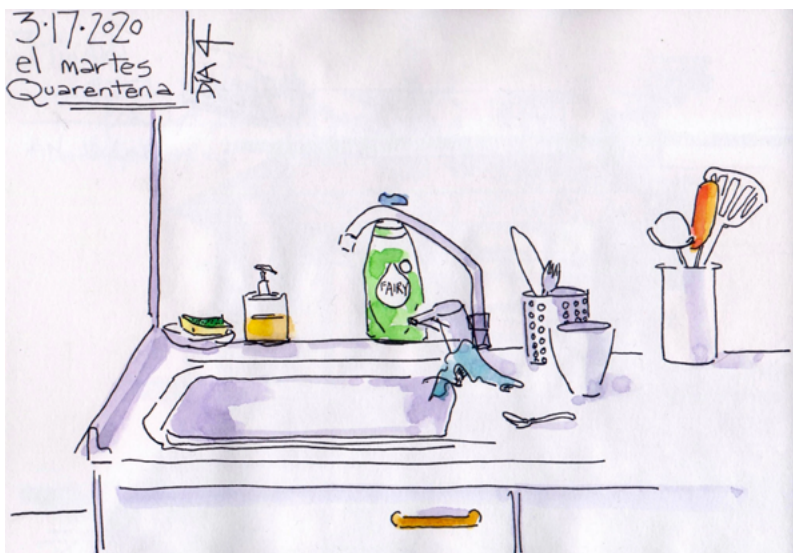
Gavin Snider.
Brooklyn, NY, 2020.

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Margaux Rebourcet.
Nanterre, France, 2020.

"We are now isolated,"

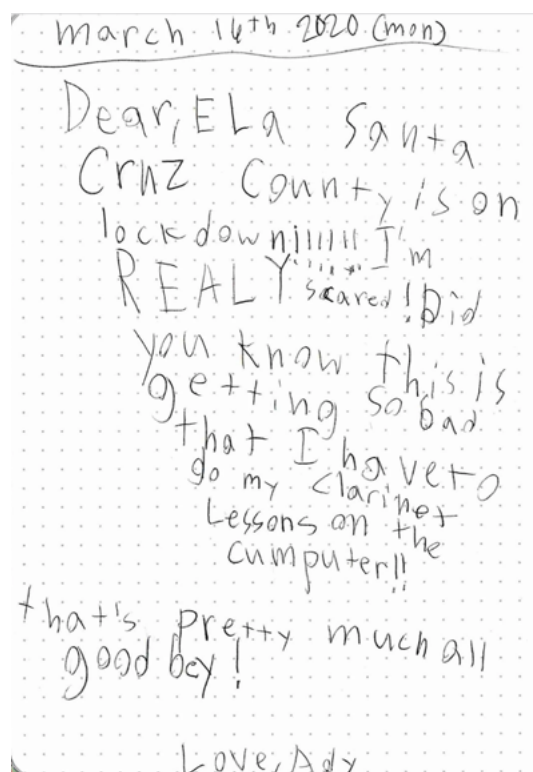


By Ruth Manning.
Near Madrid, Spain.
2020.



By Adina-Mihaela Tudor.
Ploiești, Romania.
2020.

"It is not a journey outside anymore, but a journey inside,"



By Ady.
California.
2020.

('Ela' is the name of her diary)

Unless otherwise noted, examples are pulled from the New York Times article, ['The Quarantine Diaries'](#).



ART CHALLENGE:

HOW DID YOU EXPERIENCE THE LAST YEAR?



Sample from the
Portland Child Art
Studio's project, '[Art
About This Time](#)'

THE CHALLENGE:

1. On a _____ X _____" piece of paper, create an artwork that shares your experience of the previous year.
2. Your entry must use at least two different materials. This may be two different media (for example, colored pencil and marker) or two different types of paper (for example, collage).
3. Each entry must include TEXT. This may be your own writing, text you've cut from another source, or quotes from songs or poems.
4. Each entry must touch at least three sides of the page.

TURN YOUR PIECE INTO YOUR TEACHER TO PUT INTO A COLLABORATIVE SKETCHBOOK THAT WILL SHARE YOUR COMMUNITIES' COLLECTIVE EXPERIENCE OF THE LAST YEAR.

TEACHER NOTE: fill in the blank above with the size of the collaborative sketchbook you are using.



PRESENTATION & ASSESSMENT OF WORK:

NATIONAL CORE ART STANDARDS:

ANCHOR STANDARD 6: CONVEY MEANING THROUGH THE PRESENTATION OF ARTISTIC WORK.

How do objects, artifacts, and artworks collected, preserved, and presented communicate meaning and a record of social-cultural, and political experiences resulting in the cultivating of appreciation and understanding?

This will be successful if students demonstrate an understanding of the range of ways an event or time can be experienced, including the moment that they are currently living through. Assess through private and group discussions, including through the suggested final presentation and conversation below.



STUDENT PRESENTATIONS:

- Invite students to share their artwork with the class. Begin with an open-ended question, such as "What would you like to tell us about this artwork?"
- Invite student responses.

CHART SIMILARITIES AND DIFFERENCES:

- In the same way that students explored the journals in the introduction, have students think about and chart the similarities in their experience.
- Create a chart of similar categories
- Ask, "Within each category, where do we notice differences?". Record responses.



ARTIST STATEMENT (K-2)

Tell us about your artwork.

What did you include in your journal about the past year?

Why did you include it?

What do you hope a viewer understands about you after looking at this artwork?



ARTIST STATEMENT

Tell us about your artwork.

Make sure to include details about WHAT you hope the viewer understands about you from looking at this artwork. Give details about WHAT you chose to include in your journal entry and HOW it helps the viewer understand you better.

FINAL PROMPT:

Use this as a final journal prompt to complete the unit.



Ask students to draw or write their response to:

“What do you want 2021 to look like?”

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In this issue, we also referenced the following books heavily, and recommend if you would like to dig deeper:

'Cultivating Genius', by Gholdy Muhammad
'The Creative Journal: The Art of Finding Yourself ' and 'The Creative Journal for Children A Guide for Parents, Teachers and Counselors', both by Lucia Capacchione

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