

National Gallery of Art

Heroes & Heroines

Grades 5-8

This art unit includes five different lessons that tie in with compassion through the acts of heroes and heroines.

Danger! Shark!

Warm up: (5 minutes)

Retell the story that the painting depicts. (5 minutes)

Guided Practice: (10 minutes)

Activity: (10 minutes)

Extension: (30 minutes)

In Memoriam: Honoring Heroes & Heroines Through Sculpture

Warm up: (2 minutes)

Background: (5 minutes)

Guided Practice: (10 minutes)

Activity: Questions (10 minutes) {#6 This activity could take up to 2 hours to complete}

Extension: Brainstorm (10-15 minutes); Research (30 minutes to 1 hour); sketch ideas (30 minutes); explain the sculpture and its symbolism (30 minutes); and create a sculpture (amount of time depends on the idea)

White Cloud: A Hero to His People

Warm up: (2 minutes)

Background: (5 minutes)

Guided Practice: (10 minutes)

Activity: (30 minutes)

Quiet Heroes & Heroines

Warm up: (10 minutes)

Background: (5 minutes)

Guided Practice: (10 minutes)

Activity: (Research 1 hour; writing 30 minutes; illustrate 30 minutes)

Heroines & Social Media

Warm up: (3 minutes)

Background: (3 minutes)

Guided Practice: (10 minutes)

Activity: (Research 30-40 minutes; completing template and illustrations 1 hour)

Extension: (30 minutes)

Danger! Shark!

Grade Level: 5–8

Students will learn the story of young Brook Watson who lost his leg to a shark attack. By re-enacting the stances and feelings of his rescuers, they will come up with a list of adjectives to create a class definition of a hero/heroine. Then, they will create their own crest with personal symbols using Watson's coat of arms as their inspiration.



John Singleton Copley

American, 1738–1815

Watson and the Shark, 1778

oil on canvas, 182.1 x 229.7 cm (71 11/16 x 90 7/16 in.)

National Gallery of Art, Ferdinand Lamot Belin Fund

Materials

- Large sheet of paper or board to write adjectives to develop a definition of hero/heroine
- Drawing materials
- Copies of the “Design Your Own Coat of Arms” template
- Computers with internet access for student research (if they wish to come up with a Latin motto)

Warm-Up Questions

What is going on in the painting? What do you think happened just before this moment?

Background

In 1749, fourteen-year-old Brook Watson, a young English cabin boy, was attacked by a shark while swimming in the harbor at Havana, Cuba. Nine sailors rushed to help the boy and saved him from almost certain death, though he lost his right leg to the knee.

Watson grew up to be an important merchant and, briefly, Lord Mayor of London. He did not want his story of danger, courage, and survival to be forgotten. He asked John Singleton Copley, an American artist working in London, to paint this picture as a record of the events. Copley,

America's most important colonial painter, had traveled to Europe in 1774 to study art in Rome and other cities. To escape the hostilities of the American Revolution and for artistic reasons, he and his family settled permanently in England. During his stay in London, he received many painting commissions, including this one from Brook Watson.

Watson and the Shark created a sensation when it was exhibited, in part because the subject was so grisly. To lend believability to the scene Copley, who had never visited the Caribbean, consulted maps and prints of Cuba. It's unlikely that he painted the shark from life or from prints because he erroneously painted an ear on the beast. On the frame of the painting an inscription relates the story and states Watson's wish that this painting "might serve a most useful lesson to youth" about the risks of foolish behavior.

Guided Practice

- How has Copley told you that Brook Watson has already suffered one attack from the shark at the moment this scene was painted? (*A bloody stump below his right knee indicates that the shark has bitten off his lower leg.*) The shark is swimming around the boat again in the direction of Watson. Why do you think Copley chose this moment of the story to depict? (*Because it is the most dramatic and suspenseful moment of the story.*)
- What are the various sailors doing to try to save Brook Watson? Have nine classmates stand together and recreate their poses. Touch each student on the shoulder and ask them what they are thinking and feeling.
- How would you describe the mood of the painting? What might Watson be thinking?
- What are some character traits that these everyday heroes/heroines possess?
- Was there a time when either you or someone you know was saved or helped by a friend? What happened? How did those involved feel? What were the character traits that the hero/heroine possessed?

Activity

Students will develop a class definition of a hero/heroine:

1. Ask students to write the names of four or five of their personal heroes/heroines.
2. Next to each person, they will write adjectives that describe them (these may include characteristics such as strength, skill, bravery).
3. Ask for volunteers to read their lists as you write the names of their heroes/heroines in one column on the blackboard and the adjectives in a second column.
4. Then, in a third column, ask students to help you categorize each hero/heroine—sports, military, everyday, etc. Use the adjectives and categories from the second and third columns to help students develop a class definition of hero/heroine.

Extension

Brook Watson's Crest

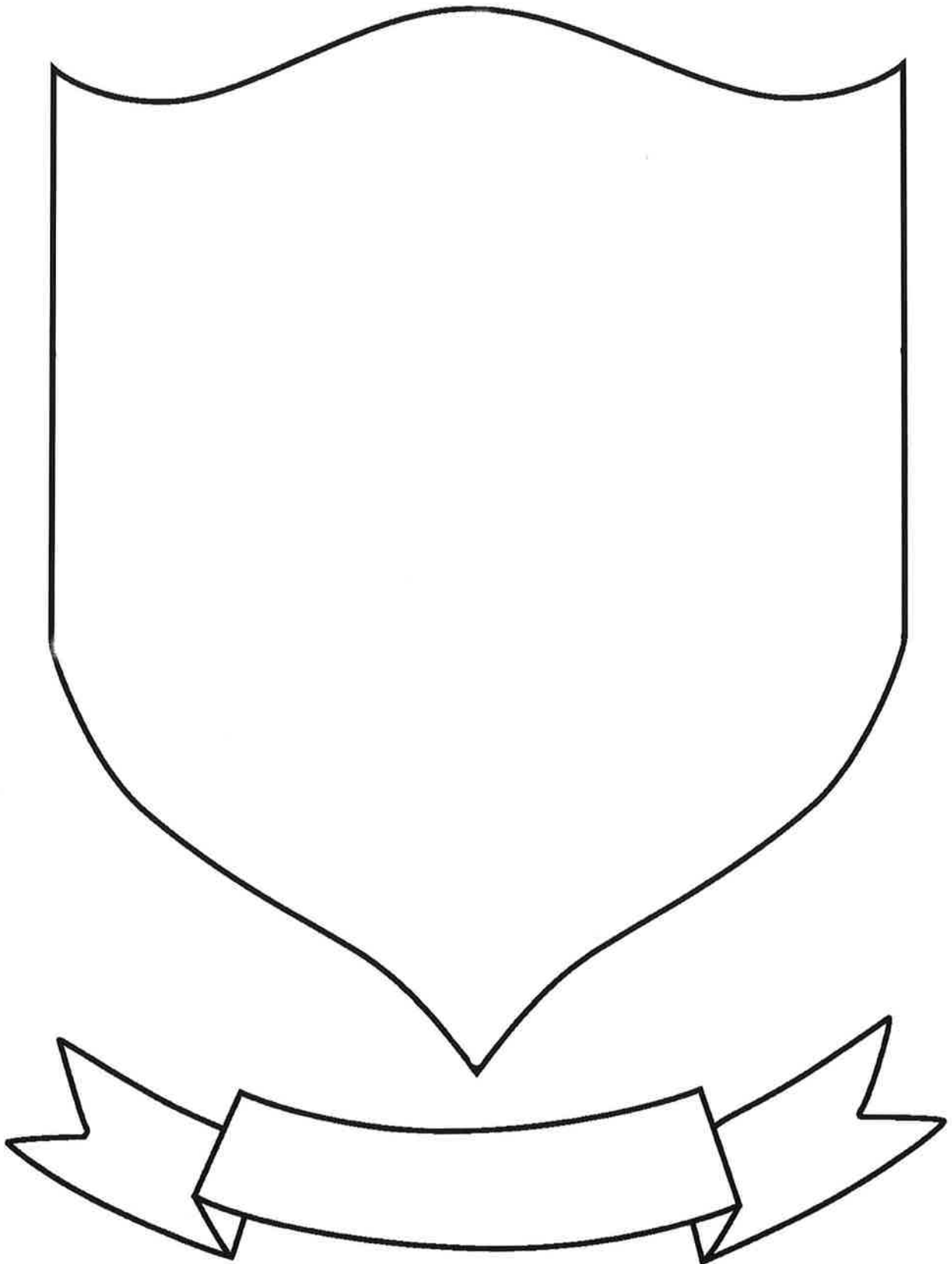
Throughout his life, Watson enjoyed telling stories of his horrible encounter with the shark. When he became a baronet in 1803, he even requested that his coat of arms include literal references to the ordeal. The Latin motto *Scuto Divino* means "under God's protection." Neptune, god of the sea, is shown at the top, holding a trident to repel the attacking shark, and in the upper left corner of the shield is Watson's missing foot.

Taking cues from Watson's crest, have students write/sketch a list of symbols that represent their lives: hobbies, personality traits, pets, life events, or perhaps they too have overcome an obstacle like Watson. With their writing and sketching as their guide, students will create a coat of arms incorporating these personal symbols. Using the "Design Your Own Coat of Arms" template, students can choose to have four symbols separated into quadrants or combine them into a cohesive design. They may wish to cut out their sketches and rearrange them to get the best composition before drawing their final coat of arms. Lastly, they should enter a personal motto in the banner at the bottom (maybe even research one in Latin!)

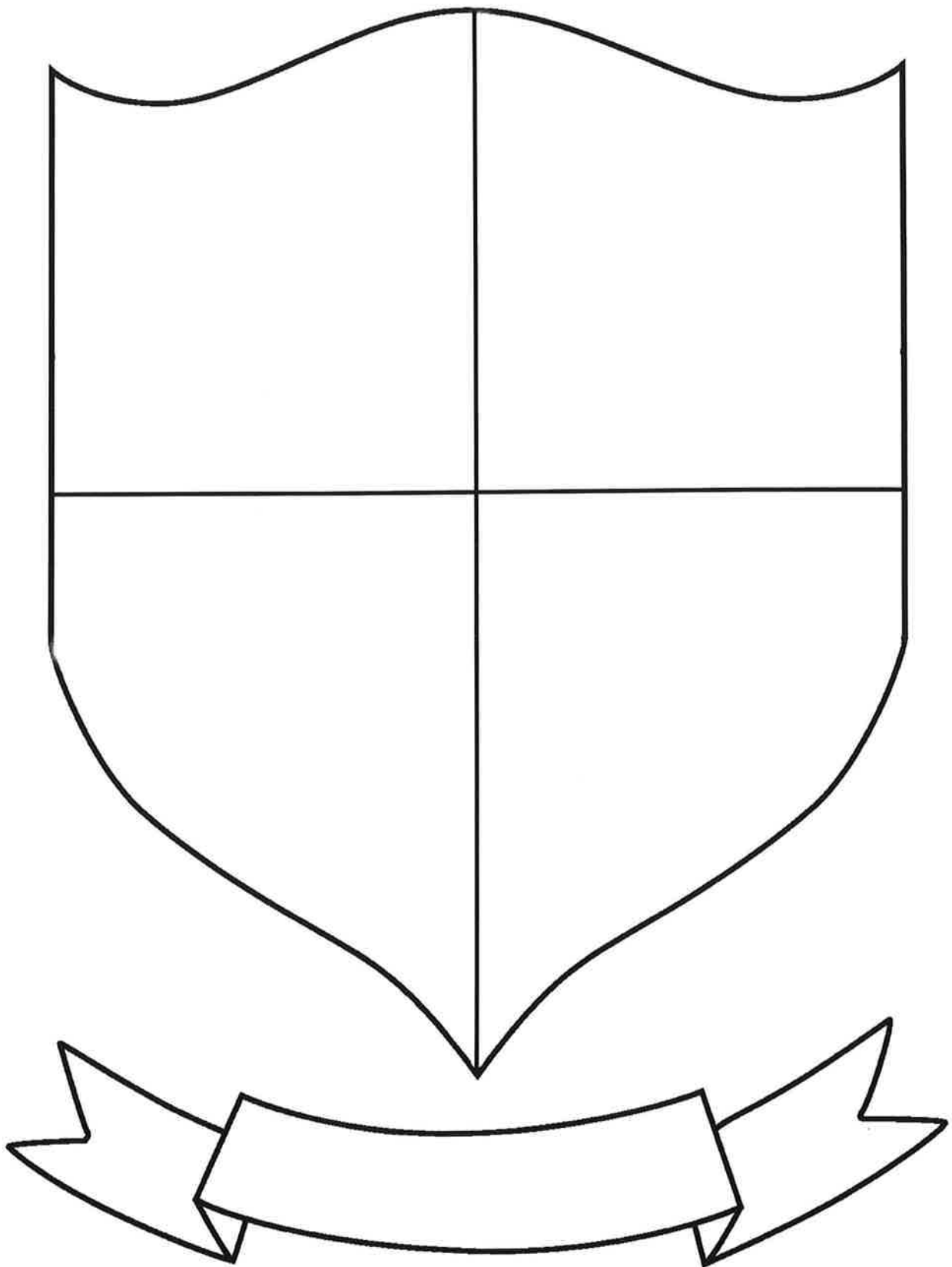


☐ Design Your Own Coat of Arms

5-6



☐ Design Your Own Coat of Arms (with quadrants)⁵⁻⁷



In Memoriam: Honoring Heroes & Heroines Through Sculpture

Grade Level: 5-8

Using the history of the first African-American Regiment and the memorial by Augustus Saint-Gaudens as inspiration, students will understand and reflect upon the role of public commemorative sculpture in the United States. Then, they will research local monuments and draft designs for one in their hometown.



Augustus Saint-Gaudens

American, 1848-1907

Memorial to Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment, 1900

patinated plaster, 419.1 x 524.5 x 109.2 cm (165 x 206 1/2 x 43 in.)

U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire

Materials

- Computers with internet access for student research
- Drawing materials
- 3-D modeling materials (paper mache, clay, or wood, as art class allows)

Warm-Up Questions

What's going on in this sculpture? What clues do their clothing and what they carry give you about who these men are?

Background

The Massachusetts Fifty-fourth Regiment was the first African-American troop organized in New England to fight in the Civil War. Recruitment began in February 1863, one month after the

Emancipation Proclamation was signed by President Abraham Lincoln. The recruits came from twenty-four states, one-quarter of them slave states. Among the new soldiers were barbers, boatmen, laborers, cabinetmakers, a dentist, and a druggist. Some were as young as sixteen. Some were fathers enlisting with sons. Members of the regiment included Frederick Douglass' two sons, the grandson of abolitionist Sojourner Truth, and William H. Carney, the first African American to win the Medal of Honor. Robert Gould Shaw, the son of prominent Boston abolitionists, was appointed to command the regiment, as military policy did not allow blacks to serve as officers. However, as a white leader in command of African-American troops, Shaw would have been put to death if he was captured.

On May 28, the largest crowd in Boston's history assembled to see the Fifty-fourth Massachusetts Volunteer Infantry Regiment march off to fight in the Civil War. Two months later, Shaw and one-third of his men died during the Union's siege at Fort Wagner, one of the forts protecting Charleston, South Carolina, a bastion of the Confederacy. The brave conduct of this regiment inspired widespread enlistment of black men into the Union forces.

After the battle of Fort Wagner, proposals were made by men of the Fifty-fourth to erect a memorial. Sculptor Augustus Saint-Gaudens took almost a dozen years to create it. He began with the idea of creating an equestrian statue of the young Colonel Shaw. The plan evolved, however, into a procession of black soldiers and their leader, moving together toward the goal of emancipation. The monument is cast in very high relief. To make each soldier individualized, Saint-Gaudens created forty heads using live models of different ages. Seen in profile are the mounted Colonel Shaw and rows of soldiers carrying rifles, packs, and canteens, all led by young drummer boys. Above the procession floats an angel holding an olive branch, symbolizing peace, and poppies, symbolizing death.

Guided Practice

- Artists often use horizontal and vertical lines in works of art to make them look stable and still. Take a look at the lines in this sculpture. How would you describe them? Where did the artist use diagonal lines? See the way the soldiers and horse look as if they are moving? Saint-Gaudens used diagonal lines in their bodies to make them look as if they are actually marching.
- These soldiers were among the first African Americans who joined the Civil War in the fight to end slavery. When the South heard that African Americans were becoming soldiers, Confederate officials issued a proclamation that African Americans caught in uniform would be sold into slavery and white officers commanding them would be put to death. Knowing the challenges they faced, what character traits can you say the men of the Fifty-fourth Regiment possessed?
- Why are these men heroes?
- If this sculpture were to come to life and these soldiers were to march in front of you, what kinds of sounds might you hear?

Activity

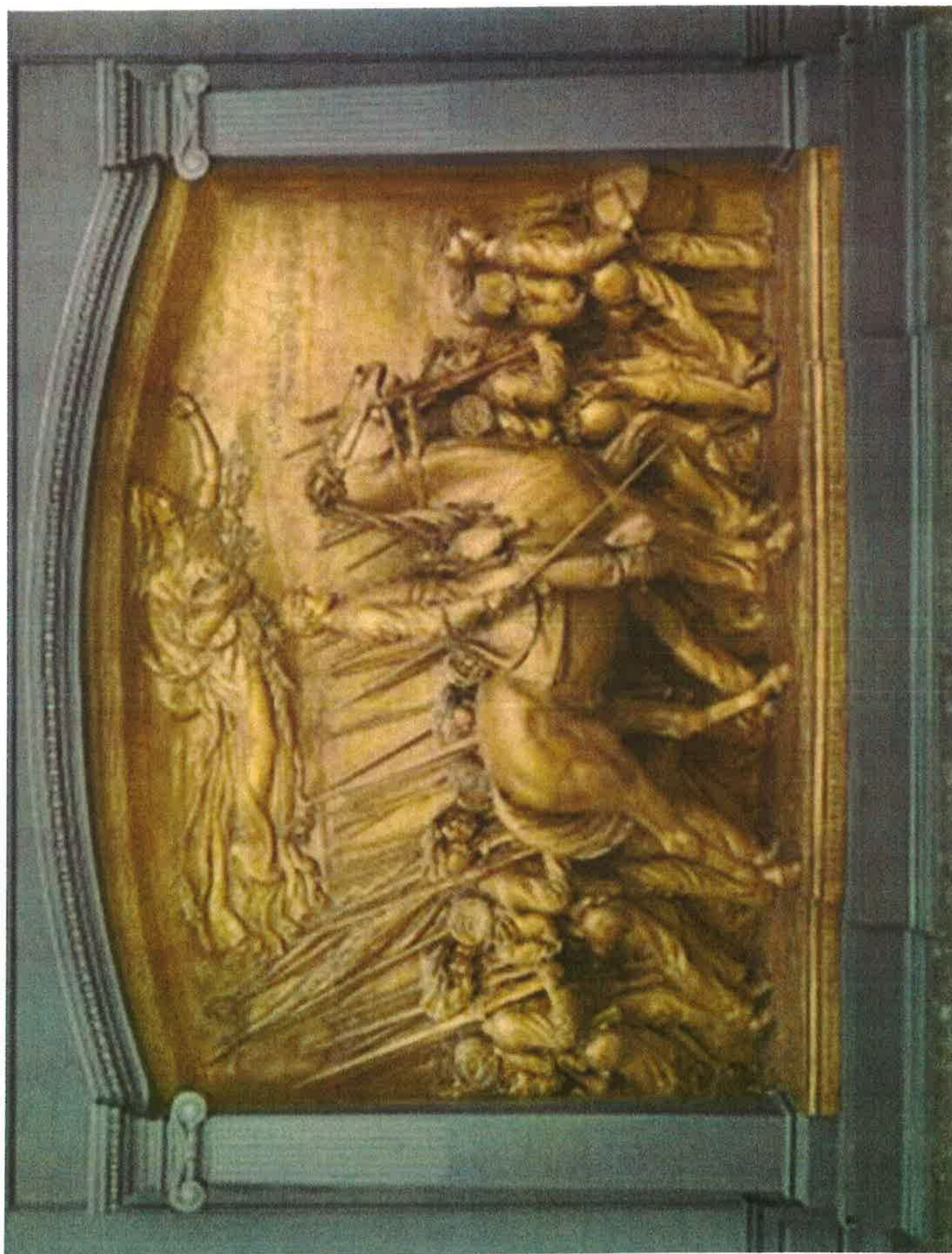
Students will understand and reflect upon the role of public commemorative sculpture in the United States by creating their own memorial sculpture:

1. Ask students to contribute to a list of ways we remember public or civic events. Some include: parades, sculptures, ritual celebrations, mosaics, murals, songs, slogans, legends, or insignia.
2. What kind of public moments and public figures do we commemorate? Examples are New Year's, birthdays of national leaders, religious events, or public service (veterans, presidents).
3. How do we remember the Civil War? Examples are history books, television programs, family stories and mementos, Memorial Day and Veterans' Day, songs, or art.
4. Public sculpture is a way of remembering. The *Shaw Memorial* commemorates:
 1. the first African-American regiment of the North and the fifth black regiment in the Civil War
 2. the bravery of the Massachusetts Fifty-fourth Regiment and its leaders in storming Fort Wagner, South Carolina, when the odds were against them
 3. their sacrifice in battle (281 of 600 died), which inspired many more African Americans to volunteer as soldiers (a total of nearly 180,000)
 4. the regiment's courage in joining the Union troops, for blacks risked being sold into slavery if captured in uniform by Confederate soldiers, and white officers risked execution.
5. Study the *Shaw Memorial*. Look at the relief sculpture created by Augustus Saint-Gaudens. Study it overall. Study its details. What does the memorial represent? Is this a specific moment? Why did the artist choose to depict the group in this way?
6. Find memorials in your town. Students should make a list of local monuments using the internet and local resources. They should sketch or photograph the monuments, find photos of them, visit some of them, and create a visual portfolio in your classroom or for your school. As a class, assemble the findings and depictions of these local monuments. You'll be surprised at how much is known, but not shared, about neighborhood public sculpture.

Extension

As a class, select an event (historical or contemporary) to commemorate with a public sculpture. Call your local planning office. If your town is in the process of planning a memorial, you might participate by choosing that subject or event. Submit class ideas.

Form small design groups. Draw designs for each group's ideas. Remind students to integrate subjects, themes, and symbols into their work to communicate the intended meaning behind the memorial. Select materials such as paper, paper mache, clay, or wood. Build one project, as a class, or build each group's idea.



White Cloud: A Hero to His People

Grade Level: 5–8

Students will learn about White Cloud, one of the chiefs of the Iowa people who attempted to raise money for his tribe after losing their land. Through discussion and research, students will write a journal entry from the standpoint of a hero/heroine in their lives and then present to the class as if they were this person.



George Catlin

American, 1796–1872

The White Cloud, Head Chief of the Iowas, 1844/1845

oil on canvas, 71 x 58 cm (27 15/16 x 22 13/16 in.)

National Gallery of Art, Paul Mellon Collection

Materials

- Computers with internet access for student research
- Writing materials
- Costumes and props

Warm-Up Question

Compare the size of White Cloud's figure to the rest of the painting. Why might Catlin have made the figure of White Cloud large and the only object in the painting?

Background

Mew-hu-she-kaw, known both as White Cloud and No Heart-of-Fear, was one of several tribal chiefs of the Iowa people in the mid-nineteenth century. His father, also named White Cloud, had been a tribal chief before him. By the time this portrait of the younger White Cloud was painted in 1844/1845, the Iowa population had dwindled from fourteen hundred to about 470 people. Treaties, some signed by the senior White Cloud, and laws passed to promote America's westward expansion had forced the Iowa people from their traditional territories on the plains of eastern Iowa to a small reservation in southeast Nebraska. Missionaries tried to convert the Iowas to Christianity and teach them farming, contrary to the tribe's traditional beliefs and customs. Deprived of their hunting lands and related livelihood, the Iowas became increasingly impoverished.

At this time of great crisis, White Cloud decided to raise money for the tribe by taking a small group of his people to London around 1844–1845. There the American artist George Catlin had opened an exhibition of his large collection of paintings and artifacts representing American Indians. A decade earlier, Catlin had traveled across the American West, recording images of American Indian life and customs (see slideshow below for more works of art by Catlin in the National Gallery of Art). In Iowa territory, he visited with White Cloud's father. Knowing Catlin's sympathy for American Indian life and ways, the younger White Cloud hoped that he could raise money by performing within Catlin's exhibition. White Cloud and thirteen other Iowas wore their native costumes and performed tribal dances at Catlin's gallery and met with British dignitaries while touring London.

Slideshow: George Catlin at the National Gallery of Art



- George Catlin at the National Gallery of Art Lessons & Activities

<http://media.nga.gov/public/objects/1/4/6/5/4/6/146546-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

Ball Players, 1844

color lithograph, 43.1 x 30.5 cm (17 x 12 in.)

National Gallery of Art, Reba and Dave Williams Collection, Gift of Reba and Dave Williams



- George Catlin at the National Gallery of Art Lessons & Activities

<http://media.nga.gov/public/objects/5/0/3/4/0/50340-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

Assinneeboine Warrior and His Family, 1861/1869

oil on card mounted on paperboard, 47.3 x 63.5 cm (18 5/8 x 25 in.)

National Gallery of Art, Paul Mellon Collection



- George Catlin at the National Gallery of Art Lessons & Activities

<http://media.nga.gov/public/objects/5/0/3/9/0/50390-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

Buffalo Dance—Mandan, 1861

oil on card mounted on paperboard, 44.8 x 61.4 cm (17 5/8 x 24 3/16 in.)

National Gallery of Art, Paul Mellon Collection



- George Catlin at the National Gallery of Art Lessons & Activities
<http://media.nga.gov/public/objects/5/0/3/5/0/50350-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

The Cheyenne Brothers Starting on Their Fall Hunt, 1861/1869

oil on card mounted on paperboard, 46 x 62.1 cm (18 1/8 x 24 7/16 in.)

National Gallery of Art, Paul Mellon Collection



- George Catlin at the National Gallery of Art Lessons & Activities
<http://media.nga.gov/public/objects/5/0/3/7/8/50378-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

Facsimile of an Omaha Robe, 1861/1869

oil on card mounted on paperboard, 46.2 x 62.9 cm (18 3/16 x 24 3/4 in.)

National Gallery of Art, Paul Mellon Collection



- George Catlin at the National Gallery of Art Lessons & Activities
<http://media.nga.gov/public/objects/5/0/6/5/6/50656-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

The Female Eagle—Shawano, 1830

oil on canvas, 72.2 x 59 cm (28 7/16 x 23 1/4 in.)

National Gallery of Art, Paul Mellon Collection



- George Catlin at the National Gallery of Art Lessons & Activities
<http://media.nga.gov/public/objects/5/0/3/8/7/50387-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

Mandan Village—A Distant View, 1861/1869

oil on card mounted on paperboard, 47 x 63.5 cm (18 1/2 x 25 in.)

National Gallery of Art, Paul Mellon Collection



- George Catlin at the National Gallery of Art Lessons & Activities

<http://media.nga.gov/public/objects/5/0/3/7/7/50377-primary-0-740x560.jpg>

George Catlin

American, 1796–1872

Osage Indians, 1861/1869

oil on card mounted on paperboard, 46.2 x 62.2 cm (18 3/16 x 24 1/2 in.)

National Gallery of Art, Paul Mellon Collection

This portrait reflects White Cloud's stature within the Iowa tribe and his brave nature. He wears a white wolf skin over the shoulders of his deerskin shirt, strands of beads and carved conch shell tubes in his multi-pierced ears, and a headdress of deer's tail (dyed vermillion red) and eagle's quills above a fur (possibly otter) turban. His face is painted red and marked with green handprints. The Iowas' traditional dress for men included such adornments. The bear-claw necklace White Cloud wears may testify to his skill as a hunter; it was reserved for those who earned success as hunters or warriors. Look closely at White Cloud's expression. Perhaps his resolute gaze is the most direct clue to his bravery. For he crossed the Atlantic to save his tribal culture even after Iowa land and livelihood had been deeply eroded by the politics of expansionism.

Guided Practice

- From what you've heard about White Cloud in this lesson and learned from looking at his portrait, why might he be considered heroic? (*A chief of the Iowa nation, powerful hunter, one who sought support for his tribe.*) What character traits do you think he possessed? (*Leadership, bravery, strength.*)
- Many American Indian names are related to nature. This man was known by the names White Cloud and No Heart-of-Fear. What could these names mean?
- If you were having your portrait painted and wanted to impress viewers with your strength or skill, how might you adorn yourself? What about a headdress or hat? What could you paint on your face to indicate your strength?

Activity

White Cloud was a hero to many. Ask students if they have a hero/heroine in their life? It may be someone in their family, school, or neighborhood or they may also respect athletes, musicians,

activists, dancers, scientists, writers, etc. Ask students to pick their favorite hero/heroine and research his or her life. Students should describe their hero/heroine's achievements in the form of a journal entry. The journal entry can recount an imaginary day in the life of the hero/heroine or retell a particular action he or she performed.

Extension

Students will then present the entry as if they were the hero/heroine talking about his or her life. Encourage students to dress up and use props to bring the figure to life.



Quiet Heroes & Heroines

Grade Level: 5-8

Students will learn the biblical story of Daniel in the lions' den as an example of a man who showed quiet bravery and conviction to his beliefs. They will research a "quiet" hero/heroine from the twentieth century and write an essay about this person's activism accompanying it with an illustration. Then, students will write a speech championing a personal cause they believe in.



Sir Peter Paul Rubens

Flemish, 1577-1640

Daniel in the Lions' Den, c. 1614/1616

oil on canvas, 268 x 374.7 x 15.2 cm (105 1/2 x 147 1/2 x 6 in.)

National Gallery of Art, Ailsa Mellon Bruce Fund

Materials

- Computers with internet access for student research
- Drawing materials
- Writing materials

Warm-Up Questions

Think of a time in your life when you have been very brave in a frightening situation. What was challenging you? Where were you at the time? Were you alone or with other people? What character traits helped to get you through?

Background

The Old Testament Book of Daniel recounts that the biblical hero was condemned to spend a night in the lions' den for refusing to worship the Persian king Darius. Depicted here is the moment the

following morning when, after the stone sealing the entrance was rolled away, Daniel was revealed giving thanks to God for having brought him through the night safely.



Sir Peter Paul Rubens

Flemish, 1577 - 1640

Lion, c. 1612-1613

black chalk, heightened with white, yellow chalk in the background, 25.2 x 28.3 cm (9 15/16 x 11 1/8 in.)

National Gallery of Art, Ailsa Mellon Bruce Fund

Rubens combined realism and theatricality to produce strong emotional impact. Several of the lions, for example, stare directly at the viewer. Because of the suggestion that the spectator shares the same space as the lions, the viewer is drawn into the painting and, like Daniel, is threatened by the ferocious beasts. The lions are portrayed full-sized on the huge canvas and are depicted realistically. The lions' convincing sense of movement and their superbly rendered fur result from Rubens' direct observation and sketches he made in the royal menagerie in Brussels.

Peter Paul Rubens was the most sought-after painter in northern Europe during the early seventeenth century. His rich colors, energetic brushwork, and lively compositions epitomize the exuberance of baroque art. Dominated by restless motion, his dynamic and emotional style is created through strong contrasts of light and color. He served the courts of Europe not only as a painter, but also as a diplomat, sometimes carrying out delicate negotiations while working on foreign commissions.

Guided Practice

- What is going on in the painting? What moment of the story has Rubens chosen to depict? Why do you think Rubens chose to paint this dramatic scene and not one in which Daniel was safely out of the cave?
- Look at the figure of Daniel. How did Rubens paint him so that your attention is drawn to him? (*Highlights on his skin contrast with the darker background and make him stand out. He sits on a red cloth with a white one around him, both colors that catch the eye.*)

- After hearing the story of Daniel and looking at this image, what adjectives can you use to describe his character?
- Daniel wasn't an action hero, but he showed great strength. How would you describe the kind of hero he was? What did he do that make him heroic? (*Refusing to give in when bullied, holding tight to his convictions, never giving up his beliefs.*)

Activity

Have students consider the many heroes/heroines who achieved their goals quietly. Then, they should research and make a list of some quiet heroes/heroines from this century, for example, Martin Luther King, Jr., Mahatma Gandhi, Rosa Parks, or Nelson Mandela. Ask them to choose one hero or heroine and write a few paragraphs on what makes him or her heroic. Students should draw a scene from the hero/heroine's life to use as an illustration when they present their findings to the class. A good place for students to begin their research is the website

<http://www.myhero.com/go/home.asp>.

Extension

Now that students have learned about a real-life hero/heroine who brought about change in their community or nation as a whole, have them think about something they see as an injustice. It could be something as small as sibling rivalry or as big as world peace. Have them write a speech outlining the issue with positive solutions on how to fix it. What would their slogan be? How would they spread the word?



Heroines & Social Media

Grade Level: 5–8

Students will learn about Queen Zenobia of Palmyra who led her soldiers to challenge the Roman Empire. Then, they will select another famous heroine from history and create a fictional Facebook profile for her as a form of biography. Lastly, they will compose tweets that she would have posted had social media been available in her day.



Giovanni Battista Tiepolo

Italian, 1696–1770

Queen Zenobia Addressing Her Soldiers, 1725/1730

oil on canvas, 261.4 x 365.8 cm (102 15/16 x 144 in.)

National Gallery of Art, Samuel H. Kress Collection

Materials

- Computers with internet access for student research
- Drawing and writing materials
- Copies of the "Facebook" template
- Printer for profile photos
- Scissors and glue

Warm-Up Questions

What clues does Tiepolo give you in this painting that Zenobia is not an ordinary woman? (*She stands on a platform, a servant keeps her robes from touching the ground, she carries a royal scepter.*) What is Zenobia doing in this scene? How do the soldiers behave toward her?

Background

Zenobia was queen of Palmyra, in Syria, in the third century A.D. Palmyra was a caravan oasis that had developed into a major economic metropolis of the Near East. After her husband Odenathus was assassinated in A.D. 267, Zenobia assumed power and ruled as regent for her infant son Vaballathus. A shrewd diplomat and military strategist, she challenged the authority of the Roman Empire in the east. She led her troops—an unusual role for a woman in antiquity—to victories in Egypt and Asia Minor. Although Roman power reasserted itself within a few years, her actions changed the empire's eastern frontier, and she was celebrated for courage and daring.

The military subject of the painting corresponds well with the story of Zenobia, whose exploits in five short years threatened Roman power. The setting is a barren desert, suitable for her homeland in Syria. Her encircling thumb

and forefinger have been interpreted as a symbol of unity; before doing battle, Zenobia stands on a dais, which is like a stage or platform, so she can exhort her troops to band together. Her armor shows that she was a brave fighter. Her servant keeps her robes from touching the ground. The staff, or scepter, she carries indicates she is queen.

Tiepolo was one of the most popular Venetian painters of the mid-eighteenth century. His commissions took him to Germany and Spain as well as throughout northeastern Italy. His fame rested on his decorations for princely residences—vast murals and ceiling frescoes—incorporating the best-known episodes from ancient literature. This is one of four large-scale paintings completed for the Zenobio Palace in Venice. Because of the similarity in name, the Zenobio family may have boasted of ancestral connections to Queen Zenobia.

Guided Practice

- How did Tiepolo make Zenobia the most important figure in the painting? (*She stands on a platform and is higher than the other figures, she is separated from the group, she makes a big gesture with her body.*)
- After hearing the story of Queen Zenobia and gathering evidence in the painting, what adjectives could you use to describe her character? Why is she a heroine?
- Take a look at the setting of the painting. As far as we know, Tiepolo never visited Syria, where Zenobia was queen, but he wanted to make the setting look exotic. How did he do it in terms of costumes and props? How would you describe the climate of Syria by the way Tiepolo painted it? Is it green and lush? Tropical? Dry and desert like?

Activity

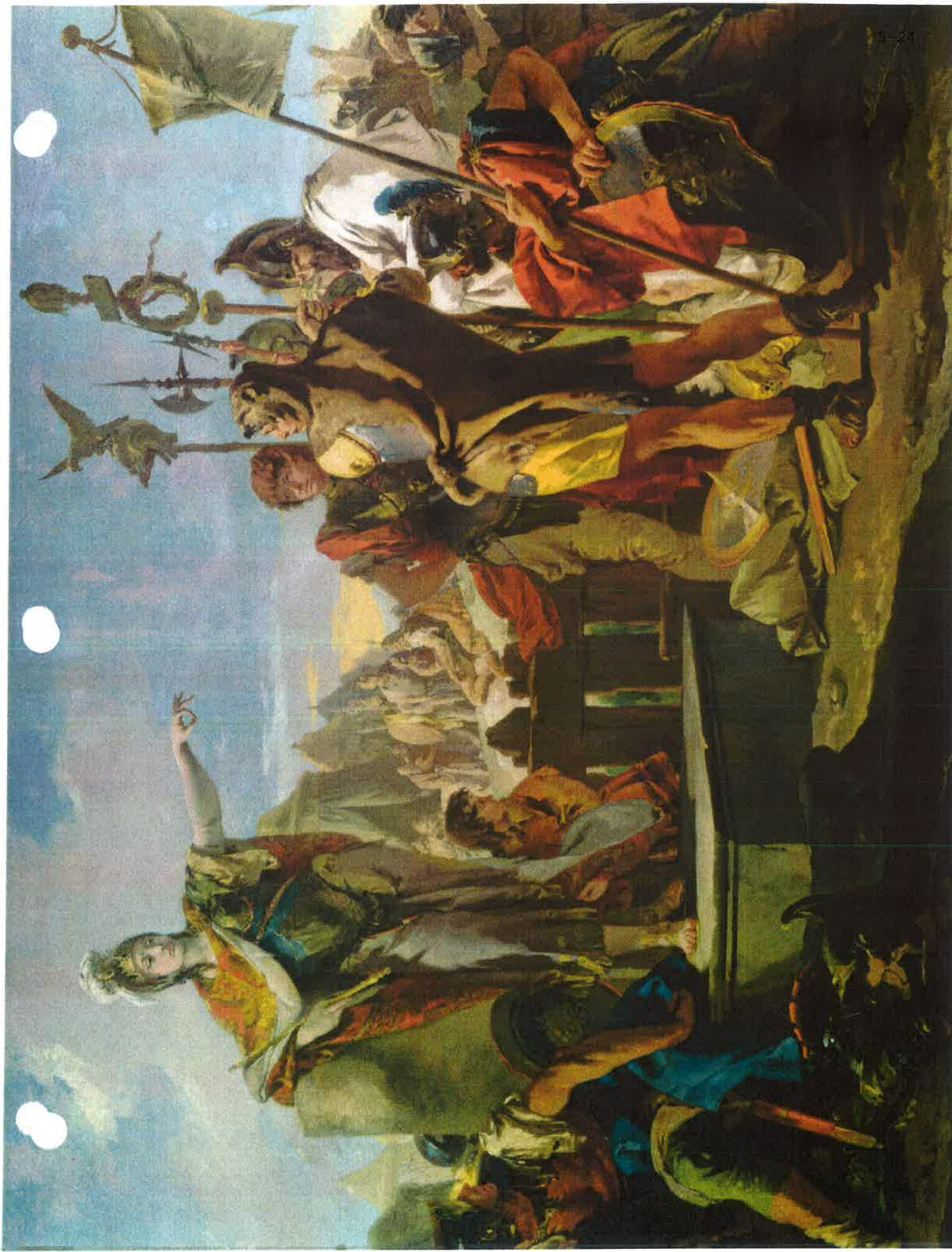
Students will select one woman from history that they wish to make a fictional Facebook profile as a form of biography. Some suggested places to get started:

- Geni's Legendary Heroines <http://www.geni.com/projects/legendary-heroines/1024>
- HistoryNet's Famous Women in History <http://www.historynet.com/famous-women-in-history>
- Judy Chicago's *The Dinner Party* at the Brooklyn Museum of Art
<http://www.brooklynmuseum.org/eascfa/dinner-party/home.php>
- The National Museum of Women in the Arts <http://www.nmwa.org/>

Next, students will fill in the "Facebook" template for their heroine, complete with her career, education, family, likes, and timeline with status updates. Students will also draw two images of their heroine at the top of the template—a cover image and a profile image. They also should create a photo album on the second page of the template by printing and pasting images from the internet.

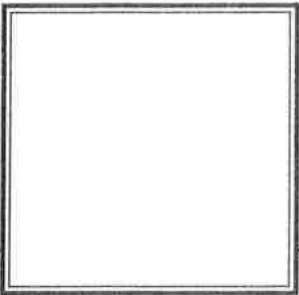
Extension

Students will then write ten tweets as their heroine, commenting on topics and current events that would be relevant or important to her. Remind them to write in first person and present tense as if she were tweeting today.





facebook



Name of Heroine

Timeline

About

Career

Education

Lives in

Family

Date:

Date:

Date:

Date:

Date:

Date:

Likes

Photos of _____
Name of Heroine

Heroines & Social Media

Grade Level: 5–8

Students will learn about Queen Zenobia of Palmyra who led her soldiers to challenge the Roman Empire. Then, they will select another famous heroine from history and create a fictional Facebook profile for her as a form of biography. Lastly, they will compose tweets that she would have posted had social media been available in her day.



Giovanni Battista Tiepolo

Italian, 1696–1770

Queen Zenobia Addressing Her Soldiers, 1725/1730

oil on canvas, 261.4 x 365.8 cm (102 15/16 x 144 in.)

National Gallery of Art, Samuel H. Kress Collection

Materials

- Computers with internet access for student research
- Drawing and writing materials
- Copies of the “Facebook” template
- Printer for profile photos
- Scissors and glue

Warm-Up Questions

What clues does Tiepolo give you in this painting that Zenobia is not an ordinary woman? (*She stands on a platform, a servant keeps her robes from touching the ground, she carries a royal scepter.*) What is Zenobia doing in this scene? How do the soldiers behave toward her?

Background

Zenobia was queen of Palmyra, in Syria, in the third century A.D. Palmyra was a caravan oasis that had developed into a major economic metropolis of the Near East. After her husband Odenathus was assassinated in A.D. 267, Zenobia assumed power and ruled as regent for her infant son Vaballathus. A shrewd diplomat and military strategist, she challenged the authority of the Roman Empire in the east. She led her troops—an unusual role for a woman in antiquity—to victories in Egypt and Asia Minor. Although Roman power reasserted itself within a few years, her actions changed the empire's eastern frontier, and she was celebrated for courage and daring.

The military subject of the painting corresponds well with the story of Zenobia, whose exploits in five short years threatened Roman power. The setting is a barren desert, suitable for her homeland in Syria. Her encircling thumb

and forefinger have been interpreted as a symbol of unity; before doing battle, Zenobia stands on a dais, which is like a stage or platform, so she can exhort her troops to band together. Her armor shows that she was a brave fighter. Her servant keeps her robes from touching the ground. The staff, or scepter, she carries indicates she is queen.

Tiepolo was one of the most popular Venetian painters of the mid-eighteenth century. His commissions took him to Germany and Spain as well as throughout northeastern Italy. His fame rested on his decorations for princely residences—vast murals and ceiling frescoes—incorporating the best-known episodes from ancient literature. This is one of four large-scale paintings completed for the Zenobio Palace in Venice. Because of the similarity in name, the Zenobio family may have boasted of ancestral connections to Queen Zenobia.

Guided Practice

- How did Tiepolo make Zenobia the most important figure in the painting? (*She stands on a platform and is higher than the other figures, she is separated from the group, she makes a big gesture with her body.*)
- After hearing the story of Queen Zenobia and gathering evidence in the painting, what adjectives could you use to describe her character? Why is she a heroine?
- Take a look at the setting of the painting. As far as we know, Tiepolo never visited Syria, where Zenobia was queen, but he wanted to make the setting look exotic. How did he do it in terms of costumes and props? How would you describe the climate of Syria by the way Tiepolo painted it? Is it green and lush? Tropical? Dry and desert like?

Activity

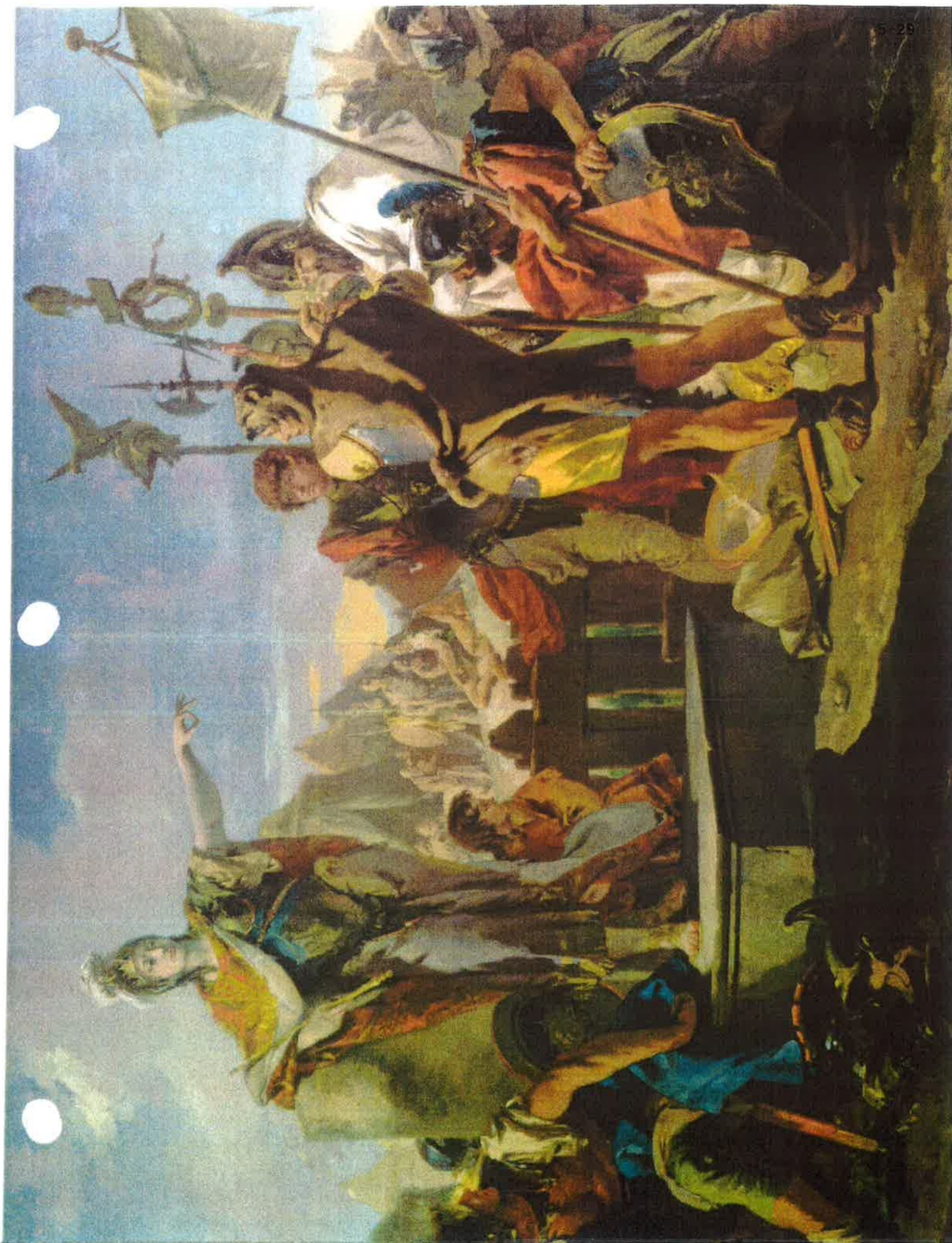
Students will select one woman from history that they wish to make a fictional Facebook profile as a form of biography. Some suggested places to get started:

- Geni's Legendary Heroines <http://www.geni.com/projects/legendary-heroines/1024>
- HistoryNet's Famous Women in History <http://www.historynet.com/famous-women-in-history>
- Judy Chicago's *The Dinner Party* at the Brooklyn Museum of Art
<http://www.brooklynmuseum.org/eascfa/dinner-party/home.php>
- The National Museum of Women in the Arts <http://www.nmwa.org/>

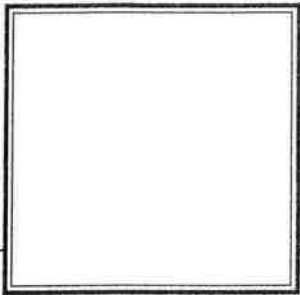
Next, students will fill in the "Facebook" template for their heroine, complete with her career, education, family, likes, and timeline with status updates. Students will also draw two images of their heroine at the top of the template—a cover image and a profile image. They also should create a photo album on the second page of the template by printing and pasting images from the internet.

Extension

Students will then write ten tweets as their heroine, commenting on topics and current events that would be relevant important to her. Remind them to write in first person and present tense as if she were tweeting today.



 facebook



Name of Heroine

Timeline

About

Career

Education

Lives in

Family

Date:

Date:

Date:

Date:

Date:

Date:

Likes



Photos of _____
Name of Heroine

Objectives

Students respond to literary selections by discussing and analyzing themes and writing reflective solutions to bullying.

Students research and identify the impact of negative behavior they observe and that exists in popular culture and create a class display with mobiles (grades K-2), puppets (3-4), or a mural (5-6) that illustrate strategies to reverse these negative behaviors.

Multiple Intelligences

Interpersonal

Intrapersonal

Linguistic

What Does It Mean?

Accordion-style fold: folding paper pleats so the paper springs open and closed

Horizontal: a position that is parallel to the horizon, running across from side to side

Vertical: a position that is perpendicular to the horizon, going up and down

National Standards

Visual Arts Standard #3

Choosing and evaluating a range of subject matter, symbols, and ideas

English Language Arts Standard #2

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

English Language Arts Standard #7

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Background Information

A bully is like an annoying dragon that is always breathing fire. A bully may be someone who hurts, frightens, or tyrannizes someone who are smaller or weaker. Bullies might attack others with nasty actions, call people names, or even physically hurt victims. A bully can be a boy or a girl, young or grown up. Bullies often act out because they themselves fear people, places, and things and because they crave attention.

When people stand up against bullies in appropriate ways and offer peaceful solutions to life's puzzling situations, often the culture of a group changes. People can grow up, with their respect of self and others intact, to become fine citizens and peacemakers in their hearts.

Resources

Bullies Are a Pain in the Brain by Trevor Romain
For middle and older elementary students, a self-help guide to dealing with bullies. Offers clear, helpful advice. Includes cartoon-style illustrations and a list of resources.

Chrysanthemum by Kevin Henkes
Young children struggling with social conflicts will empathize with Chrysanthemum, a mouse who is the victim of merciless teasing because of her unusual name. Gentle, reassuring illustrations.

Stepping on the Cracks by Mary Downing Hahn
Two friends gain insight into reasons behind bullying in this novel set during World War II. Inspires thoughtful discussion of complicated issues among older elementary students.

The Book of Dragons by Michael Hague
A collection of dragon tales that has something for all ages. Vibrant and varied illustrations add to the appeal.

Vocabulary List

Use this list to explore new vocabulary, create idea webs, or brainstorm related subjects.

Abuse
Aggressive
Assertive
Bully/bullying
Collaborate
Compassion
Conflict
Confrontation
Degrade
Demean
Discrimination
Empathy
Eye contact
Feelings
Humiliate
Image
Mediator
Moods
Patterns
Peacemaker
Peers
Persuasive
Resolution
Self-esteem
Shapes
Texture
Understanding
Victim



Artwork by students from St. Theresa School, Hellertown, Pennsylvania.



	K-2	3-4	5-6
Suggested Preparation and Discussion	<p>Read and discuss a suitable children's story about bullying. Encourage students to share examples from their own lives or what they know from popular culture. What is a bully? How do you feel when you are bullied? How can you respond? Why do you think some people are bullies? What can we each do to help people get along and prevent bullying?</p> <p>What is a dragon? In what ways are dragons sometimes like bullies? What does a dragon look like? What colors, shapes, or features might make it look angry or threatening? Use adjectives, adverbs, and other expressive language.</p> <p>Explain that students will make mobiles, dragon puppets, and/or murals to represent bullies and will be asked to suggest solutions to the bullying problem.</p> <p>Display a variety of dragon pictures from various cultures as well as examples of the craft.</p>		
Crayola® Supplies	<ul style="list-style-type: none"> Colored Pencils Markers Scissors School Glue 		<ul style="list-style-type: none"> Paint Brushes Tempera Paint
Other Materials	<ul style="list-style-type: none"> Poster board Ribbon 	<ul style="list-style-type: none"> Construction paper 	<ul style="list-style-type: none"> Mural paper Paper towels Recycled newspaper Water containers
Set-up/Tips	<ul style="list-style-type: none"> White drawing paper 		<ul style="list-style-type: none"> Roll the handle cylinders as tightly as possible. Cover painting surface with newspaper.

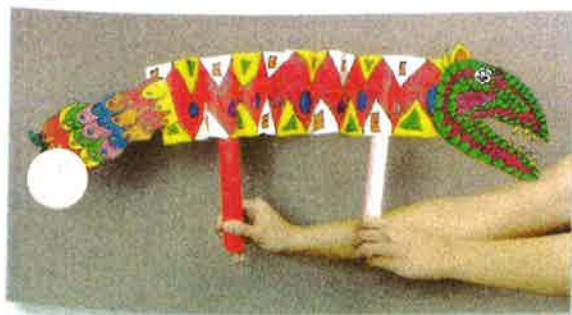


Storm Dragon Sculpture
Artist: Scott Abye
Air-dry clay
18" x 18" x 24"
Collection of Crayola



Dragon Scarf
Artist: unknown
Marker on silk
18" x 18"
Private Collection

	K-2	3-4	5-6
Process: Session 1 Grades K-2 20-30 min. Grades 3-4 5-10 min. Grade 5-6 30-45 min. or more	Create a "How to Spot a Bully" class poster <ol style="list-style-type: none"> 1. Brainstorm a list of behaviors that identify a bully. 2. Create class posters that list characteristics observed in bullies. 3. Embellish and decorate the borders with shapes and colors. Display posters. 4. Glue two sheets of drawing paper together end to end. Air-dry the glue. 	Design two puppet handles <ol style="list-style-type: none"> 1. Lay construction paper flat. Roll paper from the long side into a tight tube. Glue. Press edge until secure. Make a second handle the same way. Air-dry glue. 	Create class dragon murals <ol style="list-style-type: none"> 1. Paint a large dragon on mural paper. Leave the dragon mouth free of paint. Air-dry the paint.
Process: Session 2 30-45 min.	Create a dragon mobile <ol style="list-style-type: none"> 5. Write one or more bullying solutions on the glued paper. Fold them accordion style. 6. Draw and decorate a dragon head and tail, each on a separate paper. Cut them out. 7. Glue the dragon head to one end of the accordion fold. Glue the dragon tail to the opposite end. 8. Attach ribbon or sting to the dragon head to suspend. 	Create the puppet <ol style="list-style-type: none"> 2. Decorate handles. 3. Draw a dragon to cover most of a large sheet of drawing paper. Include head, body, and tail. 4. Color the head and tail areas so they reflect features of a dragon. In body area, write at least one solution to bullying. 5. Accordion-fold the dragon. Glue handles to the dragon's head and tail. 	Create dragon flames with solution <ol style="list-style-type: none"> 2. Reflect on research findings about solutions to bullying. 3. Cut out construction paper flames shapes. Write solutions to bullying on flames. Glue to mouth area on dragon mural.
Process: Session 3 30-45 min.	Reflect on solutions to bullying <ol style="list-style-type: none"> 9. Identify one or more of a bully's aggressive moods and feelings in class. Discuss how class solutions result in conflict resolution to solve negative behaviors. 		
Assessment	<ul style="list-style-type: none"> • Have students used color, texture, shape, and line, as well as expressive features to symbolize aggressive, bullying behaviors? • Do words, phrases, and/or sentences written on dragon projects suggest thoughtful, positive solutions to bullying behaviors? • Ask students to reflect on this lesson and write a DREAM statement to summarize the most important things they learned. 		
Extensions	<p>Encourage students to discuss their use of color, shape, and design to symbolize bullying behaviors and/or their own feelings. Compare/contrast classmates' dragon projects.</p> <p>Post key words in the classroom as a resource for students when they write their solutions to bullying. Provide word processors for students with special needs to use when generating their solutions. Recruit parent volunteers to help beginning writers translate their ideas into simple sentences.</p> <p>Encourage advanced or gifted students to explore the concept of point of view by creating short stories or skits with contrasting viewpoints: the bully's as well as the victim's.</p> <p>Cut out articles and images from magazines and newspapers that highlight specific incidences of negative behaviors in popular culture. Hold a class symposium that results in solutions to some of these incidences.</p> <p>Plan an all-school assembly on conflict resolution.</p> <p>Role-play solutions to bullying.</p>		



Artwork by students from
 Mount Prospect Elementary
 School, Basking Ridge,
 New Jersey.
 Teacher: Susan Bivona



Dream-Makers
 Building fun and creativity into standards-based learning