2016

Power Issues in Everyday Life ÷ Socially Engaged Art = Empowerment

Hoyun Richter

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Power issues in everyday life = socially engaged art = empowerment

Hoyun Son Richter
LESSON 1 Connect to Power Issues in Our Lives through Visual Culture and Artworks

TIMELINE: 1, 100 MIN

This lesson is facilitated so that students can identify and expand their perspective on a power issue relevant to their lives through dialogue, analysis of relevant artworks, and everyday examples. Artists Suzanne Lacy, Tatyana Fazlalizadeh, Emily are introduced to discuss power and powerlessness.

OBJECTIVES
- Students will identify key issues, analyze power dynamics, and the purpose of visual culture and art projects.
  VA:Re.7.2.8a Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.
- Students will identify one key issue from their personal experience and expand their perspective through a dialogue based art investigation.
  VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.
Caucus on Social Theory in Art Education Submission Cover Letter

Lesson Title: Power issues in Everyday life + Socially Engaged Art = Empowerment
Your Name: Hoyun Richter
Age Group: 9-12th grade
Enduring Idea: Identify power Issues in Everyday Life
Shift the Power Dynamics through Socially Engaged Art
Essential Questions: Can art change the world? Can art empower us? What are the tools we can use to investigate our everyday life and to make social changes?
Duration of Unit: Four lessons, ten 100 minute classes.
Learning Outcomes:

1. Students identify key issues, analyze power dynamics, and the purpose of visual culture and art projects.
2. Students identify a key issue from their personal experience and expand their view on the issue through dialogue based art investigation.
3. Students explore their key issues through the mediums of text and printmaking by making a wearable object they can wear while interacting with others.
4. Students build awareness among the class of their commonalities and differences and team up with classmates with similar key issues they want to work on further.
5. Students analyze the effectiveness of tactics used in three art interventions by contemporary artists that make social changes.
6. Students identify a need in the school community that is relevant to them with the intention of shifting power dynamics through collaborative art intervention.
7. Students analyze the effectiveness of tactics used in two interventions of their choice those are relevant to their own intervention. Students choose their own intervention form specifically for their target audience.
8. Students incorporate performance tactics, public interface, text, and non-art skills/knowledge in their intervention.
9. Students document and present their art intervention. The presentation will influence 2nd hand experienced viewers’ understanding the group’s key issue.
10. Students apply their new understanding to analyze their peer’s work and to provide productive feedback.
PROCEDURE
Lesson 1, DAY 1

<table>
<thead>
<tr>
<th>Introduction to each other: Tell us one thing that resonated with you from the artists talk* : Amanda Williams, Matthew Hoffman</th>
<th>Bring interests to focus</th>
<th>Powerpoint: art works</th>
<th>Responding to everyday examples and artworks</th>
</tr>
</thead>
<tbody>
<tr>
<td>I used 3 visual culture/everyday examples to connect to students’ lived experiences. *Sexism video (2min) *Adultism workshop led by youth (2min) *School lunch protest (1min) Then, we clarified vocabularies and discussed our initial reactions and thought about the above examples. Vocabulary: Power/powerless (1min) *Discuss (15min) Then students were individually working on a writing *Worksheet 1: Free writing (10min)</td>
<td>*Analysis of the power structure within art works *Artists- Tatyana Fazlalizadeh, Suzanne Lacy, Mattress performance *In small groups, discuss personal experience in relation to human rights issues</td>
<td>Individual work using worksheet 2</td>
<td></td>
</tr>
</tbody>
</table>

15 min 31 min 40 min 14 min

ACCESS AND MEASURE PRIOR KNOWLEDGE:
*Artists Amanda Williams and Matthew Hoffman presented a lecture at the school prior to teaching this unit, so I had students share their thoughts about the lecture. This can be omitted or replaced with other warm up activities.*

Many students are not familiar with socially engaged art or Interventional Art, so exposure to examples of contemporary socially engaged art as well showing how their existing skills and interests can be relevant to the making of socially engaged art is important. In addition to the contemporary art works, other visual culture materials such as 48 things Women Hear in a Lifetime will be introduced to tap into their prior knowledge and interests in human right issues. Students will be asked to map out their prior knowledge on the subject through a free writing, peer group discussion, and a speed dating brainstorming session.
<table>
<thead>
<tr>
<th>Free writing prompts:</th>
<th>1. Connect to Power Issues in Our Lives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: ___________________________</td>
<td>Period: ___________________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>When did you feel belittled, doubtful, self-conscious, objectified, unjust, or powerless from what other people saying? What are the phrases or words they used?</th>
<th>When did you feel competence, acknowledged, autonomous, important, or powerful from what other people saying? What are the phrases or words they used?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What was the source of powerless? Who has power, who’s marginalised? In what context?</td>
<td>What was the source of empowerment? Who has power, who’s marginalised? In what context?</td>
</tr>
</tbody>
</table>

**Lesson 1. Worksheet 1**
ADAPTATION, MODIFICATION, DIFFERENTIATION, ENGAGING WITH CONTEMPORARY ART

Various modes of communication tools are provided for reflection, assessment, and peer feedback. Student lived experience is at the center of this curriculum. Students are expected to research power issues that are relevant to them.

Instructions are given in various forms including visual, written, and online formats. Students work in groups to discuss, allowing for writing and verbal learners to share thoughts and opinions.

ASSESSMENT:
Written responses to reflection questions on the art & everyday examples and planning worksheet. Dialogue with their partners (audio recording).
Responding to everyday examples & artworks  

1. Connect to Power Issues in Our Lives

Name: ____________________________________________

Period: __________________

Choose 1 everyday example and 1 artwork and respond using 2-3 of the following prompts or create your own.

| Identify at least 3 components (or processes) used in the artwork. | What questions might the artist be asking about the issue? |
| What do you notice about use of text or dialogue in the piece? | Who has power? |
| What are the key issues the artist addresses? | How is the power used, and for what purpose? |
| What thoughts or feelings does it provoke? |

<table>
<thead>
<tr>
<th>Source, and prompts</th>
<th>Your response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Everyday life example</strong></td>
<td>Respond to 2-3 of the above prompts.</td>
</tr>
<tr>
<td><strong>Artwork example</strong></td>
<td>Respond to 2-3 of the above prompts.</td>
</tr>
</tbody>
</table>

**Tatyana Fazlalizadeh, Stop Telling Women to Smile**

1. How is this “drawing” project different from your last drawing project? Process? Context? Content?

2. What kind of “transformation” do you notice in this piece?
# Socially Engaged Art/Everyday Example Resource List

What are the key issues the artist address? What might be the questions the artist asking about the issue? Who has power? How is the power used, for what purpose?

<table>
<thead>
<tr>
<th>Image</th>
<th>Info</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>48 things Women Hear in a Lifetime (That Men Just Don’t) <a href="http://www.huffingtonpost.com/entry/48-subtly-sexist-things-women-hear-in-a-lifetime_us_566595d2e4b08e945f4f668">http://www.huffingtonpost.com/entry/48-subtly-sexist-things-women-hear-in-a-lifetime_us_566595d2e4b08e945f4f668</a></td>
<td>Everyday example</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>The Mask You Live in. (Trailer) <a href="https://www.youtube.com/watch?v=hc45-ptHMxo">https://www.youtube.com/watch?v=hc45-ptHMxo</a></td>
<td>Everyday example</td>
</tr>
</tbody>
</table>

### Power Analysis

<table>
<thead>
<tr>
<th>Image</th>
<th>Info</th>
<th>Notes</th>
</tr>
</thead>
</table>
| ![Image](image3.png) | Tatyana Fazlalizadeh, Stop Telling Women to Smile, 2013-present, Wheatpaste posters  
I showed a couple of single pieces and installation shots. Also, I showed a video the artist talks about the process of her project. | I used this as the first work to introduce to my students because they worked on learning segment before this one was “Surrealistic Object Transformation Drawing.” By introducing this project, they could see the contrast of same |
| Technique (observational drawing) in traditional art and contemporary art |
|---|---|
| Emma Sulkowicz, *Mattress Performance* (*Carry the Weight*), 2014-2015, a nine-months performance with one XL twin mattress |
Lesson 2 Connect to Power Issues in Our Lives through wearable art with text

Timeline: 3, 100min

This lesson is facilitated so that students can expand their perspective on a power issue from their lives through dialogue and making wearable art with text. In addition to the three artists from lesson 1, Daniel Joseph Martinez, and Peggy Diggs are introduced.

OBJECTIVES

- Students will explore text and printmaking as medium for expressing key issues and make one wearable object that they can wear while interacting with others.

VA:Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

- Students will build awareness among the class of their commonalities and differences and team up with classmates with similar key issues they want to work on.

VA:Re.7.2.8a Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

2A. 4a. Analyze similarities and differences between one’s own and others’ perspectives.
### Lesson 2, Day 2

**Performance Exercises 1:**
Walk around the classroom repeating a sentence from free writing. Express solidarity with a gesture.

**Collaborative exercises:**
Students are asked to choose one of their lived experiences from Lesson 1, Worksheet 1. Then students sat in 2 rows facing each other, explained their experiences and asked questions to collect their classmate’s opinions -approx. 2 min with each partner.

*Speed dating on the key issues (Lesson 2 Worksheet 1)*
After the speed dating, students individually work to come up with one sentence or 3 words to start with stenciling.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercises 1</td>
<td>5 min</td>
</tr>
<tr>
<td>Lesson 2, Day 3</td>
<td>45 min</td>
</tr>
<tr>
<td>Slideshow: Suzanne Lacy, Daniel Martinez, Peggy Diggs</td>
<td>20 min</td>
</tr>
<tr>
<td>Demo: <em>Letter Stenciling</em></td>
<td>5 min</td>
</tr>
<tr>
<td>Work: Starting with the 3 words they came up with after collaborative exercise <em>Stenciling on t-shirt</em></td>
<td>20 min</td>
</tr>
<tr>
<td>clean up</td>
<td>5 min</td>
</tr>
</tbody>
</table>

### Lesson 2, Day 3

**Performance Exercises 2:**
Eye contact, say keyword while keeping the eye contact. Respond with a gesture.

**Review Slide show:**
Suzanne Lacy, Daniel Martinez, Peggy Diggs
*Text as materials
*Wearable Art

**Review:**
Stenciling common mistakes

**Work:**
Students were encouraged to change or modify the text while stenciling. *Stenciling on t-shirt*

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercises 2</td>
<td>7 min</td>
</tr>
<tr>
<td>Lesson 2, Day 3</td>
<td>15 min</td>
</tr>
<tr>
<td>Review Slide show:</td>
<td>5 min</td>
</tr>
<tr>
<td>Suzanne Lacy, Daniel Martinez, Peggy Diggs</td>
<td>66 min</td>
</tr>
<tr>
<td>Work: Stenciling common mistakes</td>
<td>7 min</td>
</tr>
<tr>
<td>clean up</td>
<td></td>
</tr>
</tbody>
</table>

### Lesson 2, Day 4

**Performance Exercises 3: Social Media Exercise**
When students enter the classroom, everyone’s works are spread out on the tables, and students are asked to choose a t-shirt with an issue they are interested in then to do the follow tasks.

1. Interpret and perform in other people’s t-shirt. Then upload the documentation on a social media
2. Interview a person in public about the issue you are wearing.

**Sharing & Categorizing the t-shirts:**
Instead of a tradition critique, students shares thought related to their t-shirt and other students synthesize it. Social media exercise documentations can be referred during the sharing.

**Key phrase:** “I can relate to ______ because”

After every one’s sharing, students categorized the t-shirts with the criteria they came up with.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercise 3</td>
<td>35 min</td>
</tr>
<tr>
<td>Sharing &amp; Categorizing the t-shirts:</td>
<td>60 min</td>
</tr>
<tr>
<td>Reflection &amp; Self evaluation</td>
<td>5 min</td>
</tr>
</tbody>
</table>
MEDIA AND MATERIALS: screen printing ink for fabric (at least 3 different colors)-> can be substituted with block print ink with fabric medium, masking tape, lettering stencils, form brush(20), packing tape(2), contact paper, sharpies in various colors, oil sticks, button maker, paper for buttons, thread, sewing machine, fabric scissors, opaque black markers(10), clear film(10), recycled t-shirts(many), fabric, flyers, newspapers

ACCESS AND MEASURE PRIOR KNOWLEDGE:
Students are asked to summarize their brainstorming from the Lesson 1 and use it as source material for Performance Exercise 1 and Collaborative Exercise on Day 2.
Day 3 the contents of artwork, concept and methods from the prior day are reviewed. Day 4, students are asked to apply all methods and contents from Day 1-3 during the discourse.

ADAPTATION, MODIFICATION, DIFFERENTIATION
ENGAGING WITH CONTEMPORARY ART
Various modes of communication tools are provided for their reflection, assessment, and peer feedback.
Student lived experience is at the center of the curriculum.
Learners are expected to research power issues that are relevant to them.
Instructions are given in various forms includes visual, written, and online format.
Students work in group with defined jobs, allowing for writing and verbal abilities to share thoughts and opinions.

ASSESSMENT:
Reflection sheet
Dialogue with their partners
Peer interviews
Self-assessments
Speed Dating Prompts

1. What might have been the problems?
2. What are the most provoking keywords about the issue?
3. What do you think my response could have been?
4. Who might share my experience?
5. What words can I use to connect to the people sharing my experience?
6. What are words to show my support to the specific group of people related to this issue?
7. How is my experience connected to a systemic/structural social issue?
8. What would be a slogan promoting a discussion about my issue be?
9. How can I show a different perspective?
10. What questions do you have regarding my issue?
11. Who are the people or a group of people that supply support for my issue?
12. Who is the power player in the situation/issue?
13. What would be a news headline for my story?
14. Your own question or reuse a question from above, write the questions you used.
15. Your own question or reuse a question from above, write the questions you used.
16. Your own question or reuse a question from above, write the questions you used.

Lesson 2 Worksheet 1
Performance Exercise Prompts

Lesson 2, Day 2
1. Walk around the classroom repeating your sentence, only the sentence. Say it in at least three different tones of voice; shout out loud, whispering, persuasive, provocative, questioning, sad, urgent, demanding, etc.
2. Express your solidarity with a gesture when you come across a classmate with an issue you feel compassionate about. No words. Only body language like a hug, fist bump, high five, solid eye contact, etc.

Lesson 2, Day 3
1. Walk around the classroom and make an eye contact with someone.
2. Say your keyword while you keep the eye contact. Repeat the word until you receive a response from the person. Repeat it with at least three people in three different tones of voice; shout out loud, whisper, persuasive, provocative, questioning, sad, urgent, demanding, etc.
3. Respond with a gesture expressing your solidarity or disagreement when your classmate tells you their keyword. No words. Only body language like a hug, fist bump, high five, solid eye contact, nodding etc.

Lesson 2, Day 4
1. Interpret and Perform in Other People’s T-shirt. Analyze the power dynamics. Imagine how the character (either one with/without the power) would act in public, what they would say, how they interact with others, what their facial expression/body language would be. Go to any place in the school that suits the character

   1. Post on a Social Media of your choice with a selfie(solo) and text.
   2. Post on a Social Media of your choice with a photo of 25 people with stenciled t-shirts. The same photo can be used but each person needs to upload a post with a unique text.

2. Interview a person in public who is not your classmate. Ask a question about the issue, document your interaction with your choice of media.

Socially Engaged Art/Everyday Example Resource List
Lesson 2

<table>
<thead>
<tr>
<th>Image</th>
<th>Info</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image.png" alt="Image" /></td>
<td>Suzanne Lacy, <em>Between the Door and the Street</em>, 2013, conversation and multimedia installations</td>
<td>Produced by Jean Cooney with Jennifer Hsu. Curated by Nato Thompson, with Catherine Morris, sponsored by Creative Time and the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, Brooklyn, New York.</td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daniel Joseph Martinez, <em>Untitled from If Only God Had Invented Coca Cola, Sooner! Or, The Death of My Pet Monkey</em>, 2004, One from a portfolio of 23 screenprints with letterpress, composition: 26 15/16 x 20 15/16&quot; (68.5 x 53.2 cm); sheet: 27 15/16 x 21 15/16&quot; (71 x 55.8 cm)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MEN SPRZ NY GRAPHIC SHORT SLEEVE T SHIRT (DANIEL JOSEPH MARTINEZ)
Made by UNIQLO in collaboration with The Museum of Modern Art

ABOUT THE MoMA SPECIAL EDITION
With the world's finest collection of modern and contemporary art and a dynamic exhibition program, The Museum of Modern Art is a place for discovery and engagement that fuels creativity and inspires art enthusiasts of all ages and experiences. With this special edition, Uniqlo celebrates its sponsorship of MoMA and affirms its commitment to making art and innovation accessible to people around the world.

Peggy Diggs, *Sex Biased Shirt Project*, 1993, 100 recycled white dress shirts, ink
<table>
<thead>
<tr>
<th>Peggy Diggs, <em>Domestic Violence Milk Carton Project</em>, January - February, 1992, One Million Milk Cartons in 6 States</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hoyun Son, <em>Fart FACTory</em>, 2015, block print ink, fabric medium on a used t-shirt</td>
</tr>
<tr>
<td>Suzanne Lacy, <em>The Three weeks of May</em>, 1977, three-week performance</td>
</tr>
</tbody>
</table>
Lesson 3 Intro to Art Intervention, Tactics, Problem Statement

Timeline: 1, 100min

OBJECTIVES
- Students will analyze the effectiveness of tactics used in three to five art interventions that make social changes.

VA:Cn11.1.IIIa Appraise the impact of an artist of a group of artists on the beliefs, values, and behaviors of a society.

- Students will build awareness among the class of their commonalities and differences and team up with classmates with similar key issues they want to work on.

VA:Re.7.2.8a Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

2A. 4a. Analyze similarities and differences between one’s own and others’ perspectives.

PROCEDURE
Lesson 3, Day 5

<table>
<thead>
<tr>
<th>Slide show: Public Art Intervention Artist: The Yes Men Vocabulary: Social Imagination, Intervention, Creative Disruption, Bring the issue home</th>
<th>Work as a group</th>
<th>Work in groups: *worksheets</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work as a group Students are working in a group formed at the end of lesson 2. *Tactic Analysis Chart</td>
<td>1. Problem identification/ Problem statement worksheet</td>
<td>2. Ally spectrum, plan for interviews</td>
<td></td>
</tr>
<tr>
<td>30 min</td>
<td>25 min</td>
<td>35 min</td>
<td>5 min</td>
</tr>
</tbody>
</table>

ACCESS AND MEASURE PRIOR KNOWLEDGE:
Works by Tatyana Fazlalizadeh, Suzanne Lacy, Mattress performance from Lesson 1 are carried over to define new concepts and tactics.

ADAPTATION, MODIFICATION, DIFFERENTIATION
ENGAGING WITH CONTEMPORARY ART
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Students work in group with defined jobs, allowing for writing and verbal abilities to share thoughts and opinions.

ASSESSMENT:
<table>
<thead>
<tr>
<th>Artist, Event Project</th>
<th>Problem/Conflict</th>
<th>Goal, desired outcome</th>
<th>Tactic, Strategy, Approach</th>
<th>Audience</th>
<th>Target audience</th>
<th>Impact/Effectiveness</th>
<th>Documentation(wha) presentation(where)</th>
<th>How did they do this? What would you need to do, make or know in order to do this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes Men, <em>Fix the World</em>, 2009</td>
<td>US Chamber of Commerce lobbying for coal and oil industry, not for protection of environment</td>
<td>Expose US Chamber of Commerce’s position, raise public awareness,</td>
<td>Do the Media’s work for Them, Identity correction, Hoax,</td>
<td>Media reporters, Broad public, TV viewers, everyone</td>
<td>US Chamber of Commerce, Victims, Harasser</td>
<td>US Chamber of Commerce changes their position, wide news coverage</td>
<td>Video footage, TV coverage, feature length film, internet,</td>
<td>Dress &amp; perform as a spokesman, know about environmental issues, know about the US Chamber of Commerce, invite the media,</td>
</tr>
<tr>
<td>Tatyana Fazlalizadeh, <em>Stop Telling Women to Smile</em></td>
<td>Street harassment</td>
<td>Publicize the voice of the victims, raise public awareness,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Interview the victims of street harassment, draw the women and choose a quote from conversation,</td>
</tr>
<tr>
<td>Suzanne Lacy, <em>Three Weeks in May</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Tactic Analysis Chart** – first 3 columns (lesson 3), last 2 columns (lesson 4)
Resource list/some of books provided to the students for research

**Tactics, strategies, and theories**

http://beautifultrouble.org/tactic/
http://beautifultrouble.org/principle/
http://beautifultrouble.org/theory/
https://solutions.thischangeseverything.org/
https://www.newtactics.org/tactics?keys=&field_intervention_type_tid_selective%5B%5D=8

**Artwork**

http://beautifultrouble.org/case
http://creativetime.org/projects/
http://www.arte-util.org/projects/
Living As Form, Socially Engaged Art from 1991-2011
Out of Time Out of Place PUBLIC ART (NOW)
Art and Social Justice Education, Culture as Commons
http://www.art21.org/artists/

**Academic resource**

Conversation Pieces: The Role of Dialogue in Socially-Engaged Art
Living as Form, Nato Thompson
Art and Social Justice Education, Culture as Commons
But is it Art? The spirit of Art as Activism
A Guidebook of ALTERNATIVE NOWS
Out of Time Out of Place PUBLIC ART (NOW)
Users Guide to the Impossible

**News/ Media**

https://www.dnainfo.com/chicago/
http://catalyst-chicago.org/
http://www.democracynow.org/
http://www.huffingtonpost.com/

**Other web**

http://michaelmoore.com/dont-click-here
Identify the Problem

Worksheet – Develop a Problem Statement

What problem or issue is important for you to address?

It is very important to define as clearly as possible the **human rights issue or problem on which YOU want to focus**. It is difficult to create a plan to take action to address a broad overarching issue. It is necessary to narrow the focus and choose a place to begin an effort.

**Example to reach a clear and specific problem statement:**

1. Discrimination is a problem but this is not a clear or specific statement of a problem that can be addressed.

If an issue of discrimination is one of your issues, how might you make your problem statement more specific?

2. This problem statement helps us to understand **who** is being discriminated against – people with disabilities, but we need to be more specific.

3. This problem helps us to understand who is being discriminated against – people with disabilities – and in what way, not able to vote. But we still need to be more specific.

4. This problem statement helps us to understand:
   - who is being discriminated against: people with disabilities
   - what right is being violated: **right to vote** (a right to participate in governance); and
   - how the discrimination is taking place – no access to polling places.
A more specific problem statement provides a place to start:

**Step 1: Identify the Problem**

Starting Point:

**PROBLEM TODAY**

WHO are influenced by the problem?

WHAT WAY are the people influenced?

HOW the problem is taking place?

- FINAL PROBLEM STATEMENT

Adapted from New Tactics in Human Rights
<table>
<thead>
<tr>
<th>Image</th>
<th>Info</th>
<th>Notes</th>
</tr>
</thead>
</table>
Identity correction, impersonation, do the media’s work for them, reframe, guerrilla theater, prefigurative intervention | Highly recommend  
I showed a short segment-1:10-7:51 |
Identity correction, impersonation, do the media’s work for them, reframe, guerrilla theater, prefigurative intervention | optional |
| ![PARK(ing) Day](https://www.youtube.com/watch?v=295gC WahBxc) | PARK(ing) Day, 2005-present, a annual open-source global event  
Occupying, prefigurative intervention, Détourment/Culture jamming, reframe, distributed action | |
Barbie Liberation Organization, 1993, barbies

Do the media’s work for them, make the invisible visible, reframe, identity correction, distributed action, show, don’t tell

Republican Presidential candidate Rick Santorum being glitter-bombed at a Town Hall forum in late 2012 by LGBT rights activists. Not only did the initial hit of glitter creatively disrupt his meet-and-greet, but the continual presence of glitter on his person put him and his homophobic and anti-LGBT sentiments in a decision dilemma. Photo by REUTERS/Sarah Conard.

Creative disruption, put your target in a decision dilemma

Mentalgassi, Lisa Jelliffe and Kirsten Rutherford, Amnesty International street art campaign

Making the invisible visible
<table>
<thead>
<tr>
<th>Michael Moore, #WeAreAllMuslim, 2015, hashtag campaign</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>48 things Women Hear in a Lifetime (That Men Just Don’t)</strong></td>
</tr>
<tr>
<td>Reframe</td>
</tr>
<tr>
<td>Everyday example</td>
</tr>
</tbody>
</table>
LESSON 4 Shift Power Dynamics

TIMELINE: 4, 100 min

OBJECTIVES
1. Students will identify a need in the school community that is relevant to the students and shift power dynamics through a collaborative art intervention.
   VA:Cr2.3.IIIa Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives.
   3C.5a/b Work cooperatively with other to plan, implement, and evaluate a project that addresses an identified need in school and in the broader community.
2. Students will analyze the effectiveness of tactics used in three to five art interventions that make social changes.
   VA:Re7.2.IIa Evaluate the effectiveness of an image of images to influence ideas, feelings, and behaviors of specific audiences.
3. Students incorporate performance tactics, public interface, text, and non-art skills/knowledge in their intervention.
   VA:Cr3.1.IIIa Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision
4. Students document and present their art intervention. The presentation will influence 2nd hand experienced viewers’ understanding the group’s key issue.
   VA:Pr6.1.IIIa Curate a collection of objects, artifacts, or artwork to impact the viewer’s understanding of social, cultural, and/or political experiences.
5. Students will apply their new understanding to analyze peer group’s work and to provide productive feedback
   VA:Cn10.1.Illa Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
### PROCEDURE

#### Lesson 4, Day 6

<table>
<thead>
<tr>
<th>Slide show: Performance Elements and Tactics</th>
<th>Make a Manifesto for collaborative learning: Example: Burning men</th>
<th>Work in groups: Research-interview(2 different perspectives), academic resource, artworks(2), news/media, and social media</th>
<th>Sharing: Each group share their problem statement with the whole class</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 min</td>
<td>15 min</td>
<td>38 min</td>
<td>7 min</td>
<td>5 min</td>
</tr>
</tbody>
</table>

#### Lesson 4, DAY 7

<table>
<thead>
<tr>
<th>Slideshow: Documentation</th>
<th>Work in groups: Research-interview(2), academic resource, artworks(2), news/media, and social media</th>
<th>Group meeting with the teacher about the Intervention action plan</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 min</td>
<td>75 min</td>
<td>cocurrent</td>
<td>5 min</td>
</tr>
</tbody>
</table>

#### Lesson 4, DAY 8

<table>
<thead>
<tr>
<th>Peer Feedback: What’s exciting about it (Praise) Look up this!!! (Suggestion) We wonder what if (Question)</th>
<th>Work in groups continues Make visual aids relevant to the interventions</th>
<th>Clean up</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 min</td>
<td>73 min</td>
<td>7 min</td>
<td>5 min</td>
</tr>
</tbody>
</table>

#### Lesson 4, DAY 9

<table>
<thead>
<tr>
<th>Check in: Reminders, address common troubles</th>
<th>Work in groups continues Intervention action/Installation</th>
<th>Clean up</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>5min</td>
<td>83 min</td>
<td>7 min</td>
<td>5 min</td>
</tr>
</tbody>
</table>

#### Lesson 5, Day 10

<table>
<thead>
<tr>
<th>Presentation &amp; Peer feedback: Use Peer Feedback Questions Oral feedback progress is monitored during the critique</th>
<th>Individual Reflection &amp; self-evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>90 min</td>
<td>10 min</td>
</tr>
</tbody>
</table>

**MEDIA AND MATERIALS POSSIBILITIES:** Letter stencils, adhesive vinyl, fabric, t-shirts, chalkboard paint, paper for zine, newsprints, big maps, removable chalkboard paper, camera, camcorder, copier, video projector, computer, food, poster board, button maker, iron on transfer paper, wallpaper, other materials as needed
ACCESS AND MEASURE PRIOR KNOWLEDGE:
Magritte's painting from the prior learning segment is used to compare to The Yes Men project. This lesson weighs heavily on accessing prior knowledge from Lesson 1-3 as well as their own assets. Worksheets are designed to support it.

ADAPTATION, MODIFICATION, DIFFERENTIATION
ENGAGING WITH CONTEMPORARY ART
Various modes of communication tools are provided for their reflection, assessment, and peer feedback. Student lived experience is at the center of the curriculum. Learners are expected to research power issues that are relevant to them. Instructions are given in various forms includes visual, written, and online format. Students work in group with defined jobs, allowing for writing and verbal abilities to share thoughts and opinions.

ASSESSMENT:
Daily reflection sheets
Tactic Analysis Chart
Peer interviews
Group-checklist
Self-assessments
Group-assessment

The feedback is given by Group_____________________

For Group_____________________
What’s exciting about it:

Look up this!!! (resource, people, artwork, tactics, methods)

We wonder what if… (use your wild social imagination, be playful, and be hopeful)

Peer feedback (Lesson 4, Day 8)
Elements of Performance

Score

Tone of voice               Body language/ use of gesture

Gaze                      Repetition

Occupying                 Embodying

Putting on someone’s persona    Impersonating

Interview                 Simple action carried by many people

Related Principles and Tactics

Use the Power of Ritual

Invisible Theater          Anyone can Act    Use Jedi mind trick
Guerrilla Theater

Flash Mob

Occupation                 Direct Action

Targeted Interview

Creative petition delivery

Advanced leafleting

Lesson 4. Elements of Performance/Related Tactics handout
Lesson 4: Project Worksheet

Group Name:

Role1____________: Role2____________: 
Role3____________: Role4____________: 
Role5____________: Role6____________: 

What’s your Problem Statement?

What are sources for your research?

Interview(2): Active Alliance  Passive Alliance  Neutral  Passive opponent  Active Opponent 
Artwork(2) 
News/Media 
Academic resource 
Social Media 
Other 

What are you intervening/transforming? What is your goal/desired outcome(s)?

Who are your target audiences or participants?

What is the public interface of your intervention?

What tactics will you use?

What are significant locations for your project? Why?

What would you need to do, make and/or know in order to do this?

What are your documentation methods? Where will it be compiled?
### Timeline

**Other notes or sketches for the planning:**

<table>
<thead>
<tr>
<th>Artist, Event Project</th>
<th>Group’s choice 1</th>
<th>Group’s choice 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes Men, Yes Men Fix the World, 2009</td>
<td>Each group has to find 2 intervention works relevant to their key issue.</td>
<td>Each group has to find 2 intervention works relevant to their key issue.</td>
</tr>
<tr>
<td>Tatyana Fazlalizadeh, Stop Telling Women to Smile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suzanne Lacy, Three Weeks in May</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Problem/Conflict</th>
<th>US Chamber of Commerce lobbying for coal and oil industry, not for protection of environment</th>
<th>Street harassment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal, desired outcome</td>
<td>Expose US Chamber of Commerce’s position, raise public awareness,</td>
<td>Publicize the voice of the victims, raise public awareness,</td>
</tr>
<tr>
<td>Tactic, Strategy, Approach</td>
<td>Do the Media’s work for Them, Identity correction, Hoax,</td>
<td>Tell the Elephant in the Room, Team up with Experts,</td>
</tr>
<tr>
<td>Audience</td>
<td>Target audience</td>
<td></td>
</tr>
<tr>
<td><strong>Target audience</strong></td>
<td>Media reporters, Broad public, TV viewers, everyone</td>
<td>Bystander</td>
</tr>
<tr>
<td></td>
<td>US Chamber of Commerce,</td>
<td>Victims, Harasser</td>
</tr>
<tr>
<td>Impact/Effectiveness</td>
<td>US Chamber of Commerce changes their position, wide news coverage</td>
<td></td>
</tr>
<tr>
<td>Documentation(wha) presentation (where)</td>
<td>Video footage, TV coverage, feature length film, internet,</td>
<td>Video, Photo of public installation shots,</td>
</tr>
<tr>
<td>How did they do this? What would you need to do, make or know in order to do this?</td>
<td>Dress &amp; perform as a spokesman, know about environmental issues, know about the US Chamber of Commerce, invite the media,</td>
<td>Interview the victims of street harassment, draw the women and choose a quote from conversation,</td>
</tr>
</tbody>
</table>

**Tactic Analysis Chart** – first 3 columns (lesson 3), last 2 columns (lesson 4)
Peer Feedback Questions

Student name:_________________________________       Period:______________

INTERACTION BETWEEN METHODS AND GOALS          Answer at least 1 out of following 6 questions.
1. Where did their imaginations shine? How did it serve their project?
2. What non-art skills and knowledge did they use? How did it serve their goal?
3. What do you notice about use of text or dialogue? For what purpose?
4. What is some of the research that was critical for their project?
5. What tactics, principles did you notice? Was it appropriate and effective for their audience and goals?
6. What’s the public interface? Is it designed specifically for their target audience? How does it challenge the audience?
7. Any questions for the group regarding to the interaction between methods and goals?

IMPACT          Answer at least 1 out of following 2 questions
8. How did their project influence your thoughts or feelings on their key issue? From what specific part of the project (refer to your answers above Q.1-6)?
9. How the work demonstrate that it defines, shapes, enhances, inhibits, and/or empowers people’s lives?
10. Any questions for the group regarding to the impact of the project?

REFLECTION   Answer at least 1 out of following 2 questions
11. What are parts that are working really well? Why?
12. What are things they can change or add? Why?

Feedback for group _________________________

Lesson 4, Day 10. Peer Feedback form
Shift Power Dynamics, Art Intervention Group Project Evaluation Rubric
100 points
<table>
<thead>
<tr>
<th></th>
<th><strong>Group Name</strong></th>
<th><strong>Excellent (10)</strong></th>
<th><strong>Very Good (8.5)</strong></th>
<th><strong>Acceptable (7.5)</strong></th>
<th><strong>Not Acceptable (6.5)</strong></th>
<th><strong>Did Not Do (0)</strong></th>
</tr>
</thead>
</table>
| 1 | **Collaborative learning experience:**  
   - The key issue is relevant to the group members  
   - Fair delegation  
   - Fair contributions  
   - Productive discussions  
   - Peer Feedback | | | | | |
| 2 | **Research includes interview(2), academic resource, artworks(2), news/media, and social media.**  
   - Students analyze tactics and the effectiveness of two art interventions relevant to their own intervention  
   - How much students challenged themselves reaching out to unknown/uncomfortable territory for research, especially interviews | | | | | |
| 3 | **Participatory/interactive (audience)**  
   - The project provided a platform for audience to actively engaged to the intervention or to the key issue.  
   - Documentation is provided (showing audience’ participation) | | | | | |
| 4 | **Outcome is practical and beneficial (goals/impact)**  
   - The intervention is shifting power dynamics  
   - The outcome is beneficial to the group members and/or target audience  
   - Completion of Intervention | | | | | |
| 5 | **Use at least 3 tactics/principles/theories that support specific goals**  
   - Relevance  
   - How much students challenged themselves  
   - Effectiveness of the tactics in the intervention | | | | | |
6. **Use performance, text, and both art & non-art skills**
   - Students push the project with a concrete action and appropriate use of text (refer to “text as art materials” from lesson 1.)
   - Access to students’ own assets
   - Effective use of art/ non-art skills
   - How much students challenged themselves

7. **Document the process for reflection and presentation:**
   - Documentation is shared among group members and with the teacher for reflection
   - Public face of documentation: Students will present the art intervention to impact 2nd hand experienced views’ understanding of the key issue.
   - Chose right methods of documentation

8. **Interaction between key issue, methods, and target audience:**
   - Chose their own intervention methods specifically for their target audience
   - Effectiveness of the intervention provoking questions around the key issue
   - Use of Social Imagination
   - Demonstrate in works of art how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives.

9. **Individual understanding of tactics, methods, and key issue:**
   - Brainstorming
   - Self-assessment
   - Reflection sheet
   - Peer feedback

Total Rubric Points: ____/100
Grade: ____%

Comments:
<table>
<thead>
<tr>
<th>Socially Engaged Art/Everyday Example Resource List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 4</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Tania Bruguera, <em>The Francis Effect</em>, 2014, a letter-writing campaign</strong></td>
</tr>
<tr>
<td>Creative petition delivery, targeted interview</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Suzanne Lacy, <em>The Three Weeks of May</em>, 1977, a three-weeks performance</strong></td>
</tr>
<tr>
<td>Occupation, embodying</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Emma Sulkowicz, <em>Mattress Performance (Carry the Weight)</em>, 2014-2015, a nine-months performance with one XL twin mattress</strong></td>
</tr>
<tr>
<td>Score</td>
</tr>
<tr>
<td><strong>Hoyun Son, How to Support a Nursing Mom and Her Baby in Public, 2015, Screenprinting and public performance</strong></td>
</tr>
<tr>
<td>---</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Who’s the Protester Who Stares Down Police? Meet 16-Year-Old Lamon Reccord</strong></th>
<th><strong>Lamon Reccord a teen protester</strong></th>
<th><strong>Chicago local, everyday example</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mothers Against Senseless Killings, 2015-present, patrolling, occupying</strong></td>
<td><strong>Chicago local, everyday example</strong></td>
<td><strong>Occupation, Use the Power of Ritual</strong></td>
</tr>
</tbody>
</table>

*Chicagans Actually Do Protest Violence In Their Communities All The Time*
<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pillow Fight: Wall Street, 2009, pillows and mob of people</td>
<td>everyday example Flash mob example</td>
</tr>
<tr>
<td>Hoyun Son, UR My Hero series, 2013, Mr.Money Mustache budgets for a family, DIY chairs &amp; coffee table, sticker, hair gel, and budget consultation for public participants</td>
<td>Impersonating</td>
</tr>
<tr>
<td>Tellervo Kalleinen and Oliver Kochta-Kalleinen, Complaint Choir</td>
<td>Creative disruption</td>
</tr>
<tr>
<td>Michael Rakowitz, Enemy Kitchen, 2003-ongoing, Cooking workshop</td>
<td>Use the Power of Ritual</td>
</tr>
</tbody>
</table>

**Pillow Fight: Wall Street**, organized by Revenue Space on Jun 2009, the newly created temptation read simply: “throw a pillow to Wall St & Broad St at 7:30 PM, dress in business suits, demand your bailout.”

**Hoyun Son, Impersonating Mr. Money Mustache** & Reference Material Used

**Tellervo Kalleinen and Oliver Kochta-Kalleinen**, Complaint Choir

http://www.complaintschoir.org/doityourself.html

**Michael Rakowitz, Enemy Kitchen**, 2003-ongoing, Cooking workshop

http://www.michaelrakowitz.com/enemy-kitchen/

Michael Rakowitz, Enemy Kitchen. “With the help of my step-awen mother, I have compiled Baghdad recipes to teach to different public audiences, including middle and high school students. Preparing and then consuming this food opens up a new route through which they can be discussed—in this case, through food familiar of cultural staples. Enmy Kitchen seeks the possibility of cultural visibility to produce an alternative discourse. Future plans include a public access cooking show and the inclusion of Iraq cuisine in New York public school cafeterias menus.”
<table>
<thead>
<tr>
<th>Documentation</th>
<th>Questions to consider</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Compare &amp; Contrast</strong></td>
<td>Where do you see these? What do you see as “art work”? What’s the goal of the piece? Who’s the audience of the piece? What is the audience involvement/ reaction/ contribution? Does it matter? What’s the process of the piece and do we need to know that? (background, process, event, aftermath) What’s the role &amp; impact of the documentation?</td>
<td>I used “Rene Magritte, Philosopher's Lamp, 1936” to compare The Yes Men's work As an example of “traditional art” because it was an art work they reviewed during the prior learning segment. This can be replaced with any other traditional artwork students are familiar with.</td>
</tr>
</tbody>
</table>

**Rene Magritte, Philosopher’s Lamp, 1936**

**The Yes Men, The Yes Men Fix the World, 2009**

| Hoyun Son, *Social Shedding*, 2004-2014, site-responsive performance |

https://hoyunson.com/2015/01/16/social-shedding-shopping-mall-on-july-17th-2010-pioneer-place-place-downtown-portland-or/ |
Shahrzad Malekian, 
Personal Space on the 
Tehran Metro, 2015

RESOURCES AND CREDITS

ART of the MOOC: Merging public art and experimental education, https://www.coursera.org/course/artofthemooc


National Center for Educational Statitics, https://nces.ed.gov/


http://www.art21.org/videos/episode-power

Social Justice in Group Work: Practical Interventions for Change By Anneliese A. Singh, Carmen F. Salazar

48 Things Women Hear In A Lifetime (That Men Just Don't): Watch 80 years of subtle sexism in under two minutes.
http://www.huffingtonpost.com/entry/48-subtly-sexist-things-women-hear-in-a-lifetime_566595d2e4b08e945feff68

Stop Telling Women to Smile, http://stoptellingwomentosmile.tumblr.com/

Who's the Protester Who Stares Down Police? Meet 16-Year-Old Lamon Reccord By Ed Komenda and Kelly Bauer
mon-reccord

Hundreds From DuSable Campus Stage Sit-In To Keep Library Open By Andrea V. Watson
-closure?utm_source=Chicago&utm_campaign=c1585a1c5c-Mailchimp-CHI&utm_medium=email&utm_term=0_4061
d3bea7-c1585a1c5c-175205961


Tactic Analysis Chart is a product of a collaborative effort between Hoyun Son Richter and Nicole Marroquin, artist
and educator at School of the Art Institute of Chicago