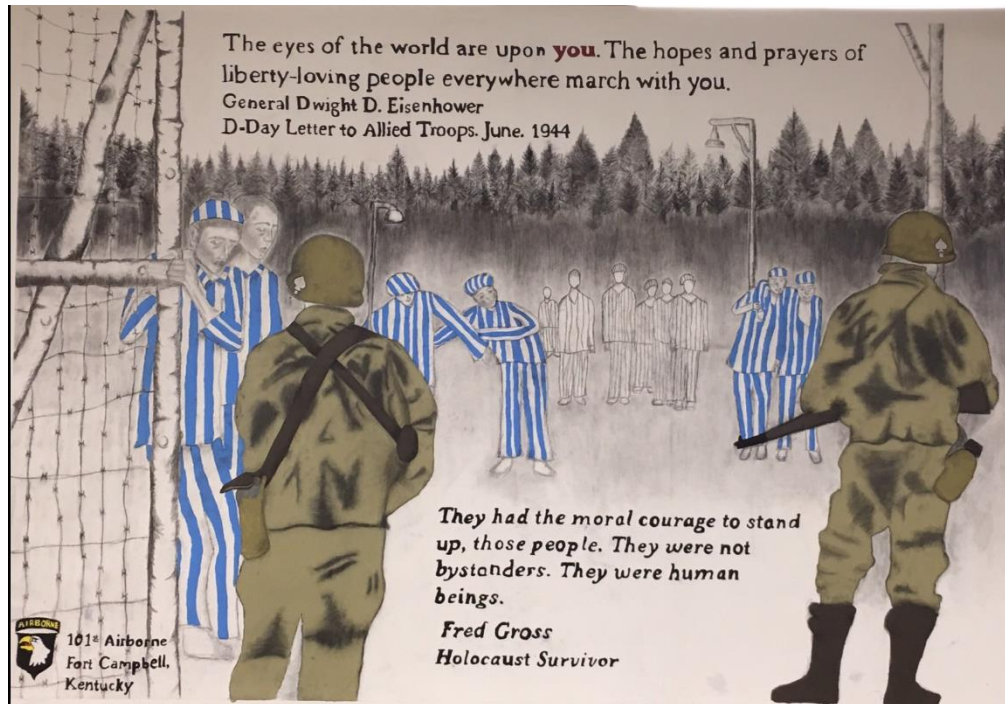


VAMPY Holocaust Mural Exhibit

# TEACHER PACKET



## WHAT'S IN THE PACKET?

- Essentials for students before the exhibit
  - About the murals
  - About the Holocaust
  - Journaling prompts for deeper exploration
- An in-depth look at one school's mural unit
- Journal Prompts from other schools

*The Mural Exhibit is made possible with generous support from the Jewish Heritage Fund for Excellence, and is a partnership between The Kentucky Center for the Performing Arts, Western Kentucky University's Center for Gifted Studies, Kentucky Educational Television, the Jewish Community Center of Louisville, and the Danville School District.*

**Dear Teachers,**

First of all, THANK YOU, for taking on the challenge of bringing your students to explore the exhibit of Holocaust Murals created by students at Western Kentucky University's VAMPY program (a summer camp for gifted students). These extraordinary murals have been made, one per year, over the last two decades.

**PLEASE read and use this guide** as best serves the needs of your students. **The Holocaust is a very serious topic and the murals can be unsettling. Students need preparation and they need to process this exhibit together.**

Fortunately, we have had several schools bring their middle and high school students to this exhibit with great success, and we will share some of their process with you in this packet.

If you have any questions or concerns, please contact me at [jjamner@kentuckycenter.org](mailto:jjamner@kentuckycenter.org) or 502-566-5203.

Sincerely yours,

Jeffrey Jamner  
Senior Director of Education & Community Arts  
The Kentucky Center for the Performing Arts

## ESSENTIALS for students BEFORE the Exhibit Field Trip

**BEFORE your students** spend an hour with large, intense murals about the Holocaust, there are a few basics that they should know, including a good working definition of the Holocaust, a basic understanding of Anti-Semitism, and four kinds of roles people played during the Holocaust: perpetrator, victim, collaborator, and rescuer.



Most of this is covered beautifully in a **10-minute video** produced by the **Center for Holocaust and Humanity Education** in Cincinnati. Please show this video to your students before the mural experience so that they will have enough context to understand what they are seeing and discuss this video as a class. Here is the link: <http://www.holocaustandhumanity.org/education/echoing-voices/>

We thought it would also be helpful for you to have the following in text form:

1. **Definition of Holocaust:** The Holocaust was the systematic, bureaucratic, state-sponsored persecution and murder of six million Jews by the Nazi regime and its collaborators between the years 1933 -1945. This term refers only to the murder of Jewish victims. Many other people were murdered and suffered horrendously during the rule of the Nazis; however, it would be the Jews who would be considered a threat and who were subsequently murdered simply for being alive. In recent years, many people have preferred to call even the Shoah (tr.,catastrophe) to distinguish it from historic ritual sacrifice.
2. **Definition of Anti-Semitism:** Anti-Semitism is the belief or behavior hostile toward Jews just because they are Jewish. It may take the form of religious teachings that proclaim the inferiority of Jews, for instance, or political efforts to isolate, oppress, or otherwise injure them. It may also include prejudiced or stereotyped views about Jews.

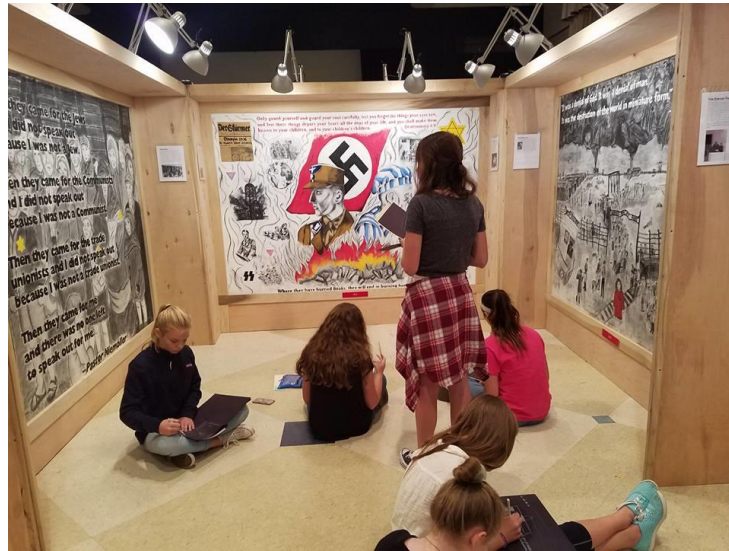
MORE BACKGROUND: Antisemitism is known as the 'world's oldest hatred'. Jewish people have often been a minority group within the context of the history of the world's cultures and civilizations. Minority groups are often subject to the dynamic of 'othering' which can work to diminish social, psychological political and economic status. Being practitioners of a faith requiring the personal observance of a multiplicity of expectations and laws which define socializing, behavior, diet and ritual which differed from the majority group seems only to have potentiated this sentiment. The stereotype created by the early Christian Church of Jews as 'Christ-killers' is a vital component of the belief-dynamic which helped to create the antisemitism which was held by the Nazis and many Europeans when Hitler came to power. The Nazis inherited a hatred which was over 1,000 years in the making, however, their installation of antisemitism and biological racism into the foundation of their politics and culture allowed both to evolve and be expressed in ways which would become uniquely dangerous to Jews.

3. **Understanding Participation in the Holocaust/ Assigning Role Identification:** Creating a context in which to understand and balance the perspectives of all participants in the Holocaust is a vital task. The following four roles is an excellent starting place: **Victim, Perpetrator, Bystander, Rescuer**. Recall that it is important not to stereotype any of these identities. Complexities always define human identity and behaviors.

## Journaling at the Exhibit

Q. How can we provide a way for students to deeply explore murals, to linger with them, and to spend a lot of time with ones that interest or move them?

A. Journaling with good inquiry-based prompts.



We will provide each student with a journal and pencil. You may wish to bring your own journals.

We have found that students enjoy using black construction paper journals with white China marker pencils. This can be connected to an **ESSENTIAL QUESTION: How can you find inspiration from the stories of others who have faced darkness with light, despair with hope, and inhumanity with resilience?**

In the student journal below, an eighth grader sketched “NEVER AGAIN!” which she saw at the top of a mural. As you can see, she crossed out the exclamation point and changed it to a question mark.



The following pages in this Teacher Packet include an in-depth guide to a unit developed and taught by Kim Joiner at Noe Middle School, as well as Journal Prompts that teachers at other schools used for the Louisville Exhibit. We encourage you to share with us your lesson plans, photos (with permissions) and student responses. PLEASE NOTE: we are sharing these lessons plans and journal prompts as examples, which you may use or modify at your discretion. You know your students best, and we are all for customizing the learning experience.

Finally, here is a link to images of most of the murals your students will see:

<https://www.dropbox.com/sh/5boou66nve1ch9j/AACdCpLuJbcfEBoO471UakLTa?dl=0>

# NOE MIDDLE SCHOOL UNIT: THROUGH THE LOOKING GLASS

## HOW TO "READ" MURALS

**Objective:** To teach students how to look at art murals and make self to art connections.

**Essential Question:** How can you find inspiration from the stories of others who have faced darkness with light, despair with hope and inhumanity with resilience?

**Artist statement:** (Post fieldtrip): What is the message I am trying to communicate?

What artistic choices did I make to communicate that?

**Reflection:** What does this type of learning do for you?

## Goals:

**Pre-fieldtrip:** Teach about how to look at artwork or murals and connect

1. How do murals tell a story?
2. How does the artists' choice tell a story?
3. How do you connect to art?

**Fieldtrip:** Take pictures of murals to find inspiration for your own art work

1. Look at the murals with intention
2. Take in emotions, connections or inspiration
3. Ask yourself, what do I notice, know and wonder?
4. Take pictures of a part of the mural for inspiration

**Post-fieldtrip:** Create a work of art connecting past, present to future

1. Thinking about how stories of the past echo with my life
2. Create a piece of artwork
3. How would you like to impact the world of tomorrow "visually"
4. Create artwork using same structures in tone, mood and color

***Watch power point by Samantha Brooks to help prepare to create art***

**Making connections to murals even if I'm NOT teaching the Holocaust:**

1. How does art tell a story?
2. How do you do a text to self connection with art?

**Visual art connections:** Students will be able to view, interpret and analyze change in society through art

Students will see how artistic work reflects history

**Artists to look at:** Diego Rivera (art & culture narrative) & Kathy Kallowitz-her work was lost during the war then put into propaganda for Nazi use-she was banned from exhibiting for supporting a movement against the Nazi and then they used her piece – “Mother & Child”

**Guiding Questions:**

1. How do symbols relate to one another to create a story?
2. How does a symbol break apart storytelling in a very specific way?
3. How does color affect the mood of a piece? (ie-how did the pink swatska read different than a black one?)
4. How do colors help relate images to one another? What elements connect or unify a piece of art (ie..there’s red here and we see it again here and here).

Respond in writing and thru drawing

**Symbolism:** how do the figures represent the mood or tone? (ie smiling faces or body language)

**Warmups:**

1. Body Sculpting
2. Blind Contour drawing
3. Screen projection

**Terms:** embodied learning

1. Visual thinking
2. Triptych- connecting (3) panels Past/Present/Future
3. Byzantine Empire/Era

Today’s world hope for tomorrow

## Student Products:

1. Self Portrait: students can produce a self portrait in a traditional way on 12X18 paper
  - a. Students can modify a traditional self portrait with a Xerox image of self and then turn it into a collage.
    - i. Take a specific emotion and create
    - ii. Put the cut out of a Xerox copy of self in lower  $\frac{1}{4}$  and do a past, present and future in the other  $\frac{3}{4}$
    - iii. Students can use text like monologues
    - iv. Students can use magazines to cut out for a collage
    - v. Students can do illustrations in pencil or ink
    - vi. Students can make the background all pictures or colors
2. Painting
  - a. Students could paint a picture, cut it out and then paste it on the 12X18 paper and then play with different fonts, sizes, and color





STUDENTS PRACTICING HOW TO LOOK AT ART

# My Story Art Murals

## VAMPY Inspired

PRE-FIELDTRIP

## 10 Days to Deeper Understanding

by Kim Joiner (JJ)

The VAMPY Mural Road show exhibit was both moving and impactful.

### Pre-Trip Activities

1. The first thing I did was project the "Sunday in the Park" art piece by George Seurat. We talked about & modeled ways to 'look at art.'
2. We learned about contour drawing. We, as drama students, do moving sculptures so we played around with making them frozen sculptures. We started a discussion about how we can do a visual representation of what we saw through contour drawing. This also helped to take away the intimidation factor.
3. We created black 'sketch books' and used white China pens to sketch and draw. We practiced contour drawing with the black sketch books, then we practiced looking at a mural and finding something for inspiration and sketching it in the black sketch books. We decided that black and white made us all look like better visual artists!
4. We looked at a VAMPY mural that we would see at the exhibit and practiced "hanging out" with it. Students spoke about the different things they saw and it helped open the eyes of other students. This modeling proved to help students feel less intimidated looking at art. I gave students 'viewfinders' to practice narrowing their focus.
5. We previewed a brief power point about the 4-5 historical points.
6. We discussed audience etiquette. I told them it was like going to a funeral home in that the reason for the gathering was dark and sad, however, it was okay to tell stories and laugh. But in order to create 'thick air' and be respectful, we should speak in hushed tones and be mindful this is a sacred space to be revered and cared for.
7. We discussed how to 'hang out' with the art murals. We went over the many ways we practiced in class: journal writing, black and white sketch books, sitting or standing and taking it in, having a conversation with classmates or listening to an adult that may be there to share a story. I really emphasized the importance of having a personal experience with the art.



### Black & White Sketch books

Students created a black sketch book and used white China pens to create a less intimidating approach to drawing.



### Contour Drawing

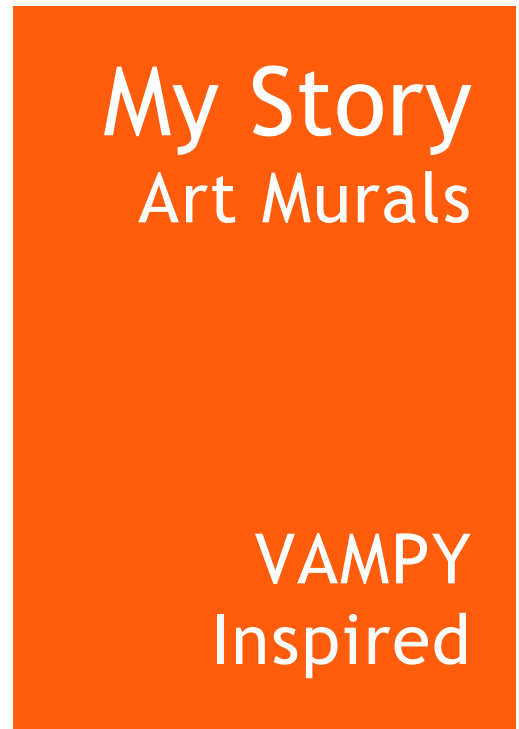
We also practiced contour drawing as a way to 'take notes' when we saw a mural for inspiration.

### Timeline

I spent about 5 days on these pre-trip activities.



STUDENTS ENGAGING IN A CONVERSATION ABOUT THE MURAL



NOE MIDDLE SCHOOL FIELDTRIP

## 10 Days to Deeper Understanding

by Kim Joiner (JJ)

The day of the fieldtrip I prepared my students in the following way:

1. We discussed that students would be on their own to mill about the art exhibit but it was expected that students would spend time with different murals and not just walk through the exhibit and say they were done. They were to have their own experience with the art.
2. Students were expected to be respectful and engaged while interacting with both each other and the art. Also, if there were people sharing stories in front of the mural, they were encouraged to listen and ask questions.
3. The day of the fieldtrip was very relaxing because everything was there.
4. We previewed the art murals at our own pace.
5. We ate lunch on the site.
6. We sketched, drew, journaled and talked.
7. We watched a video produced by KET with an overview of the VAMPY project as well as interviews from the students.

### Prep Work

We practiced looking at a mural and making comments and inferences as a class. Students said they found this 'practice' to be helpful because they were able to see how you can see something in the art that no one else sees and as long as you can 'justify' or explain your reason for thinking it, it's right. Letting students know there was no right or wrong in interpreting, was liberating for them.

Also, Fred Whitaker provided a checklist of things he was doing with his students. I used this handout for 'inspiration' with my students. We read over the options in class and then students shared 1-3 they may try.

I gave the students old file folders (they personally decorated) with the following items & handouts:

- Black sketch books & China pens
- Fred W's Journey handout choices
- "Telling your Story" Assignment
- "How to Read Murals" EQ sheet
- Structures for critical response



### Teaching artist explains

We were fortunate enough to have a second generation survivor tell stories in front of the murals. These stories really helped kids understand the history as well as the human connections.



### Personal Experience

Students were given a choice of options to choose from but at the end of the day, it was a personal experience.

### Timeline

The fieldtrip took about 3 hours or (1) day



## **VAMPY Murals / Bearing Witness Program Field Trip**

### **Mural Journey Guide**

Fred Joseph Whittaker

St. Francis of Assisi School

1938 Alfresco Place

Louisville, KY 40205

\_\_\_\_\_ For any of the murals (at least three), make a list of what questions they spark in you? What else do you wish to know? What would you ask the artists, a historian, a psychologist, a religious person, a person of the Jewish faith, a Survivor, a Victim, a perpetrator, a bystander or someone else who might be able to aid with comprehension, wisdom or insight.

\_\_\_\_\_ Create a ONE sentence description which explains what is happening in a mural. The statement may also be a summary of 'what the mural is about'. What is its main message? Then, distill or reduce this description to a 'title' that you would give this art piece if you had been the artist who created it.

\_\_\_\_\_ Use your aperture card or encircled-fingers to zero in on one specific scene in a mural. Create a sentence which details or describes what is happening in your selected area of focus. What evidence can you gather that supports your claim? Create a question you or someone else might have about what is happening here.

\_\_\_\_\_ Take in a mural and find one person in it. Use a sentence to describe what you think is happening to this person this person and then write a short prayer specifically for this person.

\_\_\_\_\_ One Witness Description: Standing shoulder to shoulder, one student faces away from the mural and the listens while her/his partner describes the mural our loud. The witness should include items which describe action, theme, emotion, color, symbols, use of light and dark, use of shapes and or images or forms.

\_\_\_\_\_ Explore the faces of two individuals in a mural. Describe what they look like. Try to infer what emotions these two people are feeling and list those.

\_\_\_\_\_ Locate ONE person in a mural who really 'speaks' to you or seems to make a connection. Briefly sketch the face of that person and use one or two sentences to explain why you connected to this person.

\_\_\_\_\_ Locate what seems to be an older person and then a child in the mural. Describe what is happening to each. What evidence can you cite?

\_\_\_\_\_ Take in a mural. Examine it for actions, activities, feelings/emotions and symbols. List three actions you see going on, two different emotions you see and one symbol or interesting use of color, light and dark, from, or lines used by the artist.

\_\_\_\_\_ Take in a mural and find one person in it. Use a sentence to describe what you think is happening to this person this person and the list two questions you wish you could ask that person.

\_\_\_\_\_ Take in a mural. Examine it for actions and feelings. Then, write a three or four-line poem which connects somehow to the mural or to a part of it.

\_\_\_\_\_ Take in a mural. Use your encircled-fingers or aperture cards to find one person who stands out to you. Write a brief note to that person. What do you wish you could say to them?

\_\_\_\_\_ Take in a mural. Dialogue with you partner about what the people in it are feeling. Tell why you think this (cite evidence-facials expressions etc.) Then, use two or three sentences to explain how YOU are feeling.

\_\_\_\_\_ Read the informational placard that accompanies many of the murals. Write down one or two things you learned from the information detailed there. Did something surprise you, inspire you, open your eyes, or touch your heart?

### **Conclusion Activity: (for home or classroom)**

**Part A:** Create a product which summarizes your experience and which also clearly details something you learned or had your eyes opened up to (What is something you learned?) You must reference or mention the murals and/or the responses you created in your book.

1. Poems / spoken word
2. Sketch, drawing, painting (with an artist's statement)
3. Diary entry from the point of view of someone in the mural (with author's statement about what they learned)
4. Short Musical composition (with an artist's statement)
5. Short Interpretive Dance (with an artist's statement)
6. Direct Reflection (250 words)
7. Your Idea (see me about appropriateness)

**Part B:** List, detail or discuss what questions the murals sparked in you. What else do you wish to know? What would you ask the artists, a historian, a psychologist, a religious person, a person of the Jewish faith, a Survivor, a Victim, a perpetrator, a bystander or someone else who might be able to aid with comprehension.

## Noe Middle School Journals from Holocaust Mural Exhibit

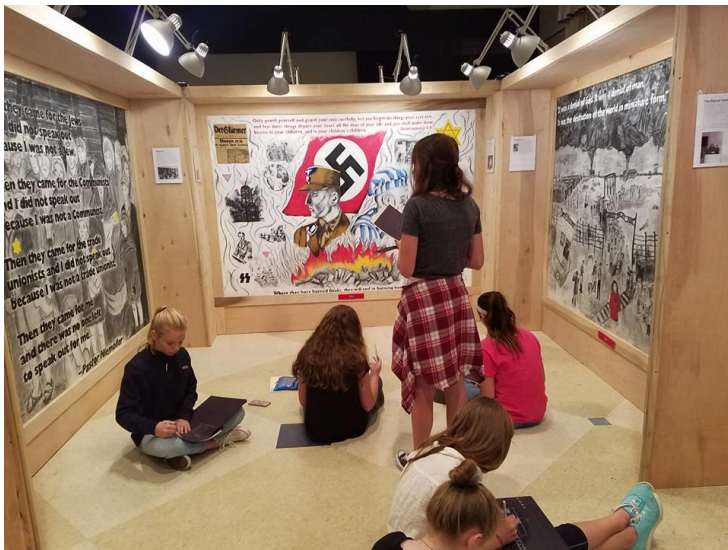
### White China Markers on Black Construction Paper

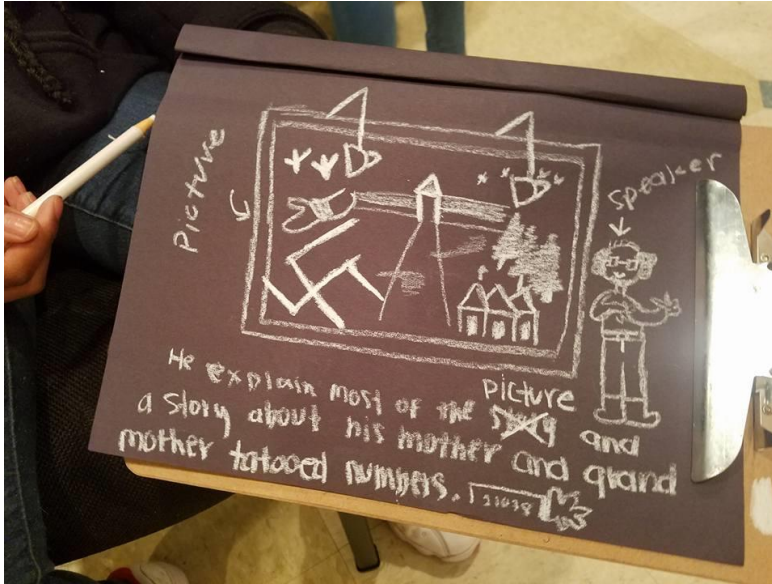
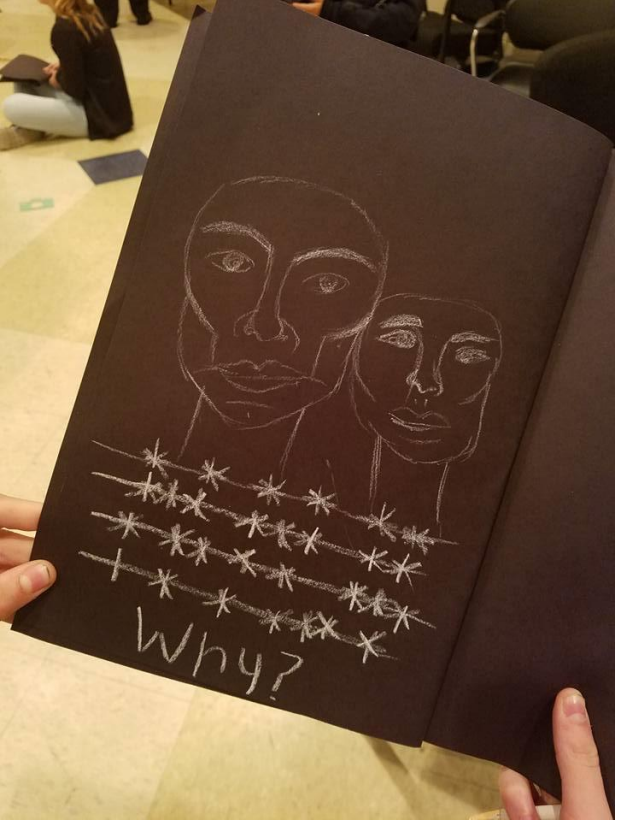
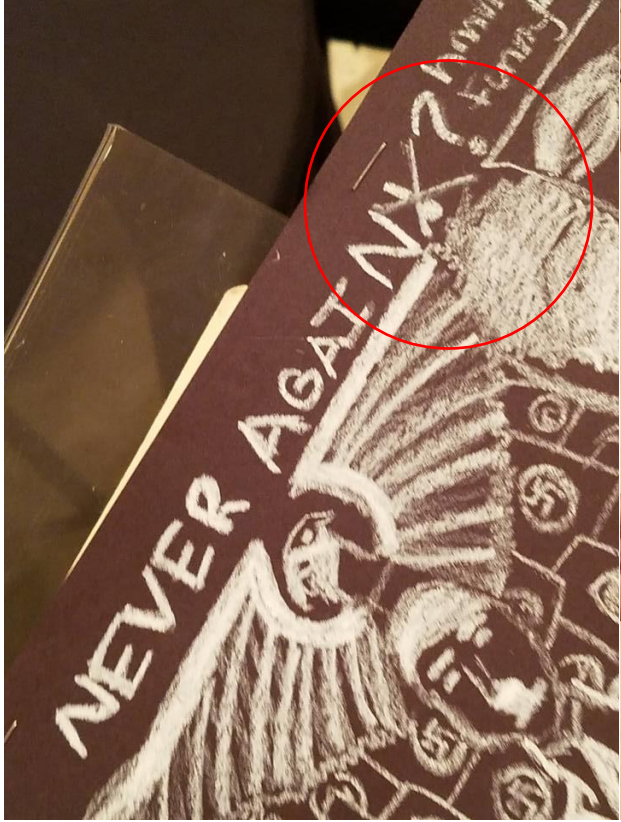
Journaling encouraged the students to explore the murals more closely to draw their own conclusions, identify new questions, and begin to formulate their responses. They enjoyed the white on black journals – it's novelty helped them to overcome some of their self-critical inhibitions about sketching. Kim gave her students the opportunity to practice sketching with the white China markers before doing this at the exhibit.

Blind contour drawing in class.



Journaling at the exhibit.









DESIGNING "MY STORY"

# My Story Art Murals

## VAMPY Inspired

NOE MIDDLE POST FIELDTRIP

## 10 Days to Deeper Understanding

by Kim Joiner (JJ)

### Post Fieldtrip Part I

1. I put twelve famous art works on the cordel with some art vocab. I used this as more inspiration for students to see different 'styles' of art. Abstract, Cubism and street styles to name a few.
2. This additional resource also had a little blurb about them on the back for further information.
3. I pulled arts & crafts supplies I had laying around at home. I went to the paint store and pulled a bunch of paint cards for materials.
4. I created an art supply table for students to use. I also told them they could use anything from home.
5. I gave the students (5) class periods. I gave them the "Mural Assignment Sheet" on Friday so they had a weekend to plan and design if they needed it. I also had a 'soft preview' so the students could get it all organized. Soft preview for me meant hang it on the cordel, tape your artist statement on the back and see what others did. Some students needed the 2<sup>nd</sup> weekend to finish.

### Post Fieldtrip Part II

1. Students wrote an artist statement (explaining their message and artistic choices to convey that message).
2. Students presented their art work in class. Presentations could be as little as just reading your artist statement to a more elaborate explanation, about 2-5 minutes.
3. After presenting, students called on a classmate to ask what they liked about their piece AND then the artist told us what inspired them from the mural fieldtrip.
4. I had the students reflect in a variety of ways:
  - a. Write a thank card to Jeff Jamner for the project
  - b. Write a letter to future students who may see the exhibit
  - c. Write what you learned about yourself doing this project



### Displaying artwork

As students completed their artwork, they hung it on the cordel with name and artist statement taped on the back.



### Presenting artwork

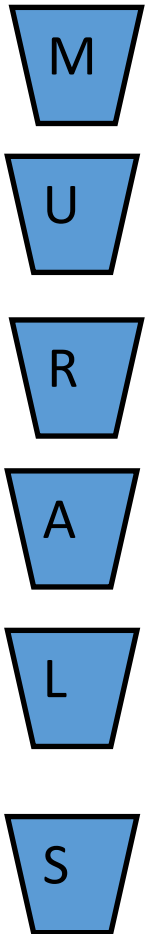
Students were asked to present their art work to the class. Presenting could be as simple as reading your artist statement or ad lib from your heart. Presentations should take about 2-5 minutes each

### Timeline

(5) days for art making/ 2-3 days for presenting

# Telling Your Story

**Discovering the visual artist in you through a unique narrative connecting your life to past, present & future**



This mural project is designed to connect art to storytelling in a unique way. Finding your strength in storytelling thru art by looking at choices in medium, mood, color, tone and symbolism to help tell your story.

## **TIMELINE:**

9/18/17– intro to project

9/27/17 pre-trip activities

9/28/17-fieldtrip to preview

9/29/17-post trip activities

10/5/17-soft preview



## **Terms to Know**

Representational art	Murals
Non-Representational art	Triptych
Narrative art form	Media
Symbolism	Contrast
Emphasis	Balance
Tone, Mood, Color	Unity
Diego Rivera	Rhythm

“For evil to flourish,  
it only requires  
good men to do  
nothing.”

—Simon  
Wiesenthal

Moving from  
Victim to  
Neutralizer to  
Transformer  
How can I  
start?

\*\*\*\*\*

## **Inspirational**

### **Words**

- \*Hope
- \*Liberation
- \*Strength
- \*Upstander

## **[Project Overview]**

Students will create a piece of artwork (their choice of media) to present to the class, telling a story of how the stories of the past echo with your life now and in the future.

## **Artist Statements:**

Students will answer: What is the message I’m trying to communicate? And what artistic choices did I make to communicate that?

Write about what this experience was like for them, what stood out, what inspired them, what made them uncomfortable.

- (1) What is my message? (What am I trying to communicate through this art work/performance?)
- (2) What artistic choices did I make to communicate this more compellingly?

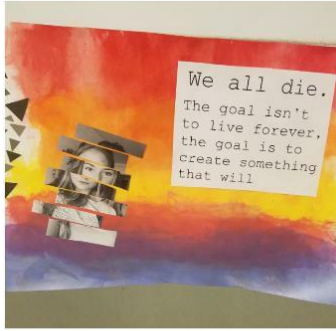
<b>Category Graded</b>	<b>Distinguished</b>	<b>Proficient</b>	<b>Apprentice</b>	<b>Novice</b>
<b>Mood/Background</b>	Images/colors in the background <b><i>vividly represent</i></b> your life	Images/colors in the background <b><i>represent</i></b> your life	The images/colors in the background <b><i>partially represent</i></b> your life	Images/colors in the background <b><i>does not represent</i></b> your life
<b>Depiction of You</b>	All the images are meaningful and <b><i>vividly represent</i></b> you	All the images are meaningful and <b><i>represent</i></b> you	All the images are meaningful and <b><i>partially represent</i></b> you	All the images are meaningful and <b><i>does not represent</i></b> you
<b>Font &amp; Graphics</b>	The font best represents you and your story	The font represents you and your story	The font <b><i>partially represents</i></b> you and your story	The font does not represent you and your story
<b>Craftsmanship</b>	The artwork is <b><i>pristine</i></b> and shows that the student takes pride within their work	The artwork is shows that the student takes pride within their <b><i>work but could use some more attention to details</i></b>	The artwork seemed <b><i>rushed and students needed extra help with finishing touches</i></b>	Thea artwork looks very empty. It only <b><i>looks halfway completed</i></b>
<b>Post production: Reflection/ Artist statement</b>	The reflection <b><i>clearly explains</i></b> why the student created their background and life story elements	The reflection <b><i>explains</i></b> why the student created their background and life story elements	The reflection <b><i>partially explains</i></b> why the student created their background and life story elements	The reflection is missing one or more reasons why the student created their background life story elements



## Noe Middle School: Final Art Projects with Artist Statements

### JENNA

Jenna's artist statement is what sold the crowd on her piece. The purpose of her color scheme, the point of the triangles on each side, and the meaning behind her quote helped turn this simple piece into a very complex one.



Dear student,  
This exhibit was very moving and emotional. Expect to be sad, but you have to remember the art is there for you to look at it another way. Also, you have to be quiet and respectful. My favorite part was Mr. Jammer's stories because it really gives you some details of what it was like during the Holocaust.



**ARTIST STATEMENT:** The red and orange represent my past, which was angry. I was always angry as a child because I never wanted to go to school. The yellow and pink correspond with my present- happy. Right now, I have surrounded myself with good people, friends, and family. I couldn't ask for more. I chose to have purple and blue to stand for my future. I hope I get to travel around the world to see different cultures and backgrounds. As you can see, the sides of my art are encircled by grey and black shards of paper. This represents the conflict(s) that I will have throughout my life. Although I know I'll get through it, conflict is just a part of life. The picture of me in the middle, is cut up because I think it shows that I will always find new pieces of me in my lifetime. The last thing on my art piece is the quote. I chose this quote because in my opinion, it's a true statement that people overlook. Sometimes people need to be reminded to live life to the fullest and never look back.

## NINA

Nina has always been a very deep child who sees beyond the superficial and understands the value of humanity. Her story was about her father leaving Cuba with nothing and building a new life in the USA. The compassion and appreciation she has for humanity is beyond her years.



ARTIST STATEMENT: I did this piece because it represents my background and how I came to be today. The whole base is shaped like the border of a book because this story was my childhood story. It was the story my dad told to me before I went to sleep. It was how my dad came from Cuba on a raft risking his life to go to America. The symbols around it each represent something. For example, the sound symbol represents being able learn English and being able to say what he wanted since Cuba was a communist country. Anything you did that the government didn't like, the outcome would not me pretty. All the symbols on the right are what it was before he came over. The ones on the left are the outcome. Cuba is colored red because it reminds me of Danger and America is yellow because it reminds me of freedom. And finally, the word freedom is a bunch of different letters because I think it comes from different people. A lot of people are scared to admit it. But my dad went for it. I'm glad to be able to say that my own father did that.

## Kim Joiner Teacher reflection on VAMPY Mural Unit

I must say this was probably one of the more ambitious projects I have taken on. I knew I had resources but I also knew visual art was not my area of expertise.

- 🧐 I have the mindset that when I ask my students to do things out of their comfort zone, it is a great model experience for me to step out of my comfort zone. I was very transparent with my students and told them that we are learning together... that I'm not a visual artist but I thought it would be cool to explore it.
- 😊 This transparency gave us a vulnerability to explore together. The front loading of this field trip was difficult but I think there were a couple of reasons why.
  - 🧐 It was the first few weeks of school and I was still building my community and I had to dive into a very difficult subject matter very early on.
  - 🎭 Also, since I am a drama classroom, our experiences typically center around theater and movement. This was something completely different for us. I wanted to make sure I made daily connections from the things we do with our performance art to how it can be represented visually.
- 😊 It was challenging, it was enriching and most of all I grew a lot.
- 😊 The field trip itself was one of the most beautiful, relaxing and wonderful field trips I've ever taken. The post trip let me know that all the time and energy invested was well worth it. The responses of my students, the new interactions of my students, and the growth that I have seen was worth every second I spent planning and preparing this unit.
- 😊 I learned that I do not have to be an expert visual artist to pull some really cool visual art out of my non-visual art students.
- 😊 I learned that artist statements are very important and very telling.
- 😊 And I learned when given a chance, that kids will usually do the right thing for the right reasons.

## IMPACT REFLECTION

This is probably the biggest impact I've seen from this program. The dialogue has been changing for this group of kids. They have been talking about how their snarky attitude and comments to each other may prove to be damaging in more ways than they realized. Many discussions were about what's appropriately funny and what's a dig. They are rethinking their strategies. Their worst fear in life is being too bland so they want to make sure they're always spicy and trying to figure out what that means after this unit.

## Walden School (8<sup>th</sup> grade) Exhibit Prep Questions

We reviewing some key points about the Holocaust (from last week), watching a video about a rescuer (Sir Nicholas Winston), and then projecting one mural image (below) asking students to reflect upon the following questions, on black paper with light writing utensil. They did a nice job. We also discussed the terms reverence and journaling-mediation.

What's going on in this image?

What do I see and hear?

What do I feel?

What do you see that makes you say that?



What more can you find?

What do I understand?

What don't I understand?



## Shannon Kederis: Manual HS

### HOW DO WE FIND LIGHT IN THE DARKNESS? HOW DO WE FIND HOPE AMONG DESPAIR?

You have the unique opportunity to learn about the Holocaust in a different and unique way – through murals painted by students in the VAMPY program – a 3 week program at WKU for 7<sup>th</sup>-10<sup>th</sup> graders. One of the classes students are allowed to take addresses their interest in the Holocaust. For over 20 years, students in this program have created murals that illustrate a theme of the Holocaust. This year, the students chose LIBERATION as their theme.

Our goal today is to not only appreciate learning about the Holocaust through a different avenue, but to honor those that died as well as those that survived.

In one hour – you will view 20 murals painted by students over the years. During the hour you will:

1. You should spend about 20-30 minutes walking SILENTLY through the exhibit, getting an overview of each mural. Take your journal – use it to record the basics only. Maybe make a notation of the murals you would like to return to.
2. After you have seen all of the murals you should select 1-2 to spend more time with.
3. In your journal, I want you to write down the name/number of the 1-2 murals that you feel most drawn to and spend 10 – 15 minutes observing, thinking, wondering and writing.
4. As you are spending time with your mural(s), I want you to answer the following questions (title: **“Murals” September 20**)
  - a. What in particular drew you back to this mural(s)?
  - b. Note the artistic choices by the students – what do you notice about the texture, color, lines, movement, etc
  - c. What is the “take away” you get from this mural(s)
  - d. Do a “free write” about your overall thoughts/feelings about these 1-2 murals
5. You will have the opportunity to hear from Mr. Jeff Jamner, a child of Holocaust survivors. As you move throughout the exhibit, Mr. Jamner will be waiting for you next to a chosen mural(s). He will share a portion of his family’s story as it relates to the mural.

\*\* you make take pictures of the murals that will help you answer the following questions – to be discussed next class:

6. For reflection / discussion: (please write on this paper)
  - a. Which mural was the **most powerful** for you: \_\_\_\_\_  
Why?
  - b. Which mural gave you the most hope? \_\_\_\_\_

To you, what was the message of **hope**:

- c. Which mural **disturbed** you the most or made you feel **uncomfortable**? \_\_\_\_\_  
What about it evoked those feelings in you and why do you think it affected you this way?
- d. What mural **confused** you the most and made you want to ask more **questions**? \_\_\_\_\_ What are some of those questions?
- e. Describe your overall feeling about this exhibit:

**ONGOING QUESTION TO CONSIDER:**

If you were a student in this program and you could choose a theme for your group's mural, what would you select and why?

Use the paper provided to begin a sketch of that mural (this will be used for something later in the year)