

UNIT OVERVIEW

THE USE OF PROPAGANDA IN ART AND POSTER DESIGN

Context: This unit would come close to the end of the second semester. Students will have had the previous semester and a half to develop skills in observational drawing and another project dealing with creating conceptual work right before this unit would take place.

THEME AND GENERAL DESCRIPTION:

- Through the study of propaganda and how it is used in the visual arts, students will:
 - Consider historical imagery of propaganda posters and artworks in connection with WWI and the Dada movement and WWII and works done by and against Nazi Germany, as well as the work of Ben Shahn and George Grosz.
 - Explore how artists have used controversial events throughout history as source material to create works with political messages.
 - Research current events of our day and reflect opinions in writing and designing.
 - Connect imagery and information to create a propaganda poster based on a current happening.
- Grade level: High School Art 1 Class intended for Freshmen and Sophomores
- Time: Twelve 50 minute class sessions

GOALS:

- Students will improve their ability to explain and critique their own artwork and the works of others (3.12.3, 5.12.1).
- Students will demonstrate understanding of how propaganda has been used within the context of modern art history to encourage certain responses to events of the time (3.12.1, 6.12.1).
- Students will develop their ability to research and gather source material to be applied to a work of art they create (3.12.2, 6.12.3).
- Students will improve their ability to use various art materials and collage techniques to create successful works of art (1.12.3).
- Students will gain confidence in their ability to create conceptual works of art (2.12.4).

CONCEPTS:

- Imagery used as symbolism can speak powerful messages.
- Current and historical events can provide inspiration for creating works of art.
- Art is both the physical work and the ideas that inform it.
- Art can be both conceptual and well designed.
- High school students have the ability to create highly informed and conceptual works of art.

CULTURAL EXEMPLARS:

- Works by Ben Shahn:
 - *The Passion of Sacco and Vanzetti*, 1931-32
Tempera on canvas, 84 1/2 × 48 in. (214.6 × 121.9 cm)

- Whitney Museum of American Art, New York
 - *This is Nazi Brutality*, 1942
Color lithography, 968 x 714 mm
The Art Institute of Chicago
- Works by George Grosz:
 - *The Pillars of Society*, 1926
Oil on canvas, 200 x 108 cm
Staatliche Museum Berlin
- Poster Designs:
 - “Ride with Hitler”
http://www.stevensilvers.com/images/2008/04/29/ride_with_hitler_6.jpg
 - WWII: Intense Propaganda Posters
<http://www.life.com/image/84295579/in-gallery/27932>
- Other Works:
 - *Guernica* by Pablo Picasso, 1937
Oil on Canvas, 11' x 26.5'
 - *Cut with a Kitchen Knife Through the Last Weimer Beer-Belly Cultural Epoch in Germany* by Hannah Hoch, 1919-1920
Photomontage and collage with watercolor, 44 7/8 x 35 7/16 inches
 - *La Vie* by Pablo Picasso, 1903
Oil on Canvas

SCOPE AND SEQUENCE OF EXPERIENCES:

- Session 1 & 2: Lecture and class discussion exploring how artists evoke certain emotional responses from the viewer. Students practice collage techniques focusing on how they can narrate a well known nursery rhyme with images and limited text.
- Session 3: Presentation on propaganda throughout the history of art looking specifically at the posters of the World War eras and the works of Ben Shahn and John Heartfield.
- Session 4: Presentation and class discussion on controversial events happening today. Students choose one on which to base their research and poster design.
- Session 5: Students work on research and preliminary sketches for their final poster.
- Session 6, 7, 8, & 9: Students create their posters.
- Session 10, 11, & 12: Students will present their completed propaganda posters and the significant research pertaining to their work. The class will verbally critique each student's work.

EVALUATION PROCEDURES:

Students will be assessed by their participation and work ethic in the following areas:

- Class discussions
- Research days
- Studio time
- Presentation of work for critique
- Final product

Student assessment techniques:

- Project reflection form
- Rubric

- Sketches and research turned in
- Observation of their participation in discussion and critique
- Final product
- Journal

Teacher assessment techniques:

- Assessment of goals met during lesson
- Project reflection forms from the students
- Outcome of the final products