

Class Set Volume 3: A Teacher's Companion

by Jessalyn Aaland

Class Set is an edition of ten artist-designed, Risograph-printed posters intended to inspire students by encouraging divergent thinking, curiosity, solidarity, resilience, and resistance through quotes by authors and activists. This Teacher's Companion contains information about each of the artists and the quoted activists or authors, 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: Jessalyn Aaland, Jesjit Gil, Kindah Khalidy, Paul Morgan, Kyle Pellet, Adee Roberson, Lordy Rodriguez, Jovi Schnell, Tiffanie Tran, and Gray Wielebinski

Featuring quotes by: Carlos Bulosan, Paulo Freire, Dolores Huerta, Yuri Kochiyama, Audre Lorde, Rigoberta Menchú, Lucy Parsons, Marge Piercy, Bayard Rustin, and Malala Yousafzai

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Background on Class Set

Class Set Volume 3 was commissioned by the San Francisco Arts Commission as part of the Art on Market Street program. The quotes found on these posters were inspired by Market Street's role as a site for protest. As part of the project, poster designs will be on display in bus shelter kiosks along Market Street in downtown San Francisco from August 1 through October 31, 2019. Like previous editions, this curriculum guide provides activities for you to explore the model posters with your students before they create their own quote poster. You'll also find activities for exploring key dates of historic protests held along Market Street, along with scenarios students might encounter during a protest so that they can be prepared to participate in protests themselves.

The project initially came about 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. Launched in October 2017, Class Set is in its third volume and has distributed over 8,500 individual prints to classrooms not only in the Bay Area, but around the country and the globe.

One of my goals with this project is to select artists and designers 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, writing, and activism. 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 from Volume 1 author Toni Morrison on social change: *"Our past is bleak. Our future dim. But I am not reasonable. A reasonable man adjusts to his environment. An unreasonable man does not. All progress, therefore, depends on the unreasonable man. I prefer not to adjust to my environment. I refuse the prison of 'I' and choose the open spaces of 'we'."*

Jessalyn Aaland (b. San Francisco, California, 1981) is a Bay Area interdisciplinary artist, educator, and curator. Working across social practice, painting, and sculpture, she explores how systems function as sites for both conformity and resistance. Her socially-engaged projects address youth and teacher audiences, often taking the form of workshops and Risograph-printed posters and booklets. 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 at protests nationwide. Her ongoing project [Organizing Power](#), developed as a 2018-2019 Political Power fellow at Yerba Buena Center for the Arts, provides arts/nonprofit workers with free resources to unionize their workplaces. Southern Exposure, the Portland Institute for Contemporary Art, and the San Francisco Arts Commission have all financially supported her projects. Aaland has been an artist-in-residence at Facebook (Menlo Park, California), Real Time & Space (Oakland, California), and SÍM (Reykjavik, Iceland). A former San Francisco public high school English teacher, she worked for five years coordinating teacher programs at the San Francisco Museum of Modern Art, and is currently a curator in Facebook's Artist-in-Residence program.

Quote Author Bios

Carlos Bulosan¹ (b. Binalonan, Pangasinan, Philippines, 1913–1956) was a writer and the son of a farmer. Like many rural Filipinxs, Bulosan's family struggled to survive and had very little money because of the conditions created by U.S. colonization. Determined to help support his family, Bulosan traveled to America to further his education. In 1930, at the age of 17, he arrived in Seattle, Washington by ship with little formal education, few English skills, and no money. Desperate to survive, he began working various low-paying jobs: servicing in hotels, harvesting in the fields, and even embarking to Alaskan canneries. Several years of racist attacks, starvation, and sickness led him to develop tuberculosis. Carlos' condition required three surgeries and a two year-long hospital stay. While recovering, he read and wrote voraciously. The constant discrimination and unhealthy working conditions Carlos experienced encouraged him to participate in union organizing. His writings, including his most famous book *America is in the Heart*, gave voice to the struggles faced by Filipinxs immigrating to America. Like many Filipinx immigrants of his time, Bulosan never had the opportunity to return to the Philippines. After years of hardship, he passed away in Seattle while suffering from an advanced stage of bronchopneumonia.

Paulo Freire² (b. Recife, Brazil, 1921–1997) was a professor and philosopher known for his educational theories and practice. Freire grew up in poverty during the Great Depression of the 1930s which developed his interest in helping the poor. As a child, constant malnourishment delayed his development and he had difficulties learning. He eventually became an educator, creating his own philosophies on learning. He taught hundreds of poor and illiterate workers to read and write in less than two months. Freire believed each student has a way of thinking critically and is not just a passive recipient of knowledge. He studied the relationship between teaching and learning, and believed teachers should help students to think freely and take constructive action with their knowledge. His book *Pedagogy of the Oppressed* continues to be an important book for teachers and education scholars.

Dolores Huerta³ (b. Dawson, New Mexico, 1930) is a labor leader and activist who co-founded the United Farm Workers Association (UFW) with fellow activist César Chávez. When Huerta was a child, her parents divorced and she moved to Stockton, California with her mother and two siblings. She remained in touch with her father throughout his life, taking pride in his journey from coal miner and migrant laborer to union activist, elected representative of New Mexico, and college graduate. Huerta was also inspired by her mother Alicia, who juggled jobs as a waitress and cannery worker until she could buy a small hotel. Alicia's community activism and compassionate treatment of workers greatly influenced her daughter. Upon graduating from high school, Dolores attended college and received her teaching credential. During this time she married and had two daughters. She soon divorced, remarried, and had five more children. After a few months teaching she could no longer bear to see her students come to school with empty stomachs and bare feet. This began her lifelong journey of working to correct economic injustice. In the late 1950s, Huerta became interested in the conditions

¹ Adapted from <http://bulosan.org>

² Adapted from <https://www.thefamouspeople.com/profiles/paulo-freire-4055.php>

³ Adapted from <https://doloreshuerta.org/dolores-huerta/>, <https://www.biography.com/activist/dolores-huerta>, <https://www.womenshistory.org/education-resources/biographies/dolores-huerta>, and <https://www.britannica.com/biography/Dolores-Huerta>

of farmworkers. In 1962, she and César Chávez cofounded the National Farm Workers Association, which became the United Farm Workers (UFW) union. The UFW's grape boycott in the late 1960s forced grape producers to improve working conditions for migrant farmworkers. During the 1970s, Huerta coordinated many important national boycotts against grapes, lettuce, and wine. In 1988, she nearly lost her life when she was beaten by San Francisco police at a rally protesting the policies of then-presidential candidate George H. W. Bush. Today, Dolores Huerta continues to advocate for the poor, women, and children. As founder and president of the Dolores Huerta Foundation, she travels across the country engaging in campaigns and influencing legislation that supports equality and defends civil rights. In 2019, San Francisco's Fairmount Elementary School joined several schools across the country when it changed its name to Dolores Huerta Elementary.

Yuri Kochiyama⁴ (b. San Pedro, California, 1921–2014) was a political activist who dedicated her life to contributing to social change. After the bombing of Pearl Harbor, her father, just out of surgery, was arrested and detained in a hospital. "He was the only Japanese in that hospital," Kochiyama recalls, "so they hung a sheet around him that said, 'Prisoner of War.'" He died shortly thereafter. In 1943, under President Roosevelt's Executive Order 9066, Kochiyama and her family were sent to a concentration camp in Jerome, Arkansas, for two years. This experience and her father's death made Kochiyama highly aware of governmental abuses and would forever connect her with those engaged in political struggles. After being released, she moved to New York and married Bill Kochiyama, veteran of the all-Japanese American 442nd combat unit of the U.S. Army. They had six children together. Kochiyama's activism started in Harlem in the early 1960s, where she participated in the Asian American, Black, and Third World movements for human rights, ethnic studies, and an end to the war in Vietnam. She was involved in support movements with organizations such as the Young Lords and the Harlem Community for Self Defense. As founder of Asian Americans for Action, she also tried to build a more political Asian American movement that would link itself to the struggle for Black liberation. She believed that "racism has placed all ethnic peoples in similar positions of oppression, poverty, and marginalization." In 1963, she met Malcolm X. Their friendship and political alliance changed her life and outlook and she joined his work for racial justice and human rights. Yuri was present on the day he was tragically shot and killed in 1965. In 1971, Kochiyama converted to Sunni Islam. She also taught English to immigrant students and volunteered at soup kitchens and homeless shelters in New York City. After a long life working tirelessly for human rights, including support for political prisoners, at age 93 she passed away in her sleep at her home in Berkeley, California.

Audre Lorde⁵ (b. New York, NY, 1934–1992) was a self-described "Black, lesbian, mother, warrior, and poet." Lorde dedicated her life and creative talent to confronting and addressing injustices of racism, sexism, classism, and homophobia. Born to immigrant parents from Barbados and Grenada, she was an introverted child who did not speak until she was five years old. When she began to communicate, she answered questions with poetry that she had memorized. At age 12 or 13, she couldn't find the poems to express her feelings, so she began to compose her own. She attended Catholic school and published her first poem in *Seventeen* magazine while still in high school. After

⁴ Adapted from <https://www.zinnproject.org/news/tdih/yuri-kochiyama-was-born/> and https://en.wikipedia.org/wiki/Yuri_Kochiyama

⁵ Adapted from <https://www.poetryfoundation.org/poets/audre-lorde>, <https://biography.yourdictionary.com/audre-lorde>, and <https://www.biography.com/scholar/audre-lorde>

attending Hunter College and Columbia University, she worked as a librarian in New York public schools throughout the 1960s. Lorde published her first book of poetry in 1968. She had two children with her husband, Edward Rollins, a white, gay man, before they divorced in 1970. In 1972, Lorde met her long-time partner, Frances Clayton. She also began teaching as poet-in-residence at Tougaloo College. Throughout her poetry and other writings she tackled topics that were important to her as a woman of color, educator, lesbian, mother, and feminist. When she developed breast cancer, she wrote essays about her experiences with sickness, and how sickness affects women in particular. A theme in much of her work is how differences in race or class must serve as a "reason for celebration and growth." She refused to be defined by one category of her identity. Audre Lorde lived with cancer for more than a decade and spent her last few years in the U.S. Virgin Islands. Around this time, she took an African name, Gamba Adisa, meaning "she who makes her meaning clear." In 1992, Lorde died of liver cancer at her home on the island of St. Croix. Over her long career, Lorde received many awards, including an American Book Award, a fellowship from the National Endowment for the Arts, and the title of poet laureate of New York.

Rigoberta Menchú⁶ (b. Chimel, Guatemala, 1959) is an activist for the rights of indigenous peoples. She was born in a small village in the rainforest of Guatemala. Her mother was a midwife and traditional healer. Her father, Vicente, was a day laborer and community leader. Her family belonged to one of the many indigenous groups of Guatemala, the Quiché Maya. They spoke little Spanish, the language of those in power of Guatemala. Instead, they spoke Quiché. Menchú herself spoke only Quiché until she was nineteen. Growing up, Rigoberta had eight brothers and sisters, and everyone (even small children) worked long grueling hours on nearby coffee and cotton plantations. Like other indigenous Guatemalans, her family could not vote, did not have access to education, and often did not have enough to eat. When Rigoberta was 12 years old, she worked as a maid in a rich family's home. She slept on a mat on the floor, and said the dog was treated better than she was. Guatemala had a civil war that lasted over 30 years, and many indigenous people disappeared and were killed. In 1979, her teenage brother was tortured and killed by the army. The following year her father, along with other representatives of indigenous groups, occupied the Spanish embassy in Guatemala City as part of a protest activity. The army attacked the embassy and burned it, killing Menchú's father and 38 other people. The next year Menchú's mother was kidnapped, tortured, and killed by the Guatemalan army. Menchú fled to Mexico in 1981. There she began to travel around the world to tell people about the injustices that were happening to indigenous Guatemalans. In 1992, when Menchú was only 33 years old, she won the Nobel Peace Prize for her work. Today she represents "poor people throughout the world" and founded an organization that works to gain rights for indigenous people, women, children, and refugees.

Lucy Parsons⁷ (b. Buffalo Creek, Texas, circa 1853–1942) was an activist, writer, socialist, speaker, and anarchist who helped found the Industrial Workers of the World (IWW, also known as the "Wobblies"). Little is known about her early life. She had African American, Native American, and Mexican ancestry, and it is likely that her parents were slaves. In order to disguise her racial origins in a prejudiced society, Lucy used many surnames, including Gonzales. In 1871, she married Albert

⁶ Adapted from <https://kidworldcitizen.org/be-inspired-by-rigoberta-menchu> and <https://www.notablebiographies.com/Ma-Mo/Mench-Rigoberta.html>

⁷ Adapted from <https://www.zinnedproject.org/materials/lucy-gonzales-parsons>, <https://www.iww.org/history/biography/LucyParsons/1>, and <https://www.thoughtco.com/lucy-parsons-biography-3530417>

Parsons, a white man whose newspaper demanded social and political equality for black people. White supremacists in Texas considered the interracial couple dangerous and their marriage illegal, and forced them to flee north to Chicago, Illinois. There they had two children and became involved in socialist labor activism. Lucy concentrated on organizing working women and Albert became a famous radical organizer and speaker. On May 1, 1886, they led 80,000 working people in the world's first May Day parade and a demand for the eight-hour work day. Albert called for another protest rally a few days later. The event became known as the Haymarket Riot when seven Chicago police officers died in a bomb blast. No evidence has ever been found pointing to those who made or set off the bomb, but Albert and seven immigrant union leaders were arrested. Lucy fought to free the "Haymarket Eight" but four men were to be executed on November 11, 1887, including Albert. When Lucy brought her children to see their father one last time, she was arrested, taken to jail, forced to strip, and left naked with her children in a cold cell until the hanging of her husband was over. After this, she vowed to continue to fight injustice. Parsons led protests around the country, including in San Francisco in 1914. She died in a house fire in 1942 in Chicago. Government agents searched her home after the fire and took her library and collection of personal writings. While she is not often recognized as a hero and died in poverty, she continued to fight throughout her life for the rights of women, people of color, and working people.

Marge Piercy⁸ (b. Detroit, Michigan, 1931) is a writer active in antiwar, feminist and environmental causes. As a younger child, she was not very interested in school. However, she developed a love of books when she became very sick and could do little but read: "It taught me that there's a different world there, that there were all these horizons that were quite different from what I could see." Piercy was the first member of her working-class family to attend college, winning a scholarship to attend the University of Michigan. During the 1960s, Piercy was an organizer in political movements like the Students for a Democratic Society (SDS) and the movement against the war in Vietnam. This early activism has shaped her work in many ways. Her novels are known for addressing social class and culture, usually from a feminist perspective. Her Jewish identity also plays an important role in her imagining of America society. After college, Marge moved to France with her first husband, a French physicist. His expectations of women's roles in marriage and his inability to take her writing seriously caused her to leave him. She then moved to Chicago and struggled with poverty, working a variety of jobs: secretary, switchboard operator, department store clerk, artist's model, and part-time faculty instructor. She wrote novel after novel but could not get published. She dreamed of books focused on women she could recognize, working class people who were not as simple as they were supposed to be. In 1962, Piercy married a computer scientist and moved from Boston to San Francisco to New York. She wrote at night in between her political activism. She developed poor health and moved to Cape Cod, Massachusetts. There she began gardening and developed a connection to nature. She remarried again to another writer, and they began to publish books together. Piercy continues to write novels and poetry to this day.

Bayard Rustin⁹ (b. West Chester, Pennsylvania, 1912–1987) was a civil rights activist, working largely behind the scenes in the U.S. civil rights movements. He was also openly gay, which was used against him later in his life. During his childhood, Bayard believed his parents were Julia and Janifer Rustin; they were in fact his grandparents. The woman he thought was his sister was actually his

⁸ Adapted from <https://www.poetryfoundation.org/poets/marge-piercy> and <https://margepiercy.com>

⁹ Adapted from <https://www.biography.com/activist/bayard-rustin> and <https://www.britannica.com/biography/Bayard-Rustin>

mother. Rustin did not have a relationship with his father growing up. He grew up surrounded by many famous black civil rights notable figures, such as W.E.B. Du Bois. This led Bayard to engage in activism at an early age. After finishing high school, Rustin held odd jobs and traveled widely. He attended five years of university at the City College of New York and other institutions but did not earn a degree. In New York, he joined with the Communist movement in trying to free the Scottsboro Boys, a group of nine Black men in Alabama unfairly accused of raping two white women. He was also a member of the Quaker group The Religious Society of Friends. In addition to his activism, he was interested in music and was a successful vocalist. During World War II he was jailed for two years when he refused to register for the draft. When he took part in protests against the segregated public transit system in 1947, he was arrested in North Carolina and sentenced to work on a chain gang for several weeks. In 1953, he was arrested for homosexuality and sent to jail for 60 days. In the 1950s Rustin became a close adviser to the civil rights leader Martin Luther King, Jr. Most famously, Rustin was a key figure in the organization of the 1963 March on Washington, at which King delivered his legendary "I Have a Dream" speech. Rustin received many awards and honorary degrees throughout his career. He continued to speak about the importance of economic equality within the civil rights movement, as well as the importance of LGBTQ+ rights, until his death.

Malala Yousafzai¹⁰ (b. Mingora, Pakistan, 1997) is an activist for girls' and women's rights, particularly for education. Many Pakistani girls did not attend school, but this was not the case with Malala. Her father ran a school for girls which Malala attended. Malala loved learning and going to school. She dreamt of one day becoming a teacher, a doctor, or a politician. Around the time Malala was ten years old, the Taliban began to take over the region where she lived. The Taliban are Sunni Islamic fundamentalists who demanded that all people follow their form of Sharia law, and there were especially harsh rules for women. As the Taliban gained more control, they began to enforce new laws. Women would not be allowed to vote or have jobs. There would be no dancing, television, movies, or music. Eventually, the Taliban demanded that the girls' schools be shut down. Girls' schools that were not shut down were burned or destroyed. About this time, Malala's father was approached by the BBC to get a female student to write about her life under Taliban rule. Yousafzai soon became famous for writing her blog. She also began to speak in public about the treatment of the Taliban. The Taliban were not happy with Malala. Even though the fighting had ended and the schools were open again, there were still Taliban throughout the city. Malala was told to stop speaking out and received numerous death threats. One day after school, on October 9, 2012, Malala was shot in the head while taking the bus home. She woke up a week later in a hospital in England. The doctors weren't sure if she would live or have brain damage, but Malala survived and was attending school again six months later. On her 16th birthday Malala gave a speech to the United Nations where she spoke about wanting all girls to get an education. She became the youngest Nobel Prize winner in 2014 and wrote a best-selling book called *I Am Malala*. Yousafzai is currently a student at Oxford University and continues to speak out for human rights around the world.

¹⁰ Adapted from https://www.ducksters.com/biography/women_leaders/malalayousafzai.php

Artist Bios

Jessalyn Aaland (b. San Francisco, California, 1981) is a Bay Area interdisciplinary artist. Working across social practice, painting, and sculpture, she explores how systems function as sites for both conformity and resistance. Her socially-engaged projects address youth and teacher audiences, often taking the form of workshops and Risograph-printed posters and booklets. A former San Francisco public high school English teacher, she worked for five years coordinating teacher programs at the San Francisco Museum of Modern Art, and is currently a curator in Facebook's Artist-in-Residence program.

Jesjit Gil (b. Sault Ste. Marie, Ontario, Canada, 1985) is a printmaker and artist based in Toronto, Canada. He is the co-owner of Colour Code, a printing service and publishing platform that specializes in Risograph and screen printing to make limited edition zines, comics and posters. Jesjit is a founder and organizer of Zine Dream, a small press fair established in 2007, which hosts over 90 exhibitors each year. In his own art practice he combines collage and drawing to create print editions that are inspired by sci-fi, surrealism and natural science.

Kindah Khalidy (b. Monterey, California, 1989) is a painter and textile designer based in California. She started a clothing line with her friend and collaborator called Pamwear. Her energetic paintings, drawings, and sculptures are mostly abstract, developed around her interest in color and creating relationships between different shapes.

Paul Morgan (b. Walnut Creek, California, 1981) is a Bay Area visual artist. 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 the Los Angeles County Museum of Art, the Getty Trust, and the 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.

Kyle Pellet (b. San Jose, California, 1982) is an artist, illustrator, and designer born and raised in San Jose, and currently living there today. His drawings and paintings are often dream-like, and explore subjects like memory, energy, consciousness, and the construction and destruction of relationships. Humor plays an important role in Pellet's work. His designs can also be found on websites, album covers, and show posters.

Adee Roberson (b. West Palm Beach, Florida, 1981) is an artist and musician whose work weaves sonic and familial archives, with landscape, technicolor, rhythm, form, and spirit. Her recent exhibition at Women's Center for Creative Work explored movement and migration as channeled through her experience of being second generation Jamaican living in the U.S. Adee has exhibited and performed at numerous venues, including the Portland Institute of Contemporary Art, Yerba Buena Center for the Arts in San Francisco, Project Row Houses in Houston, Texas, Contemporary Art Center New Orleans, and MOCA Los Angeles. She also performs music under the name Tropic Green and is based in Los Angeles, California.

Lordy Rodriguez (b. Philippines, 1976) was raised in Louisiana and Texas, and currently lives and works in Benicia, California. He obtained his BFA from the School of Visual Arts, New York and his

MFA at Stanford University. Currently he is working on a series of ink drawings that critically look at the effect of visual languages have on culture and identity through the use of mapping and cartography. He has exhibited his work at the Nevada Museum of Art in Reno, Kemper Museum of Contemporary Art in St. Louis, Missouri, Hosfelt Gallery New York, the Contemporary Austin in Texas, and the 10th Annual Istanbul Biennial in Turkey. His public art projects include commissions by the San Francisco Arts Commission at the San Francisco International Airport and the Federal General Services Administration at the Land Port of Entry in New Mexico on the US-Mexico border.

Jovi Schnell (b. Little Rock, Arkansas, 1971) began her nomadic adventures in the Ozarks in Arkansas, then continued on to Amsterdam, New York, San Francisco and Los Angeles, where she currently lives and works. Her paintings appear both on canvas and as large murals, and often focus on nature, technology and cosmology. In 2010 she also began to create site-specific large-scale commissioned works for the public realm. She received her BFA from the San Francisco Art Institute in 1992, and MFA with a focus on painting from UC Berkeley in 2017. Additionally, she has completed residencies at the De Ateliers in Amsterdam, Netherlands, the Skowhegan School of Art, and the McDowell Colony. In 2002 she received the Pollack-Krasner award for painting. Schnell's work has been exhibited in many galleries and institutions including the Stedelijk Bureau Museum in Amsterdam, the Brooklyn Museum and the Berkeley Art Museum.

Tiffanie Tran (b. Los Angeles, California, 1991) is a designer, illustrator, and lifelong Angeleno. She collaborates with other designers and organizations to make maps of neighborhoods, drawings of clouds, and most recently, a mascot named Leafy. She works with radio stations, libraries, and parks to make printed materials for the general public.

Gray Wielebinski (b. Dallas, Texas, 1991) is an artist working between London and Los Angeles in sculpture, installation, video, performance, sound, printmaking and drawing. They graduated from Pomona College and received an MFA from the Slade School of Fine Art in London in 2018. In 2018, they were Artist in Residence at the Academy of Visual Arts in Hong Kong and served as resident artist at City & Guilds London Art School in 2019. Gray has recently exhibited in London and around the United Kingdom, Los Angeles, Hong Kong, Canada, Denmark, Portugal, Greece, and Cuba. Gray's work explores gender and sexuality and how they intersect with other structures of power and identity, including nationality, race, surveillance, mythmaking, and sports.

History of Market Street Protests

For Bay Area teachers, this timeline helps students explore key protests in San Francisco history in conjunction with each poster. You may choose to do this activity in lieu of or addition to the poster and quote exploration activity. You could also do this activity as a free walking field trip in downtown San Francisco through October 2019!

Activity Steps:

1. Break the class into nine groups. Assign each group a poster and provide each student/group with accompanying protest dates and a set of discussion questions.
2. After students discuss, have them share key points of interest from their discussion with the rest of the class.
3. You may also opt to have students reflect in writing individually about what they learned from this activity.

For teachers in other areas, consider adapting this activity to feature historical protests from your city or geographic region.

Discussion Questions

Find the poster that contains your quote. Choose one group member to read the text about key dates of historic protests on Market Street to the rest of the group (you may also take turns). Then, discuss the following questions. Be prepared to share a quick summary of highlights from your discussion with the class.

1. What kinds of issues were important for each of the protests? Whose rights were they concerned with? What were they trying to accomplish?
2. Were you surprised by anything in what you read? What was interesting to you in learning about these protests?
3. Which of the issues from these protests are you familiar with? Which were totally new to you? Are any of these issues personally important to you? Why?
4. Do you think you might have participated in any of these protests? Why or why not? Can you think of any other ways activists have tried to address any of these issues—what else can we do in addition to protest?
5. What connections can you make between the quote and the protest dates you read about? Does the artwork help reinforce this message in any way?

Poster 1: “Walk the street with us into history. Get off the sidewalk.”

As the city’s main artery, Market Street has seen its share of transportation-related activism, particularly when it pertains to bicycles. On **July 25, 1896**, cyclists took to the street to protest poor road conditions on Market Street in what became known as the Great Bicycling Protest of 1896. Cyclists again protested riding conditions on Market Street on **January 12, 1972**, advocating for a dedicated bike lane in conjunction with the creation of the BART line along Market Street. On **September 25, 1992**, a spontaneous celebration of bicycling now known as Critical Mass clogged Market Street, and went on to become an international movement that continues to this day.

Poster 2: “The reinvention of daily life means marching off the edge of our maps.”

Market Street has long been a site for labor demonstrations and strikes. On **January 2, 1914**, Lucy Parsons helped lead a march of an estimated 10,000 unemployed workers through downtown San Francisco, hoping to reinvent their daily lives and gain relief. In **January 1931**, unemployed workers paraded down Market Street to protest the lack of jobs. One of the largest labor actions was the West Coast Waterfront Strike, which took place on **May 9, 1934** and lasted for 83 days. When two striking workers were killed by police, 150,000 workers across various occupations shut down the port in a four-day general strike. After 83 days, the strike was settled, and its legacy includes the rise of unionism in the 1930s and increased protection of workers’ rights to this day.

Poster 3: “Consciousness is power. Tomorrow’s world is yours to build.”

May 12, 1960 was the first day of San Francisco hearings by the House Un-American Activities Committee, which accused journalists, professors, and teachers of communist activity. Thousands of demonstrators marched down Market Street to City Hall where the hearings were taking place. The next day, police instigated a riot by clubbing and turning fire hoses on the 200 or so mostly college students picketing on the steps of City Hall. In **December 1968**, San Francisco State University students protested at City Hall to demand that the university create an Ethnic Studies department. In **August 1966**, a defining moment in the beginning of the transgender activist movement occurred during the riot at Compton’s Cafeteria, located at 101 Taylor Street. One evening, a woman threw her coffee at a police officer attempting to unfairly arrest her. Tired of being harassed and arrested just for being themselves, about sixty customers broke out in a riot that many refer to as “one of the first queer uprisings in U.S. history.”

Poster 4: "Revolution is not a one-time event."

Some of Market Street's largest protests have been anti-war marches, such as the protest against the Vietnam War on **April 15, 1967**. Thousands of demonstrators rallied at Market Street and marched across San Francisco to Kezar Stadium. On **January 16, 1991**, 100,000 people protested the Gulf War on Market Street. In the early 2000s, hundreds of thousands of people participated in multiple protests against the Iraq War, with the most massive demonstration occurring on **February 16, 2003**. An estimated 65,000-200,000 people marched on Market Street as part of a coordinated, one-day global effort now recognized as the largest anti-war protest in human history.

Poster 5: "The old world is dying, but a new world is being born."

Market Street provides people space to imagine and agitate for utopian, equitable, and humane worlds. On **July 12, 1964**, 40,000 demonstrators dreamed of a new future as they marched down Market Street, protesting the Republican Party's presidential nominee, Barry Goldwater. His "old world" anti-civil rights stances stood in stark contrast to the demonstration's stated goal of solidarity and unity with the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama. A decade later, 250,000 participants again rejected the old world by celebrating the rights and lives of LGBTQ+ people during the Gay Freedom Parade, which first took place on Market Street on **June 26, 1977**. On **March 30, 2001**, a group of squatters opened an abandoned building at 949 Market Street to the public. The squatted building contained an art gallery, a music venue, and a café with a free breakfast program, and for several months provided community members with tangible possibilities for alternative modes of living.

Poster 6: "Never doubt that you can change history. You already have."

Demonstrations in the Market Street corridor have altered the course of history. On **April 5, 1977**, disability rights advocates began a month-long occupation of the former Federal Building at 50 UN Plaza until Jimmy Carter's administration agreed to enforce Section 504 of the Rehabilitation Act of 1973. Activists with disabilities put their health on the line to get the anti-discrimination plan adopted. On **March 7, 1964**, civil rights activists occupied the Park-Sheraton Hotel, now known as the Palace Hotel, located at Market and New Montgomery. Led by 18 year-old Tracy Sims, they staged the sit-in to protest the hotel's hiring policies which discriminated against people of color. Also at the Palace Hotel, on **Oct 4, 2018**, hotel workers belonging to the union UNITE HERE began a nationwide strike as part of their negotiations for a better contract. San Francisco members remained on strike for almost two months until they reached an agreement.

Poster 7: “The people are the only ones capable of transforming society.”

Ordinary people always play a huge role in social change, such as on **May 1, 2006** when immigrants participated in a general strike, also known as Day Without Immigrants. Protestors wanted to draw attention to the importance of immigrant labor and express their opposition to proposed dehumanizing restrictions on immigration. On **September 17, 2011**, Occupy San Francisco began with a demonstration on Market Street against economic inequality caused by capitalism, and became a 24-hour encampment that lasted several months. On **January 21, 2017**, thousands of women and their supporters hoped to transform society as the San Francisco Women’s March moved down Market Street. The Women’s March, which took place in cities across the United States, has been described as the largest single-day protest in U.S. history.

Poster 8: “The proof that one truly believes is in action.”

Market Street plays a vital role in LGBTQ+ community actions, from celebratory to memorial to political. On **May 21, 1979**, thousands of San Francisco’s LGBTQ+ community marched through the Castro down Market Street to City Hall in what became known as the White Night Riots. They wanted to express their frustration over the verdict in the trial of Dan White, who was convicted of a lesser charge in the murder of openly gay city council member Harvey Milk. Other LGBTQ+ activism in the Market Street corridor includes the first AIDS Candlelight Memorial on **May 2, 1983**, and the AIDS/ARC Vigil, which began on **October 27, 1985**. The vigil started when two men with AIDS chained themselves to the former Federal Building at 50 UN Plaza to protest the government’s lack of response to the AIDS crisis. They quickly gained supporters who began to provide resources and information to LGBTQ+ community members, including support for those experiencing homelessness. The vigil continued 24 hours a day for ten years.

Poster 9: “When the whole world is silent, even one voice becomes powerful.”

Malala Yousafzai is known for her activism dating to her preteen years advocating for the rights of women and children to receive an education. Like Yousafzai, young people have also played an important role in the history of protest on Market Street. On **April 30, 1992**, thousands of protestors, including many youth, participated in the nationwide Rodney King Uprising, taking to Market Street to express their outrage over the acquittal of four police officers in King’s murder. On **December 11, 2015**, about 400 middle and high school students walked out of school to protest the murder of Mario Woods by police. Students marched down Market Street in another school walkout on **November 10, 2016** to protest the election of Donald Trump as President of the United States.

Protest Scenarios

Part of teaching students about their role in activism includes talking through possible scenarios that might occur, so that students will be better prepared to handle difficult situations and keep themselves safe. Break students into small groups to discuss the scenarios using the provided questions. You may assign different scenarios to each group (repeating scenarios so that there are different perspectives in the whole class share out), or have them choose 1-2 to discuss together.

You may also want to provide students with resources they can draw upon as they discuss each scenario. Here are a few:

- My project [Guide for Youth Protestors](#) provides a brief overview for young people on protesting safely. Get in touch if you'd like bulk copies of these for your students!
- [Youth in Front's](#) guide to organizing and participating in school walkouts (which also includes tips for staying safe at protests)
- [ACLU of Northern California's](#) guide to student rights to protest and political speech at school. If you're in a different state, your local ACLU chapter may have a guide to student rights as defined by education code in your state.
- [Medic.wikia.org](#) has a guide to dealing with the effects of tear gas and pepper spray.

Discussion Questions

Choose 1-2 of the possible scenarios you might encounter at a protest to explore with your group. For each scenario, discuss the following questions. Be prepared to share your group's ideas and solutions with the class.

1. List all the possible **actions** you could take in this situation. Consider both constructive and unconstructive responses.
2. What are some possible negative **consequences** of this situation? Could any of the actions you came up with have dangerous or negative consequences?
3. Of your possible responses to the situation, which do you think is the best **solution**? Why?
4. What might you be able to do (if anything) to avoid or mitigate (reduce the possible harm of) this situation in the **future**?

Scenarios

Scenario 1: You have been at the protest for a couple hours with your friends. You've been having a great time together chanting, marching, and expressing your ideas. The protest turns a corner and suddenly you realize your friends are no longer with you. You look around but can't find them anywhere. You text and call them, but don't get a response.

Scenario 2: As the protest moves down the street, you encounter a group of counter-protestors. They are holding signs with offensive sayings and are yelling explicit, hurtful things at you and your friends. It seems like they're trying to start an argument.

Scenario 3: You and your friends have been having a great time at the protest. It's hot out and you realize you've been walking for hours, but haven't eaten much or drank much water today. You start to feel nauseous and dizzy.

Scenario 4: The police want to break up the protest. They shoot LRADs (sound cannons) into the crowd. You and your friends are scared. So are others, and people in the crowd start running all around you, panicked.

Scenario 5: The police announce that the protest is an "unlawful assembly" over their loudspeaker. They begin spraying tear gas into the crowd. You and your friends are affected by the tear gas and it's very difficult to breathe.

Scenario 6: The police announce that the protest is an "unlawful assembly" over their loudspeaker. They say they're going to begin arresting people if the protest doesn't break up in ten minutes. You're enjoying being at the protest and don't want to leave. Suddenly, the police have created a kettle, where everyone is forced into a contained area with police at each end of the block. You and your friends are extremely stressed out about being arrested.

Scenario 7: The protest starts to break up, and you head home with your friends. On the way, you encounter a group from the protest breaking into a store and stealing shoes and clothes. Your friend thinks it's funny and posts a video of all of you on social media while this is happening. Later, the police are looking at social media posts from the area around the protest, trying to figure out who broke into the store. They find your friend's video.

Scenario 8: The next day at school after the protest, an announcement comes on the loudspeaker during homeroom. The principal says that everyone who attended is going to be suspended. You start to worry, but you know it's not legal for students in California to be suspended for protesting.

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?
- Identify a time where you spoke up against something that you thought was wrong, or wished you had if you didn't. What happened? What caused you to speak up, or to stay silent? How did it feel? What did you learn from the experience?
- 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? For their own poster, you may encourage students to select quotes related to activism and social justice.
 - 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 adapt the project to fit a certain medium you've been exploring with students—photography, digital art programs, collage, papercuts, watercolor, line drawing, etc. Students could also create an artwork inspired by the protest dates.
 - 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 or the protest dates 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, or research further about key protest dates in your area.

Quote & Poster Analysis

Part 1: Quote Analysis

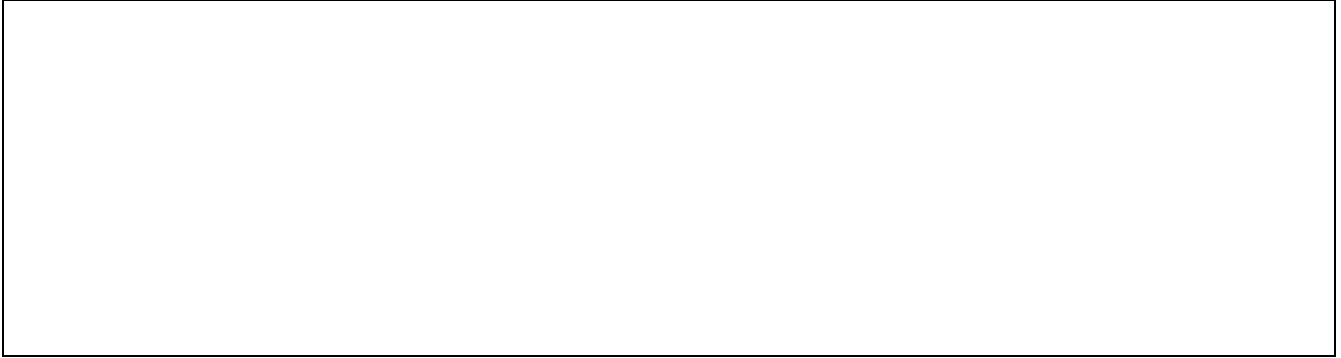
1. Find a poster where the quote really resonates with you. Copy the quote and its author below.

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.

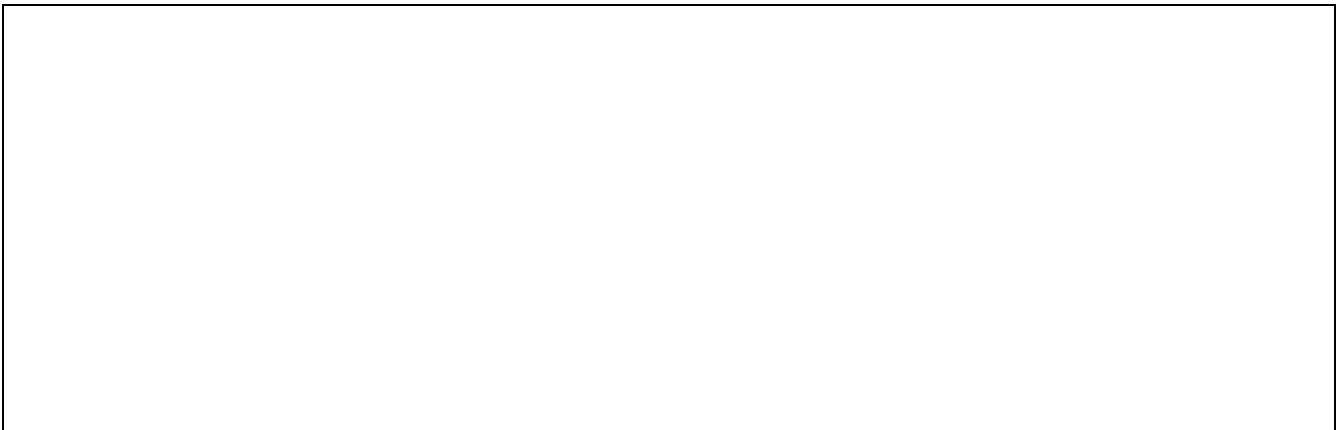
3. Why does this quote **resonate** with you? Use examples from your experience, current or historical events, stories from others you know, etc. to explain your answer.

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 which creates three-dimensional space .	Find a poster which uses negative space .
Find a poster that uses primary or complementary colors .	Find a poster that uses a color gradient .
Find a poster that shows many lines , or different <i>kinds</i> of lines.	Find a poster where pattern is a key element in the design.

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).

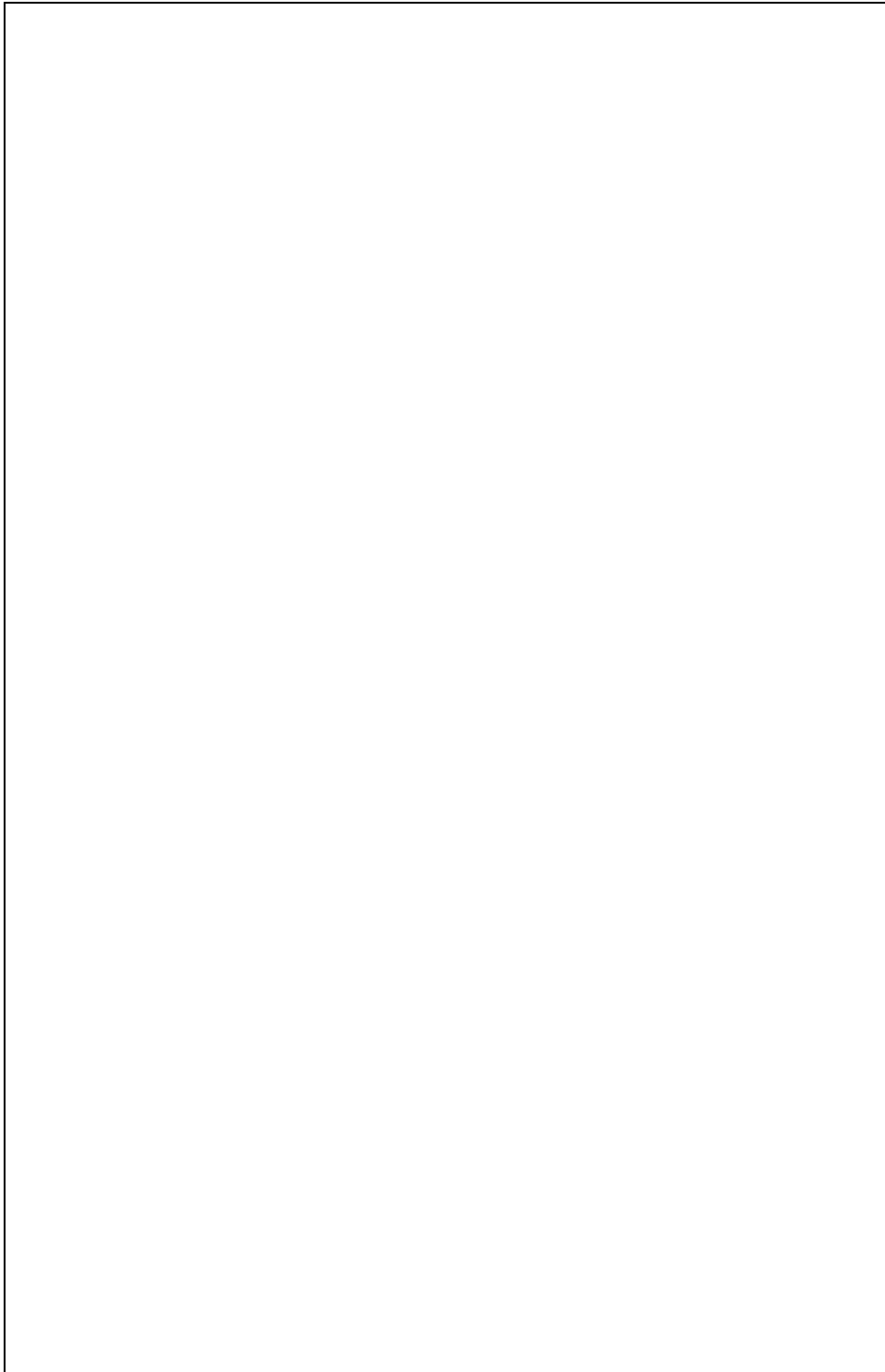
You may also wish to consider using quotes as a way to bring in a multitude of voices to your classroom—do the quotes need to be from well-known individuals, or could they also be from family members, community members, or friends? Could students bring in cultural sayings, *dichos*, proverbs, etc.? Could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

After you finish your poster, respond to the following prompts. Write 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 quote because...
- I think it means... because...
- In designing my poster, I decided to... because...
- I was inspired by the poster by _____. What I like about it is...
- After finishing this project, I feel.... because...
- A challenge I had was...
- I overcame it by...
- Something I feel proud about is...
- If I were to make my poster again, I would...
- What I learned from this project is...

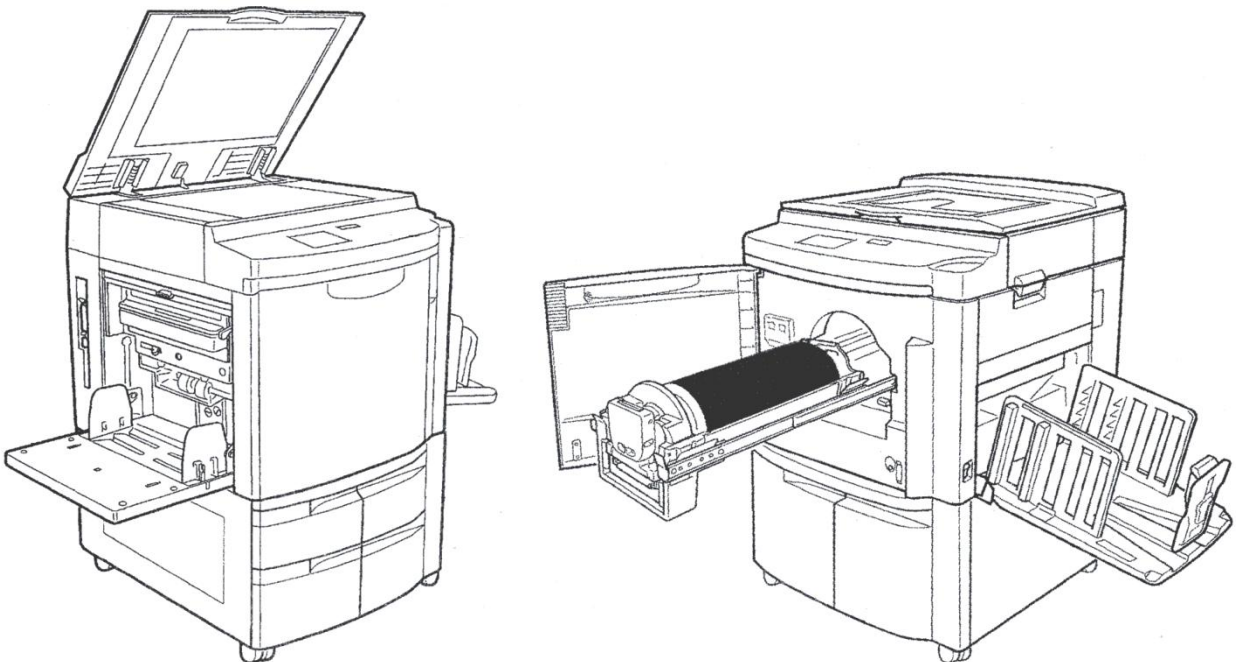
What is Risograph Printing?

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. Their low costs to own and operate have made them popular with artists and small publishers. The machine used to print Class Set, a RISO RP 3700, was purchased via a government auction from the City of Kettering print shop in Kettering, Ohio, and 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>