

EXPLORING RACE AND IDENTITY: CLASSROOM CONNECTIONS THROUGH THE ART OF KARA WALKER



Kara Walker
Production still from "Skylark" (2003)

EDUCATOR'S GUIDE JORDAN SCHNITZER MUSEUM OF ART



UNIVERSITY OF OREGON

February 26, 2014

Dear Educator,

Thank you for spending the evening at the museum to learn more about the art of Kara Walker. We are enthusiastic about the curricular connections for your high school students and look forward to hearing how you will use her work in your classroom.

The Museum is committed to providing resources for classroom teachers and we embrace the opportunity to share how the visual arts can strengthen your content.

Please visit our website to learn more about our K-12 resources and scholarships for field trips. We look forward to welcoming your students to the museum in the near future.

With best regards,

Lisa Abia-Smith

Director of Education

Arthurina Fears

Museum Educator

JORDAN SCHNITZER MUSEUM OF ART

1223 University of Oregon, Eugene OR 97403-1223 T 541-346-3027 F 541-346-0976 jsma.uoregon.edu

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Agenda

Exploring Identity, Race, and Gender: The Art of Kara Walker

Agenda

February 26, 2014

- 5:30 pm** Check in
Dish up food upon arrival and eat in Studio
- 5:35 pm** Introductions and Overview of Workshop
Lisa Abia-Smith, JSMA director of education
Arthurina Fears, JSMA art educator for studio programs
Jonathan Turbin, PhD Candidate Sociology
- 5:40 pm** Looking at the work of Kara Walker and artists who address race and identity
(Lisa)
- 6:00 pm** Gallery discussion (Jonathan)
- 6:15 pm** Brainstorming Walker: Applications for the classroom (all)
- 6:30 pm** Studio workshop (Lessons with Arthurina)
- 7:30 pm** Adjourn

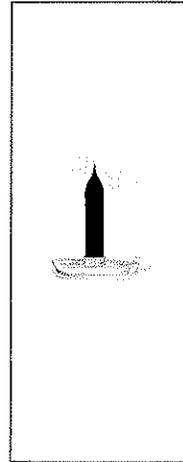
Checklist

Emancipating the Past: Kara Walker's Tales of Slavery and Power

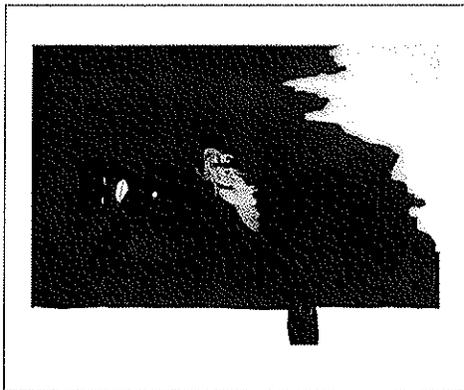
FINAL Checklist: 6/4/13



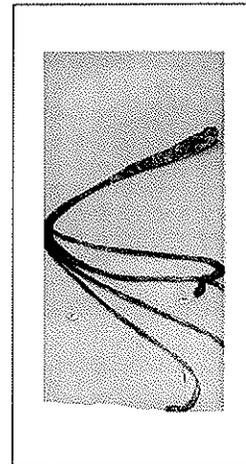
Kara Walker (American (b. 1969))
African/American, edition 22/40, 1998
linocut
44 x 62 in.
1998.53



Kara Walker (American (b. 1969))
An Unpeopled Land in Uncharted Waters: Beacon, edition 19/30,
2010
etching with aquatint, sugar-lift, spit-bite and dry-point
27 X 11 inches
2011.114b



Kara Walker (American (b. 1969))
An Unpeopled Land in Uncharted Waters: Buoy, edition 19/30,
2010
etching with aquatint, sugar-lift, spit-bite and dry-point
27 X 35 1/2 inches
2011.114e



Kara Walker (American (b. 1969))
An Unpeopled Land in Uncharted Waters: Dread, edition 19/30,
2010
etching with aquatint, sugar-lift, spit-bite and dry-point
27 x 15 in.
2011.114f



Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Alabama Loyalists Greeting the Federal Gun-Boats, edition 21/35, 2005

offset lithography and screenprint

39 X 53 inches

2005.339o



Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): An Army Train, edition 21/35, 2005

offset lithography and screenprint

39 X 53 inches

2005.339f



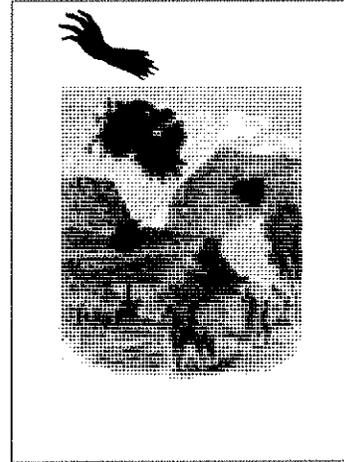
Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Banks's Army Leaving Simmsport, edition 21/35, 2005

offset lithography and screenprint

39 X 53 inches

2005.339d



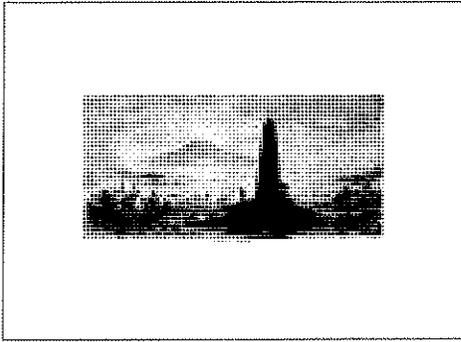
Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Buzzard's Roost Pass, edition 21/35, 2005

offset lithography and screenprint

53 X 39 inches

2005.339n



Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Lost Mountain at Sunrise, edition 21/35, 2005
offset lithography and screenprint

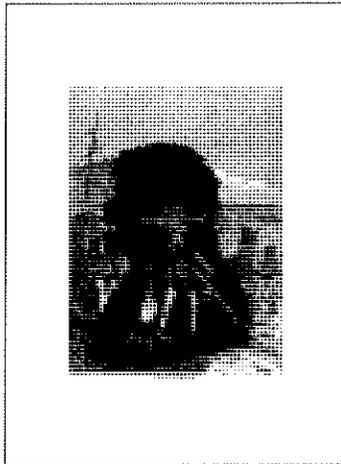
39 X 53 inches
2005.339g



Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Occupation of Alexandria, edition 21/35, 2005
offset lithography and screenprint

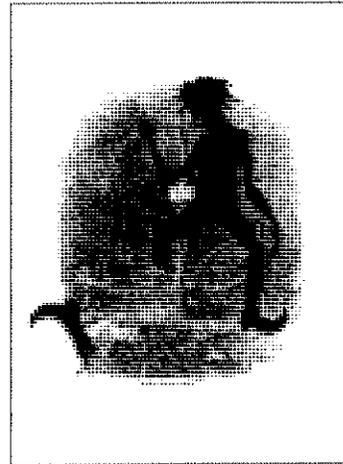
39 X 53 inches
2005.339b



Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Pack-Mules in the Mountains, edition 21/35, 2005
offset lithography and screenprint

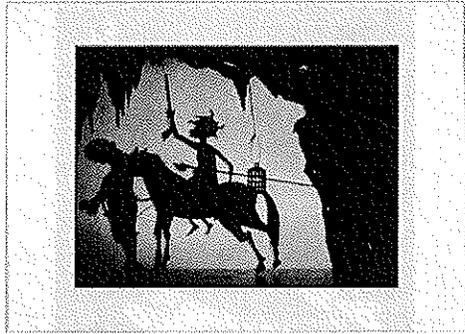
53 X 39 inches
2005.339j



Kara Walker (American (b. 1969))

Harper's Pictorial History of the Civil War (Annotated): Scene of McPherson's Death, edition 21/35, 2005
offset lithography and screenprint

53 X 39 inches
2005.339h



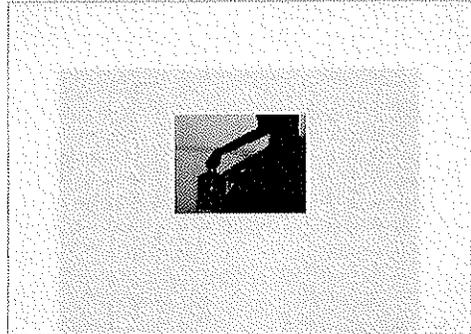
Kara Walker (American (b. 1969))
Testimony, edition 12/14, 2005
photogravure
22 3/8 X 31 inches
2010.113d



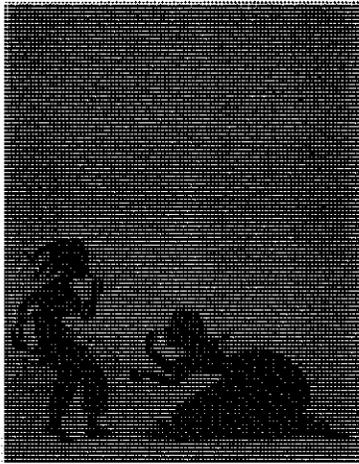
Kara Walker (American (b. 1969))
Testimony, edition 12/14, 2005
photogravure
22 3/8 X 31 inches
2010.113b



Kara Walker (American (b. 1969))
Testimony, edition 12/14, 2005
photogravure
22 3/8 X 31 inches
2010.113a



Kara Walker (American (b. 1969))
Testimony, edition 12/14, 2005
photogravure
22 3/8 X 31 inches
2010.113e



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #12), edition 7/20,
1999–2000
screenprint
44 X 34 inches
2001.20l



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #13), edition 7/20,
1999–2000
screenprint
44 X 34 inches
2001.20m



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #14), edition 7/20,
1999–2000
screenprint
44 X 34 inches
2001.20n



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #15), edition 7/20,
1999–2000
screenprint
44 X 34 inches
2001.20o



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #1), edition 7/20,
1999–2000
screenprint
frame: 49 1/8 x 39 1/8 inches
2001.20a



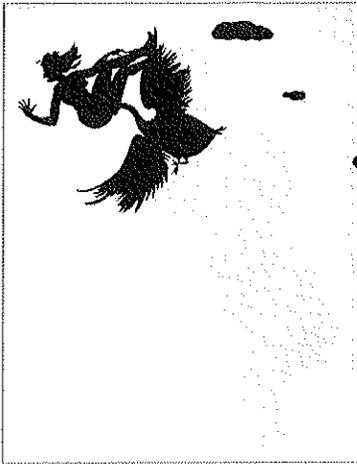
Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #20), edition 7/20,
1999–2000
screenprint
44 x 34 in.
2001.20t



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #21), edition 7/20,
1999–2000
screenprint
44 X 34 inches
2001.20u



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #22), edition 7/20,
1999–2000
screenprint
44 X 34 inches
2001.20v



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #2), edition 7/20,
1999–2000
screenprint
44 x 34 in.
2001.20b



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #3), edition 7/20,
1999–2000
screenprint
44 x 34 in.
2001.20c



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #4), edition 7/20,
1999–2000
screenprint
44 x 34 in.
2001.20d



Kara Walker (American (b. 1969))
The Emancipation Approximation (Scene #5), edition 7/20,
1999–2000
screenprint
44 x 34 in.
2001.20e



Kara Walker (American (b. 1969))
The Keys to the Coop, edition 39/40, 1997
linoleum block
46 X 60 1/2 inches
1997.15



Kara Walker (American (b. 1969))
Untitled, edition 21/30, 2002
screenprint
15 x 17 1/2 in.
2003.14



Kara Walker (American (b. 1969))
Untitled, from Collective Impressions, edition 65/70, 1998
lithograph
24 X 18 inches
524

Writing Assignment

Writing Assignment #3

Due: Monday, November 12 by 5 p.m.

"Confluence of History and Narrative" (30 points)

Objectives:

- Students will learn about artists who history to create another means of understanding and imagining a particular period or event.
- After researching the artwork of the 3 artists listed below, students will write a 3 page paper addressing the list of questions to formulate their essay.
- Students will create a collage, using images and texts, to provide a reading of a historical period. You will create a narrative of an identity by appropriating images from a particular past period. *(See artists below for inspiration)*

November 15: In Class Activity

Artist Resources:

Lorna Simpson, Photo Booth (2008)

Glenn Ligon: Stranger #22 (2006)

Kara Walker: "Bureau of Refugees, Freedmen and Abandoned Lands-Records"
"Miscellaneous Papers' National Archives M809 Roll 23" (2007)

Questions to Address in Your Paper:

1) *How do each of these 3 artists address historical events?*

2) *What can you discern about Lorna Simpson's intention in co-mingling found photographs with her abstract drawings?*

What is she inviting the audience to do?

What do the drawings represent?

3) *What was the context of American Culture in the 1940s and how does that align with "Photo Booth?"*

4) Which American writer's work inspired Glen Ligon to create "Stranger #22" and "Stranger #23?"

5) Why do you think the artist has made it difficult to decipher the painting?

6) What is Glenn Ligon conveying about the circumstances of identity in the 21st century? Discuss the social and political changes that make Ligon's position in society different from that of Baldwin's in the mid-20th century.

7) Look at Kara Walker's work and discuss: Why are we so familiar with these images? Are they obsolete? Explain. What does this suggest about the power of images and their relationship to memory?

8) What do you think she is trying to communicate to the viewer?

9) How does her use of stereotypes and caricatures subvert or support their historical intent and meaning?

10) In what ways do the historical and cultural references resonate with your knowledge of history or research of the past?

SPECIFICS:

- 3 pages typed (no less than 12 pt font)
- Citations will follow APA or MLA format.
- Paper is due: **November 15**

Terms to discuss and define:

Identity

Context

Appropriation

LEARNING EXTENSIONS

“Re-interpreting History: Re-framing and Insights on the Past”

Objectives:

- Students will examine how historical events can be re-presented through documentation and artistic interpretation.

Current Events:

Provide my students with a list of contemporary issues in the news. Pass out one event for each pair of students. Ask the students to go upstairs to the galleries with laptops and research the event and present both sides of the issue/event.

Next, select a work of art that illustrates that event. Describe how this work of art aligns and represents the current event selected.

Camden Arts Centre Teacher's Guide

A Teachers' Guide to:

Kara Walker

We at Camden Arts Centre are Exceedingly Proud to Present an Exhibition of Capable Artworks by the Notable Hand of the Celebrated American, Kara Elizabeth Walker, Negress.

11 October 2013 —
5 January 2014



Fact file: Walker

● About Kara Walker

Kara Walker was born in 1969 in Stockton, California, and grew up in Atlanta, Georgia. She graduated from Atlanta College of Art in 1991 and received her MFA from the Rhode Island School of Design in 1994. She currently lives and works in New York.

● About We at Camden Arts Centre are Exceedingly Proud to present an Exhibition of Capable Artworks by the Notable Hand of the Celebrated American, Kara Elizabeth Walker, Negress.

Kara Walker brings to London her room-size tableaux of black cut-paper silhouettes and intricate shadow works which critically explore America's underlying racial and gender tensions.

Connecting all of her work is an examination of power. Through characters drawn from American popular literature, culture and history, Walker's art exposes the darker aspects of human behaviour and the continuing power struggles at play. Currently researching the White Supremacist movement in the US, her new works are peopled with characters from both past and contemporary history, merging historical documents of slavery with more recent racial tensions.

The exhibition at Camden Arts Centre brings together three important bodies of recent work. *Dust Jackets for the Niggerati* is a series of large graphite drawings conceived as book covers for unwritten essays and works of fiction. *Fall Frum Grace- Miss Pipi's Blue Tale* is a video installation of shadow performance and the 'Wall Samplers' are wall mounted paper cut outs with mini narratives, depicting disturbing scenes addressing highly charged subjects of repression, discrimination and sexual violence.

Some works in the exhibition include explicit scenes of sex and violence. We would advise teachers to discuss their visit with Camden Arts Centre's education team in advance.

Prepare for your visit

This section offers some starting points for teachers to build on in preparation for an independently led school visit to Kara Walker's exhibition *We at Camden Arts Centre are Exceedingly Proud to Present an Exhibition of Capable Artworks by the Notable Hand of the Celebrated American, Kara Elizabeth Walker, Negress*.

Have a read through the information points and questions below, and see how it fits in with your developing lesson plans.

● Kara Walker once described her process of painting and drawing as the art work 'spilling out of her'¹

- What do you expect her drawings and paintings to look like from this description?
- What type of materials do you expect Kara Walker uses?
- What emotions and inspirations do you imagine drive her to make her work?

● Kara Walker was influenced by the book *Incidents in the Life of a Slave Girl*, by Harriet Ann Jacobs, published in 1891. Jacobs wrote the text under the pseudonym Linda Brent.

- What is a pseudonym?
- As a group, can you think of any other authors who have written books under a different name?
- What different reasons do you think writers need to use a pseudonym to publish their works?
- Discuss why you think Harriet Ann Jacobs might have needed to use a different name.
- Have a look at the title of Kara Walkers' exhibition. Read it a few times, as it's quite long!
- Why do you think Kara Walker has chosen her exhibition title to include her own name in this way?

● The tradition of shadow profile cut outs from black paper was named after Étienne de Silhouette, the French Controller-General of Finances in the 18th Century. The popularity of the silhouette captured beliefs at the time that intelligence and class could be characterised by one's physical profile.

- What is a stereotype?
- How powerful do you think stereotypes are in society today?
- Are there ways in which you think young people are stereotyped?
- In what ways might a silhouette of a person reproduce certain stereotypes?

.....
¹ Contemporary Art in Conversation Lecture: Kara Walker with Philippe Vergne at Walker Art Centre, June 2005.

Activities for the Gallery & Classroom

This section is aimed at supporting teachers to develop practical responses to the exhibition, both in the gallery and at school.

Teachers can book the Drawing Studio at Camden Arts Centre free of charge. See the Book a Visit section for more details.

● Key Stage 1 & 2: *Simple Detail*

This activity looks at how including and excluding detail can lead to stories using simple shapes and cut outs.

Materials: A3 paper, pencil, scissors, black paint, paint brushes

In the Classroom

- 1 Provide each pupil with a piece of paper.
- 2 Draw a person or an object on the piece of paper and cut out the outline.
- 3 Paint the whole cut out all black, covering any details so all that is left is a black shape.

In Camden Arts Centre's Drawing Studio

- 4 Lay out your black shapes / silhouettes on the floor at random.
- 5 Ask each pupil to select someone else's silhouette.
- 6 Ask each pupil to describe what they think is happening in the silhouette they are holding or what they think their shape could be.

In Camden Arts Centre's Gallery 1

- 7 Look at how Kara Walker uses detail in her silhouettes and objects to show what is happening.
- 8 What details can pupils see in Kara Walker's cut outs?
- 9 What details are missing from Kara Walker's cut outs that you can only imagine?

In Camden Arts Centre's Drawing Studio

- 10 Back in the studio, how can you change your silhouette to give it more detail on the outlines?
- 11 As a group, think about how Kara Walker has arranged her cut outs on the wall.
- 12 Work in small groups to arrange the silhouettes and shapes to tell a story.
- 13 Can other pupils guess what story is being told with the shapes and silhouettes? Is it different or the same as the one the group intended?

Activities for the Gallery & Classroom

● Key Stage 3 & 4: *Going Down in History*

This activity looks at visibility and invisibility in the recording and telling of history.

Materials: Paper and pens

In the Classroom

- 1 Ask pupils to raise their hands in answer to the following questions:
Raise your hand if you have heard of Big Mama Thornton. (Count the show of hands)
Raise your hand if you have heard of Elvis Presley. (Count the show of hands)
- 2 If any pupils have heard of either name, ask them to tell the class who they are.
- 3 As a class, watch the following clips:
Clip 1: http://www.dailymotion.com/video/xlbot_big-mama-thornton-hound-dog_music
Clip 2: <http://www.youtube.com/watch?v=lzQ8GDBA8Is>
- 4 Big Mama Thornton's version of *Hound Dog* was recorded in 1953, while Elvis Presley's version of *Hound Dog* was recorded in 1956. Which singer does the class think is more famous?
- 5 What are some reasons that singers have more visibility and recognition than others?

In Camden Arts Centre's Gallery 1

- 6 As a class, look at how Kara Walker tells stories with her cut out figures.
- 7 Which characters look like the most powerful people?
- 8 Which characters look the least powerful?
- 9 Imagine you are writing or recording these characters' experiences to go down in history - how might their versions of history be different from each other?
- 10 Which of these character's histories could you imagine would be most well known in 100 years time, and why?

Activities for the Gallery & Classroom

● SEN: *Big, Little, Disappearing People*

This activity plays with scale and how to make images bigger or smaller with movement and light.

Materials: Magazine images of people, scissors, OHP, large white paper, marker pens

In Camden Arts Centre's Gallery 1

- 1 Look together at Kara Walker's Wall Samplers and the way they have been made.

In Camden Arts Centre's Drawing Studio

- 2 Looking at magazines, ask pupils to choose an image of a person and cut out around the edges of the figure.
- 3 One at a time, ask the pupils to place their figure on the OHP glass.
- 4 Observe with the pupils how the details and colours change when the figures are projected.
- 5 What happens to the figures if you move the projector around to different places in the room?
- 6 Pin up a large sheet of paper on the wall.
- 7 One at a time, ask pupils to project their figures onto the paper.
- 8 How could the pupil make their figure bigger or smaller?
- 9 Ask the pupil to trace round the edges of their figure on the paper, using marker pens.
- 10 Once everyone has had a turn, the figures can be coloured in or painted in black.
- 11 Evaluate your drawing with the group. Do you think the figures like being next to each other, and do you think they get along well?
- 12 Which ones look like adults and which ones look like children?
- 13 What kind of feelings might the different figures have?

Images



Kara Walker, *Auntie Walker's Wall Sampler for Civilians* (detail), 2013. Courtesy of Sikkema Jenkins & Co., New York © Kara Walker

Images



Kara Walker, *Urban Relocator*, 2011. Courtesy of Sikkema Jenkins & Co., New York © Kara Walker

Images



Kara Walker, *Fall From Grace, Miss Pippi's Blue Tale* (film still), 2011. Courtesy of Sikkema Jenkins & Co., New York © Kara Walker

School Arts Studio Lesson

Narrative Silhouettes



Narrative Silhouettes

Robb Sandagata

High School

While many high-school students may be intimidated by the idea of interpreting artwork, they easily respond to narrative and story. With this in mind, I developed a student-centered approach to creating narrative artwork. Students could choose a story, poem, song lyric, or historical event as the basis for their design, or they could use autobiographical stories as “historical events.”

In order to increase the level of honest engagement with their work, I gave students the option of not discussing their stories with me. Several students used extremely personal stories that they were not comfortable sharing with their classmates or me. If they were forced to discuss these narratives, they would have chosen nar-

ratives that were less meaningful and ultimately less successful.

Suggested Project Requirements

- sketches based on some type of narrative, either an historical event, literature-based story, or any significant event or experience in students’ lives
- one large image (two or more figures) or two-to-three images in a sequence
- excellent use of negative space
- highly detailed, clear image
- silhouette evenly mounted on board

Discussing Artists

Students began by drawing a narrative silhouette. This tested students’ prior knowledge of both narrative and silhouettes, built their anticipation for

the upcoming lesson, and helped me prepare for the class discussion. Next, I gave a PowerPoint presentation and lead a discussion on traditional silhouettes by Lotte Reiniger (first woman animator/first woman to direct a full-length film, first animated movie) and the work of Kara Walker. The use of effective questioning strategies keeps students on track, helps them determine meaning, and helps them interpret the complex imagery in Walker’s work.

Sketching Designs

Students began sketching designs, using a variety of resources and paying close attention to positive and negative space and contour line. (Anatomy and animal books are particularly helpful during this process.)

Contour Drawings

When the designs were complete, students sketched their contour drawings on black construction paper (11 x 17" or larger), then used white pencils to outline and simplify their sketches, transforming them into bold contour drawings.

Cutting the Silhouettes

Students next carefully cut out their drawings with X-Acto knives, cutting inside the white lines or planning to flip the image over when the cutting was complete. This will ensure that no pencil lines are visible on the finished silhouette. Cutting took at least two class periods, depending on the complexity of the design.

Mounting the Design

To mount the final cutout, students used spray adhesive to coat the side of the silhouette that would not be seen in the finished piece. They laid the silhouette face down on a large piece of newsprint or scrap paper to prevent adhesive from getting on the tables.

After spraying the adhesive, they carefully attached the silhouette to a large piece of white Bristol board (or equivalent surface), starting at one edge of the piece and smoothing out the paper as it was attached to the background. This can be a challenging step when the design includes lots of tiny details. Mistakes were easily fixed by cutting the silhouette into sections or adding missing pieces with a glue stick.

Assessment

The completed narrative silhouettes were bold, engaging, and exciting. After each student completed a self-assessment rubric, we held a class discussion and critique in which several students shared their stories. The entire class was engaged and participated in the discussion, offering interpretations and ideas. The narratives covered a wide variety of themes, including autobiography, heartbreak, relationships, myths, fantasy, and historical violence.

Resources

Walker, Kara. *After the Deluge*. New York, NY: Rizzoli Publications, 2007.

Reiniger, Lotte. *The Adventures of Prince Achmed*, 1929.

Robb Sandagata is digital coordinator for Davis Publications. He taught art at Apache Middle School (2004–2006) and Buena High School (2006–2009) in Sierra Vista, Arizona. rsandagata@davisart.com

WEB LINKS

www.pbs.org/art21/artists/walker/index.html

learn.walkerart.org/karawalker

Materials

- PowerPoint presentation (silhouettes, Lotte Reiniger, Kara Walker)
- large white Bristol board
- black construction paper, 11 x 17" (28 x 43 cm) or larger
- X-Acto knives and blades
- spray adhesive
- white colored pencils



Emily and Robb Sandagata

After attending our first state conference two years ago, we (spouses who are both art teachers) were inspired and determined to create our own joint presentation, even though we taught different levels. We needed a project in which the content of the lesson would be both engaging and contemporary, but could also be adapted for both elementary and high school levels. After some discussion, we chose narrative silhouettes, a concept that combined several content-rich areas: an historical artform, storytelling, detailed contour drawing, and design.

Artists of Focus

We chose the contemporary artist Kara Walker and historical artists August Edouart (1830s) and Lotte Reiniger (1920s). While Walker's artworks contain strikingly beautiful silhouettes, there is often a disturbing undercurrent to her work. These unsettling images are highly engaging for high-school students, but may be inappropriate for younger students. It is important to carefully select images that fit your school environment. With some research, you can find Walker images that are engaging, meaningful, and appropriate for all students.

We felt it was important to share examples of the historical silhouette

artwork referenced in Walker's work, so we began with August Edouart, profile artist; and Lotte Reiniger, creator of the first animated film, *The Adventures of Prince Achmed* (1926). This entire film is animated with silhouettes! The variety of sources allowed students to compare and contrast different approaches to silhouettes. At this point, all of our students were fully engaged and ready to work.

The elementary version of this lesson used a unique and engaging process for creating silhouettes: contour drawings + modeling clay + cyanotype (sun print) paper = silhouettes. The high-school version used conventional materials while focusing on content and detail.

Narrative Silhouettes



Isabelle, grade five.

Elementary

Desert animals and their environments were chosen as the subjects for our silhouettes. These animals are part of the everyday lives and experiences of children in Arizona. We began with students' prior knowledge of animals, and moved on to the subject of human interaction when students were creating their narratives.

Students created simple contour drawings of their animal of choice on 8½ x 11" paper. Optional references of desert animals and places were available to students who needed additional inspiration. When complete, students outlined their completed images with colored permanent markers.

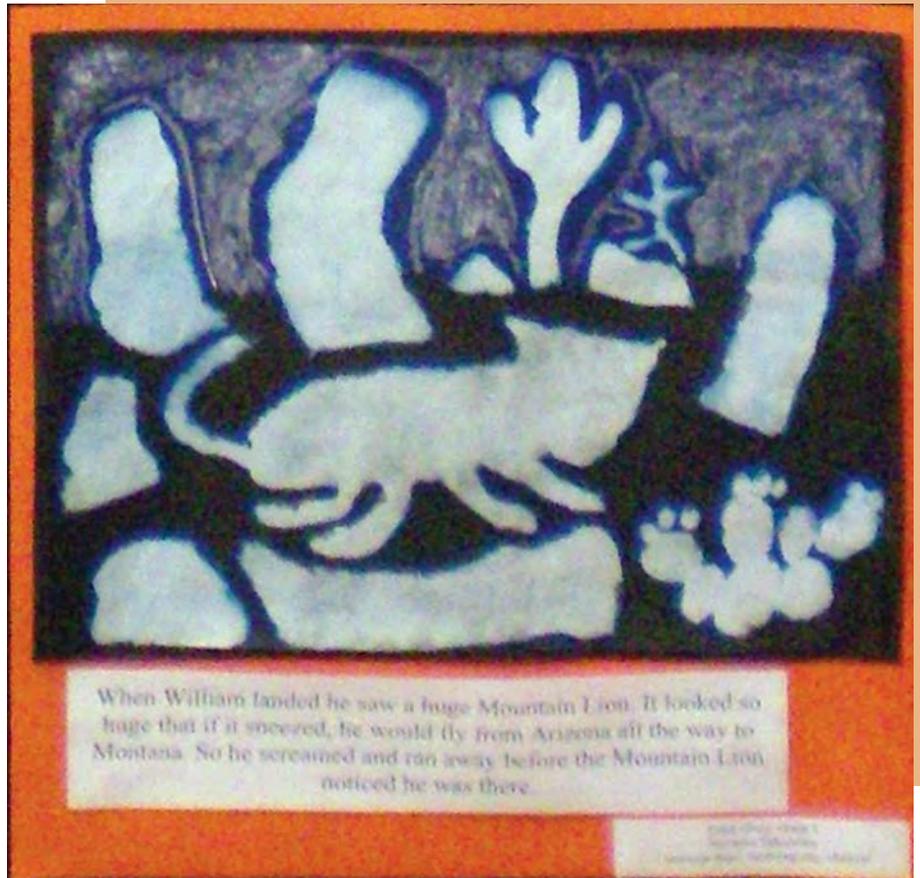
Creating the Contour Sculpture

In the following class, students placed a clear transparency sheets on top of their contour drawings and traced the images onto the transparencies



Amazing Amanda was very thirsty. When she arrived at the river, she noticed that there was a bobcat drinking from it. She was trying not to disturb it, but she got so distracted that she hadn't seen a rock and she tripped over it. The bobcat had been startled, so the bobcat wanted run away, but he decided to help her. She was scared, but then she noticed it was nice and they lived happily ever after. *Mylaysia*

with black permanent marker. Next, they filled in the outlined shapes with modeling clay, placing the clay directly on the transparency without leaving any gaps. After filling in the shapes, each student added a tiny figure with modeling clay. Adding a figure helps create a narrative.



When William landed he saw a huge Mountain Lion. It looked so huge that if it sneezed, he would fly from Arizona all the way to Montana. So he screamed and ran away before the Mountain Lion noticed he was there.

Exposing the Print

Exposing the print is a quick, but exciting step. You will need access to direct sunlight to complete this process. Students began by placing the transparency (with modeling clay attached) on a piece of cyanotype paper (blue side up). They exposed the paper to direct sunlight for two minutes, or until the paper turned light green. They brought the paper inside and rinsed it face down in a tray of water for thirty to sixty seconds.

Completing the Silhouette

On the final day of the project, students used black and white chalk pastels to add texture and a horizon line to their work. I sprayed the finished pieces with matte fixative to prevent smudging.

Creating a Group Narrative

I divided the class into groups to combine their individual narratives into a more complex story. Each group filled out a Narrative template. To help them organize the elements of their

story, students in each group arranged their artwork in a sequence. I provided scraps of paper numbered one through four to help them with this process.

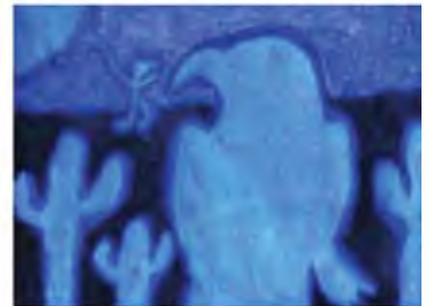
The quality of student thought, effort, and discovery was more than worth the effort.

I asked each group to discuss, debate, and justify their decisions. When a sequence was chosen, each student wrote his or her portion of the narrative on a strip of paper. Finally, each group arranged the images and narrative strips into a sequential work of art.

Results

The results of this lesson were exciting during each stage of the process. The narratives covered a wide range of emotions, including joy, fear, and sadness. Although the process was complex and lasted several class periods, the quality of student thought, effort, and discovery was more than worth the effort.

Emily Sandagata taught elementary art at Bella Vista Elementary School in Sierra Vista, Arizona from 2004 to 2009. emilysandagata@msn.com



Jake was hanging on a rope attached to a sun ray. When he was looking at the eagle, the eagle got mad, so Jake jumped off the rope and ran. *Spence Spence*

Materials

- cyanotype paper
- 8½ x 11" (21.5 x 28 cm) transparency sheets
- reference images of desert animals
- black and white pastel/charcoal
- modeling clay
- wooden craft sticks
- black permanent markers
- colored permanent markers

The Art Institute of Chicago

Lesson Plan

The Art Institute of Chicago
2013 Curriculum Fair
 Thursday, May 9th, 4-7pm
Lesson Plan Template

<p>YOUR INFORMATION: Name: Lulua Al-Osaimi School: Rudy Lozano Leadership Academy/Marwen Foundation Subject(s): Fine Arts (ARTivism) Grade level(s): 9-12</p>	<p>TITLE: ARTivism: Defying Stereotypes through Silhouette Narratives</p>
<p>BIG IDEAS: How can silhouette narratives explore social justice issues while fostering collective agency through self-reflection and group collaboration?</p>	<p>TIME LINE: (10-12) 50 minute classes 2 - 2 ½ week Unit</p>
<p>DESCRIPTION: This lesson centers on the work of artist Kara Walker. Starting with personal memories, students create large-scale silhouette narratives that speak about important experiences, highlight their contributions as young people in an urban context, and manifest future possibilities. Students develop graphic skills related to stenciling, learn about public art and installation art through group collaboration, and consider the role of art as a powerful catalyst to explore social justice issues. Students feel empowered to express themselves as young artists through ARTivism “By any MEDIUM necessary!”</p>	
<p>GOALS Students will:</p> <ul style="list-style-type: none"> • Understand how stereotyping shapes notions of identity and creates conditions for some groups to oppress others • Learn to differentiate among the terms installation art, interactive installation, and public art • Explore ways of creating with means and materials at hand (e.g. our environment, chalk, cell phone cameras, our beautiful minds) • Reflect on themselves and the world around them <p>OBJECTIVES Students will:</p> <ul style="list-style-type: none"> • Take part in guided discussion to identify how Kara Walker and Robin Rhode address issues of social justice in their work • Analyze selected works by Kara Walker and Robin Rhode to analyze how these artists communicate ideas through their choice and use of materials • Develop artist vocabulary • Experience themselves as artists and ARTivists through choice/interest based collaborations • Learn techniques for developing quick yet thorough sketches • Learn techniques for using X-Acto knives to create thumbnail silhouettes 	

The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template

STANDARDS: Applicable ISBE and Common Core State Standards

- **26.B.4d Visual Arts** Demonstrate knowledge and skills that communicate clear and focused ideas based on planning, research and problem solving.
- **27.A.4b** Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.
- **27.B.5** Analyze how the arts shape and reflect ideas, issues or themes in a particular culture or historical period.

ART INSTITUTE OF CHICAGO ARTWORK & IMAGES

- Kara Walker
American, born 1969
Rise Up Ye Mighty Race, 2013
Installation

- Kara Walker
American, born 1969
Keys to the Coop, 1997
Linocut on white wove paper
1,175 x 1,538 mm

GUIDED LOOKING

Show "Keys to the Coop"- Kara Walker



(Inquiry based teaching: allowing the student to use their prior knowledge when responding to specific questions asked by the teacher/artist.) You can teach your whole lesson and critique this way. This empowers students and allows them to feel they are bringing something to the class that is valuable.

Build on students' prior knowledge first by asking students:

- What do you see?
- What do you think the chicken and key symbolize?
- Can you tell which race/ethnicity this image is representing? How/Why?
- How is the image exaggerated? Visually?
- Why might Kara Walker choose to exaggerate certain characteristics and features?
- Would she have to do this if this work was a painting/drawing in color instead?

**The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template**

Show "Restraint" –Kara Walker



(Inquiry based teaching: allowing the student to use their prior knowledge when responding to specific questions asked by the teacher/artist.) You can teach your whole lesson and critique this way. This empowers students and allows them to feel they are bringing something to the class that is valuable.

Build on students' prior knowledge first by asking students:

- What do you see?
(Possible answers: being watched, mocked, chained, enslaved)
- What do you think this was used for?
- Why is there a bell hanging?
- What does this remind you of?
(Possible answers: a reminder, a dog or animal, an alarm)
- Can you relate to every feeling represented, always watched, mocked, changed, enslaved? (Physically, mentally, emotionally, spiritually, etc?)

Show "Slavery! Slavery!" –Kara Walker



Build on students' prior knowledge first by asking students:

- What do you see?
- Are these all individual works of art? Or part of a collective? What is an installation? What does it sound like? What happens when art is installed in a specific space? What is the role of the viewer when viewing? Do they also become a part of the installation? Can installations be interactive? How do you think this can be interactive? (Can think/talk about how Kara has used projectors in her galleries so while the viewer is looking, their shadow becomes part of the installation)
- What do these images do when organized together?
- Do you see a narrative? Is story telling happening? What can you make of the story or meaning?

Reflection:

- How would the effect be different if Walker painted this

**The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template**

scene instead of creating it from cut-paper silhouettes?

- What does looking at the black colored paper silhouette allow you to do?
- Would looking at it in color be too “difficult to swallow” because of the images?
- What would happen to the image or meaning if Kara Walker used white paper instead of black for her silhouettes?
- Many of Kara Walker’s silhouettes are cut larger than life size. What happens when you see these images and they are larger than you?
- Do they grab your attention?
- Where do we see “larger than life” images in society? Signs? Billboards?

Show images of “Rise Up Ye Mighty Race”- Kara Walker
Or if possible for field-trip to AIC:



- What happens to the images when white paper is used instead of black?
- What do you see?
- What do we know about slavery in the United States of America?
- How do you see what you know reflected in the work?
- Do you see anything new that raises questions?

(*be open to student voices, questions, dialogue*)

The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template

ACTIVITIES

Day 1:

Unpack in group discussion:

- (20 minutes) What are stereotypes? How do we stereotype? How are we stereotyped by society? (I use myself as an example, being transparent with my students, I ask them how Middle Easterners/Arabs are stereotyped, I ask that they are honest and share their thoughts, this doesn't necessarily mean it is their view, but how others/society possibly view/stereotype others)
- (10 minutes) Journal/write down individually: Think of a time you were stereotyped, how were you stereotyped? How did it feel? Have you ever stereotyped someone? Why?
- (5 minutes) Sketch/create a visual of how you believe you are stereotyped
- (15 minutes) Share out, group dialogue

Day 2:

- (50 minutes) Unpack unit's artist reference: Kara Walker
- Look at individual works: "Keys to the Coop", "Restraint", "Slavery! Slavery!" (Choose works individually and tailor to your classes age, understanding, maturity, etc.)
- Follow "GUIDED LOOKING" questions found above

Day 3:

- (10 minutes) Ask students to take out their past journal entry when they described a time where they have been stereotyped. Ask if they can remember or create a narrative/story about this event or repeated occasion
- (15 minutes) Discussion: How do/can we defy the stereotypes placed on us by society? (Ex: the way we dress, speak religious practice, etc. Past student example: Student was stopped walking home from school by police and asked if they can search his backpack. All they found was Math and English books. Why was he stereotyped? How did he defy the stereotype placed on him?)
- (25 minutes) Students take previous sketch, and think of way to make the sketch empowering. Taking the way you have been stereotyped by society and making the truth/reality explicit (like Kara walker explicitly displays the truth and reality of slavery, students should think of how to exaggerate the way they can DEFY (go against/bring light) to the truth of who they really are, and not what society sometimes makes them out to be)

Day 4:

- (15 minutes) Using a projector or light and large paper, students practice drawing each other's silhouettes (allow them to have at least their heads drawn into silhouette)
- (10-15 minutes) Students carefully cut out silhouette using scissors or xacto blade
- (10-15 minutes) Xacto blade demo (if needed or have no used in class before) Show how to hold, use properly, safety, etc.

The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template

Day 5:

- (50 minutes) Students take out sketch
- Tell students they will be creating a “thumbnail” silhouette narrative as a guide for their final large scale silhouette narrative
- Hand out black paper, regular 8 ½” x 11”
- Students carefully draw the narrative from their sketch onto the black paper
- Students can begin cutting images out of paper if done in time
- Hand out white cardstock (heavier) white paper
- Students glue black cut outs onto white cardstock

Day 6:

- (50 minutes) Continue from Day 5.
- Finishing cutting and pasting black paper silhouette narratives onto white cardstock/heavy paper for thumbnail “sketch” for final large scale silhouette
- 1 on 1 feedback (soft critiques) Composition, detail, understandability, can the narrative be followed? Can the view understand and see the silhouettes clearly? Etc.

Day 7:

- (50 minutes) Introduce large role of black paper.
- Remind students that their final large scale narratives will be installed in the school. Plan for open wall, ceiling, floor space prior.
- *(Can introduce possibility for group collaboration based on interests, similarities in stereotypes being defied, etc. This can be best and encouraged if space for work and/or installation is limited)*
- Students will take their thumbnails sketches at plan for large scale silhouettes done on large black paper
- Allow students to take enough paper for one character or part of setting at a time. Slowly translating it into large scale and cutting pieces out one by one (instead of all at once)

Day 8:

- (50 minutes) Continue from Day 7

Day 9:

- (50 minutes) Continue from Day 8
- *Encourage students to begin installing work while in the process using large black paper cut outs and removable adhesive: (tac, puddy, artist removable adhesive etc.) This can help ease the final installation process, and also saves space and ensures work doesn’t get lost/mistreated in the process

Day 10:

- (50 minutes) Continue from Day 9
- *Encourage students to begin installing work while in the process. This can help ease the final installation process, and also saves space and ensures work

The Art Institute of Chicago
2013 Curriculum Fair
 Thursday, May 9th, 4-7pm
Lesson Plan Template

doesn't get lost/mistreated in the process

Day 11:

- (50 minutes) Continue from Day 10
- Finalize installation

Day 12:

- Class "gallery walk" (wherever the silhouettes are installed)
- Class critique
- What do you see? How do you know? What narratives/story telling do you see? What stereotype is this student trying to defy through their installation? Are they successful? Why or how? What do we like about their work? How could this student "push/enhance" their work in the future"

<p>MATERIALS:</p> <ul style="list-style-type: none"> - Black paper, regular 8 ½" x 11" -Large black paper roll -Xacto knives/scissors -Pencils, white pastel/chalk/charcoal -Paper for sketching -Cutting mats/boards -Removable adhesive: puddy, tac, artist removable adhesive, heavy duty tape -Images of Kara Walker & Robin Rhodes's work -Installation space -Fieldtrip if possible 	<p>VOCABULARY/GLOSSARY/KEY WORDS:</p> <p>What specialized vocabulary will students need to learn?</p> <ul style="list-style-type: none"> -ARTivism -Defying -Installation art -Stereotype -Silhouette -Stencil -Positive/Negative Space -Negro -Observer -Large-scale -Narratives -Interactive art installation
<p>ASSESSMENTS:</p> <ul style="list-style-type: none"> • 1 on 1 soft critique with feedback between teacher/student • Pair share feedback • Group critique 	<p>RESOURCES & BIBLIOGRAPHY:</p>
<p>STUDENT WORK SAMPLES:</p>	

The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template



large scale installations



The Art Institute of Chicago
2013 Curriculum Fair
Thursday, May 9th, 4-7pm
Lesson Plan Template



**Jordan Schnitzer
Museum of Art**

Lesson Plans

HISTORICAL INTERPRETATIONS: THE ART OF KARA WALKER

Examining Race, Power, and Identity through Depictions of the Civil War

Grades: 8-12

Subjects: Visual Arts, Language Arts, History, Social Studies

Time Required: One - two class periods

Featured Artworks:



Kara Walker, *Harper's Pictorial History of the Civil War (Annotated)*: *Lost Mountain at Sunrise*, offset lithography and screenprint, 2005



Kara Walker, *Harper's Pictorial History of the Civil War (Annotated)*: *Confederate Prisoners Being Conducted from Jonesborough*, offset lithography and screenprint, 2005



Kara Walker, *Gone, An Historical of a Civil War as it Occurred Between the Dusky Thighs of One Young Negress and Her Heart*, paper, 1994

Lesson Overview:

Through the construction of narrative scenes incorporating silhouettes, printmaking, and a writing assignment based on Kara Walker's artwork, antebellum, and civil war literature, students will examine identity and race and how artists process their experiences. Students will

HISTORICAL INTERPRETATIONS: THE ART OF KARA WALKER

redefine historical scenes, explore potential missing elements, and will incorporate their own characters into the scenes from *Harper's Pictorial History of the Civil War* and *Gone with the Wind* by Margaret Mitchell.

Learning Objectives:

Students should be able to:

- Demonstrate an understanding of race relations in the U.S., focusing on the civil war era to the present.
- Explore issues of race, identity, and power through the construction of a narrative scene referencing civil war literature.

Materials:

- Selected photocopies and excerpts from:
 - Harper's Pictorial History of the Civil War
 - Gone with the Wind
- Scratch-foam
- Pencils
- Block printing ink or tempera paint
- Brayer
- Block print paper
- Drawing paper
- Glue sticks
- Scissors
- Art 21 video, Kara Walker in *Stories*: <http://www.pbs.org/art21/artists/kara-walker>

Steps:

1. Students will read civil war era literature or later works inspired by events from the civil war, such as *Gone with the Wind*, prior to the art activity and introduction to Walker.
2. The teacher will explain the inspiration behind Walker's artwork and will show a clip from an Art 21 interview documenting the artist's process.
3. Show students examples of Walker's art, such as *Harper's Pictorial History of the Civil War (Annotated): Lost Mountain at Sunrise* and *Harper's Pictorial History of the Civil War (Annotated): Confederate Prisoners Being Conducted from Jonesborough*, and facilitate the discussion by asking the following open-ended VTS questions:
 - What's going on in this picture?
 - What do you see that makes you say that?
 - What more can we find?
4. Teacher will engage students in discussion relating to how Walker deals with issues of power, race, oppression, and identity through her artwork.
5. Have students examine the *Harper's Pictorial History of the Civil War* scenes, both those recreated by Walker and from the original. Ask students if any scenes are missing from the original. How has Walker changed historical scenes and rewritten history?
6. The teacher will discuss Walker's techniques in paper cutting, screenprinting, and lithography. The teacher will demonstrate printmaking techniques.
 - Students will construct their own characters to incorporate into historical scenes.

HISTORICAL INTERPRETATIONS: THE ART OF KARA WALKER

- The teacher will have reproductions from *Harper's Pictorial History of the Civil War*, which students may cut out and glue to a piece of drawing paper to mimic Walker's screenprinted work. Students may tear or cut the edges for a weathered effect.
- Students will carve into scratch foam with a pencil and will then cut out their silhouette before printing.

7. Students may conduct research and will write an essay or short story about their narrative scene.

Common Core Standards Addressed:

CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

CCSS.ELA-Literacy.RH.9-10.6 Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-Literacy.RH.11-12.8 Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-Literacy.WHST.6-8.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

CCSS.ELA-Literacy.WHST.9-10.2c Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.

CCSS.ELA-Literacy.WHST.9-10.2f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

CCSS.ELA-Literacy.WHST.11-12.1c Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

CCSS.ELA-Literacy.WHST.11-12.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

CCSS.ELA-Literacy.WHST.11-12.2b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

HISTORICAL INTERPRETATIONS: THE ART OF KARA WALKER

Exploring Identity through Metaphor and Personal History

Grades: 8-12

Subjects: Visual Arts, Language Arts

Time Required: One class period

Featured Artworks:



Kara Walker, *Cut*, cut paper and adhesive on wall, 1998



Kara Walker, cut paper and adhesive on wall, 1998

HISTORICAL INTERPRETATIONS: THE ART OF KARA WALKER



Kara Walker, *Untitled (Scene #18 from Emancipation Approximation portfolio)*, 1999–2000

Lesson Overview:

Students will explore their personal histories to construct narrative self-portraits utilizing storytelling and metaphor. Students will employ art techniques inspired by Walker.

Learning Objectives:

Students should be able to:

- Explore a variety of media and materials utilizing painting, mixed-media, and writing to construct a self-portrait from imagination and symbolic imagery.
- Understand ways to create a personal response in artwork through the use of metaphor.
- Know the relationship between creating an artwork and how it reflects self-expression and the consideration of personal intention.

Materials:

- Tempera or acrylic paint
- Watercolor paint
- Paintbrushes
- Paint palettes
- Water containers
- Paper towels
- Scissors
- Black construction paper
- Watercolor or mixed-media paper
- Glue

Steps:

1. The teacher will discuss how Walker's artwork is inspired by literature and mythology.
2. Students will analyze Walker's work. What is significant about creating shadow forms? How does one imbue a sense of identity within a silhouette?
3. Students will construct a self-portrait incorporating symbols and metaphors from their personal histories, which may include their community, family, or personal narrative. Walker's art style will serve as inspiration, but students are encouraged to experiment with a variety of media to mimic the silhouette form.

HISTORICAL INTERPRETATIONS: THE ART OF KARA WALKER

4. Assessment will include a narrative writing assignment in which the students describe the personal symbols, imagery, and metaphor within their artwork and how it references Walker's artistic process. Students should be able to demonstrate an understanding of Walker's techniques and motivation.

Common Core Standards Addressed:

[CCSS.ELA-Literacy.WHST.6-8.2b](#) Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

[CCSS.ELA-Literacy.WHST.6-8.2c](#) Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

[CCSS.ELA-Literacy.WHST.6-8.7](#) Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

[CCSS.ELA-Literacy.WHST.9-10.2b](#) Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

[CCSS.ELA-Literacy.WHST.9-10.2c](#) Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.

[CCSS.ELA-Literacy.WHST.9-10.7](#) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

[CCSS.ELA-Literacy.WHST.11-12.2b](#) Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

[CCSS.ELA-Literacy.WHST.11-12.2c](#) Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

[CCSS.ELA-Literacy.WHST.11-12.7](#) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.