LESSON ACTIVITY TITLE: What’s Your Issue?

ESSENTIAL QUESTION:
- In what ways can students give voice to social political issues through art making?

ENDURING UNDERSTANDING: Through the use of problem solving and creativity, students will think about social political issues that pertain to their personal experience, familial history, and questions about the future to create mixed-media works of art. Students will further explore how elements and principles of design work together to convey messages in various works of art.

PICTURE THE DREAM REFERENCE BOOKS: Let It Shine: Stories of Black Women Freedom Fighters by Andrea Davis Pinkney, illustrated by Stephen Alcorn; March: Book Two by John Lewis and Andrew Aydin, illustrated by Nate Powell; We Rise, We Resist, We Raise Our Voices edited by Wade Hudson and Cheryl Willis Hudson, various illustrators; Hey Black Child by Useni Eugene Perkins, illustrated by Bryan Collier; She Stood for Freedom: The Untold Story of a Civil Rights Hero, Joan Trumpauer Mulholland by Loki Mulholland, illustrated by Charlotta Janssen
VISUAL ART GSE TO ADDRESS IN ACTIVITY:

VAHSVA.CR.1: Visualize and generate ideas for creating works of art.

a. Generate and conceptualize artistic ideas and work.
b. Consider multiple options, weighing consequences, and assessing results.
c. Practice the artistic process by researching, brainstorming, and planning to create works of art.

VAHSVA.CR.3: Engage in an array of processes, media, techniques, and technology through experimentation, practice, and persistence.

VAHSVA.CR.4: Incorporate formal and informal components to create works of art.
a. Use principles of design to organize elements of art to create unified compositions.

VAHSVA.CR.5: Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

VAHSVACR.6: Keep an ongoing visual and verbal record to explore and develop works of art.

a. Make visual/verbal connections through recording artistic research, planning, and reflection.
b. Evaluate choice of media, techniques, and processes as a means to edit, revise, and modify works of art.
c. Maintain notes and class information.

VAHSVA.RE.1: Reflect on the context of personal works of art in relation to community, culture, and the world.

VAHSVA.RE.2: Critique personal works of art and the artwork of others, individually and collaboratively, using a variety of approaches.

a. Self-evaluate in-progress and complete work using criteria such as composition, craftsmanship, technical skill, meeting goals of work, and progress over time.
b. Develop skills and provide respectful and constructive criticism to peers as part of a community of learners.
c. Develop a repertoire of contemporary and historical art exemplars through art criticism.

VAHSVA.CN.1: Develop personal artistic voice through connecting uses of art within a variety of cultural, historical, and contemporary contexts.

a. Discuss the intent of works of art in context to historical events.
b. Examine universal themes that appear in works of art throughout various times and cultures.
c. Analyze the ways in which personal experience affects the understanding and appreciation of works of art.
d. Investigate the role of works of art as visual record keeper.
e. Identify specific knowledge and skills from other disciplines that inform the planning and execution of works of art.
**MAJOR CONCEPTS AND VOCABULARY:**

- social-political art
- emphasis
- mixed media
- leading lines
- typography
- balance
- color theory
- collage
- printmaking

**DIFFERENTIATED LEARNING (OPPORTUNITIES FOR SCAFFOLDING AND EXTENSION):**

**Scaffolds:**
- Students may access research with the support of teacher(s) and/or librarian(s).

**Extensions:**
- Students may start a campaign at their school or in their community to raise awareness about the chosen topic.

**MATERIALS:**

**STUDENT SUPPLIES:**

- Linoleum
- Linoleum Ink
- Linoleum tools
- Acrylic paint
- Watercolor
- Oil pastels
- Colored pencils
- Sketchbook
- Sharpie
- Pencil
- Tracing paper
- Tape
- Brayer
- Plexiglass
- Watercolor paper or printing paper

**TEACHER SUPPLIES:**

- Art reproductions
- Mixed-media art supplies for art making
- Teacher sample
- *Picture the Dream* PPT resource (available at High.org)
- *Picture the Dream* books listed above:
  - *Let It Shine: Stories of Black Women Freedom Fighters*
  - *March: Book Two*
  - *We Rise, We Resist, We Raise Our Voices*
  - *Hey Black Child*
  - *She Stood for Freedom: The Untold Story of a Civil Rights Hero, Joan Trumpauer Mulholland*
OPENING HOOK/INTRODUCTION ACTIVITY:

Introduce prompts for student thinking and discussion:

- What are you most passionate about?
- What guides your beliefs and/or daily actions?
- In what ways do you affirm or support things that you feel strongly about?
- Consider your familial history. How has this impacted who you are today, choices you have made, and/or your opinions about social platforms or political topics?
- How do artists use text in art?
- How do lines help create emphasis in art?
- What role does contrast play in creating drama in art?

Split students into small groups; each group reads one of the following books or listens to the online reading (if available):

- *Let It Shine: Stories of Black Women Freedom Fighters* by Andrea Davis Pinkney, illustrated by Stephen Alcorn
- *March: Book Two* by John Lewis and Andrew Aydin, illustrated by Nate Powell
- *We Rise, We Resist, We Raise Our Voices* edited by Wade Hudson and Cheryl Willis Hudson, various illustrators
- *Hey Black Child*, by Useni Eugene Perkins, illustrated by Bryan Collier ([https://www.youtube.com/watch?v=ca9aqf1k1Y4](https://www.youtube.com/watch?v=ca9aqf1k1Y4))
- *She Stood for Freedom: The Untold Story of a Civil Rights Hero, Joan Trumpauer Mulholland* by Loki Mulholland, illustrated by Charlotta Janssen

Invite students to revisit their answers to the opening questions, using examples from the text and illustrations of their group’s book to support.
STUDENT AND TEACHER PROCEDURES:

Class One:
- Display images from the *Picture the Dream* exhibition for book titles above (included in PPT resource).
- Use the guiding questions in the opening to talk through the images.
- Students will then use the questions as prompts to guide writing and create six sketches for artwork.
- Students should focus on the use of line, text, emphasis, and contrast to convey meaning in their work.

Class Two:
- Students should highlight four to five words from the text they wrote that can best summarize their writing. They should narrow down their sketches to three to transfer to 5” × 7” paper, considering strategic placement for text (they should write words backwards and flipped for proper printing orientation).
- Students will also plan for black/inked areas by shading those in with graphite (in case of mistakes) and then with a black Sharpie. Using their knowledge of color theory, they should carefully consider how color will be used and with what media.

Classes Three and Four:
- Students will choose their most successful design to then transfer to a piece of linoleum. Using a 5” × 7” piece of tracing paper, they should trace the lines of their chosen design. Once they have traced all areas, they should fill in the back of the tracing paper with graphite; tape the tracing paper to the front of the linoleum; and begin to trace. The drawing will transfer to the linoleum. To keep track of what areas will receive the ink, they should color them in with the black Sharpie.
- Using the linoleum tools, students should begin to carefully cut away the negative space, practicing safe printmaking techniques. Once the design is cut away, they will begin preparing the area to do their print.
- Using a piece of plexiglass, students will apply an ample bead of linoleum ink and use the brayer to roll out the ink. Next, they should transfer the ink to the linoleum block, making sure that the ink is even and not too heavy or thin. Have them write a number on the back of the paper to keep track, then carefully place watercolor paper on top and begin rubbing in a circular motion to transfer the ink to the paper.
- Once the students are pleased with their prints, they should place them on the drying rack.

Class Five:
- Once the prints are dry, students will evaluate the most successful one by looking to see what areas are either over inked or under inked, and then choose one to begin adding color to.
CLOSEDING

- Students will hang their works along with their writing to be displayed and then participate in a class critique of the works.

- For additional research, ask students to explore and discuss current youth activists on social media or in groups such as Alliance for Youth Action or Center for Artistic Activism.
Charlotta Janssen (American, born 1967), “... men belonging to the KKK... planted a bomb at the 16th Street Baptist Church in Birmingham, Alabama.” She Stood for Freedom: The Untold Story of a Civil Rights Hero, Joan Trumpauer Mulholland, 2016, written by by Loki Mulholland, oil, acrylic, iron oxide, and collage, collection of the artist, XL.2019.42.2.
Charlotta Janssen (American, born 1967), “They were arrested and sent to Hinds County Jail.” She Stood for Freedom: The Untold Story of a Civil Rights Hero, Joan Trumpauer Mulholland, 2016, written by Loki Mulholland, oil, acrylic, iron oxide, and collage, collection of the artist, XL.2019.42.1.
Nate Powell (American, born 1978), “Together, we spent the next three days training, preparing ourselves for what lay ahead.” March: Book Two, 2015, written by John Lewis and Andrew Aydin, India ink on Bristol board, collection of the artist, XL.2019.66.8a,b.
Nate Powell (American, born 1978), “As the crowds gathered, the program began…” March: Book Two, 2015, written by John Lewis and Andrew Aydin, India ink on Bristol board, collection of the artist, XL.2019.66.9a,b.
Andrea Pippins (American, born 1979), “everything bad and frightening and loud . . . will always sing a shrinking song when you fly.” We Rise, We Resist, We Raise Our Voices, 2018, edited by Wade Hudson and Cheryl Willis Hudson, born-digital art with pen and ink components, collection of the artist, XL.2019.64.
Sahirah Wade was born in South Bend, Indiana, and raised in Atlanta, Georgia. The daughter of a professor and an economics major, she is the middle child with two brothers who also reside in Atlanta. She received her BA in Studio Art from Spelman College and then her MA in Art Education from Georgia State University in 2006. She began teaching art education in Fulton County in 2007, and most of her experience thus far has been teaching high school students. She is currently raising two school-aged children and serves Fulton County as a Fine Arts Support teacher and a classroom teacher. She has written curriculum for the State of Georgia and for Fulton County. She has taught AP Drawing and Painting, Jewelry Design, Photography, and Ceramics. Throughout her teaching career, she has developed highly effective teaching techniques and instructional methods that have allowed an environment that is both supportive and educational. One of her goals in teaching is to increase student engagement and accountability while implementing an interdisciplinary approach to the lessons she shares with her students.