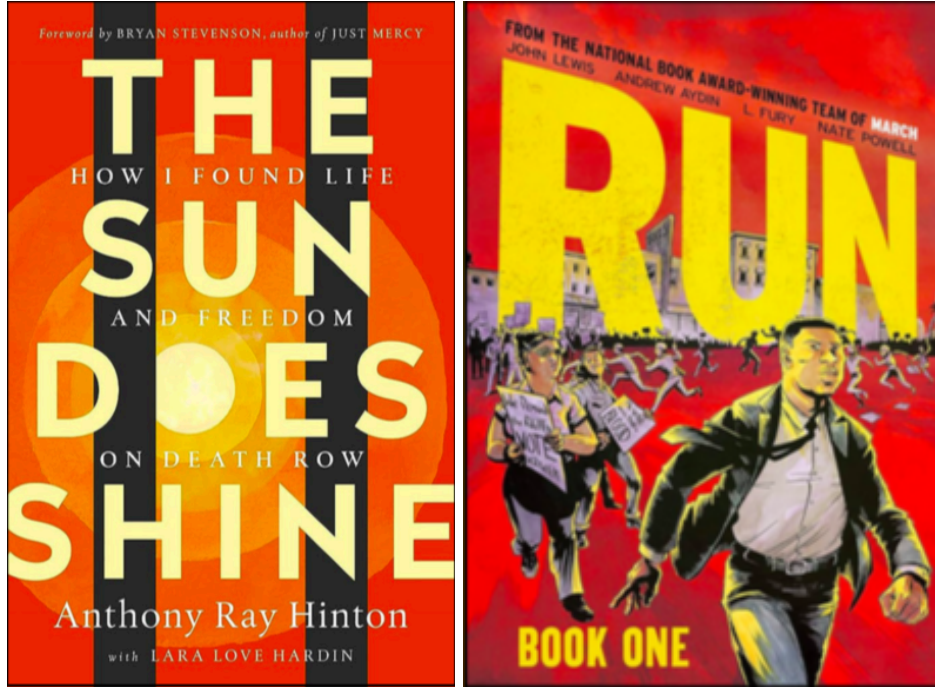


Understanding Through Empathy: Teaching Stories of Civil Rights Struggles



Professional Development
For the Poughkeepsie Public Library District's 2024 Big Read

August 20th, 2024

<https://poklib.org/big-read/>
www.thearteffect.org

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About The Art Effect

The Art Effect was born on January 1, 2018 as a result of the merger of Spark Media Project and Mill Street Loft, two long-standing arts nonprofits based in Poughkeepsie, NY. With this merger, The Art Effect became a unified arts education and youth development agency serving youth across the Hudson Valley.

Mission

The Art Effect empowers young people to develop their creative voice to shape their futures and bring about positive social change. The Art Effect helps youth explore, experience and excel in the arts, introducing them to visual arts and media, giving them the opportunity to develop real skills in these fields, and guiding them towards achieving their academic and career goals. We believe that the arts have the power to create a more vibrant, caring, and sustainable world led by a generation of youth who value creative thinking, diverse voices, and stronger connections between all people.

The Art Effect Approach to Integrating Art & Technology

The Art Effect approach to teaching Art + Technology is student-centered, hands-on, and focused on individual choice, expression, and trust while incorporating play and mischief. Putting the fun in the fundamentals, we encourage exploration of each digital arts tool's intended and unintended uses for generating, producing, and connecting with art. Teachers adapt to each student, holding them accountable for their own learning, while encouraging and celebrating. The Art Effect way includes continually learning, and giving and taking feedback.

Today's Agenda

Morning:

- A. 7:45 am - 8:30 am Coffee/breakfast and brainteasers
- B. 8:30 am - 9:00 am Introduction and overview of The Big Read, "Big Shoes to Fill"
- C. 9:00 am - 10:15 am Keynote speaker and Q&A – Ernest Henry
- D. 10:15am - 10:30 am Coffee break
- E. 10:30 am - 11:30 am Big Read "Lightning Round"
 - a. K-6th: Alison Francis on the Little Read Books: *The Power of Her Pen*, *A Song for the UnSung*, *Fighting with Love: The Legacy of John Lewis*, and more
 - b. 7th-12th and beyond: Anne Messley on *Run*, Kira Thompson on *The Sun Does Shine*

Lunch: 11:30 am - 12:30 noon lunch

Afternoon:

- F. 12:30 pm - 2:30 pm Hands-On Breakout Sessions:
 - a. **Illustrating Empathy:** In this workshop, teachers learn how to instruct students in capturing a story in the visual/sequential medium by creating their own graphic novel or picture book from start to finish. This workshop will cover sequential storytelling as well as how to sketch, ink, and color comics to illustrate passages from the Big Read books.
 - b. **Animating Civil Rights Struggles:** in this workshop, teachers learn how to instruct students in producing short animated videos that define terms, illustrate quotes, or portray fictional vignettes relating to the Big Read books.
- G. 2:30 pm - 3:00 pm Closing session, feedback survey, book ordering

Introducing Civil Rights to the Classroom

www.civilrightsteaching.org

www.teachingforchange.org

Civil Rights Mythbusters Quiz

<https://www.civilrightsteaching.org/resource/quiz-civil-rights-movement>



Ernest Henry *Keynote Speaker*



Ernest Henry Grew up in the Bronx and Harlem, New York. He graduated from De Witt Clinton High School, attended Cheyney State College and was employed with Citibank. At the age of 22, Ernest was arrested and convicted of murder and spent 24 consecutive years in prison. While there, Ernest dedicated his time to two things: getting out of prison and redemption. Learning the law, the power of education and service to others were the experiences that shaped his life and thoughts. These experiences were taught to Ernest by other prisoners, the volunteers who made programs possible in prison and his family who loved and supported him throughout. He was the Chairman of the Alternatives to Violence Project at Sing-Sing for eight years, Founder and Editor of the Sing-Sing Chronicle, valedictorian of the first graduating class of Hudson Link College at Sing-Sing and a graduate of New York Theological Seminary Master's degree program. When released, Ernest worked with the Osborne Association, Exodus Transitional Community and the two businesses he created with his former wife, Kathy. In 2014, Ernest Founded Hudson Valley ReEntry

Network, a non-profit organization committed to assisting formerly incarcerated people returning to the Dutchess County area. Since 2008, Ernest has hosted Voices Beyond the Wall (91.3 WVKR FM), a Radio Talk Show highlighting the views and opinions of the incarcerated, formerly incarcerated, and their families. Ernest was acknowledged on the New York State Assembly Floor on June 20, 2018 by Assemblywoman Didi Barrett for ten years of Public Service for his work with Voices Beyond the Wall. Ernest served as an Adjunct Professor at Marist College, teaching Corrections. On November 18, 2022, Ernest was awarded the Northern Dutchess NAACP "Man of Distinction Award" for his community activism. On November 7, 2023, Ernest was elected Common Council Member of the first ward in Poughkeepsie New York. Ernest believes that no one should be defined by the worst decision of their life and that we all have the power to become the best version of ourselves.

Big Shoes to Fill: A Teambuilding Lesson

Lesson by [Deborah Menkart](#)

This lesson helps build community among the participants and makes it clear that civic engagement and activism starts with us — it's a people's history. In this activity, participants write and share about the many ways they have "taken a stand" or "in whose shoes they are walking." When the shoe stories are posted around the room, there is a constant reminder of the ways in which we can all walk for justice and of who has inspired us. The variety of stories and strategies demonstrates that the path to social justice is made up of the work and approaches of many people and organizations.

Objective:

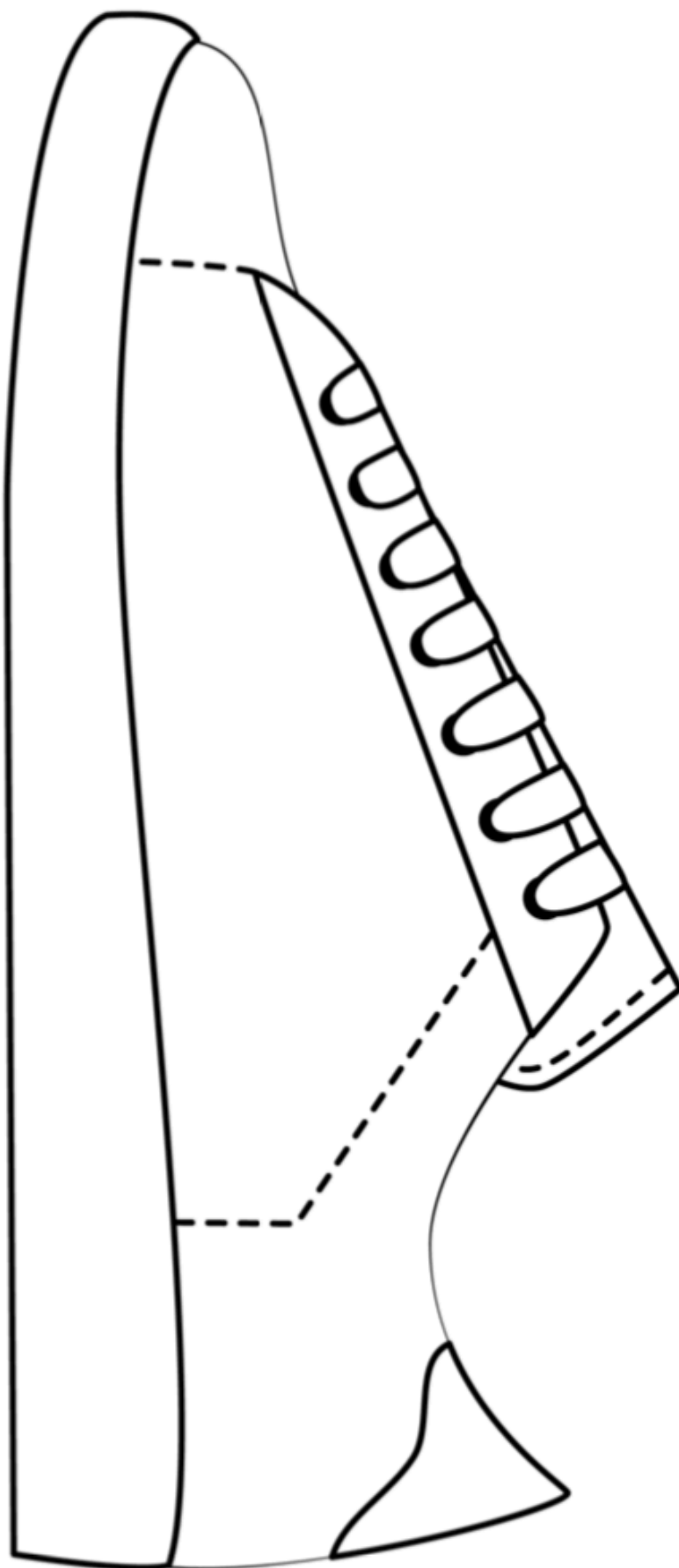
Students will find strength in stories of resistance from their own lives, from peers, and from people who came before them

Materials and Preparation:

- Make colorful shoe templates from construction paper or card stock. Prepare enough templates in advance — one for each student plus a few extra.
- Write these prompts (or your own) on easel paper or display on a whiteboard.
 - In whose footsteps are you following, and why?
 - When did you "take a stand" or "walk the walk"?
 - If your shoes could talk, what story would they tell of a way in which you have walked for justice?
- Select a wall where the students can post their shoe stories or post them around the room to create a "road for justice."

Procedure:

1. Give an introduction and brief explanation and history of the activity based on the provided introduction. Tell students that they will be writing and sharing about the many ways they have "taken a stand" or "in whose shoes they are walking."
2. Introduce them to the posted prompts and tell them that people write many different types of shoe stories. Read them some of the examples above, and/or make your own teacher example.
3. Depending on the time left, you can either have participants share their stories in small groups or go around the room and ask all to read. (If there is not enough time for everyone to listen to each story, form small groups and encourage them when they are finished to post their shoe stories on the wall and walk around reading the others' stories that they did not get to hear.)
4. Once they have been shared out loud, have the participants post their shoes on a preselected wall. Ask them to post the shoes so that they form a road — the road we are making for justice.



A NOTE ON DISCUSSING RACE AND RACISM WITH STUDENTS

Civil rights are personal rights guaranteed and protected by the U.S. Constitution and federal laws enacted by Congress, such as the Civil Rights Act of 1964 and the Americans with Disabilities Act of 1990.

The Civil Rights Act of 1964 was a landmark piece of legislation that prohibits discrimination on the basis of race, color, religion, sex or national origin.

To learn about civil rights, students must necessarily explore race and racism, which can be potentially volatile topics. The following notes and quotes have served The Art Effect well in the past for contextualizing these discussions.

Sometimes talking about race can put students on edge. Frame the conversation in terms of our collective responsibility for mitigating the negative effects of racism, rather than one side against another. Try setting rules of conduct such as these:

- listening to people who have experienced racism and accepting what they say as truth;
- calling out racism and discrimination wherever you see it;
- continuing to learn about inequality and how it affects others;
- regularly assessing your own thoughts about racism and discrimination;
- passing on what you learn to those around you, including family, friends and colleagues.

Although they are related, “race” and “ethnicity” are not one and the same. “Ethnicity” refers to your ancestry, where your parents and grandparents and ancestors come from. “Race” refers to a social construct, a way of categorizing people based on perception of skin color for purposes of social organization with its roots in slavery, becoming central to the Jim Crow/Civil Rights era.

“The trouble isn’t that people differ from one another. The trouble is produced by a world organized in ways that encourage people to *use* difference to include or exclude, reward or punish, credit or discredit, elevate or oppress, value or devalue, leave alone or harass.” - Allan G. Johnson

- It is valuable to approach discussing race and racism in terms of the desired outcome of equity and equality. Recent studies suggest that terms such as white privilege polarize audiences.

“We can belong to privileged and oppressed categories at the same time” - Allan G. Johnson

- Both we and our students must be able to sit with uncertainty, ambiguity, and tension because there is no single correct answer.

“...there’s no single answer that will solve all of our future problems. There’s no magic bullet. Instead there are thousands of answers—at least. You can be one of them if you choose to be.” - Octavia Butler

STARTER SCRIPTS

Describe a time when you were being treated unfairly, or when you saw someone being treated unfairly.

Describe a time when you felt and showed empathy for someone.

The Open Minds To Equality

Four-Step Process

From *Open Minds To Equality* page 2-3, Schneidewind and Bell, 2014 (4th ed.)

1. Create an inclusive, trusting community where students appreciate diversity in the classroom

"When students feel secure, accepted, and respected by their teacher and peers, they will be most honest and willing to take risks to learn."

2. Enable students to empathize with others' life experiences and explore how/why inequality based on difference exists

"Students need an opportunity to explore their own social identities and then to empathize with the life experiences of people other than themselves...they learn about the effects both individual and institutional inequality have on their lives and opportunities of people in various social groups"

3. Help students examine discrimination in the institutions in their lives and see how it has affected them

"Students develop a critical awareness of the institutions they're a part of and discover the ways in which prejudice and the "isms" affect them daily."

4. Empower students to envision and create changes to foster greater equality

"Through activities that point out what others have done to foster social justice and through their own initiative, students gain self-confidence, personal power, and experience in collective responsibility and action."

Excerpt from "All American"

Chapter 2 of The Sun (takes place in 1974)

happy about it. I was seven when Martin Luther King was locked up in our jail, and I remembered when the church was bombed and how my mom made all us kids stay home that day. It was the only Sunday I can remember that we didn't go to church. She told us to run if any white men in a car pulled up next to us. We sat up on the dirt hillside overlooking Praco and talked about what we would do if they came for us. My brother Willie said he would fight, and my sister Darlene said she would run into the woods and hide. Lester and I sat shoulder to shoulder. He was only five, so I watched out for him most of the time. The Hintons and the Baileys. There were sixteen kids total, and neither family had a dad at home, so we liked to think we were our own little army keeping guard over the town. We never figured out what we would do if they came for us that day, but up on our hill, at the edge of a forest of turkey oaks and longleaf pines we could run to if we needed, we were brave and strong and ready to defend what was ours.

Everyone who lived in Praco either worked in the coal mines or for the mining company in some way. The coal mining company owned our town. Owned our houses. They had a store—a commissary—where we bought our groceries, our clothes, and anything else we needed. If our roof had a leak, the company sent someone over to fix it. We had a church, and really, except to go to school, we never had to leave town if we didn't want to. My dad had worked in the coal mines until he got hit in the head and had to go live in an institution. Then my mom was in charge of the ten of us and had to pay the rent and feed us and buy our clothes and keep us together. Lester's dad was gone too, although I never asked him why or what happened. We were

all the same in Praco. The blacks lived up on the hill, and the whites lived down below in the flat areas. The company owned everything, and the only difference was that the white houses had indoor plumbing and real kitchens and bathrooms. We had an outhouse and a number-three tub in the backyard for our baths. Our house had four rooms, one of which was a kitchen where we ate and did our homework and watched television. We would sleep three or four kids to a bed in each room. Two of my sisters would sleep with my mom. We were happy in Praco. We ate good food our mothers cooked for us. We played outside until dark. And we went to church. Everybody had the same, so nobody felt like they were better or worse off than the next person. Our community was close, and we all loved each other, like a giant family. Any adult could tell any kid what to do and he did it. Everybody watched out for everyone. If you got in trouble three streets away, your mom would know about it before you could even get home to tell her. The adults handled adult business, and if two adults were talking, you were supposed to make yourself scarce. We used to hide out and listen when we could, but mostly we just played and ran around and didn't know too much about how the outside world was operating except for what we saw on television.

And then they integrated the schools.

Now, a senior in high school, not a day went by that I didn't hear someone yelling "Nigger!" in my direction. It didn't matter if I was just walking down the road or standing at my locker or even if I was playing baseball and helping the team win. I was about to graduate, and what I'd learned most in four years besides biology and arithmetic was just how much people can hate you because of the color of your skin. People can want to hurt you for no good reason other than you look different or talk different or live different. Oh, I got an education by going to the white school, just not the kind of education the politicians and lawmakers had planned on.

"That's my baby!"

I heard my mom yelling and saw her standing outside the chain-link fence next to the bleachers. I had no idea how she had managed to get from home to the ball field. She cleaned houses to make money, but there was never enough time or a car to get her to my ball games. She waved a white handkerchief at me and yelled again.

"Go, baby! That's my baby!"

I smiled. It didn't matter that I weighed in at 230 pounds and towered

over her. I was her baby. I would always be her baby. I eyed the pitcher and took another practice swing. Maybe there really was a scout around watching today, but unless he said, "I'm going to pay for your college education, drive you there, and then come back to help your mom get to the store and do her chores while you're gone," it didn't look like I was going anywhere but into the coal mines come graduation.

But then again, I did have the best batting average in all of Birmingham and maybe even in all of Alabama. Hank Aaron was from Alabama. So was Willie Mays—he was from right here in Jefferson County. And I was raised to believe in miracles.

I watched the pitcher shake his head at whatever signal the catcher had given him for the next pitch. They didn't want me to hit the ball, and it didn't seem like the umpire was going to call it fair, but that didn't bother me. I had been playing baseball as long as I had been walking. We used to get pieces of cardboard and paper from behind the commissary and mash them together, then wrap black electrical tape around the clump until it was the size of a baseball and almost as hard. For a bat, we would use an old broom handle, and the bases would be a shoe or someone's shirt or more old cardboard if we could get it. They could play by the rules, or we could play us some street ball. It didn't matter to me. One way or another, I was going to hit that ball. I was going to make my mom proud. She had come all this way to see me, and I wasn't going to let her down. Sure, I cared what a scout thought, but I cared what my mom thought more.

The pitcher spit again and began his windup dance. What was it going to be? Curveball? Fastball? Knuckleball? I could hit them all. I was going to swing and hit it whether it was outside, low, inside, it didn't matter. Street ball never had the nuances of organized baseball. You had rules, but you didn't argue the small stuff. If a pitch made it anywhere close, you swung and you swung hard. Playing in the dirt in Praco, we never waited for the perfect pitch to take a swing. You swung at the pitch you were given, and you made the best of it.

I was more than ready. I could feel the weight of the bat in my hands, smell the ashy pine odor of the wood. I checked the bat to make sure the Louisville Slugger name was straight up, because this meant the sweet spot—the place where the grain of the wood was the strongest—was facing the pitcher. He finished his windup, and I kept my eye on the ball as it released.

It felt like the bat was vibrating in my palms, and I couldn't hear the crowd or my mom or the cheating ump or the catcher. It was just me and my bat and the ball. I watched as the ball came closer and closer, and I pulled the bat back a little so I could let it rip even harder, but the next thing I knew, the ball was heading right toward my face. I dropped the bat and then flew back and down as fast as I could, but I swear I still felt that ball skim across my cheekbone. I landed on my left hip into the dirt, and I put my palm down to catch my fall, and it felt like a drill went straight from my wrist to my shoulder. The catcher laughed as he turned to retrieve the wild pitch, and I could only hope that the ump wasn't bigoted enough to call that one a strike as well.

"Ball!" he yelled as I stood up and brushed the dirt off my pants. My arm hurt bad, but I didn't say anything.

"Come on, baby!" I heard my mom yell.

The pitcher was smirking as I got back in my stance and pulled the bat back. He could smirk all he wanted, but if he got that ball anywhere near the plate, it was gone. If he threw the ball at my head again, I would fall down, but I would still get back up. No matter what, this was going to end the same. He was going to hit me or I was going to hit the ball—either way, I was going to get on base.

The next pitch was a changeup. I knew it even as he released it. Most people would have thought fastball, but I can read a changeup a mile away. I brought my weight back, and I paused. Most guys miss the changeup by swinging too soon. They can end up swinging themselves in a complete circle from missing a changeup. Nothing funnier than that, but I was done being a source of amusement today. I waited and I waited, and I put all my weight into my swing, and I swear I saw the moment that ball slowed down and I swung for my team, and for my mama, and for Lester, and for every kid in Praco who was going to be called a name today, and I heard the only sound that a batter wants to hear. It's that sweet and sharp sound of the ball hitting the bat right where you want it. I've had dreams with that sound so loud and clear, it's woken me up. It sounds just like thunder on a hot day in August. I didn't even look to see where the ball was going when I heard that sound. I just dropped the bat, kept my head down, and began running.

"That's my baby! That's my baby!"

I rounded first, and out of the corner of my vision, I saw my mom waving

her arms in the air. On my way to second, I looked up as the ball soared up, up, and out over the center-field fence. That's when I slowed down. I don't think there's ever a reason to hurry when you got a bunch of white people cheering you on. I planted my foot on second base and took my sweet time rounding to third. The shortstop muttered something when I went by, but I couldn't tell what it was, and I didn't care. These were the moments you lived for. I liked to hear the applause, hear the kids call me "Homer." Sometimes they even chanted it. "Ho-mer! Ho-mer! Ho-mer!" One time in basketball season, we were at an away game in the town of Good Hope, when I scored thirty points in the first half—a record for the school—and I walked off the court to the sound of the crowd chanting, "Hin-ton! Hin-ton! Hin-ton!" I couldn't understand why all the Good Hope fans were chanting my name too or why when I sat on the bench none of the guys on my team were smiling or high-fiving me.

My coach went out to center court and started yelling at the crowd. "That's enough now! You stop that!"

I turned to our point guard, who was sitting next to me, and said, "What are they saying?" He just shook his head, so I asked him again. "What are they saying?"

"Man, they are saying, 'Nig-ger! Nig-ger!'" He hung his head.

That's what the crowd was chanting. I thought it was "Hin-ton!" My pride went to shame in a split second. No one was cheering for my record-breaking half. When we got on the bus to make the hour-long drive home, our coach made us sit on the floor in the middle of the bus until we were outside of town. It wasn't safe to sit by the windows if you were black.

When I crossed home plate, I looked over to see the pitcher throw his glove in the dirt, and for some reason, this made me smile more than the home run or the crowd chanting for me. *They can beat you, but they can't break you.* I guess his mama hadn't taught him the same things my mama did.

[Sandra Massey \(2024\) Article from Associated Press](#)

Nonviolence vs. Jim Crow

Primary Document by Bayard Rustin (1942)

Bayard Rustin (1912–1987) was a talented, effective organizer for the causes of international peace and racial justice. An openly gay man and socialist, Rustin is only recently being accorded the recognition due him for his important contributions to the Civil Rights Movement. This 1942 essay provides one example of the countless challenges to Jim Crow and of the use of nonviolence as a tactic that predate the traditional 1954 start date for the Civil Rights Movement. The reader is introduced to a pivotal figure in the Civil Rights Movement, Bayard Rustin. The reference to the F.O.R. in the essay is the [Fellowship of Reconciliation](#), an interfaith organization committed to active nonviolence as a transforming way of life and as a means of radical change. Formed in 1915, the Fellowship is still active today.



Recently I was planning to go from Louisville to Nashville by bus. I bought my ticket, boarded the bus, and, instead of going to the back, I sat down in the second seat back. The driver saw me, got up, and came back to me.

“Hey you, you’re supposed to sit in the back seat.”

“Why?”

“Because that’s the law. N-----s ride in back.”

I said, “My friend, I believe that this is an unjust law. If I were to sit in back I would be condoning injustice.”

Angry, but not knowing what to do, he got out and went into the station, but soon came out again, got into his seat, and started off.

This routine was gone through at each stop, but each time nothing came of it. Finally the driver, in desperation, must have phoned ahead, for about 13 miles north of Nashville I heard sirens approaching. The bus came to an abrupt stop, and a police car and two motorcycles drew up beside us with a flourish. Four policemen got into the bus, consulted shortly with the driver, and came to my seat.

“Get up, you — N-----!”

“Why?” I asked.

“Get up, you Black —!”

“I believe that I have a right to sit here,” I said quietly. “If I sit in the back of the bus I am depriving that child” — I pointed to a little white child of five or six — “of the knowledge that there is injustice here,

which I believe it is his right to know. It is my sincere conviction that the power of love in the world is the greatest power existing. If you have a greater power, my friend, you may move me.”

How much they understood of what I was trying to tell them I do not know. By this time they were impatient and angry. As I would not move they began to beat me about the head and shoulders, and I shortly found myself knocked to the floor. Then they dragged me out of the bus and continued to kick and beat me.

Knowing that if I tried to get up or protect myself in the first heat of their anger they would construe it as an attempt to resist and beat me down again, I forced myself to be still and wait for their kicks, one after another. Then I stood up, spreading out my arms parallel to the ground, and said, “There is no need to beat me. I am not resisting you.”

At this three white men, obviously Southerners by their speech, got out of the bus and remonstrated with the police. Indeed, as one of the policemen raised his club to strike me, one of them, a little fellow, caught hold of it and said, “Don’t you do that!” A second policeman raised his club to strike the little man, and I stepped between them, facing the man, and said, “Thank you, but there is no need to do that. I do not wish to fight. I am protected well.”

An elderly gentleman, well-dressed and also a Southerner, asked the police where they were taking me.

They said, “Nashville.”

“Don’t worry, son,” he said to me. “I’ll be there to see that you get justice.”

I was put into the back seat of the police car, between two policemen. Two others sat in front. During the 13-mile ride to town they called me every conceivable bad name and said anything they could think of to incite me to violence. I found that I was shaking with nervous strain, and to give myself something to do, I took out a piece of paper and a pencil and began to write from memory a chapter from one of Paul’s letters.

When I had written a few sentences the man on my right said, “What’re you writing?” and snatched the paper from my hand. He read it, then crumpled it into a ball and pushed it in my face. The man on the other side gave me a kick.

A moment later I happened to catch the eye of the young policeman in the front seat. He looked away quickly, and I took a renewed courage from the realization that he could not meet my eyes because he was aware of the injustice being done. I began to write again, and after a moment I leaned forward and touched him on the shoulder. “My friend,” I said, “how do you spell ‘difference’?”

He spelled it for me — incorrectly — and I wrote it correctly and went on.

When we reached Nashville a number of policemen were lined up on both sides of the hallway down which I had to pass on my way to the captain’s office. They tossed me from one to another like a

volleyball. By the time I reached the office the lining of my best coat was torn, and I was considerably rumped. I straightened myself as best I could and went in. They had my bag, and went through it and my papers, finding much of interest, especially in the *Christian Century* and *Fellowship*.

Finally the captain said, "Come here, N-----." I walked directly to him. "What can I do for you?" I asked.

"N-----," he said menacingly, "you're supposed to be scared when you come in here!"

"I am fortified by truth, justice, and Christ," I said. "There is no need for me to fear."

He was flabbergasted and, for a time, completely at a loss for words. Finally he said to another officer, "I believe the N-----'s crazy!"

They sent me into another room and went into consultation. The wait was long, but after an hour and a half they came for me and I was taken for another ride, across town. At the courthouse, I was taken down the hall to the office of the assistant district attorney, Mr. Ben West. As I got to the door I heard a voice, "Say, you colored fellow, hey!" I looked around and saw the elderly gentleman who had been on the bus.

"I'm here to see that you get justice," he said.

The assistant district attorney questioned me about my life, the *Christian Century*, the F.O.R., pacifism, and the war for half an hour. Then he asked the police to tell their side of what had happened. They did, stretching the truth a good deal in spots and including several lies for seasoning. Mr. West then asked me to tell my side. "Gladly," I said, "and I want you," turning to the young policeman who had sat in the front seat, "to follow what I say, and stop me if I deviate from the truth in the least."

Holding his eyes with mine, I told the story exactly as it had happened, stopping often to say "Is that right?" or "Isn't that what happened?" to the young policeman. During the whole time he never once interrupted me, and when I was through I said, "Did I tell the truth just as it happened?" and he said,

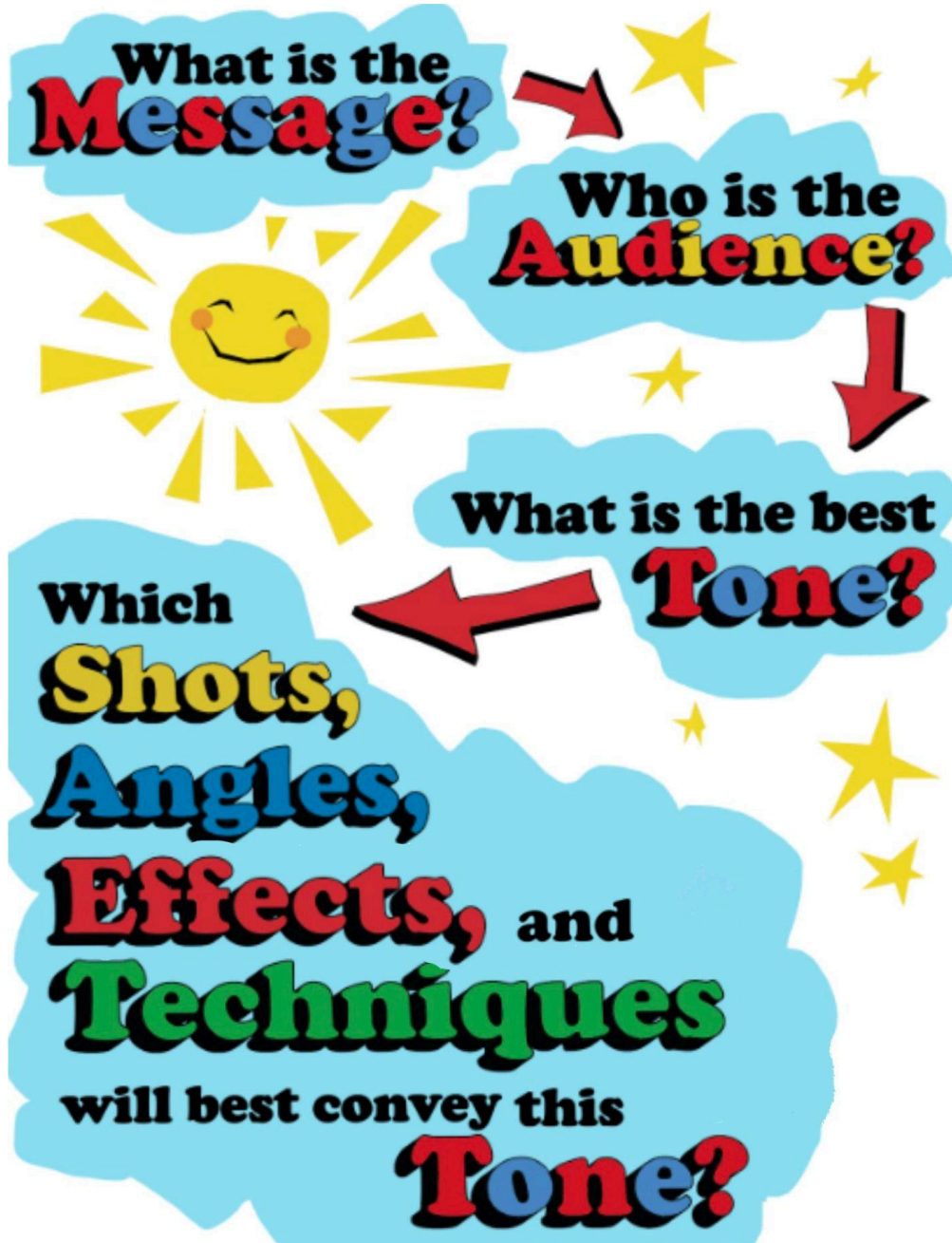
"Well..."

Then Mr. West dismissed me, and I was sent to wait alone in a dark room. After an hour, Mr. West came in and said, very kindly, "You may go, Mister Rustin."

I left the courthouse, believing all the more strongly in the nonviolent approach, for I am certain that I was addressed as "Mister," as no Negro is ever addressed in the South; that I was assisted by those three men; and that the elderly gentleman interested himself in my predicament because I had, without fear, faced the four policemen and said, "There is no need to beat me. I offer you no resistance."

Animation Pre-Production

Pre-production for animation projects consists of brainstorming, scripting, storyboarding, and assembly of materials.



Brainstorming extends beyond deciding on a story structure and character design. It involves thinking ahead into production and post-production.

It's important to be able to answer the questions:

- What parts of your characters and their backgrounds move?
- What kinds of framing are you planning on using?
- How long is your film going to be?
- What frame rate do you plan on using?

Shot Composition and Framing

Filmmaking is an art of selection. When you shoot a scene, you choose what is important: what the audience is going to see and what it's not going to see. The edges of an image create a frame that defines what happens in a scene through including and excluding different aspects. Filmmakers use certain frames and shots to express certain emotions or meanings.



Establishing Shot: The framing of this shot establishes the scene of your story. It is typically a wider shot of an exterior or room where the action is about to begin.



Long Shot: This shot positions the subject's entire body to take up about half the frame. This shows the relationship of the subject to their surroundings.



Medium Long Shot: This is a variation of the Long Shot. This still shows most of the subject's whole body, but they take up more of the frame, with less space in the headroom and below.



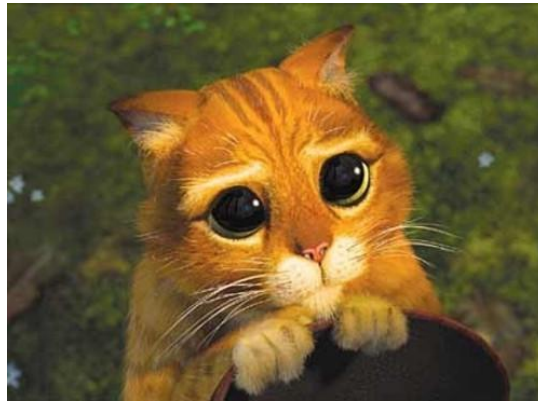
Medium Shot: Framed from roughly the top of the head to the waist, this shot brings you a little closer to the subject.



Close-Up: A Close-Up shot frames the subject from the top of the forehead to the upper chest. This shot brings you closer to the emotion displayed on a subject's face and can be used dramatically.



Low Angle Shot: The subject is shot from below, such that the camera is angled up to give height, power, and importance. Often times, people who want to appear powerful are shot from this angle.



High Angle Shot: This shot from above, such that the camera is angled down. This subject looks smaller and more vulnerable. This shot also makes eyes appear larger giving an impression of innocence.



Straight On Shot: The subject is shot straight-on, such that the camera and subject are at approximately the same height. The subject is shot from straight-on gives an impression of honesty and straightforwardness, especially if they are addressing the camera directly.

Creating Your Characters, Objects, and Backgrounds

The process for this varies based on the type of animation, but you will always go into it needing a firm grasp of what is going to be moving and changing in your image. Break down what you need to create into the categories of static and animated to decide what needs to be created in pieces and what can be constructed whole because it has no moving parts.

The same object may be broken up in different ways depending on what happens with it during the scene.

Option 1: An apple tree in the background

Static: Whole tree and apples

Option 2: An apple tree in the background that an apple drops from during the scene

Static: Tree and all but one of the apples

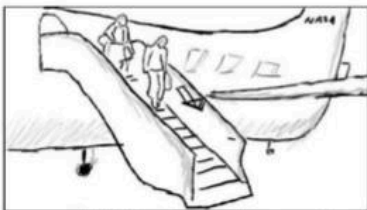
Animated: One apple

Option 3: An apple tree in the background that blows away in the tornado

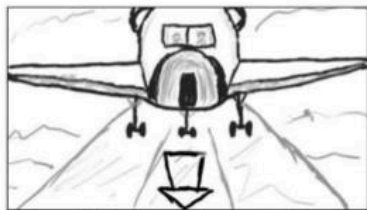
Animated: 11 apples

Leaves (8 clusters, 15 individual leaves)

Tree trunk and branches



To create this scene, you might create a static plane and back of the stairs, a front stair wall, bodies for the people, lower arms and 3 hands, hand holding luggage, upper arms, lower legs, upper legs, a head with hair, a head without hair, hair in two parts.



While the plane in this scene could be created as static object in a digitally drawn animation, if it was a cut-out animation you might create multiple planes increasing incrementally in size to generate the effect of the plane moving towards the camera along the runway.

Elements of Animation

Straight Ahead Action

Animating one **frame** after another, without a pre-drawn final destination or key frames. Good for fire, water, fog, & unpredictable visuals.

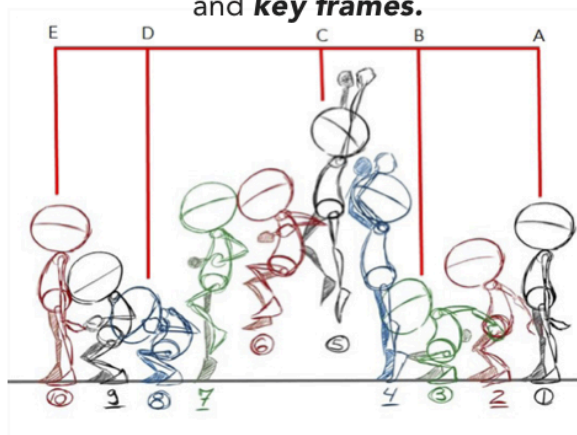
Key points of motion become **key frames**.

Inbetweening (tweening) is the process of creating the frames in-between two key points to illustrate the path of motion between the two points.

Example: The key frames in the image on the right are marked by letters and red lines. If these were drawn first, followed by the frames in-between, this would have been created Pose-to-Pose. If the frames were drawn in numerical order it would be Straight Ahead Action.

vs. Pose-to-Pose

Animating using **inbetweening** and **key frames**.



Solid Drawing

2D animation with 3D feeling, elements and characters change at different angles.

Staging

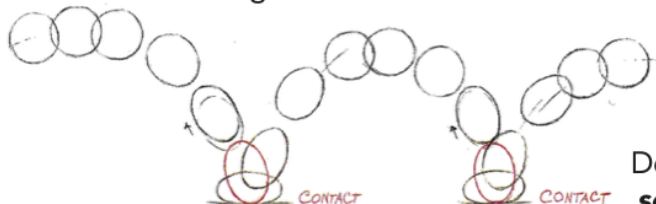
Where the "camera" goes, the placement of elements in a scene.

Appeal

Balance detail with simplicity, a clear design captures viewer's interest.

Exaggeration

Distortion of details, expressions and movements can increase appeal and storytelling.



Squash and Stretch

Adds elastic and lifelike feeling to movement. Mass **MUST** be constant. When objects squash they flatten and widen. When stretched, they lengthen and thin.

Principles of Movement

Timing

Determined by the **frame rate**, measured in **frames per second (fps)**, and the difference in movement between each frame.

Arcs

Movement is typically in an arc that flattens with speed.

Anticipation

Preparation time and early gestures before an action begins.

Ease in Ease Out

The acceleration and deceleration of movement in an action taking place. Things don't usually maintain a constant speed, it's jarring for viewers when they start or end at full speed.

To give more of a feeling of realistic motion consider **follow through and overlapping actions** which take the primary motion and depicts how things continue to move once it ceases.

Example: When a head turns, the hair doesn't stop moving at the exact same time the head does, it's momentum keeps it going.

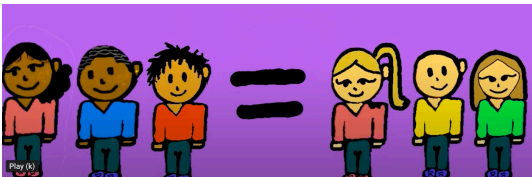
Animating Civil Rights Struggles Project Outline

(can be built out on a class by class basis depending on context and you/your students' needs)

- 1) Decide which quote or scene you want to illustrate and what tone/message you want to convey about it.
- 2) Brainstorm how best to visually communicate the message.
- 3) Produce the animation (frames, V/Os, SFX) using animation apps like FlipAClip and Loom and video apps like InShot or Capcut.
- 4) Edit and export the animation.

Middle School Student Examples

Equality by Eva and Kim



The Monster by Rowan



Yusef's

Encounter

(part of a larger documentary project made during 2020 quarantine)



Animating Civil Rights Struggles

Unit Outline

This lesson unit allows students to practice finding a central idea, then explore how artists compose literary and illustrative elements to produce an intended effect upon an audience, while gaining practice with composing those same elements to produce their own intended effect upon an audience. Students rehearse social-emotional learning skills while gaining practice with figurative expression and content generation tools.

Students start by reading excerpts from Big Read author Anthony Ray Hinton's book *The Sun Does Shine*, discussing Hinton's visually-driven language and relating situations to other real-world applications. Students then decide what they will be animating, and then script, animate, and edit animation shorts in a combination Social-Emotional Learning and literary analysis unit.

PROCESS:

- 1) Individual work: Students write about a time they faced discrimination, or saw someone be discriminated against
- 2) In groups, students share and discuss their stories, and identify recurring themes in their collective writing (their group's "central idea").
- 3) Students collaboratively write short scripts revolving around their "central ideas" about discrimination, wherein the central ideas are named/defined/illustrated, or turned into vignettes ("this one time....")
- 4) Analyzing the Elements in Examples (Pre-Production)
 - a) Watch other student examples of animated expressions and analyze how they're using the elements and discuss what makes an animation effective
- 5) Students produce animated films
 - a) Pre-production: Brainstorm and storyboard imagery to enhance, strengthen, or illustrate words
 - b) Production:
 - i) Record voiceover
 - ii) Animate enough frames to provide illustrations for your words (as many as it takes to last the duration of your voiceover)
 - c) Post-production: Edit together your animated videos
- 6) Share your animated videos, possibly hold a critique session

“Animating Civil Rights Struggles” Regents Task connection and standards

STANDARDS: Key Ideas and Details

2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text

Text Types and Purposes: 3: Write narratives to understand an event or topic, using effective techniques, well-chosen details, and well-structured sequences.

Anchor Standards in Writing 4: Develop personal, cultural, textual, and thematic connections within and across genres through responses to texts and personal experiences.

OBJECTIVE(S)

I can apply active reading strategies, context clues, close reading strategies to literature to identify central ideas. I can use elements to support a central idea. I can collaborate in a group to reach a common objective.

ESSENTIAL QUESTION(S)

Lesson: How can animated illustrations add emphasis to our words?

- How can visual metaphors help us understand ourselves, and each other?

Year: How do visual metaphors convey central ideas about social issues and problems? How do laws, policies, historical trauma shape access to mental health supports?

OPENING: Review context clues strategies / Elements of Animation and Literature

WORK PERIOD: Create illustration/animations to deepen their understanding of central idea /use elements/strategies to support central ideas

CLOSING: Map out plan for tomorrow’s work/ complete collaboration rubric

QUOTES FROM ANTHONY RAY HINTON

“If I could put my heart in the judge’s heart, he would know I didn’t do it”

“There was a buzzing in my ears like a swarm of bees had been let loose in that courtroom”

“People can want to hurt you for no good reason other than you look different or talk different or live different”

“If I had been born someone else, I would have gotten a scholarship and gone to college, maybe even have been drafted, and that knowledge hurt so much I put that dream away”

Cooperative Learning Rubric

	1	2	3	4
Contribution to group goals	Works toward group goals only when prompted	Works toward group goals with occasional prompting	Works toward group goals without occasional prompting; accepts and fulfills individual role within group	Consistently and actively works toward group goals; willingly accepts and fulfills individual role within group
Consideration of others	Needs occasional reminders to be sensitive to the feelings of others	Shows sensitivity to the feelings of others	Shows and expresses sensitivity to the feelings of others; encourages the participation of others	Shows sensitivity to the feelings and learning needs of others; values the knowledge, opinion, and skills of all group members and encourages their contribution
Contribution of knowledge	Contributes information to the group only when prompted	Contributes information to the group with occasional prompting or reminding	Contributes knowledge, opinions, and skills without prompting or reminding	Consistently and actively contributes knowledge, opinions, and skills without prompting or reminding
Working and sharing with others	Participates in needed changes when prompted and encouraged; always or often relies on others to do the work	Participates in needed changes with occasional prompting; often needs reminding to do the assigned work	Willingly participates in needed changes; usually does the assigned work and rarely needs reminding	Helps the group identify necessary changes and encourages group action for change; always does the assigned work without having to be reminded

Illustrating Empathy:

Leading Students to Create Graphic Novels and Picture Books

Artists have used images to tell stories and inspire imaginations for many years. In this lesson, teachers will learn how to teach students to capture either a moment from a book or an autobiographical moment in the visual/sequential medium by creating their own mini-graphic novel/picture book from start to finish. The project will center around visualizing moments of empathy (either from the Big Read books or real life experiences)

KEYWORDS:

Perspective
Composition
Using color
Illustrate a moment
How to choose a moment from text
Sequential

MATERIALS NEEDED

-Thick-stock drawing paper
-Pencils
-Colored pencils
-Thin-tipped sharpies or micron pens
-Crayola markers
-Rulers
-Stapler
-Staples
-dry-erase markers
-Scissors

STEP BY STEP INSTRUCTIONS

GRAPHIC NOVELS

1. What is empathy? Make sure students understand the concept/give examples (either from the book or your own experience)
2. Invite students to identify a moment in the book where empathy was shown AND/OR a moment they experienced empathy or were empathetic to someone
3. Discuss the use of comics/graphic novels as a medium→ give some examples they may know (depending on age group: wings of fire, marvel comics, captain underpants, etc)
4. Talk about breaking their chosen scene into a series of drawings→ have the students identify the setting, the characters, the rising/falling action, and climax of their scene
5. Have the students create thumbnails of their chosen situation→ thumbnails are small snapshots of composition to help you get your ideas down.
 - a. Have the students divide their paper into anywhere between 5-8 small boxes, and break the action of their scene up into each box (numbering the boxes may help!) Students should be mindful of the following terms:

- perspective, composition, dialogue boxes/bubbles. Students can use pencil and paper for this step
- b. Students should be mindful of leaving space for dialogue bubbles/boxes to show what the characters are saying to one another (*give examples*)
6. Once the students have successfully broken up their scene into boxes and understand the layout of their story page, they can begin sketching on the final product
 - a. Using either a pre-printed comic sheet or a piece of paper the students divide into segments, students can begin sketching in their chosen scene.
 - b. Review basics of figure/character drawing and design and illustrating a background/creating a dynamic composition
 7. After sketching on the final drawings, students can begin to color and ink their comics
 - a. To color: Use colored pencils or crayola markers
 - b. To ink: use micron pens or thin-tipped sharpies→ they will ink over their penciled lines
 8. Students should end up with a fully fleshed out comic page→ If you want them to do more of a “book” style→ have them work on smaller pieces of paper with smaller/fewer action boxes and then staple them together in a booklet

PICTURE BOOKS

1. What is empathy? Make sure students understand the concept/give examples (either from the book or your own experience)
2. Invite students to identify a moment in the book where empathy was shown AND/OR a moment they experienced empathy/kindness or were empathetic to someone else
3. Discuss the use of picture books as a medium→ give some examples they may know (depending on age group: very hungry caterpillar, goodnight moon, etc). Explain that sometimes pictures are easier to convey certain ideas/emotions than words
4. Have the students visualize the moment they selected to illustrate by creating some thumbnails→ thumbnails are small snapshots of composition to help you get your ideas down. Have the students draw a few boxes in pencil on their paper. Within each box, tell them to draw different versions of their idea→ discuss perspective, scale, composition, etc. (How big are the characters? What action is taking place? Where do they sit on the page?)
 - a. How can students break their chosen moment into multiple illustrations? When does the action take place? What are some key moments to include on each page?

- b. Where do we include the words of the story? How do we lay out the page to include the words or dialogue?
5. Give each student OR have each student create a stapled paper book (construction paper or computer paper)--> have pre-cut pages ready to be assembled in whatever size you'd like. Be sure to tell students how many pages they will need to illustrate (depending on how big/how many pages the book is→ for time purposes I would say 3 pages total, front and back)
 - a. Make sure students leave room for the "title" on the front of the picture book
6. Inside the book, have students begin sketching their final drawings on each page, leaving room for words/dialogue
7. Have the students color in their pictures→ can use markers, colored pencils, watercolor, etc.

*both the picture books and graphic novels can be done in mixed media

ADDITIONAL THINGS FOR TEACHERS TO THINK ABOUT:

What do we do if kids say "but I can't draw?!?!?" How can we reassure them they can do the assignment?

-show kids simple figure drawing techniques and tips –talk about "coil method," using shapes/form

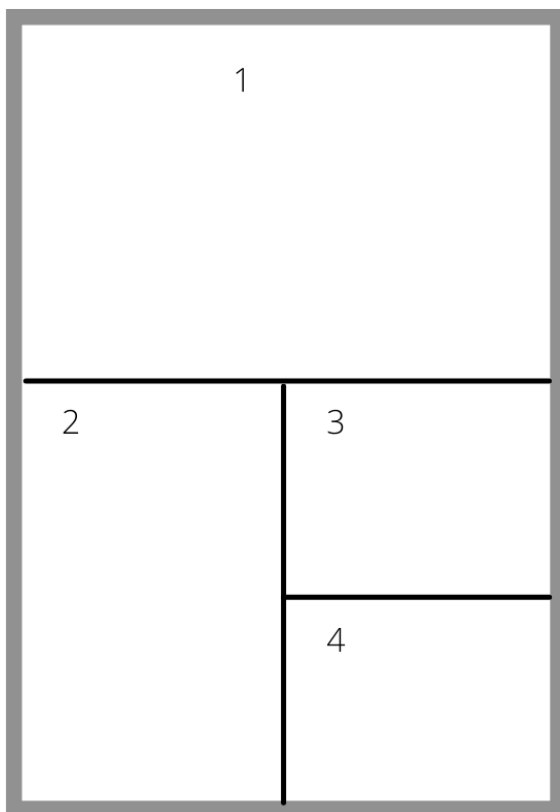
-talk about different styles of drawing–no two styles are the same

DEMOS AND TUTORIALS, GET THEM DRAWING

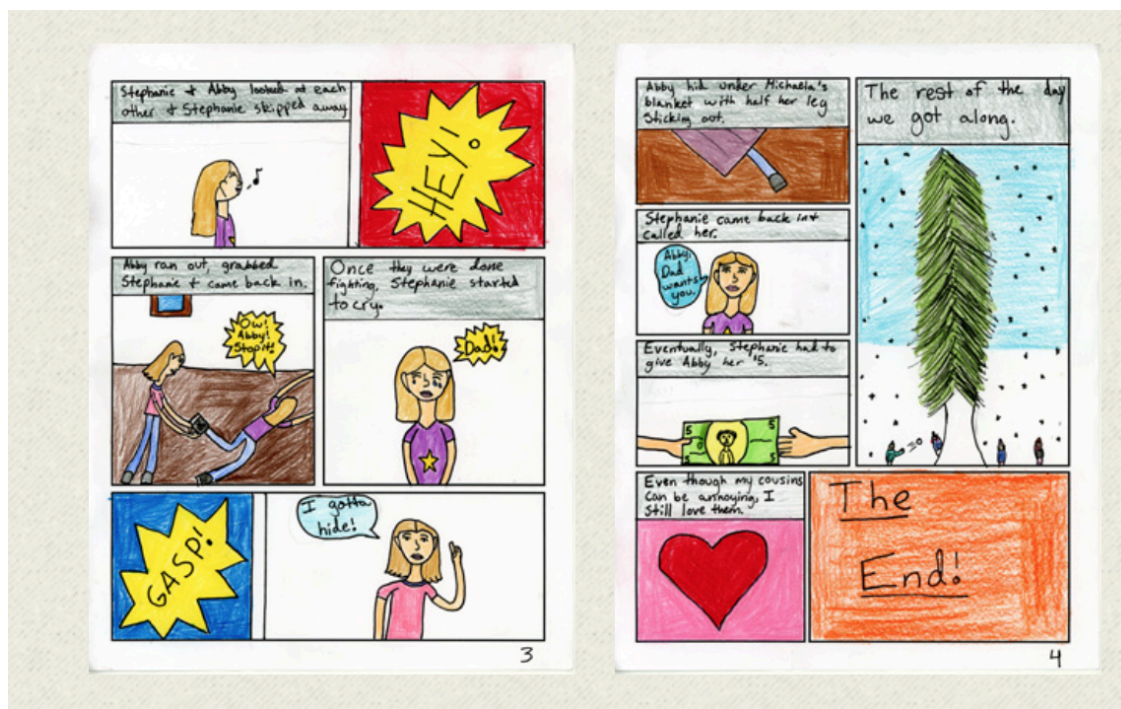
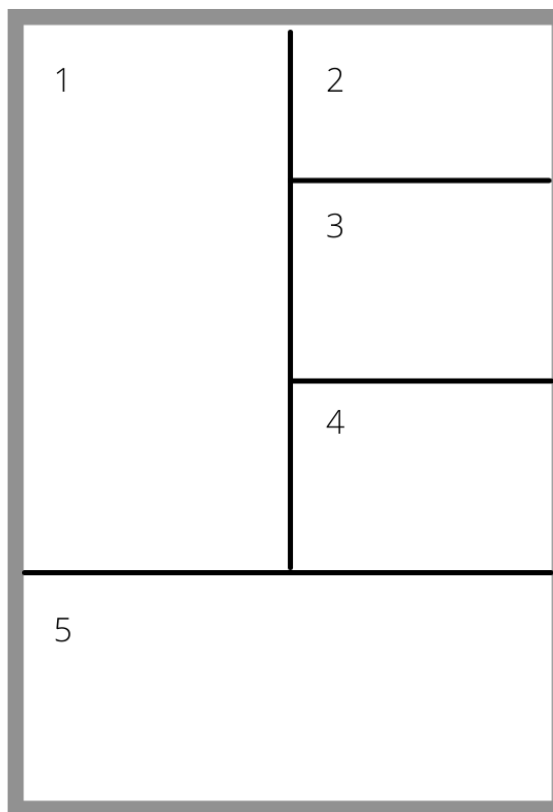
Experimenting Techniques: Basic anatomy drawing techniques, using shapes. Comic panel layouts- using panels in different ways. Designing panel shapes, word bubbles, and composition. Setting up the beginning, middle and end of a story.

- demo drawing a comic panel→ demo drawing the boxes/panels and dividing up the page
- demo thumbnail drawing
- demo use of coloring materials ie markers, colored pencils, watercolors etc
- demo picture book/graphic novel page layouts
- demo basic anatomy drawing techniques

Panel Orientation A



Panel Orientation B



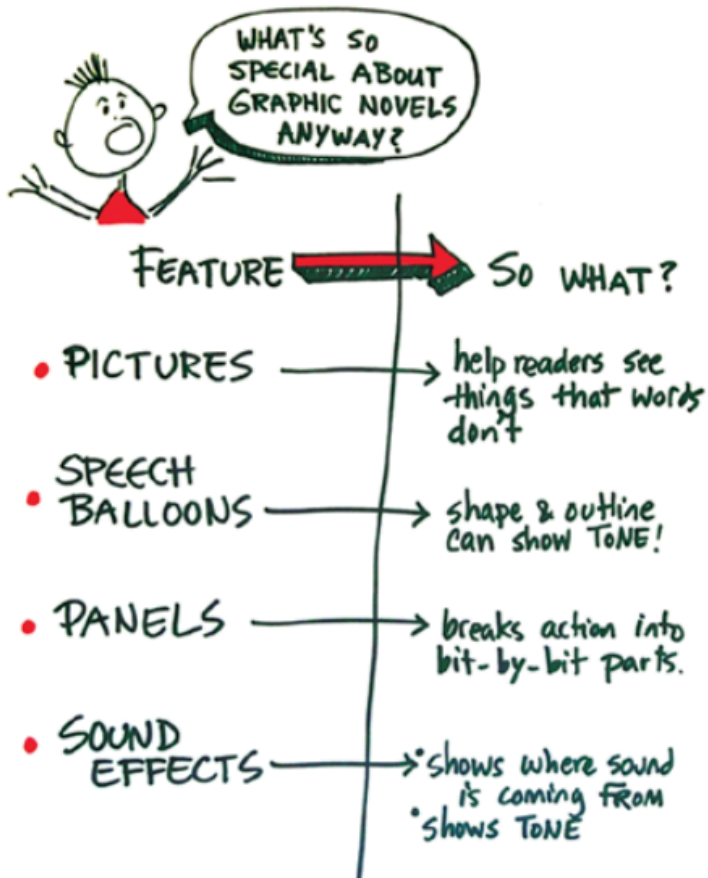
Examples of Graphic Novel Panel Layouts:

<http://teaching.casadelindquist.com/?q=content/student-created-graphic-novels-middle-school>

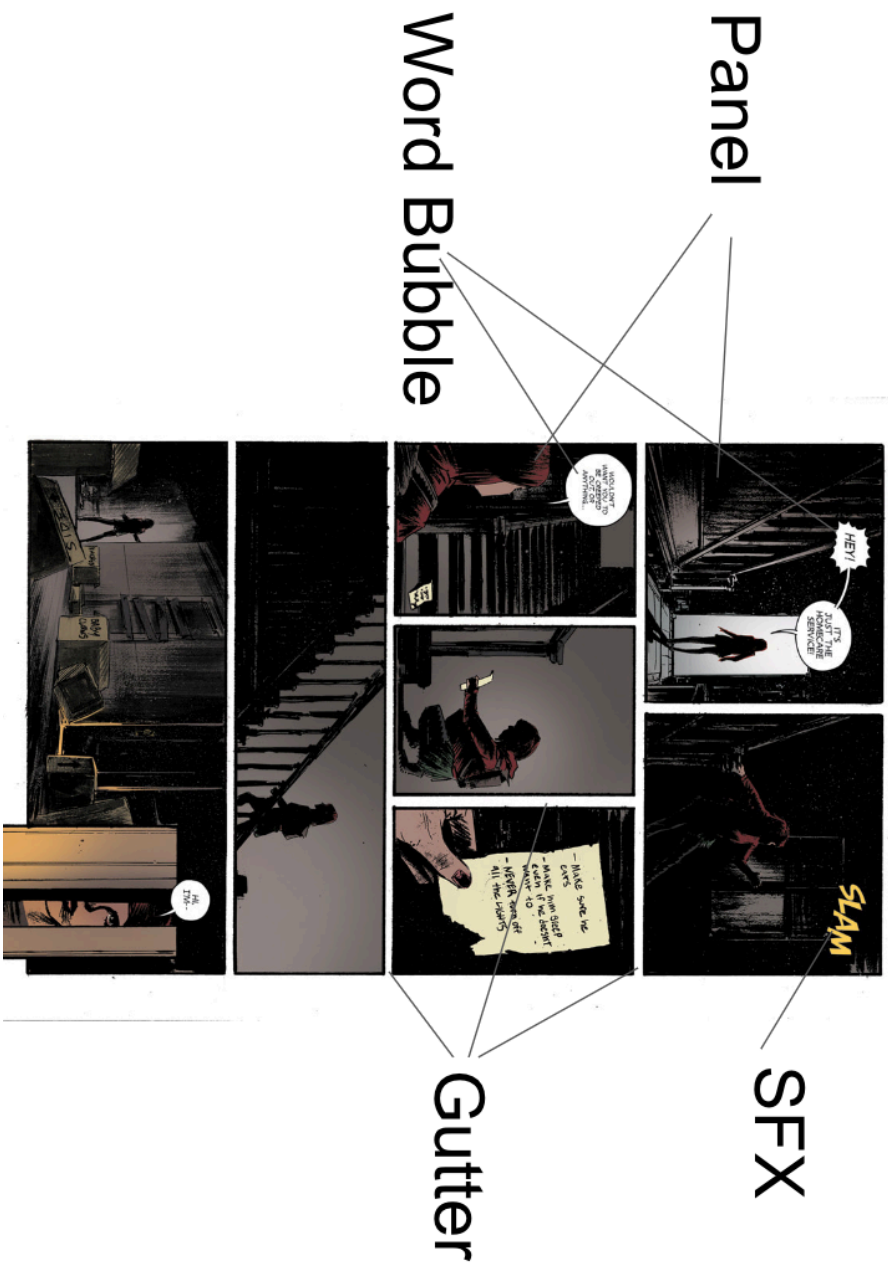
Example pages of a student graphic novel → can use big or small panels

<https://pjlibrary.org/beyond-books/pjblog/december-2020/create-your-own-graphic-novel>

→ Blank panel templates → downloadable pdfs



**Basic human anatomy → breaking the figure into simple shapes.



THE **ART** EFFECT