

Class Set Volume 2: 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 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: Lukaza Branfman-Verissimo, Dana Dart-McLean, Jennifer Hennesy, Liz Hernández, Olivia Krause, Paul Morgan, Marcela Pardo Ariza, Yarrow Slaps, Anna Valdez, Rosten Woo

Featuring quotes by: Manal al-Sharif, James Baldwin, Grace Lee Boggs, Octavia Butler, Sandra Cisneros, Lucille Clifton, Joy Harjo, Maxine Hong Kingston, Rosa Luxemburg, CeCe McDonald

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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 to produce Volume 1 from Southern Exposure's Alternative Exposure grant program and Oakland Stock, a micro-granting dinner series. Over 4,000 individual prints were distributed to classrooms not only in the Bay Area, but around the country.

One of my goals with this project is to select 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 work with 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. The curriculum guide has been designed with high school students in mind, but aspects have been successfully adapted by teachers for use with younger students.

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 Bay Area artist and educator working across social practice, painting, and sculpture to explore how systems, particularly the K-12 education system, function as sites for both conformity and resistance. Her socially-engaged projects address youth and teacher audiences, specifically the ways in which teachers facilitate and students participate in their own liberation, often taking the form of workshops and Risograph-printed posters and zines. Created in response to student walkouts during Trump's inauguration in 2017, thousands of copies of her [*Guide for Youth Protestors*](#) have been freely distributed online, in libraries and bookstores, and at protests nationwide. In 2016, Aaland received an Alternative Exposure grant from Southern Exposure for Class Set Volume 1. Volume 3 was selected as part of the San Francisco Arts Commission's Art on Market Street program and will manifest as a public artwork in bus shelters in Fall 2019. Volume 4 has received funding from PICA's Precipice Fund to produce a version for the Portland, Oregon regional area, and will be produced in collaboration with artist Anne Greenwood Rioseco. A former San Francisco public high school English and ELD teacher, Aaland currently supports K-12 teachers with professional development and curricular resources for helping their students learn with and through visual art at SFMOMA. She has been an artist-in-residence at Facebook headquarters, North Mountain in West Virginia, and SÍM in Reykjavik, Iceland; is a 2018-2019 Political Power fellow at San Francisco's Yerba Buena Center for the Arts; and in 2019, will be an artist-in-residence at Real Time & Space in Oakland, California.

AUTHOR BIOS

Manal al-Sharif¹ (b. Mecca, Saudi Arabia, 1979) is a computer scientist and activist for women's rights in Saudi Arabia and around the world. She helped start a women's right to drive campaign in 2011 when she was 32 years old. At the time, women were not allowed to drive in Saudi Arabia. A women's rights activist who had previously filmed herself driving, Wajeha al-Huwaider, filmed al-Sharif driving a car as part of the campaign. The video was posted on YouTube and Facebook. Al-Sharif was arrested and released on May 21, and then arrested again the next day. On May 30, al-Sharif was released on bail, on the conditions of returning for questioning if asked, not driving, and not talking to the media. *The New York Times* and Associated Press reported the women's driving campaign as part of the Arab Spring, a revolutionary period of demonstrations and protests that took place in Western Asia and North Africa from 2010-2012. Because of her protest, al-Sharif and her family were harassed. She lost her job and custody of her son. The government would not give her permission to remarry, so she moved to Sydney, Australia with her Brazilian husband. In Australia she created an organization to help Saudi women studying or living abroad to gain their driver's license, and wrote a book about her experience. Her older son, who lives with his grandmother, still has not met his half-brother. In June 2018, the Saudi government removed the ban against women driving.

James Baldwin² (b. New York City, New York, 1924–1987) was a novelist, essayist, playwright, poet, and social critic. Born in Harlem, Baldwin was a “witness to the truth” about racism and homophobia through his writing. The oldest of nine children, he grew up in poverty, developing a troubled relationship with his strict, religious stepfather. As a child, he searched for a way to escape his circumstances. He once recalled, “I knew I was black, of course, but I also knew I was smart. I didn’t know how I would use my mind, or even if I could, but that was the only thing I had to use.” By the time he was 14, Baldwin was spending much of his time in libraries and had found his passion for writing. It was at this age that he followed in his stepfather’s footsteps and became a preacher. Many have noted the strong influence of the language of the church and the Bible, on Baldwin’s style. At 18, Baldwin decided to quit preaching and knew he would have to leave home, so he took a job working for the New Jersey railroad. After working for a short while with the railroad, Baldwin moved to Greenwich Village, a neighborhood in New York where many artists and writers lived. He became friends with Richard Wright, a well-known writer, who helped him get a fellowship he could use to support himself. In 1948, at age 24, Baldwin left for Paris, where he hoped to find enough distance from the American society he grew up in to write about it. In 1953, he published his first novel, *Go Tell It on the Mountain*, a semi-autobiographical story

¹ Adapted from https://simple.wikipedia.org/wiki/Manal_al-Sharif and <https://www.smh.com.au/lifestyle/how-manal-alsharif-became-an-accidental-activist-for-saudi-arabian-women-20170809-gxsj4m.html>

² Adapted from https://simple.wikipedia.org/wiki/James_Baldwin, <http://www.pbs.org/wnet/americanmasters/james-baldwin-about-the-author/59/>, <https://www.zinnedproject.org/materials/baldwin-james/>, <https://www.plannedparenthood.org/learn/sexual-orientation-gender/sexual-orientation/what-homophobia>

about the life of a young man growing up in Harlem dealing with father issues and his religion. Over the next ten years, Baldwin moved back-and-forth between Paris, New York, and Istanbul. He became famous for his writing about racism and homophobia in American society from his own experience as a black gay man with honesty and eloquence. In 1987, he died from stomach cancer at his home in Saint-Paul de Vence, France.

Grace Lee Boggs³ (b. Providence, Rhode Island, 1915–2015) was an activist and philosopher who protested inequality against women and people of color. The daughter of Chinese immigrant parents, she became an activist in Chicago, where she joined the movement for tenants' rights, and then the Worker's Party, a socialist organization. While working at a major newspaper, where she was given a job to check the newspaper for errors, she met James Boggs, a black auto worker and activist. In 1953, they married and moved to Detroit, Michigan. Both of the Boggses fought for the rights of black people, founding an organization to help the population of Detroit by supplying food and building connections between neighborhoods. They started food banks and groups that helped people keep their electricity. In 1992, they founded Detroit Summer, a community movement bringing together people of all races, cultures, and ages to rebuild Detroit by planting community gardens in vacant lots, creating huge murals on buildings, and renovating houses. After her husband's death in 1993, Lee Boggs started her own programs and went on to write five books. In 2013, she started the James and Grace Lee Boggs School, a charter school for the kids of Detroit. Boggs believed we must constantly question ourselves—not just who we are as individuals, but how we relate to those in our community and country, to those in other countries, and to the local and global environment. She believed that the best way to make positive social change is by working together in small groups.

Octavia Butler⁴ (b. Pasadena, California, 1947–2006) was a science fiction writer who addressed issues of race, sexuality, gender, religion, social class, and the environment in her books. One of the first African American female writers to be recognized as a major science fiction writer, Octavia Butler is known by many as the "Grand Dame of Science Fiction." She was the first science-fiction writer to receive the prestigious MacArthur Fellowship and was also the recipient of the Hugo and Nebula awards. Her father died when she was seven and she was raised by her mother and grandmother in a strict Baptist environment. Her mother worked as a maid to support the family financially. At the time, Pasadena was a more racially integrated city than others around the country. Still, Butler would later describe memories of racism her mother experienced from her white employers, including racial slurs and not being allowed to enter residences through the front door. From an early age, her huge shyness

³ Adapted from https://simple.wikipedia.org/wiki/Grace_Lee_Boggs and <https://www.americanswhotellthetruth.org/portraits/grace-lee-boggs>

⁴ Adapted from https://simple.wikipedia.org/wiki/Octavia_E._Butler, https://en.wikipedia.org/wiki/Octavia_E._Butler, https://medium.com/@ko_vonn/the-forgotten-genius-of-sci-fi-feminist-author-octavia-e-butler-31d33f47b817, <https://www.thefamouspeople.com/profiles/octavia-butler-5033.php> and <https://www.biography.com/people/octavia-e-butler-38207>

made it difficult for Butler to socialize with other children. She was very tall and had mild dyslexia which made school difficult. This led her to believe that she was "ugly and stupid, clumsy, and socially hopeless," becoming an easy target for bullies. However, she didn't let it stop her from developing a love of books. She decided to make writing her life's work at the age of ten. Obsessed with fairy tales and horse stories, she quickly became interested in science fiction magazines and wrote many pages of stories in her "big pink notebook." She begged her mother to buy her a typewriter and continued to write even when her family told her African-Americans couldn't be writers. After graduating high school, she worked during the day and attended college at night, studying history. Her writing often focuses on social issues, especially family and social structures, power, courage, and survival. She was a perfectionist with her work and spent several years struggling with writer's block and poor health. In 1999, after the death of her mother, she moved to Seattle, Washington where she lived until her own death at age 58.

Sandra Cisneros⁵ (b. Chicago, Illinois, 1954) is a poet, short story writer, novelist, and essayist whose work explores the lives of working-class people. One of seven children and the only daughter, she has written extensively about the experiences of Latinx people in the United States. Cisneros is best known for her novel *The House on Mango Street* (1984), which tells the story of a young Latina woman coming of age in Chicago. As a child, Cisneros' family constantly moved back and forth between Chicago and Mexico City. Each time they moved, Cisneros and her six brothers had to switch schools and find a new place to live. As a result, her brothers became very close which caused her to feel isolated. However, her mother loved to read and made sure that her daughter would become an independent woman (unlike herself). The loneliness Cisneros experienced in her childhood, and her experience studying creative writing in college, led her to become a writer. She attended the Iowa Writers' Workshop where she realized that her cultural heritage as a Mexican American woman gave her an advantage over her fellow writers. She felt this gave her the freedom to write as she wanted, and to share her experiences growing up in a Puerto Rican neighborhood of Chicago. In *The House on Mango Street*, she tried to depict the lives of the people she could relate to. Her stories were drawn from real life conversations she heard from ordinary people, both in English and Spanish. In addition to winning many awards for her writing, she founded several organizations to help support emerging writers as well as Latinx community activists. She currently lives in San Miguel de Allende, Mexico.

Lucille Clifton⁶ (b. Depew, New York, 1936–2010) was a poet and author best known for writing on themes related to African American identity, feminist issues, the female body, and family life. Clifton grew up in Buffalo, New York. Her father was a steel mill worker and her mother was a launderer who wrote poetry as a hobby. In spite of having little formal education

⁵ Adapted from https://simple.wikipedia.org/wiki/Grace_Lee_Boggs and <https://www.americanswhotellthetruth.org/portraits/grace-lee-boggs>

⁶ Adapted from <https://www.thefamouspeople.com/profiles/lucille-clifton-3379.php>, https://en.wikipedia.org/wiki/Lucille_Clifton, and <https://www.poemhunter.com/lucille-clifton/biography>

themselves, her parents made sure that their children had access to a large number of books. In 1958, Lucille Sayles married Fred James Clifton, a professor of philosophy at the University of Buffalo, and a sculptor whose carvings depicted African faces. They had six children together. She worked as a claims clerk in the New York State Division of Employment, Buffalo, and as literature assistant in the Office of Education in Washington, D.C. During the 1960's, she also started writing professionally. Her writer friend Ishmael Reed submitted her poetry to another famous poet, Langston Hughes, who included them in a book he was publishing. Along with poetry, she also wrote popular books for children which celebrated the African American experience. Her style of writing was known for being simple and concise with minimum punctuation. Clifton won many awards for her writing and later became a professor of writing and literature. She found inspiration for her writings from the lifestyle, problems, and challenges faced by her own family and the other African Americans. Both her poetry and fiction dealt with common themes like human capacity for love, overcoming weaknesses, hope, dignity, and the myth of the American dream. As the matron of a large family, she often wrote about family life, particularly its triumphs and challenges. Her poems also reflect the process of self-discovery she underwent over a period of time as woman, daughter, sibling, wife, mother, and most importantly, a poet. During her later years, she suffered from many illnesses, and died of cancer at the age of 73.

Joy Harjo⁷ (b. Tulsa, Oklahoma, 1951) is a poet, musician, activist, professor, and member of the Mvskoke Nation. As a child, Harjo attended an Indian boarding school. The daughter of a mixed-race Cherokee, French, and Irish mother and a Mvskoke father, it was her mother's love of writing poetry that influenced her to become a writer herself. Harjo's parents divorced due to her father's drinking; he was both emotionally and physically abusive when drunk. Her mother's second marriage was to a man who disliked Indians and was equally abusive. Both of these harsh childhood relationships took a negative toll on Harjo. At one point she became afraid to speak, which caused her to have difficulties with teachers at school. Harjo loved painting and found that it gave her a way to express herself. Although one of her early band teachers did not allow her to play the saxophone because she was a girl, she picked it up later in life and now performs music solo and with a band. At the age of 16, she was kicked out of her family house by her stepfather. She moved to Santa Fe and enrolled in college as a pre-med student. She later changed her major to art and then creative writing, as she was inspired by different Native American writers. Her connection to her history shows in the way she draws on Native American storytelling, histories, indigenous myths, and the natural world in her poems, and this is combined with her commitment to feminist and social justice traditions. Harjo once commented, "I feel strongly that I have a responsibility to all the sources that I am: to all past and future ancestors, to my home country, to all places that I touch down on and that are myself, to all voices, all women, all of my tribe, all people, all

⁷ Adapted from https://en.wikipedia.org/wiki/Joy_Harjo, <https://www.poetryfoundation.org/poets/joy-harjo>, <https://chicago.suntimes.com/entertainment/joy-harjo-follows-the-spirit-of-her-native-american-roots>, <https://www.thoughtco.com/joy-harjo-3529034>

earth, and beyond that to all beginnings and endings. In a strange kind of sense [writing] frees me to believe in myself, to be able to speak, to have voice, because I have to; it is my survival."

Maxine Hong Kingston⁸ (b. Stockton, California, 1940), is a writer, much of whose work is rooted in her experience as a first-generation Chinese American. Hong Kingston is the oldest of six American-born children of Chinese immigrant parents. Her father, a scholar, had left China in 1924 and immigrated to New York City. Unable to find work as a poet or calligrapher, he took a job cleaning laundry. Her mother had remained behind in China and joined him in the United States in 1939. Hong Kingston graduated from the University of California, Berkeley, where she began studying engineering before she switched to English. At Berkeley, she met Earl Kingston, an actor, and began a high school teaching career. They had a son in 1964, then moved to Hawaii in 1967. In 1976 Hong Kingston published her first and most famous book, *Woman Warrior: Memoirs of a Girlhood Among Ghosts*. It combines myth, family history, Chinese folktales, and memories of the experience of growing up within two conflicting cultures. In her second memoir, *China Men* (1980), Hong Kingston tells the story of Chinese immigration through the experiences of the men in her family, describing their stories of work, loneliness, and discrimination. She also writes poetry and has led a series of workshops for war veterans and their families. Hong Kingston joined the faculty of the University of California at Berkeley in 1990. Many of the same qualities of Eastern and Western culture and folklore that appear in her writing also surface in her classroom. Hong Kingston would like to be viewed as someone who writes and teaches about Americans and what it means to be human, and once said, "I think I teach people how to find meaning." She encourages her readers as well as her students not to hesitate to reexamine the past and find new meaning in events that took place long ago.

Rosa Luxemburg⁹ (b. Zamość, Poland, 1871–1919) was a theorist, philosopher, economist, anti-war activist, and revolutionary socialist. She wanted workers to unite and come to power. Luxemburg is considered one of the first major activists of the international Communist movement. As a young revolutionary and feminist, she challenged mindsets that stereotyped women. Her life is still an inspiration for socialists all over the world. Luxemburg was born in Russian-ruled Poland and grew up in Warsaw. The daughter of a middle-class, Polish-speaking, Jewish timber merchant, she was a tiny woman who walked with a limp as the result of a childhood disease. She was known for having a very analytical mind at a young age, and became involved in underground revolutionary activities while still in high school. When she was 18, her activities came to the attention of the Russian secret police, and she fled to Switzerland to avoid arrest. Here she studied history, economy, politics and philosophy at Zurich University. She moved to Berlin, Germany to become involved with a large socialist

⁸ Adapted from <https://www.britannica.com/biography/Maxine-Hong-Kingston>, <https://www.encyclopedia.com/people/literature-and-arts/american-literature-biographies/maxine-hong-kingston>

⁹ Adapted from <https://www.thefamouspeople.com/profiles/rosa-luxemburg-4376.php>, <https://www.britannica.com/biography/Rosa-Luxemburg>, and <http://biography.yourdictionary.com/rosa-luxemburg>

organization and obtained German citizenship through marriage. During World War I Luxemburg, now called the "Red Rose" by police, was imprisoned multiple times for her revolutionary activities. She helped to found multiple revolutionary communist organizations and a famous newspaper. One organization, the German Communist party, was largely responsible for the wave of strikes, riots, and violence which happened in Germany from the end of 1918 until June 1919. In January 1919 a violent worker outbreak occurred in Berlin. Luxemburg and Karl Liebknecht supported the Berlin workers in their call for revolution. The military acted with extreme violence and brutality, crushing the revolt in a few days. On January 15, Liebknecht and Luxemburg were caught and murdered by the soldiers who held them prisoner. While the quote on this poster is widely attributed to Luxemburg, it is believed to be a paraphrase or possible mistranslation of her writing.

CeCe McDonald¹⁰ (b. Chicago, Illinois, 1989) is an artist and anti-prison activist who was sentenced to 41 months in prison for manslaughter after a racist and transphobic attack against her turned deadly. In 2011 McDonald and two friends were walking past a Minneapolis bar when they encountered a drunken group outside. Seeing McDonald and her friends, the group began taunting them with racial, homophobic and transphobic slurs. After taking a stance that their hate speech would not be tolerated, McDonald was assaulted with a shattered drinking glass across the face. The attack cut her cheek and salivary gland. McDonald defended herself against a second assailant with fabric shears (the only weapon she had), and the assailant died. As a result of trying to protect herself, McDonald was arrested and imprisoned. It took two months for her to receive care for her wounds. While in prison, McDonald began speaking out against the criminal justice system and its inhumane treatment of prisoners. "Prisons aren't safe for anyone, and that's the key issue," she said. For McDonald, the issue of safety included her status as a transgender woman in a men's prison. Transgender prisoners are assigned to prisons based on their sex at birth rather than their gender identity. The penal system frequently placed them in solitary confinement—a psychologically harmful form of isolation—supposedly for the safety of the individual. McDonald's experience served to strengthen her character and establish her resolve to become a transgender leader. She was released in January 2014 after serving 19 months. Television's *Orange Is the New Black* star Laverne Cox produced a documentary about McDonald's wrongful imprisonment, *Free CeCe*, in 2016. McDonald's case has helped bring attention to the violence and discrimination faced by transgender women of color. Today she continues to fight to end the prison system and build up community support and power for trans women, particularly trans women of color, in cultural, activist, and community projects.

¹⁰ Adapted from <http://bcrv.barnard.edu/fellows/cece-mcdonald>, <http://www.chartwellspeakers.com/speaker/cece-mcdonald>, and <https://www.glaad.org/reference/transgender>

ARTIST BIOS

Lukaza Branfman-Verissimo (b. New York City, New York, 1993) is an artist, arts educator, activist, storyteller, and curator who lives and works in Oakland, California. Branfman-Verissimo's work is informed by her commitment to craft and community, her engagement with society, and interests in storytelling and cultural geography. Through the processes of story collecting, printmaking, painting, and sculpture building, she strives to re-create and re-tell her personal tales and those of the people that surround her. Through interacting with her art, viewers are prompted to recall and tell their own stories, offering power and weight to the creation of a larger dialogue. Branfman-Verissimo is fascinated by the relationship of the individual to society. With her mixed identity as a queer, Jewish-American, African-Brazilian woman, it places her in the midst of numerous communities nationally and abroad; her stories are intertwined with those of many others. For Branfman-Verissimo, the process of gathering the narratives of people and communities that surround her is on equal ground with the artistic craft of telling them. She is the co-founder and lead curator at Nook Gallery, a member of CTRL+SHIFT Collective and the Visual Arts Editor for NEW LIFE Quarterly Magazine.

Dana Dart-McLean (b. Salem, Oregon, 1981) is an artist and art therapist who works with kids, adults, and families to explore how healing is a creative act. In her art practice, which includes painting, drawing, sculpture, and installation, she makes work about language, humor, memory, and narrative. McLean has shown her art internationally and regularly shows her work in the San Francisco Bay Area. She is interested in the answers to these questions: What if painting was a form of medicine? In the future what will art be?

Jennifer Hennesy (b. Chattanooga, Tennessee, 1982) is an artist and graphic designer whose work is a curious, vibrant and sensual exploration of relationships. Her pieces capitalize on the fact that line is the foundation of symbols, language, and expression. She encourages viewers to interpret works much like you would spend an afternoon watching what materializes from passing clouds. Some of her influences include abstract expressionist painting, pop art, complexity science, pragmatic Dutch design systems, graffiti lettering, traditional New Orleans face painting, and the history of written language. Jennifer currently resides in Oakland, CA and works as an Art Director at the d.school at Stanford University.

Liz Hernández (b. Mexico City, 1993) works primarily with topics related to her identity. Even though her practice is mostly visual art, it expands to ceramics, wearable art, and social engagement projects. Her work focuses on themes like origin, home, and memory. She is particularly interested in the importance of objects' importance when it comes to how we tell stories. Some time after leaving Mexico and moving to the United States, she faced a sudden period of not being able to return. She deals with this separation by portraying objects that tell stories from her homeland, hoping that other people will be able to relate to the images she paints. Hernández currently lives and works in Oakland, CA.

Olivia Krause (b. Boston, Massachusetts, 1993) is a multimedia creator, expressing herself primarily through abstract painting and rapid image making. She uses film photography and collage-like painting in order to create vivid, intimate spaces for the viewer. Most of her photography captures her experience living in the Bay Area and being an active member of the creative community in Oakland. She photographs, paints, and draws images that are a reflection of what she loves to see and dream into the world. Olivia collages together images of inspirations and documents other artists that she believes in, often finding inspiration in the vibrant colors, plant life, and music that she experiences on her long walks and bike rides through the Bay. She imagines and creates a world of abstraction and colors when reality is too mundane and grey.

Paul Morgan (b. Walnut Creek, California, 1981) is a visual artist from Emeryville, California. His installations, paintings, and prints explore the accidental aesthetics of scrapbooking, vinyl cutting, and other “non-serious” modes of cultural creativity. His work is held in collections at Los Angeles County Museum of Art, The Getty Trust, and Berkeley Art Museum. In 2013, he was an artist-in-residence at Facebook headquarters in Menlo Park, California. From 2009-2017, he collaborated extensively with the Los Angeles-based arts organization Machine Project through overly ambitious screenprinting projects.

Marcela Pardo Ariza (b. Bogotá, Colombia, 1991) is a San Francisco-based artist who explores the relationship of wry humor, queerness, and representation through color sets and prop-like objects. Her photographs incorporate everyday objects in seemingly absurd ways. She mixes familiar elements that people may recognize with elements that might only exist in one’s imagination. Ariza is interested in the idea of looking and theater sets, as well as metaphors around race and gender. She works in the Civic Engagement department at Yerba Buena Center for the Arts and is a current member of the Curatorial Council at Southern Exposure.

Yarrow Slaps (b. San Francisco, California, 1990) was born into an art family, which led him to express himself any way possible. While it began (and continues) with music, he came to be inspired by the same thing that he once turned away from: art. Through art he strives to show the good side of people. Using mostly acrylics, and sometimes gouache, spray paint or watercolors, he paints colorful portraits of people that most look down on in a glorious, peaceful manner. Living in a city like San Francisco has exposed him to multiple lifestyles and ways of thought. He believes that “to know that you know nothing is a beautiful thing in itself.” Yarrow describes himself as a “multitasker, someone who wants to try for themselves, someone who is curious and passionate, and wants to share good vibes. I am someone that wishes to go, to hear, to see and use my senses.”

Anna Valdez (b. Sacramento, California, 1985) began her career as an anthropologist, her interest in human culture sparked through sharing in the traditions and environments of people within her California hometown. It was on an archeological dig in Ireland that Valdez first discovered her skill for art making. She was encouraged to keep a sketchbook of the site, creating scale drawings and maps. Visually reinterpreting these “abandoned sites” allowed Valdez to explore the connection between anthropological and artistic methods of cataloguing and record-keeping. Today, working across painting, drawing, printmaking, collage, and digital media, Valdez examines the relationship between materials and cultural identity. She incorporates articles found in domestic spaces such as plants, textiles, vessels and keepsakes into her work as a method of storytelling. Her colorful work invites the viewer to consider objects as representations of personal and collective experience, moving between still life and portraiture.

Rosten Woo (b. Seattle, Washington, 1977) is an artist, designer, writer, and educator living in Los Angeles. He makes things that help people understand complex systems, re-orient themselves to places, and participate in group decision-making. Woo produces large-scale artworks, often in collaboration with cities, nonprofits, and other civic or grassroots institutions. He frequently works in extended dialog with specific communities (as defined by geography or common interest; for instance, a tenant organizing group, members of a worker’s center, or a car club). Woo’s ultimate goal is to re-orient people to the places they live. Woo teaches art and design at the California Institute of the Arts, Pomona College, and Art Center College of Design, and is the co-founder and former executive director of the Center for Urban Pedagogy (CUP), a New York based non-profit organization dedicated to using art and design to foster civic participation.

Warm-up Questions

Here are some questions you can use for warm-ups/Do Nows, in order of complexity or difficulty. You might use one question as an intro to the project, multiple questions over a series of days, 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 last question 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). Often when I do this project with students or teachers, I find it helps to have a list of pre-selected quotes students can use (including quotes from the posters themselves); this might also be an opportunity to bring in quotes that connect to areas of study in your class: authors of texts students have read, people from historic eras, geographic areas, or social movements you've studied, figures students have chosen to research, artists whose work you've explored together, etc.

- 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?
- 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?

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

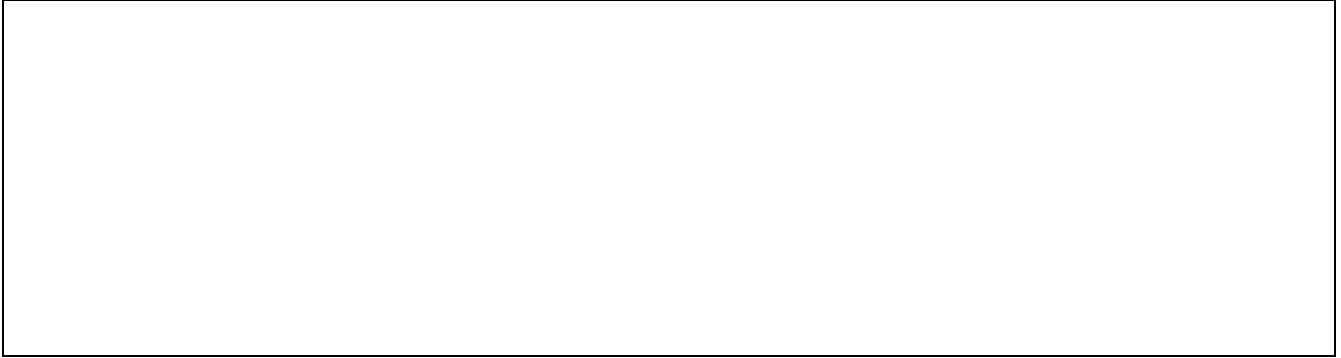
1. Find a poster where the quote really resonates with you. Copy the quote and its author below.

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.

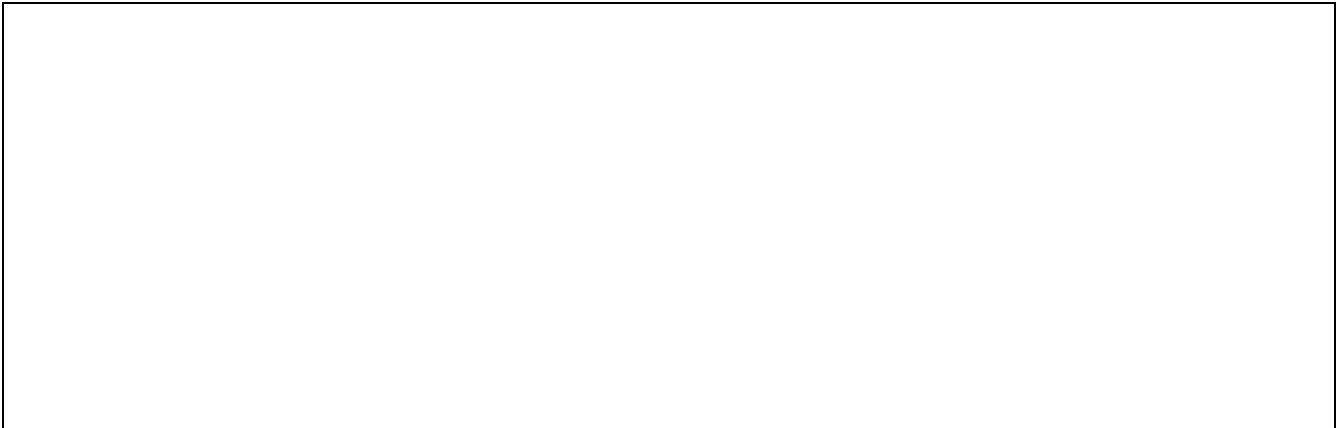
3. Why does this quote **resonate** with you? Use examples from your experience, current or historical events, stories from others you know, etc. to explain your answer.

Part 2: Poster Design Analysis

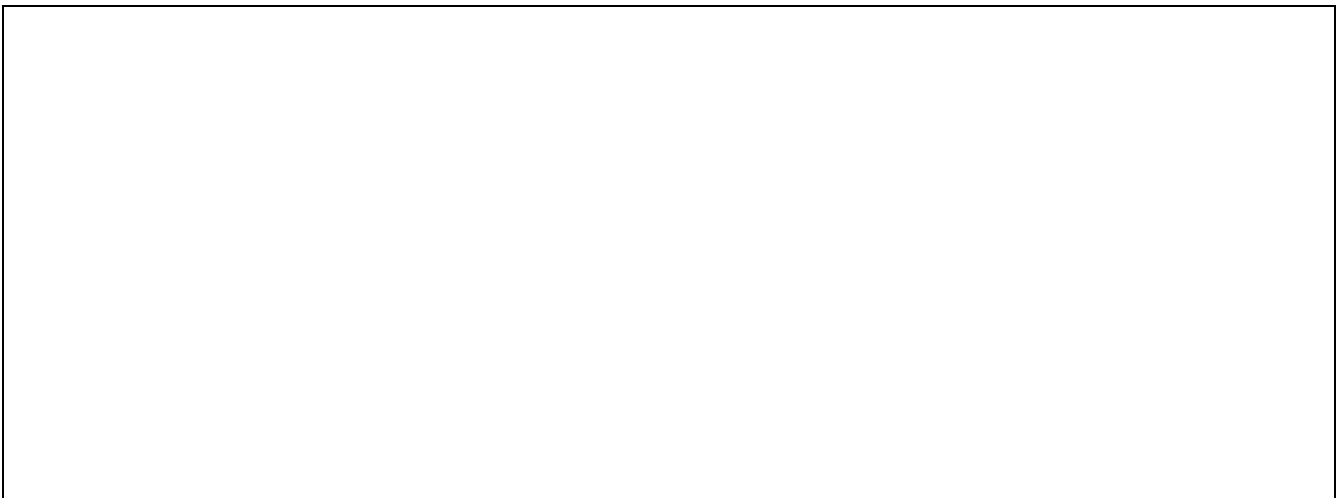
1. Find a poster where the design catches your attention. Describe and/or sketch it below.



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. You may also want to provide the Principles & Elements of Art & Design handout.
- 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 where the text is laid out in an unusual or unexpected or composition .
Find a poster that seems like it was designed using a digital medium (i.e. a computer).	Find a poster that seems like it was designed using an analog medium (not a computer).
Find a poster that plays with proportion , where objects are too small or large in relation to each other.	Find a poster where the artist has repeated a shape many times.
Find a poster where pattern is a key element in the design.	Find a poster which uses negative space .
Find a poster that uses more than one language .	Find a poster which uses multiple tones of the same color.
Find a poster that shows many lines , or different <i>kinds</i> of lines.	Find a poster with a lot going on in the background .

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 <i>composed</i> —how the parts of the object are arranged, where parts are located in the overall work.
contrast:	<i>Contrast</i> 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. <i>Horizontal</i> lines go from side to side. <i>Vertical</i> lines go up and down. <i>Diagonal</i> lines go across or at an angle. Other types of lines can include squiggly, dotted, broken, etc.
medium/materials:	<i>Materials</i> 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 <i>in proportion</i> 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:	<i>Shapes</i> can be two- or three-dimensional objects such as squares, rectangles, circles, ovals, diamonds, etc.
space:	<i>Foreground</i> is what appears in the <i>front</i> of the scene and is closest to the viewer. <i>Middle ground</i> is what we see in the <i>middle</i> of the image. <i>Background</i> is what is <i>behind</i> other objects in the scene and furthest from the viewer.
texture:	<i>Texture</i> is what the surface of the object is like—rough, smooth, hard, soft, metallic, fluffy, etc.
tone:	The <i>tone</i> of an object can be one of the many types of a particular color, each slightly darker, lighter, brighter etc. than the next.
value:	<i>Value</i> is similar to tone but deals with blacks and whites. <i>High value</i> colors are more white or light. <i>Low value</i> 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 Volume 1 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 on one their own (and for younger students, you may wish to provide the quotes but give an option to bring in one of your own).

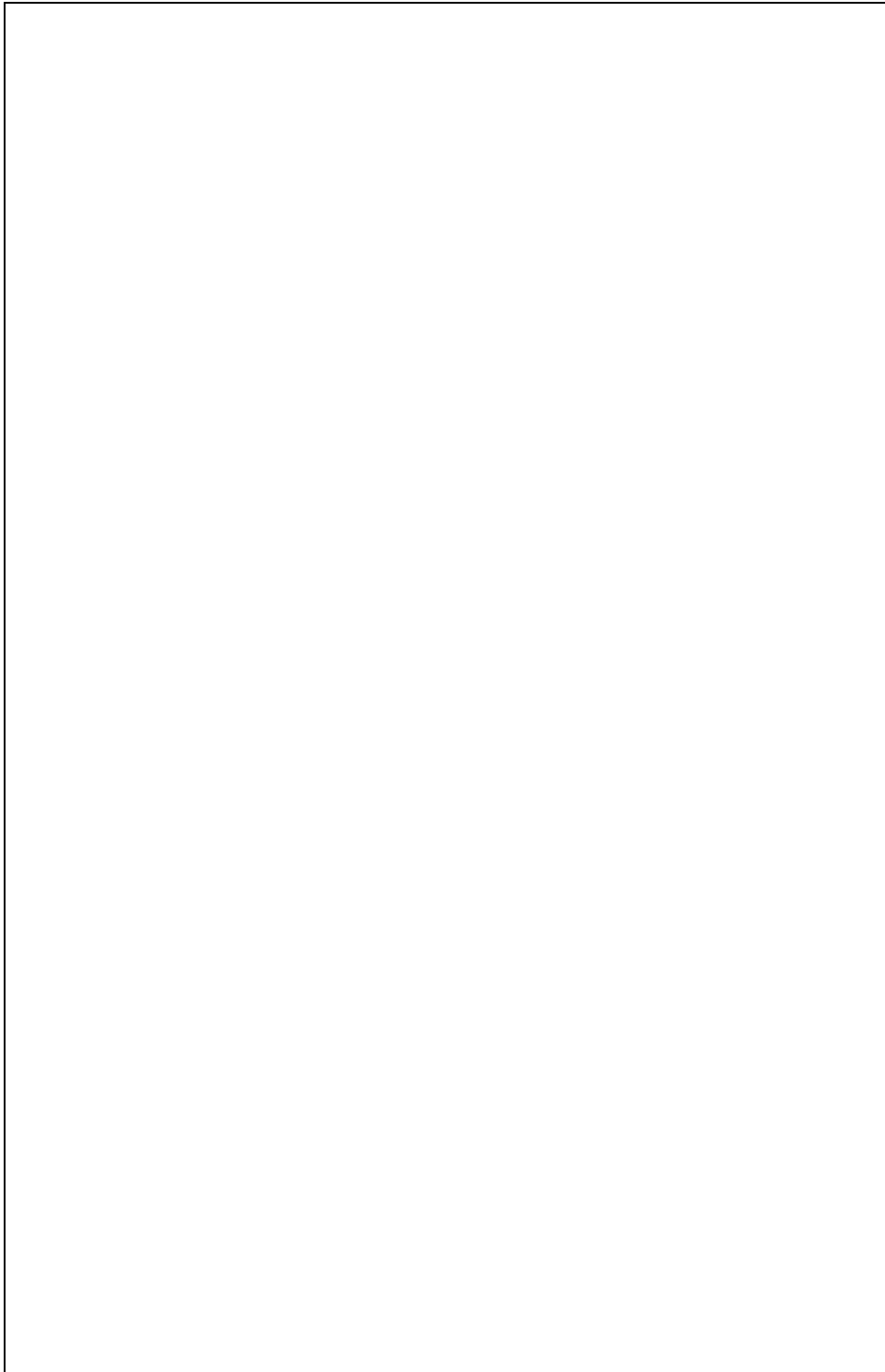
You may also wish to consider using quotes as a way to bring in a multitude of voices to your classroom—do the quotes need to be from well-known individuals, or could they also be from family members, community members, or friends? Could students bring in cultural sayings, *dichos*, proverbs, etc.? Could 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...

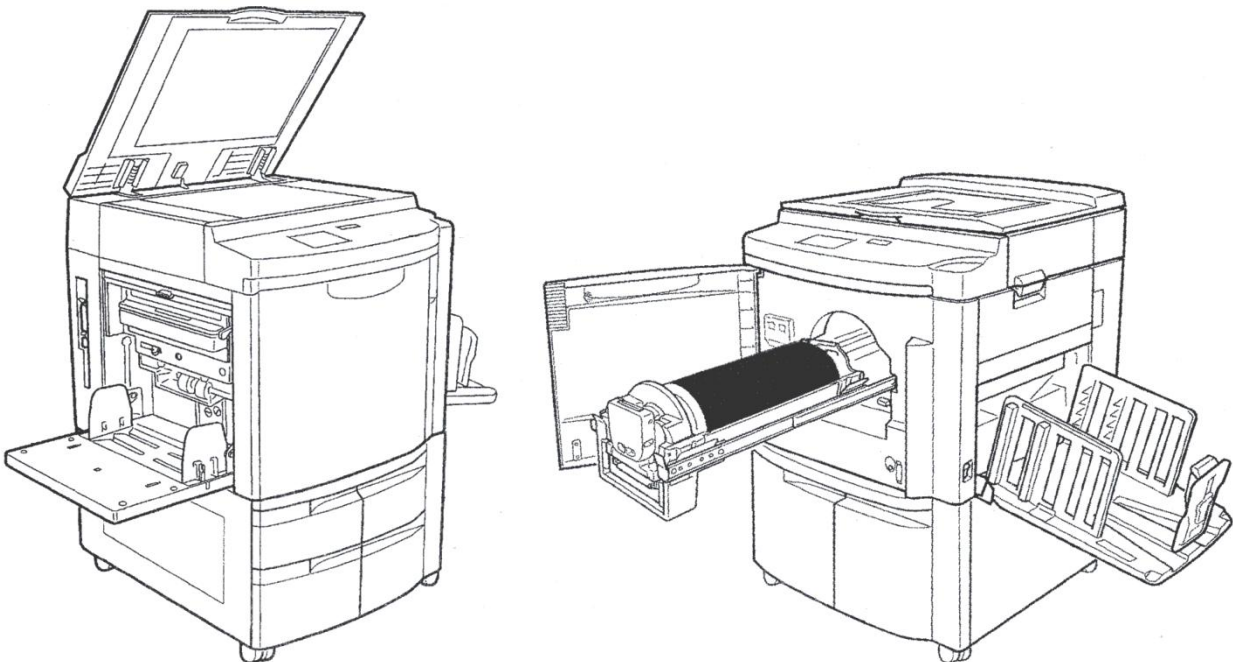
What is Risograph Printing?

Risograph printing is a mix of offset printing and screenprinting. A Risograph machine looks like a photocopier (and can be operated like one), but like screenprinting, color printing is done in layers. In this process, an image is burned onto heat-sensitive paper—known as a stencil or master—and ink is pushed through the stencil. Each color is printed one layer at a time, but the process of burning the stencil and printing the image is done by the machine. You can think of a RISO machine as something like an automated screenprinting machine.

RISO machines were invented in Japan by Riso Kagaku in 1986. In Japanese, *riso* means “ideal” and *kagaku* means “science.”¹¹ They were designed to be used as inexpensive, environmentally-friendly alternatives to high-volume photocopying and printing, and you can find them today in many schools, churches, colleges, and other organizations. In fact, your school’s office may contain one for printing large amounts of copies in black ink.

Because color photocopiers have become less expensive, many offices have traded their RISO machines in for a photocopier that prints full-color in a fully automated way. Therefore, many secondhand machines have become available for low prices and their low costs to own and operate has made them popular with artists and small publishers. The machine used to print Class Set, which is a RISO RP 3700, was purchased via a government auction from the City of Kettering print shop in Kettering, Ohio, and was shipped to California.

If you want to learn more about Risograph printing, check out stencil.wiki, a website run and used by artists doing Risograph printing around the world.



¹¹ Adapted from <https://en.wikipedia.org/wiki/Risograph>