

Empathy through Art

Educators and researchers have long discussed practical ways to help classroom students empathize with people who lived in the past. The term “historical empathy” has gained wider currency in recent years, partially due to the Common Core State Standards’ (CCSS) emphasis on working with primary sources and engaging in discipline-specific practices like historical thinking. Historical empathy is typically defined as the cognitive and affective (emotional) ability to describe the past through the eyes and experiences of those who were there, as revealed through their writings (literature, speeches, diaries, etc.), art, artifacts, and other cultural expressions. To develop strong skills in historical empathy, teachers and students are encouraged to approach history as an interpretive discipline consisting of many different, and at times contradictory, stories.

The artists and artworks in these materials directly relate to four significant historical events or periods covered in the History-Social Science Content Standards for California Public Schools: westward expansion; industrialization and child labor; World War I; and World War II. Each example illustrates how the artist’s background, their experiences, and the cultural context in which they were working influenced their perspective on current events. The artists also employed different strategies and a variety of media, from photography and printmaking to sculptural assemblage, to create pieces that would make a strong impact on viewers. Teachers can approach these artworks in classroom settings as rich evidence of unique historical perspectives. The artworks complement textbook learning and invite students to ask questions, conduct research, empathize, form reasoned judgments, and compare sources to better understand how and why people in the past made the choices they did.

Edward Sheriff Curtis’s photographs of Native American peoples from 1900 to 1930 are important primary sources for learning about the complicated history of westward expansion and how many Euro-Americans viewed Native Americans in this period. His photographs can also inspire students to take an interest in the perspectives of both historical and contemporary indigenous peoples. Photographs by Lewis Wickes Hine of newsboys in New York and St. Louis during the same period give a face to the child labor reform movement and ask viewers to put themselves in other peoples’ shoes. *The Parents* (1922–23), a woodcut print by German artist Käthe Kollwitz, represents the human consequences of World War I by focusing on the emotional experiences of survivors. Finally, twentieth-century artist Edward Kienholz’s sculpture *History as a Planter* (1961) can provoke discussion about the Holocaust and its place in collective memory.

When students study history through a combination of primary and secondary sources that represent diverse perspectives and media, they are better able to develop the advanced literacy skills needed to meet CCSS. Teaching with a focus on cultivating empathy also supports one of the key goals of history education in the United States: to prepare students for participation in a pluralist democracy by building skills in reasoned judgment, perspective taking, and consideration for the common good. Furthermore, data gathered from a recent study at the Crystal Bridges Museum of American Art in Arkansas shows that young people who are exposed to art in an atmosphere that encourages close looking, inquiry, and open discussion develop stronger critical-thinking skills, display higher levels of tolerance, and exhibit increased historical empathy.

We hope that these materials will inspire teachers to incorporate objects from LACMA’s permanent collection into lessons in History, Civics and

Government, Geography, and English Language Arts. Teachers can help students develop historical empathy by practicing close analysis of a combination of primary and secondary sources; posing open-ended questions that relate to broad areas of historical study and support evidence-based argumentation; and encouraging students to exercise both intellectual and emotional skills to understand historical perspectives. Students who engage deeply with historical sources are better prepared to approach contemporary issues with criticality and empathy.

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Cheyenne Matron, 1910
Waterproof Parkas, Nunivak, 1928
Edward Sheriff Curtis

By the end of the nineteenth century, the United States government concluded that the country's western frontier—problematically characterized by historian Frederick Jackson Turner in 1893 as “an area of free land” and “the meeting point between savagery and civilization”—no longer existed. According to the 1890 U.S. census, this meant that there was no longer any point in the country beyond which the population density was less than two persons per square mile. The frontier's official closure inspired many Americans to take a greater interest in conserving the country's natural wonders. Important milestones for the conservation movement in this period, commonly known as the Progressive Era, include the Forest Reserve Act of 1891 and the founding of the Sierra Club by naturalist John Muir in 1892.

Americans' desire to protect the natural landscape was also extended toward Indigenous peoples. Years of continuous conflict, forced migration, and assimilationist efforts on the part of the U.S. government had significantly reduced Indigenous communities, impoverished them, and challenged their ability to live according to their own laws and beliefs. In addition, many Americans interpreted Indigenous adoption of certain Euro-American technologies, styles of dress, and culinary traditions as signs that Native Americans were losing their unique cultural identities.

From 1900 to 1930, American photographer and amateur ethnographer Edward Sheriff Curtis (1868–1952) traveled across the North American continent, taking more than forty thousand photographs of members of more than eighty different tribes. He conceived of his thirty-year project as a conservationist effort, fearing that if he did not immediately capture the diversity of Indigenous

peoples and their traditional ways of life on camera, they would disappear without a trace. Curtis received financial support for his work from prominent figures such as President Theodore Roosevelt and railroad tycoon J. P. Morgan.

Curtis's photographs *Cheyenne Matron* (1910) and *Waterproof Parkas, Nunivak* (1928) depict people with historic homelands in southeastern Montana and Alaska, respectively. *Cheyenne Matron* is a portrait of an elderly Northern Cheyenne woman who sits or stands against a neutral background that seems devoid of context. Bright light emanating from a lamp to the woman's upper right accentuates the lines of her face. She wears a printed calico dress or shirt, a beaded necklace, and a wool flannel blanket draped over her shoulders. Her eyes draw the viewer in and seem to express a range of complex emotions. It is likely that she is a survivor of many difficult experiences including the Great Sioux War (1876–77), the Northern Cheyenne Tribe's forced migration to Oklahoma in the war's aftermath, and the Tribe's return to Montana in 1878–79 (known as the Northern Cheyenne Exodus).

Waterproof Parkas, Nunivak depicts two Nunivak Cup'ig people standing at the edge of a cliff and looking out at the ocean. The Nunivak Cup'ig are the primary residents of Nunivak Island, which is located off the coast of Alaska in the Bering Sea. The photograph's subjects wear hooded gut-skin parkas made of sea mammal intestine (likely seal) and mukluks, warm boots made of either reindeer or seal skin. The parkas are designed with wide hems that allow them to be fitted over the openings in kayaks when the wearer is seated, creating a waterproof seal that protects the lower half of the wearer's body from icy ocean spray.

Although Edward Curtis's photographs are primary sources—original objects created from firsthand experience at the time of the event or encounter depicted—they should not be taken at face value. We know that he took pains to frame his shots so that obvious signs of modern life such as railroads and telegraph poles could not be seen, in an attempt to depict Native Americans in a kind of timeless space that appeared unaffected by the contemporary political context. Nonetheless, Curtis was respectful of the people he photographed and sympathetic to their shared struggle for basic human rights. His photographs are material evidence of Indigenous resilience and the long, complicated history of colonial settlement in the United States.

Discussion Prompts

1. Compare the clothing worn by the people in Curtis's photographs. How does their clothing reflect the climate and/or place where they live? How does the climate and/or place where you live affect how you dress?
2. What do you know about Northern Cheyenne, Nunivak Cup'ig, and other Indigenous people living in the United States today? Where could you find more information about them? Why is it important to consult primary sources about Indigenous cultures and histories that are self-authored?
3. What are some of the reasons why people migrate, emigrate, or immigrate? How would you feel if the government forced you to leave your home and live somewhere new and unfamiliar?
4. Why do you think Curtis framed his photographs so that evidence of modern life could not be seen? In your opinion, what are the benefits or consequences of his decision for the people he depicted?



From Copyright Photograph 1910 by E. S. Curtis

CHEYENNE MATRON

Edward Sheriff Curtis (United States, 1868–1952), *Cheyenne Matron*, 1910, photogravure on tissue, image: 7 $\frac{5}{16}$ × 5 $\frac{5}{16}$ in. (18.57 × 13.49 cm), Los Angeles County Museum of Art, gift of Mark and Pam Story (AC1997.271.31), digital image © Museum Associates/LACMA



From Copyright Photograph 1228 by E.S. Curtis

WATERPROOF PARKAS, NUNIVAK

Edward Sheriff Curtis (United States, 1868–1952), *Waterproof Parkas, Nunivak*, 1928, photogravure on paper, image: 7 1/16 × 5 1/2 in. (18.89 × 13.97 cm), Los Angeles County Museum of Art, gift of Mark and Pam Story (AC1997.271.52), digital image © Museum Associates/LACMA

The Parents, 1922–23 **Käthe Kollwitz**

Käthe Kollwitz (1867–1945) was a German artist best known for her prints (lithographs and woodcuts) and sculptures that explore emotionally charged issues such as war, poverty, injustice, and hunger. After she gained firsthand experience of the conditions of the urban poor at her husband's medical clinic in 1891, her interest in the struggles faced by disenfranchised communities became a motivating force. Around the same time, Kollwitz read the theoretical essay "Painting and Drawing" by artist Max Klinger, in which Klinger argues that the graphic arts (drawing and printmaking) are the most suitable artistic media for expressing social criticism and depicting difficult subjects. Shortly thereafter, Kollwitz created the print series *A Weavers' Revolt (1893–97)*, which depicts the 1844 uprising of Silesian factory workers in an empathetic and respectful manner. The work gained immediate recognition and firmly established her as an artist concerned with depicting the perspectives of the downtrodden.

When World War I began in 1914, Kollwitz wrestled with mixed feelings. She felt that it was her duty to support her country, "because there was the conviction that Germany was in the right and had the duty to defend herself." However, after her son Peter died while fighting on the western front in October 1914, she began to question her patriotic commitment. Kollwitz wrote in her diary, "My Peter, I intend to try to be faithful.... What does that mean? To love my country in my own way as you loved it in your way.... To look at the young people and be faithful to them." Kollwitz's words reflect her desire to continue supporting the people who were risking their lives in the war, despite her own personal feelings of grief and her growing belief in pacifistic alternatives.

Throughout the war, Kollwitz continued to develop ideas and sketches for artworks. Yet she struggled to create images that captured her own overwhelming

sense of grief and could speak to the pain felt by people around the world who had also lost loved ones to war and other acts of violence. By 1919 she had begun work on the series *Seven Woodcuts on the War (1923)*. While WWI survivors and casualties are the subject of the series (her son Peter appears in the print *The Volunteers*), Kollwitz used the raw, monochromatic simplicity inherent to the woodcut medium to create prints that appear timeless and put emotional trauma front and center. *The Parents* belongs to this series and communicates the unspeakable horror of losing one's child. In the print, a mother and father kneel on the ground, facing each other. They embrace tightly, their bodies seemingly becoming one single mass. In a letter she sent to a friend in 1922 (while she was still at work on the series), Kollwitz reflected on *Seven Woodcuts on the War*, writing, "these sheets should travel throughout the entire world and should tell all human beings comprehensively: this is how it was—we have all endured this throughout these unspeakably difficult years."

Discussion Prompts

1. How does Kollwitz use the elements of art (such as line, color, shape/form, texture, space, and proportion) to capture powerful emotions in *The Parents*? In your opinion, what parts of the figures' bodies express what they are feeling most strongly?
2. *The Parents* is a response to World War I from the viewpoint of those who have suffered loss. In what ways do you think the artist's personal experience of losing someone close to her in the war affected the way she depicted these figures?
3. Research other historical figures who were impacted by the war. How are their perspectives different from Kollwitz's? Explain how/why.



Käthe Kollwitz (Germany, 1867–1945), *The Parents*, 1922–23, woodcut on Japan paper, image: 13 $\frac{3}{4}$ x 16 $\frac{9}{16}$ in. (34.93 x 42.07 cm) irregular, Los Angeles County Museum of Art, the Robert Gore Rifkind Center for German Expressionist Studies (M.82.288.193c), photo © Museum Associates/LACMA

Newsboys, 1909

Gang of Newsboys at 10:00 p.m., 1910

Lewis Wickes Hine

While industrialization in the United States had the positive effect of lowering the cost of consumer goods and creating more jobs in urban areas, most factory owners and managers did not treat their employees respectfully. Millions of immigrants and rural migrants were forced to work long hours in dangerous and unhealthy conditions for little pay. Wages were so low that entire families—including children as young as six—went to work in the factories. Businesspeople viewed children as ideal workers: they could be paid even less than adults and their small hands and bodies made them adept at working in tight spaces and with small machine parts.

Language barriers, the absence of worker-protection laws, and employer hostility toward labor unions made it difficult for urban workers to gain widespread government recognition of their rights. However, they were incredibly persistent, drawing the attention of many other Americans who empathized with them and found ways to support their demands. Lewis Wickes Hine (1874–1940), a New York schoolteacher and photographer, is an example of someone who applied his knowledge and skills to the struggle for progressive change. Hine felt strongly about photography's potential as a tool for social reform, quitting his teaching job in 1908 to work for the National Child Labor Committee (NCLC), whose mission was to abolish child labor in the United States. The NCLC hired teams of investigators to gather evidence of children working in harsh conditions and then organized exhibitions with photographs and statistics to dramatize the plight of child laborers.

Hine's job required him to travel around the country photographing children working in a range of industries and environments including coal mines,

meatpacking houses, textile mills, and canneries. He also took pictures of children who worked in the streets as shoe shiners, newsboys, and hawkers. *Newsboys* (1909) and *Gang of Newsboys at 10:00 p.m.* (1910) document children in New York and St. Louis who sold newspapers day in and day out. Hine took *Newsboys* on the Brooklyn Bridge in New York at midnight using a flash. The weather appears to be cold: all of the boys are bundled up in jackets and caps, and the two boys on the right-hand side of the image foreground hide their bare hands in pockets or sleeves. The children in *Gang of Newsboys at 10:00 p.m.* worked in St. Louis, Missouri, miles from the newsboys in New York, but their working and living conditions were similar. The photo depicts eleven boys huddling around a campfire behind a billboard in an empty corner lot. Their shift may finally be over or they may just be taking a short break to warm up before returning to the darkened streets.

When possible, Hine conducted in-depth interviews with the children he photographed to learn more about their lives and leverage their humanity to appeal more strongly to the public. He believed that if people could see for themselves the abuses and injustice of child labor, they would demand laws to end it. To ensure that as many people as possible saw how deplorable labor conditions were, Hine and the NCLC distributed photographs far and wide. They sent large numbers of small contact prints to the press for publication in newspapers, created glass slides to project the images at lectures, and reproduced many photographs in books as well as in NCLC bulletins, reports, and pamphlets.

It took years for the federal government to pass laws that significantly curtailed workplace abuse of children. Congress passed the Fair Labor Standards

Act in 1938, which made most forms of child labor illegal. Much credit for the law's passing is owed to people and organizations like Lewis Hine and the NCLC, whose unflagging empathy for child workers spurred them to agitate for positive change.

Discussion Prompts

1. What do you think it means to empathize with people who lived in the past, with whom we can't actually speak? How can photographs help us empathize with other people and their unique circumstances? How does a photograph compare to text/writing that describes these conditions? Is one more effective than the other at fostering empathy? In what ways?
2. Do you think that Hine's experiences as a teacher had an influence on his perspective of child labor? Why or why not?
3. Hine often lowered his camera to photograph children at their eye level, rather than from above. Why do you think he chose that particular perspective?



Lewis Wickes Hine (United States, 1874–1940), *Newsboys*, 1909, gelatin silver print, image: 4% x 5% in. (11.11 x 13.65 cm), Los Angeles County Museum of Art, the Marjorie and Leonard Vernon Collection, gift of the Annenberg Foundation, acquired from Carol Vernon and Robert Turbin (M.2008.40.1042), photo © Museum Associates/LACMA



Lewis Wickes Hine (United States, 1874–1940), *Gang of Newsboys at 10:00 p.m.*, 1910, gelatin silver print, sheet: 4 $\frac{3}{8}$ x 5 $\frac{5}{8}$ in. (11.7 x 14.3 cm), Los Angeles County Museum of Art, gift of an anonymous donor, Los Angeles (M.2000.174.16), photo © Museum Associates/LACMA

History as a Planter, 1961 **Edward Kienholz**

American artist Edward Kienholz (1927–1994) moved to Los Angeles from Washington state in 1953, joining a growing cohort of young L.A.-based artists producing assemblages (sculptural works of art made by putting together scraps or junk) and collages (works of art made by gluing pieces of different materials to a flat surface). Many artists, including Kienholz, incorporated junk into their art in order to connect with the public and with contemporary issues in a more immediate way. Kienholz's artworks often express a critical view of post–World War II America, which witnessed the growth of a robust middle class and an explosion in the production of consumer goods.

Kienholz's assemblage *History as a Planter* (1961) can be interpreted as a memorial to the Jewish victims of the Holocaust and a critique of Americans' tendency to forget or ignore this horrific genocide in the postwar era. A small electric oven with two doors comprises the artwork's base. LACMA currently exhibits the piece with the doors open, revealing the feet and lower legs of six mannequins jammed inside. When closed, a black swastika on the door frames becomes visible. Several items rest on top of the oven: a shallow aluminum box containing a spiderwort plant, commonly known as a Wandering Jew; a Jew's harp, a small instrument popular in many cultures and also called a jaw harp or mouth harp; and a framed newspaper clipping that references Erwin Rommel, a German WWII general who was once admired by many Americans for his bravado on the battlefield.

Placed alongside one another as parts of a whole, the individual components of *History as a Planter* take on new meanings. The oven and mannequin legs retain their associations to domestic life and consumer culture but also become easily recognizable symbols of unspeakable torture. On their own, the Wandering Jew plant and the Jew's

harp are also seemingly innocuous; when they are viewed within Kienholz's new context, however, they provoke audiences to reflect on how prejudice can become part of the fabric of everyday life, in the very names we use for things. His use of aesthetically displeasing, found, or discarded objects may also allude to the ways that both governments and citizens cast off entire groups of people, marginalizing their stories and essentially consigning them to the "dustbin of history."

Despite the artwork's overwhelmingly negative associations, there are also elements that imply Jewish strength and renewal. Spiderworts are incredibly resilient plants that can grow in many different environments. Kienholz chose to place the spiderwort on top of the oven—perhaps it can be said to grow out of the symbolic ashes beneath. At a time when Kienholz felt that few people were actively engaged in remembering the Holocaust, he created a poignant, critical, and literally *living* memorial to Jewish victims of persecution. Like memories as well as historical narratives, *History as a Planter* continues to grow and change.

Discussion Prompts

1. *History as a Planter* is a memorial to the victims of the Holocaust. Have you ever participated in a memorial event or visited a memorial? What kinds of objects and activities were involved? Are there any events or people to which you believe a lasting memorial should be dedicated?
3. Based on what we know about Kienholz's artistic practice and this particular artwork, it seems likely that he felt frustrated by his fellow citizens' ability to forget about the Holocaust. Can you empathize with Kienholz's perspective? Have you ever felt a similar sense of frustration about something?



Edward Kienholz (United States, 1927–1994), *History as a Planter*, 1961, wood, metal, paper, paint, soil, plant (Wandering Jew), and aluminum container, 33 x 18 ¹/₁₆ x 12 ⁵/₁₆ in. (83.8 x 47.5 x 31.4 cm), Los Angeles County Museum of Art, anonymous gift through the Contemporary Art Council (M.64.47) © Kienholz, photo © Museum Associates/LACMA

Classroom Activity

Embodying Emotion

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

Grades 3–12

Time 1–2 class periods

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

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

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

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

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

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

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

Reflection

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

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

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

Curriculum Connections

NCAS. Dance.3-12

DA:Cr1.1.3-HSIIa.

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

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

CCSS.VAPA. Dance.3-4

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

CCSS.VAPA. Visual Arts.3-12

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

CCSS.ELA-LITERACY.SL.3-6.2

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

Classroom Activity

Close Encounters

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

Making Art
(cont.)

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

Reflection

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

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

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

Curriculum Connections

NCAS. Visual Arts.6-12

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

CCSS.VAPA. Visual Arts.6-12

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

History-Social Science Content Standards for California Public Schools

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

Classroom Activity

Developing Empathy with Two-Voice Poetry

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

Grades 3–12

Time Two or more class periods

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

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

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

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

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

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

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

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

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

Making Art
(cont.)

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

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

Reflection

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

Curriculum Connections

CCSS.ELA-LITERACY.W.3-12

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

CCSS.ELA-LITERACY.SL.3-12.4

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

Classroom Activity

Extra! Extra! Cheerful Hats for Newsboys

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

**Curriculum
Connections**

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

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

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

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

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

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

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

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

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

Classroom Activity

Everyday Memorials

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

¹ “What is a Symbol?,” *Smithsonian Education*, http://www.smithsonianeducation.org/educators/lesson_plans/myths/SIYC_achelous-hercules_symbol.pdf.

Making Art
(cont.)

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

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

Reflection

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

Curriculum Connections

NCAS. Visual Arts.6-12

Cr1.2.6-HSIIa

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

Re6-HSII.

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

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

CCSS.VAPA. Visual Arts.6-12

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

History-Social Science Content Standards for California Public Schools.

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

Resources

Books for Students

The Absolutely True Diary of a Part-Time Indian

Sherman Alexie, illustrated by Ellen Forney
A National Book Award winner, this is a semiautobiographical chronicle of Arnold Spirit Jr., also known as “Junior,” a fourteen-year-old member of the Spokane Tribe in Wellpinit, Washington. Grades 6 and up

Cheyenne Again

Eve Bunting
In the late 1880s, a Cheyenne boy named Young Bull struggles to hold on to his heritage when he is sent to a boarding school to learn the ways of the dominant culture. Grades 3–5

The Diary and Letters of Kaethe Kollwitz

Kaethe Kollwitz
Kollwitz’s writings bear witness to her spirit, wisdom, struggles, and everyday experiences in early-twentieth-century Germany. Grades 8 and up

The Eye of the Needle: Based on a Yupik Tale

Betty Huffmon, retold and illustrated by Teri Sloat
The story of a hungry little boy named Amik who is sent out to hunt and can’t resist eating everything he catches until his grandmother teaches him the importance of sharing. Grades PK–3

Junkyard Wonders

Patricia Polacco
A young girl’s teacher takes the class on a junkyard field trip and they learn to see things in new ways. Based on the author’s childhood experiences, this story inspires readers to reconsider how they look at difference. Grades 3–5

Kid Blink Beats the World

Don Brown
This picture book for older children tells the story of the newsboys and girls of 1899, who went on strike. Brown depicts underprivileged youngsters whose actions made a difference in the world. Grades 3–5

Kids on Strike!

Susan Campbell Bartoletti
This book highlights the roles that children and young adults played in American labor strikes during the nineteenth and early twentieth centuries, bringing individual children and the struggles in which they engaged vividly to life. Grades 4–8

Six Million Paper Clips: The Making of a Children’s Holocaust Memorial

Peter W. Schroeder and
Dagmar Schroeder-Hildebrand
Recounts the true story of students at a rural middle school in Tennessee who used paper clips to create a memorial in order to better understand the Holocaust and the importance of compassion. Grades 6 and up

Books for Teachers

Doing History: Investigating with Children in Elementary and Middle Schools (Fifth Edition)

Linda S. Levstik and Keith C. Barton
A guide for engaging in authentic historical investigations with students, this edition makes explicit connections to the Common Core Standards’ emphasis on ELA and curricular integration.

Historical Empathy and Perspective Taking in the Social Studies

Edited by O. L. Davis Jr., Elizabeth Anne Yeager, and Stuart J. Foster
This multi-authored collection offers insights into the nature of empathy and the importance of exploring the beliefs, goals, and values of others to appreciate the past as a very different place from the present.

Joyful Noise: Poems for Two Voices

Paul Fleischman, illustrated by Eric Beddows
Winner of the Newbery Medal, this is a children’s book of poetry designed for two readers to enjoy together: similarities are read simultaneously, in two voices, while differences are read individually. The book introduces two-voice poetry to teachers and

students alike, demonstrating its powerful ability to bring together disparate voices. Pairs with the essay “Creating Empathetic Connections to Literature,” cited below in the Online Resources section.

Online Resources

Child Labor in America

Library of Congress

Teacher-created, classroom-tested lesson plans that ask sixth- to twelfth-grade students to critically examine, respond to, and report on photographs as historical evidence. Students will discover the work of reformer/photographer Lewis Wickes Hine.

www.loc.gov/teachers/classroommaterials/lessons/child-labor/index.html

Child Labor and the Building of America

Library of Congress

Teacher-created, classroom-tested lesson plans that immerse ninth- to twelfth-grade students in primary-source materials that relate to child labor in America from 1880 to 1920. Students will gain personal perspectives on how work affected American children within a rapidly growing industrial society.

www.loc.gov/teachers/classroommaterials/lessons/built

Creating Empathetic Connections to Literature

National Writing Project

This essay by an eighth-grade teacher discusses how she used two-voice poetry to help her students better empathize with historical figures and literary characters. Pairs with Paul Fleischman’s book *Joyful Noise: Poems for Two Voices*, cited above in Books for Teachers.

www.nwp.org/cs/public/print/resource/2229

Educator Resources

Facing History and Ourselves

Facing History and Ourselves is a nonprofit educational and professional-development organization whose mission is to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry.

www.facinghistory.org/educator-resources

Teacher Resources

Museum of Tolerance

The Museum of Tolerance is an educational center dedicated to exploring the Holocaust and urging citizens to confront prejudice and discrimination in both historical and contemporary contexts.

www.museumoftolerance.com/site/c.tmL6KfNVLtH/b.5052463/k.AE91/Teacher_Resources.htm

Teacher-Modeled Empathy Self-Reflection Guide

Start Empathy

This guide from Start Empathy was designed to encourage educators to evaluate and reflect on their interactions with individual students in order to develop more positive, caring relationships in the classroom.

www.startempathy.org/resources/teacher-modeled-empathy-self-reflection-guide

Toolkit for Promoting Empathy

Start Empathy

The product of interviews with more than sixty educators and leading social entrepreneurs, this toolkit provides tips, tools, lesson plans, and examples for creating classrooms where students’ social and emotional needs are met.

www.startempathy.org/resources/toolkit

UN Declaration on the Rights of Indigenous Peoples (UNDRIP)

United Nations

Adopted by the UN General Assembly on Thursday September 13, 2007, the Declaration is the most comprehensive statement of the rights of Indigenous peoples ever developed, giving prominence to collective rights to a degree unprecedented in international human rights law. Appropriate for lessons in Civics and Government.

www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

Classroom Activity

Embodying Emotion

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

Grades 3–12

Time 1–2 class periods

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

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

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

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

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

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

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

Reflection

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

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

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

Curriculum Connections

NCAS. Dance.3-12

DA:Cr1.1.3-HSIIa.

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

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

CCSS.VAPA. Dance.3-4

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

CCSS.VAPA. Visual Arts.3-12

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

CCSS.ELA-LITERACY.SL.3-6.2

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

Classroom Activity

Close Encounters

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

Making Art
(cont.)

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

Reflection

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

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

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

Curriculum Connections

NCAS. Visual Arts.6-12

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

CCSS.VAPA. Visual Arts.6-12

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

History-Social Science Content Standards for California Public Schools

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

Classroom Activity

Developing Empathy with Two-Voice Poetry

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

Grades 3–12

Time Two or more class periods

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

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

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

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

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

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

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

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

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

Making Art
(cont.)

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

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

Reflection

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

Curriculum Connections

CCSS.ELA-LITERACY.W.3-12

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

CCSS.ELA-LITERACY.SL.3-12.4

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

Classroom Activity

Extra! Extra! Cheerful Hats for Newsboys

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

**Curriculum
Connections**

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

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

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

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

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

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

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

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

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

Classroom Activity

Everyday Memorials

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

¹ “What is a Symbol?,” *Smithsonian Education*, http://www.smithsonianeducation.org/educators/lesson_plans/myths/SIYC_achelous-hercules_symbol.pdf.

Making Art
(cont.)

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

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

Reflection

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

Curriculum Connections

NCAS. Visual Arts.6-12

Cr1.2.6-HSIIa

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

Re6-HSII.

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

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

CCSS.VAPA. Visual Arts.6-12

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

History-Social Science Content Standards for California Public Schools.

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