

Class Set Volume 1: A Teacher's Companion

by Jessalyn Aaland

Class Set is an edition of ten 11" x 17" posters designed to inspire and affirm students by encouraging divergent thinking, questioning, creativity, curiosity, resilience, resistance, solidarity, and social justice through quotes by radical authors, artists, and activists, each designed by a different Bay Area artist. This Teacher's Companion contains information about each of the artists and authors whose quotes they used, along with handouts designed to support high school students in exploring the prints and ultimately, designing their own Class Set to be displayed throughout the school or where students feel others need a little inspiration.

Participating artists: Jeffrey Cheung, Veronica Graham, Sarah Hotchkiss, Carey Lin, Paul Morgan, Yetunde Olagbaju, Grace Rosario Perkins, Sofie Ramos, Muzae Sesay, Chelsea Ryoko Wong

Featuring quotes by: Sherman Alexie, Gloria E. Anzaldúa, Stephen Bantu Biko, César Chávez, June Jordan, Corita Kent, Ursula K. Le Guin, Wangari Maathai, Nelson Mandela, Toni Morrison

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Support for Class Set is provided by Southern Exposure's Alternative Exposure Grant Program and Oakland Stock, along with generous donations from individuals including Barbara Holmes, Bruce Johnson, and Mary Selby.

Background on Class Set

Class Set came about initially during my days as an English and ELD teacher at Balboa High School in San Francisco. I struggled on a teacher's budget to compensate for the aesthetic of my classroom which when I inherited it was marked by ugly brown paint peeling away from the wall, broken lights and water-stained ceiling tiles, mice popping out from a hole in the floor, and a broken clock that was frozen in time. I worked hard to fill my classroom with plants, colorful decorative objects and textiles from around the world, student work, and artwork made by me and my friends. Unlike me, however, most public school teachers don't have access to free artworks, and classrooms quickly become a hodgepodge of whatever random free posters teachers can find to cover the walls.

While an artist-in-residence at Facebook headquarters in the summer of 2013, I used the Risograph machine there to create a set of about 15 prints featuring ink drawings of quotes by authors like Gloria Anzaldúa and Steve Biko, and distributed them to my colleagues when school began in the fall. My classroom walls (along with classrooms and hallways throughout the school) became covered in colorful prints of inspirational quotes by radical authors, artists, and activists. Each quote selected featured one or more of the values my colleagues and I hoped to help our students develop in themselves: divergent thinking, questioning, creativity, curiosity, resilience, resistance, solidarity, and a commitment to community, equity and justice.

In 2016, I decide to reprise the project as a commission of 10 prints by Bay Area artists, and received funding from Southern Exposure's Alternative Exposure project and Oakland Stock, a micro-granting dinner series. I selected artists whose work might not be traditionally seen in a political or social justice poster context in order to introduce students to aesthetics in contemporary art they may not have previously encountered, and which may even confuse them (I love when students are perplexed because they've encountered something new!). I also selected artists who may have a background in working with print design, or text, whose style is often graphic or colorful, and may incorporate patterns or illustration in the hopes of appealing to the interests of teens. Like many of the celebrated and even canonical authors of the quotes I've selected, artists are great role models for students because they have often struggled in their lives, and a huge part of their work involves problem-solving.

My hope for this project is not only as decoration for a teacher's classroom, but as a pedagogical tool that can be used by students as a model to inspire their own creative work, helping develop their skills in creative thinking, making, and writing. The following guide contains information about each of the artists and authors whose quotes they used, along with handouts to support students in exploring the prints and ultimately, designing their own Class Set to be displayed throughout the school or where students feel others need a little inspiration.

As you consider how you might incorporate your Class Set into your own teaching practice, it seems fitting to leave you with a quote, this one by Paulo Freire: *"The teacher is of course an artist, but being an artist does not mean that he or she can make the profile, can shape the students. What the educator does in teaching is to make it possible for the students to become themselves."*

Jessalyn Aaland (b. San Francisco, California, 1981) is a visual artist and educator whose installations and works on paper explore utopian ideas of joy, humor, and possibility through color, shape, and texture, and have been shown throughout the United States, Canada, and the United Kingdom. She also creates socially-engaged projects which address youth and teacher audiences, and issues of education, learning, and resistance. Her *Guide for Youth Protestors* recently joined the Arte Útil archive as part of Tania Bruguera's exhibition at YBCA. It has been featured as part of 100 Days Action and freely distributed online, as well as in libraries, in bookstores, and at protests nationwide. Last year, Aaland received an Alternative Exposure grant from Southern Exposure for her project Class Set, which provides free artist-designed posters featuring quotes by authors and activists to K-12 classroom teachers. In 2013, she was an artist-in-residence at Facebook. She is a former San Francisco public high school English and ELD teacher who currently works to support K-12 teachers with professional development and curricular resources for helping their students learn with and through visual art at SFMOMA.

AUTHOR BIOS

Sherman Alexie (b. Spokane, Washington, 1966) is a novelist, short story writer, poet, and filmmaker. A Spokane/Coeur d'Alene Indian, Alexie grew up in Wellpinit, Washington, on the Spokane Indian Reservation. He was born with a serious health condition (hydrocephalus) that required complicated surgery when he was just an infant, and he was not expected to survive. Though he lived through the experience, he was plagued with seizures as a child and spent most of his childhood reading. His childhood struggles were not limited to health problems; the son of an alcoholic, he faced domestic troubles as well. Though he lived through the experience, he was plagued with seizures as a child and spent most of his childhood reading. As a young man, Alexie struggled with alcoholism but gave up drinking at the age of 23 and has been sober since. He loves basketball and now lives with his family in Seattle where he continues to write poetry and novels like his young adult novel *The Absolutely True Diary of a Part-time Indian*.¹

Gloria E. Anzaldúa (b. Harlingen, Texas, 1942–2004) was a queer Xicana poet, writer, and feminist theorist. She was the oldest of four children born to farm workers in the Rio Grande Valley of Texas. Anzaldúa suffered from an endocrine condition which caused her to menstruate at only 3 months old and stop growing at age 12. This caused her to even reflect on the illness saying "I was born a queer." After witnessing Spanish speakers being treated as second-class citizens, she began writing about Mexican-American liberation. At age 14, her father was killed in a car accident. His death meant that Anzaldúa was obligated financially to continue working the family fields throughout high school and college, while also making time for her reading, writing, and drawing. She edited the well-known as the editor of *This Bridge Called My Back: Writings By Radical Women of Color* with Cherrie Moraga, and the author of *Borderlands/La Frontera: The New Mestiza*, as well as several children's books. Her work is most noted for its mix of two variations of English and six of Spanish. She refused to write in only one language. "As long as I have to accommodate the English speakers rather than having them accommodate me," Anzaldúa said, "my tongue will be illegitimate." In 2004, Anzaldúa died from diabetes while completing her doctorate in literature at the University of California, Santa Cruz.²

Stephen Bantu Biko (b. Ginsberg Township, South Africa, 1946–1977) was an activist and founder of the Black Consciousness Movement in South Africa. The movement encouraged black South Africans to be proud of their culture and to stand up for their rights. Biko is regarded as a hero in black South Africans' struggle against apartheid. After being expelled

¹ Adapted from <http://fallsapart.com/press>, <https://www.thefamouspeople.com/profiles/sherman-alexie-4128.php>, <https://www.poetryfoundation.org/poets/sherman-alexie>, <https://www.thoughtco.com/profile-of-sherman-alexie-851449>

² Adapted from https://en.wikipedia.org/wiki/Gloria_E._Anzald%C3%BAa, <http://www.anb.org/articles/16/16-03593.html>, <https://www.poetryfoundation.org/poets/gloria-e-anzaldua>, <http://geanzaldua.weebly.com/about-gloria.html>, <http://lgbthistorymonth.com/gloria-anzaldua?tab=biography>

from high school for political activism, Biko began studying medicine at the University of Natal, where he became involved in multiracial student activism advocating for the improvement of black citizens' rights. Strongly opposed to the apartheid system of racial segregation and white-minority rule in South Africa, Biko was frustrated that many anti-apartheid groups were dominated by white people, rather than by the blacks who were most affected by apartheid. He believed that even when well-intentioned, white liberals failed to comprehend the black experience and often acted in a paternalistic manner. He developed the view that to avoid white domination, black people had to organize independently, and to this end he became a leading figure in the creation of the South African Students' Organization (SASO) in 1968. Biko was banned during the height of apartheid in March 1973, meaning that he was not allowed to speak to more than one person at a time and so could not make speeches in public. It was also forbidden to quote anything he said, including speeches or simple conversations. On September 6, 1977 he broke his banning order attempting to travel to Cape Town and was arrested at a³ police roadblock. He suffered a major head injury after being tortured and beaten by police while in custody, and died five days later after being moved to another prison.⁴

César Chávez (b. Yuma, Arizona, 1927–1993) was an American farmworker, labor leader and civil rights activist. He grew up on his family's farm in Yuma. His family also owned a local grocery store, but when Chávez was only 11 the family lost the farm because of the Great Depression. His family moved to California to find work, and they soon became migrant workers. Migrant work was hard and the family was barely paid enough to eat—Chavez dropped out of school after eighth grade in order to help support his family. In 1962, Chavez founded the National Farm Workers Association along with Dolores Huerta in order to fight for equal rights for Mexicans working in the United States. In 1965, the union joined together with the mostly Filipino farm workers of the Agricultural Workers Organizing Committee and organized strikes and boycotts against grape companies to gain rights for workers in the famous Delano grape strike. Both organizations realized they would be stronger together, so soon after, they merged and became the United Farm Workers, which continues to fight for the rights of farmworkers to this day. Chavez is thought of as one of the leaders in the movement for Xicanos to gain more rights in the late-20th century. In 2000, California created a holiday on March 31 to honor him and celebrate his dedication to fighting for the rights of farmworkers and Latinx people.

June Jordan (b. Harlem, New York, 1936–2002) was a poet, essayist, activist, and teacher. Born to Jamaican immigrants, she grew up in Brooklyn. She had a complicated relationship with her father growing up—he taught her to love literature and reading, but also beat her, and her mother killed herself while Jordan was a teenager. But Jordan also has positive memories

³ Adapted from https://simple.wikipedia.org/wiki/C%C3%A9sar_Ch%C3%A1vez, http://www.softschools.com/facts/biography/cesar_chavez_facts/846/

⁴ Adapted from http://encyclopedia.kids.net.au/page/st/Steve_Biko, https://en.wikipedia.org/wiki/Steve_Biko, <https://www.britannica.com/biography/Steve-Biko>

of her childhood and it was at age seven that she began to write. Though becoming a poet “did not compute” for her parents, they did send the teen-aged Jordan to prep schools where she was the only black student. Her teachers encouraged her interest in poetry, but did not introduce her to the work of any black poets, and she later left Barnard College, which was predominantly white, without graduating. Throughout her life, Jordan was active in the civil rights, feminist, antiwar and gay and lesbian rights movements, even as she became known as a writer. Jordan’s poetry and other works reflect her belief in addressing the concerns of audiences of color, exploring black life, creating better living conditions for black families, and enhancing black culture. Speaking to a need to survive and carve a place for herself in a world that could be unjust, Jordan used her writing and teaching to provide a voice for others who have been oppressed, highlighting important issues around race, gender, and sexuality (Jordan herself identified as bisexual); her poetry enabled her to express her political ideas while also making art. The June Jordan School for Equity in San Francisco was named after her by the founding group of students. Jordan died of breast cancer at her home in Berkeley, California, aged 65.⁵

Corita Kent (b. Fort Dodge, Iowa, 1918–1986), also known as Sister Mary Corita, was an artist, educator, and advocate for social justice. At age 18 she entered the Roman Catholic religious order Immaculate Heart of Mary, eventually teaching in and then heading up the art department at Immaculate Heart College in Los Angeles. She is known for her colorful silkscreen prints with text which reflected her concerns about poverty, racism, and war, and her innovative approach to design and education. Over time, Kent’s work evolved from figurative and religious to incorporating advertising images and slogans, popular song lyrics, biblical verses, and literature. Kent’s art was her activism, and her spiritually-informed social commentary promoted love and tolerance. Throughout the ’60s, her work became increasingly political, urging viewers to consider poverty, racism, and injustice. In 1968 she left the order and moved to Boston. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular (non-religious) life, and her experience with cancer. She remained active in social causes until her death in 1986. Kent’s messages of peace and social justice continue to resonate with people today.⁶

Ursula K. Le Guin (b. Berkeley, California, 1929) is a writer known for her poetry, children’s books, essays, short stories, and novels, particularly her fantasy and science fiction works. Her mother Theodora was also a writer who chronicled the life of the last Yahi tribe member Ishi, while her father Alfred was a well-known anthropologist. She was the youngest of four children and the only girl; her three brothers were considerably older. Le Guin says that she “was brought up to think and to question and to enjoy.” First published in the 1960s, her work has often depicted futuristic or imaginary alternative worlds in politics, the natural

⁵ Adapted from https://en.wikipedia.org/wiki/June_Jordan, <https://www.biography.com/people/june-jordan-9358043>, <https://www.poetryfoundation.org/poets/june-jordan>, <http://www.encyclopedia.com/people/history/historians-miscellaneous-biographies/june-jordan>

⁶ Adapted from https://en.wikipedia.org/wiki/Corita_Kent, <http://corita.org/about-corita>,

environment, gender, religion, sexuality and ethnography. While earlier works portray a more traditional type of heroism, her later works have shifted attention to the unacknowledged and often anonymous courage of women and children. Her book *The Left Hand of Darkness* is famous for its radical exploration of gender roles, in which a race of androgynous people may change to become male or female. In 2016, *The New York Times* described her as "America's greatest living science fiction writer", although she has said she would prefer to be known as an "American novelist". In 2003, she was made a Grandmaster of Science Fiction, one of only a handful of women writers to take the top honor in a genre that has come to be dominated by male writers. Le Guin has resided in Portland, Oregon since 1959.⁷

Wangari Maathai (b. Nyeri, Kenya, 1940–2011) was an environmentalist, political activist, and politician. She grew up in the green highlands of Kenya. When she returned from studying college in the US she discovered that her lush homeland was being destroyed by deforestation, causing water and food shortages, malnutrition, and disappearing wildlife. She began to educate others to care for the land and replant the forests. Maathai came to be known as *Mama Miti*, or "Mother of Trees." She founded the Green Belt Movement, which empowered woman around Kenya to help take back their land, planting tree by tree. For her compassion and efforts directed particularly at sustainable development, democracy, peace, human rights, and women's rights in particular, she was awarded the Nobel Peace Prize in 2004. She was the first African woman and environmentalist to achieve such an honor. As Maathai once wrote in her memoir, "What people see as fearlessness is really persistence." She died of cancer at age 71.⁸

Nelson Mandela (b. Mvezo, South Africa, 1918–2013) was a South African politician and activist. His birth name, Rolihlahla, means *pulling the branch of a tree* or informally, *troublemaker*, in the Xhosa language. Mandela's father had four wives and Mandela had thirteen siblings. His father died when he was nine, and after being adopted by a Thembu chief, he moved to from his rural village to a palace and began attending school. He was the first member of his family to attend school. Mandela was later expelled from university because he took part in a student protest, his first act of civil rights activism. In the 1940s, Mandela joined in the liberation movement known as the African National Congress (A.N.C), and went on to found the African National Congress's Youth League. Through this group, Mandela was able to take organized political action against apartheid. The South African government considered him an enemy. In 1963, the government put Mandela on trial for treason, condemning him to a lifetime sentence. Throughout his imprisonment, Mandela continued his work to end apartheid by sending secret messages from his cell on Robben

⁷ Adapted from https://simple.wikipedia.org/wiki/Ursula_K._Le_Guin, <https://www.biography.com/people/ursula-k-le-guin-9377730>, https://en.wikipedia.org/wiki/Ursula_K._Le_Guin, <http://mid-americalibraryalliance.org/uwr/Documents/Le-Guin-Biography-Rev-09.10.pdf>

⁸ Adapted from <http://kids.britannica.com/students/article/Wangari-Maathai/489653>, <https://kidworldcitizen.org/2012/04/24/introduce-kids-to-nobel-peace-prize-winner-wangari-maathai/>, <https://www.biography.com/people/wangari-maathai-13704918>

Island. After 27 years, he was released in 1990. In 1993, he was awarded the Nobel Peace Prize for his anti-apartheid activism, and in 1994, he became South Africa's first democratically elected president, as well as its first black president. He focused his presidency on building peace and unity in his country. After his presidency, Mandela remained politically active, working to promote peace throughout Africa and to draw attention to social injustice and the spread of HIV and AIDS until his death from a lung infection at age 95.⁹

Toni Morrison (b. Lorain, Ohio, 1931) is a novelist, editor, and professor best known for her novels focusing on intimate relationships, especially between men and women, and the experiences of black Americans. Her family on both sides consisted of Southern migrant farmers and sharecroppers, but like many African Americans of the time, they moved North in order to escape the problems of southern racism. She grew up in a working-class family where her dad worked three jobs for seventeen years in order to support his family. Growing up, African American folklore, music, rituals, and myths were an important part of her family. She read a lot as a child and her father's stories, taken from the African-American tradition, later became an element in her own writing. From 1964, she worked as a publishing house editor, and since her debut as an author in 1970, she has also taught English at several universities, including Princeton and Howard University in Washington D.C. and Princeton. Morrison sees her writing working much like storytelling did in the past. It reminds people about their heritage and shows them their place in the community. She has said that she uses her childhood memories to help her start writing. Her characters try to understand the truth about the world they live in. The subjects she writes about include good and evil, love and hate, beauty and ugliness, friendship, and death. In 1993, she was awarded the Nobel Prize for Literature, becoming the first African-American woman to do so.¹⁰

⁹ Adapted from https://simple.wikipedia.org/wiki/Nelson_Mandela, <https://www.scholastic.com/teachers/articles/teaching-content/biography-nelson-mandela/>

¹⁰ Adapted from <http://www.notablebiographies.com/Mo-Ni/Morrison-Toni.html>, http://www.umich.edu/~eng217/student_projects/nobel%20prize%20winners/morrison.htm, https://www.nobelprize.org/nobel_prizes/literature/laureates/1993/morrison-facts.html

ARTIST BIOS

Jeffrey Cheung (b. California, 1989) is an artist who works in a variety of media, ranging from linocut prints, to paintings, to collage and drawings. He is best known for his large scale works focused on the physical interaction between males. Usually his characters include one or several men who don't represent the classical nude model. With the characteristic rolls of fat, long noses, bald heads or modest penises, his subjects confront us with a contented smile. Unembarrassed by their unfashionable looks, they are portrayed as proud of their bodies — enjoying in the authoritative status imparted to them by the artist use of larger-than-life scale. Cheung is also the founder of Unity Queer Skateboarding, a skate company that aims to support queer and trans skateboarders, while also being open to all genders, ethnicities, races and even skating styles.

Veronica Graham (b. California, 1983) is an Oakland-based visual artist primarily working in print and digital mediums. Inspired by today's rapidly changing environment, she sees her art practice as a form of world building. Each work is the creation of place or artifact, calling attention to how fiction is weaved into our reality. Since 2010 she has been part of Most Ancient, a two-person collaboration focused on small press and digital production. In addition to her own practice, Graham shares her skills as a master screen-printer at Kala Art Institute and leads the animation program at Creativity Explored. Graham is now gravitating towards designing virtual worlds. In 2017 she released her first VR interactive experience called The Muybridge Mausoleum for the Oculus Rift and HTC Vive platform.

Sarah Hotchkiss (b. California, 1985) is a San Francisco-based artist and arts writer. Hotchkiss uses the visual language of games, play structures and optical illusions to make sculptures and installations that puzzle and delight. She renders familiar images strange, sparking curiosity or triggering a perceptual shift through graphic treatment. She was formerly co-director of Stairwell's, a project that creates interactive art experiences to challenge familiar understandings of place and our everyday surroundings. She is currently KQED Arts' Visual Arts Editor.

Carey Lin (b. Florida, 1981) is a visual artist based in San Francisco, California. She works across multiple mediums, including painting, installation, ceramics and social practice. Lin's recent paintings mix colorful patterns and textures and fluctuate between abstraction and representation. When not in the studio, Carey directs Stairwell's, a collaborative social practice project with site-specific programs in the Bay Area and beyond. She also creates a line of handmade ceramic sculptures under the name DONUT DEPOT.

Paul Morgan (b. California, 1981) is a visual artist from Emeryville, California whose installations, paintings, and prints strive for a visual chaos through the use of repetition, contrast, and "bad design". In 2013, he was an artist-in-residence at Facebook headquarters

in Menlo Park, California. He frequently collaborates with the Los Angeles-based arts organization Machine Project through design and printing projects, and produces humorous text-based clothing and accessories under the name NVC for Art.

Yetunde Olagbaju (b. Virginia, 1990) is a multidisciplinary artist and collaborator currently residing in Oakland, California. Through their work, they concern themselves with time travel, space, source, vulnerability, ancestry, and the human relationship to the Blackness of the universe. Through video, installation, performance, archival documents, sound and ritual they aim to illuminate paths of deep emotional kinship, all the while highlighting moments of cosmic mirroring and overlap within the human experience. This is all with the distinct desire to reimagine Black past, present, and future and to create a bridge for that exchange. Olagbaju's practice is deeply rooted in the exploration of self, radical vulnerability, storytelling, and utilizing lineage as the basis for true time travel.

Grace Rosario Perkins (b. New Mexico, 1986) is based in Oakland, California but has spent most of her life moving between city centers, the Navajo Nation, and the Gila River Indian Community. She is interested in disassembling her personal narrative and reassembling it as one that layers words, objects, faces, signifiers, and sound built from cultural dissonance, language, and history. Perkins is one of the core founders of Black Salt Collective, an all women of color art collective, and lectures frequently at colleges, museums, and other arts organizations on land, biography, collaborative practice, and material.

Sofie Ramos (b. Ohio, 1990) is a visual artist based in the Bay Area working across the mediums of painting, sculpture, and installation. Inspired by everyday material culture, she combines found objects, patterns, and materials, making the familiar strange through form and color, as well as unexpected juxtaposition and whimsical attention to detail. In 2016, Ramos was an artist-in-residence at Facebook headquarters in Menlo Park, California.

Muzae Sesay (b. California, 1989) is a muralist, photographer, and painter based in Oakland, California. His work explores the lengths and bounds of canvas by creating skewed two and three-dimensional colorful landscapes with paint. Sesay is also a member of the Black Mail Collective, an artist collective which aims to redefine Black arts and artists in the Bay Area through art exhibitions and community events like film screenings, discussions, workshops, bike rides, and group critique nights.

Chelsea Ryoko Wong (b. Washington, 1986) is a painter, printmaker, illustrator, and ceramicist based in San Francisco, California. Her work captures world culture and contemporary life—exploring everything from travel to tai chi, the meaning of life, and lusting after a pair of good shoes. Figures intersect and mingle, creating a complex and lively narrative. Her work is often described as vibrant, full of curiosity, and humorous.

Warm-up

Think of a quote or saying that has been inspirational to you—it can be a famous quote, something someone you know has said to you, a song lyric, or a saying from your culture. What is it (you can look it up if you can't remember it)? Write about your relationship to the quote: Why has this quote or saying stuck with you? How has it impacted your life or helped you in some way?

Warm-up

Think of a quote or saying that has been inspirational to you—it can be a famous quote, something someone you know has said to you, a song lyric, or a saying from your culture. What is it (you can look it up if you can't remember it)? Write about your relationship to the quote: Why has this quote or saying stuck with you? How has it impacted your life or helped you in some way?

Additional Warm-up Questions

Here are some alternative questions you can use to replace the warm-up question. You might also use the questions over a series of days, building up to the initial question, offer a choice between two questions, or ask students to write about a quote you had them bring in for homework. If your student population is multilingual, you might encourage them to respond to the prompt in English and/or their home language, or bring in a quote or saying from their home language. If you teach a language other than English, you may have students initially write about one of these prompts, but ultimately choose a quote from the language they are studying. If using the example warm-up around quotes or sayings (if your student population is older and might already have a quote or saying they like), I would emphasize during poster creation that students can change their quote (or borrow one from a classmate).

- What helps you find inspiration? What do you do when you need motivation to do something?
- Remember a time you needed to find motivation to do something. What were you struggling with, and how did you overcome this challenge?
- Think of someone who has been inspirational or motivational to you. It can be someone you know, or someone you've never met. Who is this person? In what ways do they inspire you?
- Recall a time you got some really good advice from someone you know—a friend, a family member, community member, coach, teacher, etc. who said just the right words at the right time. What did they say to you, and how did you feel? How did their words help you?
- Think of a saying from your culture or family/community member that helps guide you in some way. What is it, and what is its role in your life? How does it help guide you?

Notes for Quote & Poster Analysis

Before beginning any writing or art-making project with students, I strongly believe in using artworks or written texts as models for the work students will produce. Through analyzing the craft of a professional artist or author, students see how texts (literary, artistic, historical, etc.) are constructed, and can consider their own choices as a creator. The following handout was designed to facilitate close looking and observation of the quotes featured on each poster, along with the poster artwork itself, across a range of subject areas. Here are some modifications for other subject areas:

- For **English**, spend some time analyzing the **style and/or rhetoric** of the quote—what literary devices does the author use to make a strong statement? Which words are particularly powerful? What other words could the author have used that might make the quote more or less powerful? Why is this quote relevant for high school students today?
 - Students could also spend some time **analyzing their chosen quote or saying**. What does it mean, and how do you know? What is particularly powerful about this statement? How does the language used convey power and meaning? What symbols could you use to represent the quote? How could you use colors, shapes, lines, etc. to convey the quote's meaning?
- For **Visual Arts**, the warm-up could be **sketching** or include a sketching option. You might also adapt the project to fit a certain medium you've been exploring with students—photography, digital art programs, collage, papercuts, watercolor, line drawing, etc.
 - In the analysis portion, you might opt to have students spend a little more time on the **principles and elements of art and design**, such as through using the Principles & Elements of Art & Design treasure hunt.
- For **History/Social Studies**, provide the biographical information of the authors, and ask students to practice **sourcing** the quotes. Ask students: what important events were happening in this place and time that may have informed this quote? How do you know the author of the quote is familiar with the quote's topic or subject? How do the issues that informed each author's quote connect to events happening today—what key themes can you connect to?
 - Students could even conduct additional **research** on the time period, place, original source of the quote, and/or author and add to their analysis.

QUOTE & POSTER ANALYSIS

Part 1: Quote Analysis

1. Find a poster where the quote really resonates with you. Copy the quote and its author below.

2. What do you think the quote means? How do you know? What **values** does it convey? Use evidence from the quote to explain your answer. You can also add evidence from your personal experience.

3. Why does this quote **resonate** with you? Use examples from your experience, current or historical events, stories from others you know, etc. to explain your answer.

Part 2: Poster Design Analysis

1. Find a poster where the design catches your attention. Describe and/or sketch it below.

2. What about the poster catches your eye? Consider how the artist used the elements and principles of arts and design: **color, composition, contrast, lines, pattern, proportion, shapes,** and **value**. Use at least three of these words in your answer (and underline them)!

3. Considering your own poster design, what elements do you want to borrow (borrowing is encouraged here!) from the other prints in the **edition** (set)? Sketch and/or describe them briefly below.

Principles & Elements of Art & Design Treasure Hunt

Students search for specific elements of art and principles of design among the Class Set posters.

Directions:

- Hand out the statements to pairs of students and ask them to find a poster that best corresponds to the description.
- Give students a few minutes to find a poster and discuss it with their partner.
- Gather all of the students and ask them to share their statements and the work they selected as best representing that statement.

Find a poster where the composition could be divided in half to make two nearly identical parts.	Find a poster that was made with more than one type of media or materials .
Find a poster where shapes are a key element in the design.	Find a poster with a lot going on in the background .
Find a poster which plays with proportion , where objects are too small or large in relation to each other.	Find a poster where the objects are at an extremely small scale (much smaller than they would be in real life).
Find a poster where the text is laid out in an unusual or unexpected or composition .	Find a poster where you're not sure if it was made in an analog or digital medium .
Find a poster which uses negative space .	Find a poster where the artist has repeated a shape many times.
Find a poster that shows many lines , or different <i>kinds</i> of lines.	Find a poster which has a strong pattern .

Principles and Elements of Art and Design

What do you notice about the _____?

color: What colors do you see in the work—red, orange, yellow, green, blue, purple, black, white, or pink, etc.?

composition: The way the work is *composed*—how the parts of the object are arranged, where parts are located in the overall work.

contrast: *Contrast* is the differences in color, or between light and dark, that an artist uses to create a particular effect.

genre: The medium of the work is defined by the materials used to create it. Some common mediums include: painting, sculpture, photography, drawing, video, installation, collage, print, mural.

lines: A line can be an actual line in the work, or one that is simply implied.
Horizontal lines go from side to side.
Vertical lines go up and down.
Diagonal lines go across or at an angle.
Other types of lines can include squiggly, dotted, broken, etc.

medium/materials: *Materials* are what the artist used to create the object. Some examples of materials include: paint, ink, metal, wood, marble, paper.

pattern: Pattern is created by the repetition of elements like color, line, shape, or texture.

proportion: How the size of each part relates to the whole—is an object large *in proportion* to other objects in the scene, or small?

scale: The size of an object within the work in relation to how we usually see that object in real life—is the object larger, smaller, or about the same as in real life?

shapes: *Shapes* can be two- or three-dimensional objects such as squares, rectangles, circles, ovals, diamonds, etc.

space: *Foreground* is what appears in the *front* of the scene and is closest to the viewer.
Middle ground is what we see in the *middle* of the image.
Background is what is *behind* other objects in the scene and furthest from the viewer.

texture: *Texture* is what the surface of the object is like—rough, smooth, hard, soft, metallic, fluffy, etc.

tone: The *tone* of an object can be one of the many types of a particular color, each slightly darker, lighter, brighter etc. than the next.

value: *Value* is similar to tone but deals with blacks and whites.
High value colors are more white or light.
Low value colors are more black or dark.

Notes for Poster Design

When brainstorming, sketching, or planning for a poster, I love to have students do so on a much smaller scale—it helps the task feel more manageable. Corita Kent, an artist and educator whose quote Carey Lin worked with for this project, would tell her students that "the limitations of an assignment free you not to have to do everything." I like to carefully consider ways I can effectively use limitations with students so that they can focus and ultimately, create more freely (whatever it is they are creating—a poem, an essay, an artwork, a lab experiment, etc.). When making posters with students in my ELD classes, sometimes our final posters would *only* ever be 8.5" x 11", because in an English class, the ideas and symbolism students generated were more important than whether they tried to use balance, proportion, or other elements that might be more important to focus on in an art class.

Thinking about your content area and student population, you may wish to provide quotes for the students—pre-selected quotes (or limiting the quotes to a specific text or texts) could be a way to review a text or unit. You could also limit quotes to a particular topic or theme you've been studying; for example, quotes from a certain historical era, quotes about why a topic matters or has significance in our lives (environmentalism, racial justice, math, feminism, water, writing, etc.) or quotes that illustrate a theme or topic particularly well. I would also suggest having some quotes on hand for students who might have difficulty finding one on their own (and for younger students, you may wish to provide the quotes but give an option to bring in one of your own).

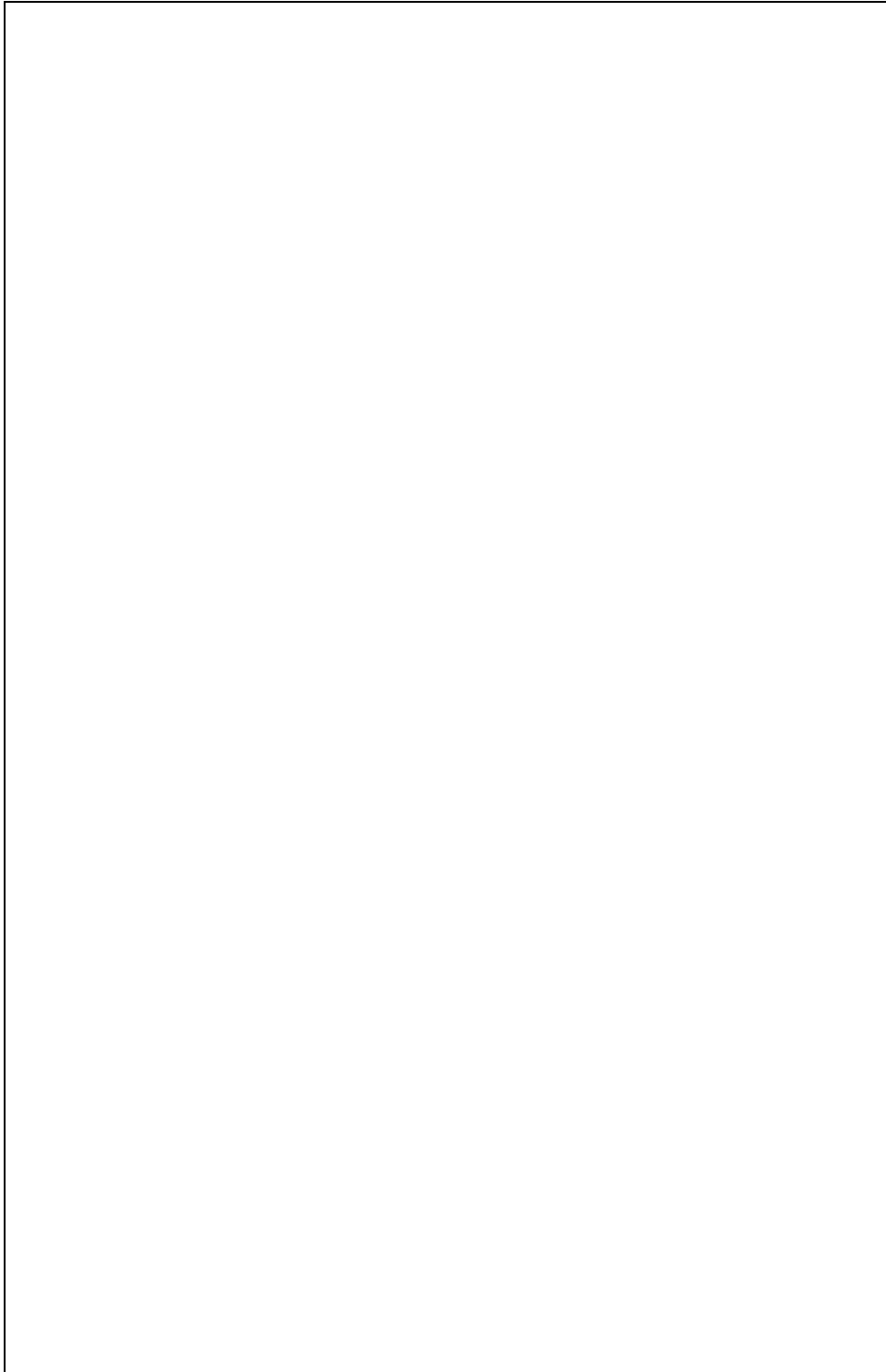
You may also wish to consider using quotes as a way to bring in a multitude of voices to your classroom—do the quotes need to be from well-known individuals, or could they also be from family members, community members, or friends? Could students bring in cultural sayings, *dichos*, proverbs, etc.? Could the quotes be in languages other than English (especially if you're teaching a language class!)? When teaching high school, I loved using critical theory like Paulo Freire or Tara J. Yosso's "Whose Culture Has Capital?" and then finding ways to make that theory accessible to students through creative activities like sketching or poetry writing. What better way for students to demonstrate Yosso's idea of *cultural wealth* than a quote poster?

Finally, after students create their posters, I love to build in moments for sharing their work—whether it is through a gallery walk using a handout for close looking like the one provided (or even the treasure hunt!), a partner/small group share-out, a more formal critique in an art class, or some combination of those. I also think it is important to build in moments for reflection at the end of any project, so I've provided a simple handout for written reflection.

I'd love to see what you do with your Class Set! Email: jessalynaaland@gmail.com. ☺♥☺

Poster Brainstorm

Task: Create your own poster featuring an inspirational quote of your choice. Your poster will be copied in B&W, but you may print it on colored paper. As you design, consider how the design reinforces the message of the quote: What elements will you use to convey the quote's **meaning**? What **symbols** could you include? How will you use **composition, lines, pattern, proportion, shapes**, and other principles & elements in your design? Consider also your audience of fellow students—what might they find interesting? Be sure to include the author's name in the quote, and check that the quote and spelling/grammar is accurate.



Gallery Walk

Independently, walk around the room and look at your peers' posters (silently). Choose **five (5) posters** to take notes on and respond to, then answer the reflection questions.

Classmate name	Briefly describe and/or sketch a few details.	Principle/element they used well. Sketch and/or describe it. Why is it a good example?	Your favorite thing about their poster. Why is this aspect your favorite?

REFLECTION

Whose quote was your favorite? What does the quote they chose mean, and why do you like it?

_____ 's quote is my favorite. To me, it means _____
_____ I like it because _____

Whose poster used an element/principle that really surprised you in a positive way? How was it surprising?

_____ 's poster used _____ in a way that was surprising because _____

Whose poster is your favorite? Why?

_____ 's poster is my favorite because _____

Poster Explanation/Reflection

Once your poster is complete, respond to the following prompts in 2-3 paragraphs. Consider the following questions as you write your response:

- **QUOTE:** What quote did you choose? What does the quote mean, in your opinion? Use evidence to explain your analysis. Why did you choose this quote for your poster—what significance does it have you in your life, and why do you think it is relevant to your classmates?
- **DESIGN:** What design choices did you make in your poster? Why? How did the other posters you looked at and discussed influence yours—what elements did you borrow, and why? What considerations did you make as you designed a poster for *your* classmates at *your* school?
- **REFLECTION:** How do you feel about your finished poster? What challenges did you encounter, and how does it overcome them? What do you feel most proud about? What changes would you make if you were to do it over? Why? What did you learn from this project, as a person and an artist?

Sentence Starters

- My poster is about...
- I chose this topic because...
- This issue affects students at my school because...