

Heather Crow
St. Michael's Middle/High School
Talbot County
English Language Arts, Social Studies, and Visual Art

Lesson Title: See It From *MY* Point of View

Grade: 10-12

Purpose:

Expose students to diversities of points of view.

Explain how artists bring “world view” to their work, and how artist inspire other artists.

Understand the differences among the words particularly as they apply to literature

Fine Arts Standard(s):

IIA2. The student will determine ways that works of art provide social commentary, document historical events, and reflect the values and beliefs of the society from which they were created.

IIB2. The student will examine information from a variety of sources and propose ways that particular artists and artworks have influenced other artists.

IID2. The student will describe similarities and differences in the theoretical approaches to problem solving applied in the fine arts and other disciplines.

Fine Arts Objective(s): (Talbot County)

Indicators:

IC1. Discuss unique ways artists use specific elements and principles of composition to express ideas, feelings, and experiences.

IIA2. Compare and contrast differences in cultures, styles, and periods of art using information gained from enduring artworks.

IIIC4. Create expressive works of art inspired by the unique styles of different artists based on the same subject theme.

IVB2. Analyze the aesthetic qualities, themes, contexts, and stylistic differences of different cultures, societies, and historical periods.

IVB3. Develop an understanding of a personal aesthetic point of view.

English Language Arts Standard(s):

English:

1.2.1 Consider the contributions of plot, character, setting, conflict, and point of view when constructing the meaning of a text.

3.2.3 Describe how readers or listeners might respond differently to the same works.

4.3.4 Compare the differences in effect of two texts on a given subject.

Social Studies Standard:

1.1.e Evaluate the reliability and influence of the media on elections, elected officials and public opinion.

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Arts Integrated Objective: Students will analyze and discuss unique ways artists use specific elements and principles of composition to express ideas, feelings, and experiences in order to compare and evaluate different perspectives on the same subject.

Vocabulary:

There are multiple ways of visually or verbally telling a story or communicating a point of view, and some of them reference the following words:

myth
fable
legend
apocryphal
parable
historical novel
parody
allegory

Materials & Resources for the Class:

<http://www.izzit.org/events/> (current events website for cartoon ideas)

www.slate.com (the cartoons from various newspapers)

Paul Combs, political cartoonist with well-respected art/drawing style

The True Story of the 3 Little Pigs [by A. Wolf]

as told to Jon Scieszka
illustrated by Lane Smith

The Hungry Wolf!: A Nursery Rap

by David Vozar
illustrated by Betsy Lewin
by James Orchard

Three Little Pigs and the Big Bad Wolf

(included in *Nursery Rhymes and Nursery Tales*,
Halliwell-Phillipps, first published around 1843)

Materials & Resources for the Teacher:

Dry erase board

Judith Beheading Holofernes, 1599

by Caravaggio

Judith Slaying Holofernes, 1612-13

by Artemisia Gentileschia

Judith and Holofernes, 1508-1512

Michelangelo

Judith: I, 1901

Gustav Klimt

Museum Resources:

- *Judith Decapitating Holofernes*, c. 1640
37.653
- *Judith with the Head of Holofernes*
37.253

by Trophime Bigot
(The Candlelight Master)

by Elisabetta Sirani

Teaching Artist Resources:

Newspapers with editorial cartoons

PowerPoint presentation:

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- Artists who have painted the story of Judith and Holofernes, highlighting their differences and points of view
- Illustrations from the different versions of the *Three Little Pigs*
- Political cartoons by cartoonists who see a political situation from different points of view

Prior Knowledge:

Difference between fact and fiction

Protagonist

Cartoon drawing techniques

Procedures:

Motivation

Tell the apocryphal story of how a Jewish widow named Judith saves her countrymen by killing Holofernes, the general of the Assyrian army. Could this story have been an allegory picturing Judith as Judaism in triumph over its pagan enemy, the culture of the Assyrians?

Modeling

View the two Walters Art Museum paintings depicting the story of Judith and Holofernes, and compare them to other artists' depictions of the same story, including those listed above. Choose viewpoints that seem to have been painted by either male or female artists, and have the students guess, based on how protagonists are portrayed.

Guided Practice

Divide students into groups of 4 students each. Each group will decide upon a current event to depict in a political cartoon.

Independent Practice

Working from a specific point of view – and independently from other members of this group – students will 1) draw, 2) ink, 3) and erase pencil lines. If time permits, or if students finish early, they may add colored pencil, as in the “Sunday funnies”.

Alternative Projects or Extensions of the Lesson:

These extensions are provided for independent workers who either finish early or are on home-teaching, or need to work independently from a group. In most cases, the independent worker will easily begin to see a solution to one the four projects listed below.

- Complete a work of art that is based on that of another artist, perhaps changing the point of view, “moment of focus”, or the entire layout of the painting. Look through art books to find a favorite painting. A suggestion would be to choose a work from the Walters Art Museum website.

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- Make a storyboard of a classical nursery rhyme or fable. Tell the story from the point of view of another character. Choose a favorite children’s book from home or the library.
- Choose a well-known classic nursery rhyme, fairy tale, or fable. Change the protagonist, OR write it so that it sounds like a newspaper account of the event.
- Compose a “letter to the editor” of a newspaper [OR submit a cartoon to the editorial department] with the student’s unique slant of the current event (nursery rhyme or fable viewed as news). The slant may be from the perspective of a teen-ager or a student from another culture now living in the U.S.

Assessment: (See procedures. Assessment will change if alternative projects are chosen.)

Finished cartoon.

Checklists should include:

- Point-of-view change, or change in protagonist
- Evaluation of the work after drawing
- Evaluation of the work after inking
- Use of a specific Element of Art or Principle of Design in “intentional” composition
- Explanation of the view taken by the student artist, either written or oral as part of the presentation
- Explanation of the change in plot, character, setting, conflict, or point of view in the text of the cartoon
- BONUS: Is the student’s “world view” brought to the work?

Closure:

Critique the finished cartoons, finding something positive about each student’s work.

Thoughtful Application:

On what level might many works (visual or written) be allegorical or possibly even possess hidden meaning known only to the artist? Can works have a double meaning? Would any artist ever work on art that had no personal meaning? With time to make art so limited, and life so short, why work on ideas that are meaningless to the artist? [If students answer “money” during reflective discussion, comment on this answer and discuss with the class the many reasons creative people write, paint, and make art.]

Lesson Extension:

Write a letter to someone who has influenced you.

Lesson Adaptations:

The lessons briefly outlined above take more than one class period. Much of the research that students enjoy – such as 1) choosing their own fairy tale, 2) finding their own editorial cartoons, or 3) searching for works of art to change – could be completed ahead of the lesson by the teacher. This would remove much of the differentiation of the lesson, but would greatly shorten the lesson.

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