

**Ohio Standards
Connections:**

STANDARD:
SOCIAL STUDIES

BENCHMARK:
**Obtain and evaluate
information from
public record and
other resources
related to a public
policy issue.**

Indicator:
**Identify a current
public policy issue
and arguments
relative to the issue.**

BENCHMARK:
**Critique data and
information to
determine the
adequacy of support
for conclusions.**

Indicator:
**Determine criteria by
which arguments
will be judged.**

BENCHMARK:
**Develop a research
project that
identifies the
various perspectives
on an issue and
explain a resolution
of that issue.**

Indicator:
**Identify advocacy
groups and obtain
public policy**

Lesson Summary:

Students will examine social protest through art, evaluating the use of symbolism in conveying a political message. They will form a connection between past political commentary and present political issues. Activities include role playing as a member of an advocacy group promoting an issue, forming a thesis around their chosen issue and creating a work of art that portrays a current issue of social protest.

Estimated Duration:

Four-Five 50 minute sessions.

Commentary and Background Information:

An allusion to the Paris Peace Conference of 1919 held at the end of World War I, this painting can be interpreted as a statement about the war, those that orchestrated it, those that participated in it and its consequences. Through powerful imagery, vibrant color, overt use of symbols and grandiose composition, the artist attempts to tell the viewer many things at once. This muralist technique works well when an artist is making a political statement, and this painting is a fine example of just such an approach.

From the Christ figures on guns at the center of the painting to the carpet of spilled blood at the feet of the politicians in the foreground, Van Veen creates in this painting a spectacle that confronts the viewer with notions of hypocrisy and war. The Paris Peace Conference and the Treaty of Versailles that came out of it was the source of much derision worldwide in the years following the war. Many felt that little of the massive destruction and death that occurred in the Great War was addressed at the conference. Instead, many of the same politicians whose greed and lust for power caused the war to begin chose to bicker and squabble over pointless details while refusing to discuss methods of avoiding future wars. The terms of the Treaty of Versailles were so one sided and harsh in their approach to the Central Powers (namely Germany and the Ottoman Empire) that many believe that the rise of fascist states in Europe in the wake of World War I can be directly attributed

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information they produce.

BENCHMARK:

Work in groups to analyze an issue and make decisions.

Indicator:

Adjust a research question or topic based on information obtained while conducting research.

STANDARD:

ENGLISH

LANGUAGE

ARTS/READING

BENCHMARK:

Reading

Applications:

Informational,

Technical and

Persuasive Text

Indicator:

1. Analyze the rhetorical devices used in public documents, including newspaper editorials and speeches
2. Analyze and critique organizational patterns and techniques including repetition of ideas, appeals to authority, reason and emotion, syntax and word choice that authors

to the failure of the Paris Peace Conference to construct any form of lasting peace.

This painting is useful in the history classroom in that it demonstrates the ability of art to make strong political commentary. In studying its rich detail, students are drawn into the artist's response to war. Through interpreting the many symbols buried in the painting, students can evaluate how strong messages can be conveyed in subtle, yet complex ways. Finally, in reconstructing the artist's message, students can learn how to construct their own.

Pre-Assessment:

Students should review a timeline and history of WWI and the events shortly thereafter around the world. Write the pros and cons as they understand them of the effects of the war.

Scoring Guidelines:

Students will receive 10 points for completion of their opinion of the effects of WWI on the world.

Post-Assessment:

Students are required to respond to articles about the crisis in Sudan or other war and peace issue through poetry, music, dance, visual art or writing.

Scoring Guidelines:

RUBRIC

Instructional Procedures:

DAY 1

Ask students to study the painting *Peace Conference* by Stuyvesant Van Veen. While viewing the piece have them list symbols/visual commentary they recognize in the painting. What do you see here that is not factual but is more a commentary using visual elements about the Peace Conference? What do you see here that might be considered contradictory to the idea of peace? Use the attached worksheet 1. Students might see:

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use to accomplish their purpose and reach their intended audience.

3. Analyze the content from several sources on a single issue, clarifying ideas and connecting them to other sources and related topics.

STANDARD:

ENGLISH

LANGUAGE

ARTS/WRITING

BENCHMARK:

Writing

Applications

Indicator:

1. Write reflective compositions that:
c. maintain a balance between describing incidents and relating them to more general, abstract ideas that illustrate personal beliefs, and
d. move from specific examples to generalizations about life.

Indicator:

5. Write persuasive compositions that:
a. articulate a clear position
b. support assertions

- “War to End War” written on the machine gun cartridge belt.
- The faceless hero caricature
- Microphones in front of the speaker with PAX (Latin meaning peace) written on them
- Blood forming the carpet in the conference hall.
- Crucified figures on the cannons

Next, look at the painting studying the composition related to the message the artist is communicating.

- Why are politicians placed front-and-center?
- Why are the soldiers placed in the background?
- Why are the soldiers so much larger than the politicians?
- Why did the artist choose to represent the war as a backdrop to the *Peace Conference*?

Choose three different figures in this painting. Think about:

- How do you think they feel right now?
- How do they feel about what is going on around them?
- Who was to blame for that war?

Imagine the characters could speak. What would they say? At this point the teacher may wish to review the history of WWI and share quotes from people around the world related to the war and the final peace conference decisions. See Homework Options on p. 5.

DAY 2

Open the second day by reading some of the student work written from the point of view of a person illustrated in the painting. **DISCUSS.**

Project a color transparency of the painting on the overhead projector or give students copies of the work to view up close. Move furniture in the classroom to allow students to recreate the composition of the painting. Recruit students to portray various figures from politicians to dead soldiers in the painting. Attempt to recreate the painting allowing students to become aware of color, placement and objects in the artwork. One by one, students may move to the center of the room to deliver a prepared quote from their assigned character.

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using rhetorical devices, including appeals to emotion or logic and personal anecdotes; and c. develop arguments using a variety of methods (e.g., examples, beliefs, expert opinion, cause-effect reasoning).

STANDARD:
VISUAL
ARTS/HISTORICAL,
CULTURAL AND
SOCIAL
CONTEXTS
BENCHMARK A:
Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.

Indicator:
Grade Nine
1. Discuss the roles of visual art forms within social contexts.
2. Explain the relationship of a selected work of art to the time period in which it was created.
3. Research and describe the cultural values in

Read an article about the crisis in Sudan and have students respond to the journal prompt on the worksheet. See Extension on page 5 for websites with articles, do a web search for current conflict news articles and ask students to bring in related articles from local newspapers and current news magazines.

Ask students to create their reactions to the article on the international response to the Sudanese crisis through the arts. They may choose to create a class collaborative mural painting, individual drawing stressing tonal values with graphite, charcoal on white or grey paper or drawing pencils such as 6B, 3B, HB, 4H and 6H. They may also choose to respond through original or found poetry and music with lyrics.

DAY 3-4

Students will continue to work on the artistic responses to the Crisis in Sudan as described in the article.

DAY 4-5

Students may share their work with the class at the end of DAY 4 or on DAY 5.

Differentiated Instructional Support

1. For those students who have difficulty with reading and/or comprehension the article may be read aloud to the group.
2. Those who have visual impairments may have the artwork described to them by other members of the class. The teacher might prepare an image for them to touch by drawing over main outlines of the objects in the photocopy of the painting with puffy paints. Let dry before sharing with the students. All students might develop a better understanding of the size of objects and overall composition by ‘touching’ individual shapes on the page. Students may use magnifying glasses to view the work.

various traditions that influence contemporary art media.
Grade Ten
1. Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history.

2. Make a presentation, using words and images, to show how visual art affects changes in styles, trends, content and expressions over time.

Grade Eleven

1. Research and report on the historical, cultural, social or political foundations of selected art forms.

2. Analyze a work of art and explain how it reflects the heritages, traditions, attitudes and beliefs of the artist.

Grade Twelve

1. Understand

Extension

1. Students may wish to compare their articles on the crisis in Sudan. Which is written most recently? Do the articles describe the same sort of concerns and atrocities? A writing assignment might answer: Have conditions changed since 2003? Have the lives of those in Sudan improved? Why or why not? What solutions would you propose to help those living in the Sudan? Students can investigate online or in local newspapers, magazines and journals. The links below will take you to a number of articles on Sudan and Darfur.

“UN Secretary General appeals for time to resolve Darfur crisis diplomatically”, Malaysia Sun, Sunday 22nd April, 2007, Lisa Schlein

<http://story.malaysiasun.com/index.php/ct/9/cid/b8de8e630faf3631/id/243584/cs/1/>

“Darfur Crisis: Towards An Ever Greater Tragedy” Global Politician, Amit Pyakurel - 4/24/2007

<http://globalpolitician.com/article/edes.asp?ID=2688&cid=8&sid=79>

“Egypt vows to support Sudan' efforts to end Darfur crisis” People's Daily Online (China), April 23, 2007

http://english.people.com.cn/200704/23/eng20070423_369029.html

2. Students may choose a more personal social issue about which to write such as the war in Iraq or Afghanistan, life in Venezuela under President Hugo Chavez, the U.S. relationship with North Korea.

3. Students may wish to research anti-war sentiments in previous wars in which the U. S. was involved. How did artists convey anti-war sentiments? How did others convey the same opinions? Notice other paintings, lithographs and photographs on the Columbus Museum of Art's Art and Social Issues website www.artandsocialissues.com in which the artists made statements about the wars.

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and apply knowledge of art history in oral and written discussions about selected works of art.

BENCHMARK D:
Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.

*Indicator:
Grade Ten
Describe various sources (e.g. personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks.*

Grade Twelve
4. Determine the influence of community or cultural values on the choices artists make when creating art.

**STANDARD:
VISUAL ARTS/
CREATIVE
EXPRESSION
AND
COMMUNICA-**

Homework Options and Home Connections

A day one assignment might be to ask students to write a dialogue from the voice of one of the characters visualized in the painting. What would they say? With whom would they be speaking?

Students may wish to do additional research, writing or artwork at home.

Interdisciplinary Connections

1. Students may wish to consider responding to the issue of war and peace in writing, art, music or dance

Materials and Resources:

For teachers

Images:

Peace Conference by Stuyvessant Van Veen (Image may be used in the format of a handout, as a printed transparency on an overhead projector or viewed on a computer on the website www.artandsocialissues.com)

Computer for research

Optional: Dramatic lighting for each character to step forward to speak in the voice of the characters seen in the painting.

For students

Paper and pencil to respond to attached questions and to write poetry, songs, etc.

Optional: props to utilize when recreating the Peace Conference image in 3-d.

Paint or chalk pastels to create a mural.

Computers for research

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TION

BENCHMARK A:

Demonstrate mastery of materials, concepts and personal concentration when creating original artwork
Indicator:

Grade Twelve

1. Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning.

STANDARD:

DRAMA/
CREATIVE
EXPRESSION AND
COMMUNICATION

BENCHMARK A:

Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character

Indicator:

Grade Eleven

1. Use movement qualities and patterns to create a specific character.

Key Vocabulary

PAX- (Latin)- a period of peace and stability under the influence of a powerful country or empire
Encarta World English Dictionary

Political Commentary - a series of notes explaining or interpreting a written text, clarifying a situation, or records events, usually written by somebody who participated in them.
Source: Encarta Dictionary and Encarta Encyclopedia English

Sudan- A republic in northeastern Africa, the largest country of the African continent. The country's north and south stand in stark contrast to one another: The dry, desert north is populated largely by Arab Muslims, while the wet, swampy south is populated by black African Christians and animists. The site of several powerful ancient states, Sudan was controlled by Egypt and Britain until the 20th century. An estimated 1.5 million Sudanese people died in a long and brutal civil war between the north and south, lasting from 1983 to 2004. Another 200,000 people were believed to have been killed during a conflict in the Darfur region from 2001 to 2006.
Source: Encarta Encyclopedia North America

Symbolism- the artistic method of revealing ideas or truths through the use of symbols which can be images used as visual descriptions, similes or metaphors,

Technology Connections

Students may need to research war and/or other social issues online.

Research Connections

Allowing students the ability to research various issues will help them solidify their opinions and encourage more creative thinking about the subject. .

Attachments

Worksheet with observation prompts, journal prompt and lesson rubric

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PERFORMANCE ASSESSMENT RUBRIC

Area/Total	1	2	3	4
On Task Total _____	Constantly talking to others in room, rarely works on task	Sometimes talks about unrelated subjects	Usually follows the task and talks only to partner	Always follows the steps of the task and sometimes goes beyond the concepts
Drafting/writing Total _____	Requires excessive guidance and prompting from teacher. Is unable to write independently. Written work is usually short, with few details or creativity.	Requires occasional guidance and prompting from teacher to write independently. Written work is inconsistent, but sometimes demonstrates detail, depth, and creativity.	An independent writer who requires little guidance or prompting from teacher to write. Written work is usually detailed and creative, exploring topics in depth.	Requires no guidance or prompting from teacher to write independently. Written work is unusually creative and detailed. Student enjoys writing.
Final Draft/Publication Writing/music/poetry Total _____	Final draft shows little evidence of editing and revision. Writer takes little pride in published work.	Final draft shows some evidence of editing and revision. Writer takes some pride in published work.	Final draft shows clear evidence of editing and revision. Writer takes pride in published work.	Final draft shows clear evidence of thoughtful editing and revision. Writer takes exceptional pride in published work.
Creativity/Originality Total _____	Does not express originality or creative thought	Expresses some originality or creative thought, but does not always meet requirements	Displays some originality or creative thought while keeping in mind the task at hand	Displays a lot of creativity and original thought; keeps in mind task at hand but is not afraid to experiment
Applied Knowledge Total _____	Is unable to put into practice skills and theories based on discussions, readings, and observations	Has little ability to put into practice skills and theories based on discussions, readings, and observations	Has some ability to put into practice skills and theories based on discussions, readings, and observations	Has excellent ability to put into practice skills and theories based on discussions, readings, and observations
Interaction with Other Performers Tableau, dance Total _____	Seems to ignore other actors/dancers who are sharing a space	Seems aware of other actors/dancers, but often appears to be engaging in monologues	Attempts to engage other actors/dancers, but appears forced	Interacts with other actors/dancers naturally and realistically
Tableau: Integration of Voice and Movement Total _____	Voice and movement appear removed from each other, thus seemingly forced	Begins to make connections between voice and movement, but overall motivation is unclear, thus creating a disjointed performance	Creates a meaningful connection between voice and movement that is clearly and meaningfully motivated	Voice and movement are seamlessly integrated, thus enhancing meaning, artistic intent, emotion, and physical context