

# The Dinner Party Curriculum Project

## Susan B. Anthony and the Suffrage Movement: Activism and Art

by Hannah Koch

**Big Idea:** Art can be a powerful form of activism.



### Overview

**Lesson Goals:** The goals of this lesson art to:

1. Explore the concept of activism and what it means to be an activist.
2. Establish Susan B. Anthony and Alice Paul as activists in the United States Women's Suffrage Movement.
3. Illuminate the role of art as activism in the United States Women's Suffrage Movement.
4. Illuminate Judy Chicago's role as an activist and artist.
5. Provide an opportunity for students to create a work of art that provokes through the medium of political cartoon.

This lesson will explore what it means to be an activist. Students will brainstorm defining characteristics of an activist and apply their learning to an examination of the life and work of Judy Chicago, Susan B. Anthony, and Alice Paul. Students will explore how all three women devoted their lives to the cause of women. The lesson will also show how both Judy Chicago and Nina Allender used their art to persuade and provoke the thoughts of their audience. Students will examine Allender's political cartoons featured in *The Suffragist*, and critique them for meaning. Students will then use Allender's work as a basis for exploration of how art can be a powerful tool of persuasion. Finally, students will create their own political cartoons that serve to persuade or provoke thought.

### Artworks, Persons, and/or Artifacts:

*The Dinner Party*, political cartoons of Nina Allender, Judy Chicago, Susan B. Anthony, and Alice Paul.

### Objectives:

► Knowledge: Students will know that:

1. Activists invest their energy in creating change.
2. Susan B. Anthony and Alice Paul were both lifelong activists.
3. Activist art serves to persuade or provoke the viewer.
4. Judy Chicago is an artist and an activist.
5. Art was used as a form of activism during the Women's Suffrage Movement.

► Skills: Students will know how to:

1. Use the process of art criticism to interpret political cartoons.
2. Use the medium of political cartooning to create a work of art that attempts to persuade or provoke the thinking of the viewer.

## Assessment:

Students' understanding of the lesson objectives may be informally assessed along the way. This formative assessment can take place through the daily review questions that occur at the beginning and end of each class. There will also be an opportunity for informal and formative assessment throughout the art-making portion of the lesson.

Students' understanding of the lesson objectives may be formally assessed after completing their performance task assignment, a political cartoon. Assess each project using the criteria outlined in the *Activism and Art: Studio Project Criteria and Instructions* sheet given to each student at the beginning of the studio portion of the lesson.

## Sequence of Action:



### Day One

#### Goals for today:

1. Explore what it means to be an activist.
2. Illuminate Judy Chicago's role as an activist and artist.
3. Establish Susan B. Anthony and Alice Paul as activists in the Women's Suffrage Movement.

#### Materials and resources needed:

1. Three prepared stations, each dedicated to Susan B. Anthony, Alice Paul, or Judy Chicago.
2. Printed biographical information of each woman.
3. *Activism and Art: Investigation of Women Activists* worksheet.

#### Motivation:

Introduce the lesson with the following questions and statements:

1. Let's discuss what an activist is. What word do you see inside the word "activist?"
2. What does it mean to be active?
3. Activists are people who are active in a political or social way. Can you think of who might be an activist in our community or country?
4. What kinds of causes do you think people are activists for?
5. In what ways do you feel that activists can make a change in our world?
6. Today we are going to learn about three different activists. All of them are women and all of them committed their lives to the advancement of the status of women.

#### Development:

After the initial brainstorming activity, distribute *Activism and Art: Investigation of Women Activists* worksheet and arrange students in pairs. Send an equal number of pairs to each of the information stations. Each pair of students should read the biographical information about the featured activist and view any photographs that you have included. Students then fill out the corresponding portion of their *Activism and Art: Investigation of Women Activists* worksheet. Once they have completed a portion, they switch to another station. Each pair will rotate to all stations so that they complete each section of the worksheet. Allow about 25-30 minutes for this activity.

#### Conclusion:

Use the following questions and statements to review their investigation; as students respond, write their answers on the board:

1. What words would you use to describe Susan B. Anthony?
2. What words would you use to describe Alice Paul?

3. What words would you use to describe Judy Chicago?
4. What characteristics do all three of these women have in common?
5. How did these women work to change their world?
6. In what ways were these women successful as activists?
7. How did Judy Chicago use her art as a form of activism?



## Day Two

*Goals for today:*

1. Illuminate the use of art as activism in the Women's Suffrage Movement.
2. Provide an opportunity for students to create a work of art that provokes through the medium of political cartoon.

*Materials and resources needed:*

1. *Activism and Art: Nina Allender and Political Cartooning* worksheet.
2. *Information on Nina Allender and her political cartoons* from the Sewall-Belmont House and Museum website.
3. *Activism and Art: Studio Project Criteria and Instructions*.
4. 9x12-inch paper, one sheet per student.
5. Pencils.

*Motivation:*

Introduce today's lesson with the following questions and statements:

1. What are some characteristics of an activist?
2. In what ways was Susan B. Anthony an activist?
3. Who is the suffragist who was largely responsible for the success of the Susan B. Anthony Amendment that gave women the right to vote?
4. In what ways did Alice Paul lead a life of activism?
5. What did all three of the women have in common?
6. Our "big idea: *Art can be a powerful form of activism.*"
7. What art has spoken to you?
8. How do images change the way we think about things?
9. Why do you think people say, "A picture is worth a thousand words?"
10. What is an example of how that is true?
11. How do pictures have power?
12. Today we will investigate political cartooning and how it can be used as a form of activism.
13. We are also going to look at how political cartoons were used during the United States Women's Suffrage Movement.

*Development:*

Distribute the biography of Nina Allender to each student. Arrange students into small groups. Have students read the biography together and then work on the questions together. The purpose of the worksheet is for students to engage in the art criticism experience with the work of Nina Allender. Students will make conclusions about the success of her artwork as a means of activism. Encourage students to talk about their reactions with each other and to use supporting statements for their answers.

After students have finished the worksheet, review the activity with them. Review the entire worksheet and ask for the best ideas from each group. Prompt students to respond with supporting statements for their answers. The goal is to show how a picture can be as powerful and effective as words.

*Conclusion:*

Have students return to their normal seats and distribute one sheet of 9x12-inch paper and an *Activism and Art: Studio Project Criteria and Instructions* sheet to each student. Explain the criteria and allow students to sketch ideas for the remainder of class.



**Day Three**

*Goals for today:*

1. Demonstrate how to draw a political cartoon.
2. Students complete their political cartoon design in pencil.

*Materials and resources needed:*

1. 9 x12-inch white paper.
2. Pencils.
3. *Activism and Art: Studio Project Criteria and Instructions*.

*Motivation:*

Define humor, irony, and satire for students, and then ask the following questions:

1. Who was the artist who created political cartoons for suffrage?
2. How did Nina Allender's work persuade her viewers using very few words?
3. Political cartoons use humor, satire, and irony to provoke and persuade their audience.
4. How did Allender use humor, satire, or irony in her cartoons? Ask for an example.
5. What are some ways that you could persuade or provoke your viewer using pictures? Give examples.

*Development:*

Gather students for a demonstration. Show students how to draw a cartoon using a main character or characters and a background. Show students how to shade using hatching and cross-hatching. Remind students that every decision they make should be purposeful and deliberate. Each element that they include in their work should have a desired effect.

Give a clean sheet of 9 x12-inch white paper to each student and allow students to work on their cartoon design with pencil only for today. Students should spend the entire class period on their design. If any student finishes their pencil sketch before the end of class, approve their design and allow them to use a fine point permanent marker to trace their pencil lines.

*Conclusion:*

Review with the following questions:

1. What is difficult about using an image to send a message as opposed to using words?
2. What can you say with images that you cannot say with words?



## Day Four

### Goals for today:

1. Students work on and possibly complete the pen portion of their cartoon.

### Materials and resources needed:

1. Pencil-drawn cartoon.
2. Ultra-fine point permanent markers—a Sharpie-brand marker works great.

### Motivation:

As a review, have students place their work on desks and walk around the room to view each student's work. Then have each student pair up with a partner to brainstorm on their cartoons. This is a last-minute opportunity for students to trade good ideas with each other before the inking process begins.

### Development:

Give each student five to 10 minutes to finalize pencil designs. Review each student's design. Give students with approved designs an ultra-fine point permanent marker and have them trace drawings for the remainder of the class period.

### Conclusion:

Have students place work on their desks again and walk around the room to see how everyone's work changed throughout the day.



## Day Five

### Goals for today:

1. Complete any unfinished tracing.
2. Erase all pencil lines.
3. Critique student work.

### Materials and resources needed:

1. Ultra-fine point permanent markers.
2. Erasers.

### Motivation:

Start by telling students that today is the last day to work on their political cartoons. Give students 15 minutes to finish any marker lines and to erase all pencil lines.

### Development:

As students finish, have them hang their work together in a place where all can be seen. Once each piece has been hung, engage the class in a critique of the political cartoons. Have each student briefly discuss the topic of their cartoon and why they chose to address that particular issue. When everyone has had a chance to share use the following questions as a guide:

1. Which cartoon speaks to you the most? Why? What is your favorite aspect of the cartoon?
2. Which cartoon makes you think the most? Why? What is your favorite aspect of the cartoon?

3. Which cartoon do you find most persuasive? Why? What is your favorite aspect of the cartoon?
4. Now that you have completed your political cartoon and we can see them all in front of us, do you agree or disagree with the statement that a picture is worth a thousand words?
5. Share a success that you had when creating your project. In what ways did using images make your task easier than if you had to write an essay about your topic?
6. Share a frustration that you had when creating your project. What was difficult about telling a story with so few words?
7. How are our cartoons similar to the political cartoons of Nina Allender?
8. How are they different?

*Conclusion:*

Wrap up the lessons by reviewing the lesson objectives. Consider submitting some of the successful cartoons to the school newspaper.

## *Preparation*

### **Teacher Preparation and Research:**

Teachers should review the material that students will read and identify any vocabulary that may be difficult so that these words may be reviewed before reading. Also, teachers will need to make copies of the biographies listed below in the *Instructional Resources* section. Teachers will also need to make copies of the worksheets listed below.

### **Instructional Resources:**

1. Biography of Alice Paul on the Alice Paul Institute website:  
[http://www.alicepaul.org/images/Alice\\_Paulpage\\_biography.pdf](http://www.alicepaul.org/images/Alice_Paulpage_biography.pdf)
2. Biography of Susan B. Anthony on the Susan B. Anthony website:  
<http://www.susanbanthonyhouse.org/biography.shtml>
3. Biography of Judy Chicago on the website Through the Flower:  
<http://www.throughtheflower.org/page.php?p=40&n=3> (*Note to teachers: make sure that you view all images included on this page before printing directly. You may want to copy/paste the wording alone, as there are images of a sexual nature.*)
4. Information about Nina Allender and her cartoons on the Sewall-Belmont House and Museum website:  
[http://www.sewallbelmont.org/mainpages/collections\\_allender.html](http://www.sewallbelmont.org/mainpages/collections_allender.html)
5. *Activism and Art: Studio Project Criteria and Instructions*
6. *Activism and Art: Nina Allender and Political Cartooning* worksheet
7. *Activism and Art: Investigation of Women Activists* worksheet

### **Student Supplies:**

1. 9 x 12-inch white paper, 2 sheets per student (one for sketching, one for final product).
2. Pencils.
3. Ultra-fine point permanent black markers, one per student. Sharpie brand works great.

### **Optional Resources:**

1. *Cartooning the Head and Figure* by Jack Hamm. This book provides various examples of how to draw cartoon heads, facial features, and bodies.

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## Activism and Art: Investigation of Women Activists

*Directions:* For this activity you will be traveling to different stations. At each station, you will read about a woman activist who devoted her life to making the world a better place for women. After you read the biographical information and look at any photographs, answer the questions that go along with that woman.

### Judy Chicago

1. Who is she?
2. List three of her accomplishments.
3. Which of her actions define her as an activist?
4. How has she made the world a better place for women?
5. In your opinion, what is most impressive about her?

### Susan B. Anthony

1. Who is she?
2. List three of her accomplishments.
3. Which of her actions defines her as an activist?
4. How has she made the world a better place for women?
5. In your opinion, what is most impressive about her?

### Alice Paul

1. Who is she?
2. List three of her accomplishments.
3. Which of her actions defines her as an activist?
4. How has she made the world a better place for women?
5. In your opinion, what is most impressive about her?

# The Dinner Party Curriculum Project

## Activism and Art: Nina Allender and Political Cartooning worksheet

*Directions:* For this activity, you will be looking at the political cartoons of Nina Allender. For each cartoon shown, there are corresponding questions on the right side of the page. In your group, first discuss the image among yourselves, and then answer the questions together.



"Uncle Sam: 'If I could only keep my left hand from knowing what my right hand is doing.'"



"Liberty-Push a little harder, Mr. President-  
The message is not quite clear."

1. Describe what you see.
2. Describe who you see.
3. Describe what is happening in the picture.
4. What does the image appear to be about?
5. What do you think Nina Allender is trying to say to the audience?
6. How does the caption influence your judgement?
7. What does the image make you think about?
8. Do you think the image is successful in fulfilling its goal? Why?
9. Describe what you see.
10. Describe who you see.
11. Describe what is happening in the picture.
12. What does the image appear to be about?
13. What do you think Nina Allender is trying to say to the audience?
14. How does the caption influence your judgement?
15. What does the image make you think about?
16. Do you think the image is successful in fulfilling its goal? Why?

# The Dinner Party Curriculum Project

## Activism and Art: Studio Project Criteria and Instructions

### For this project you will need to:

1. Choose a cause that you feel strongly about. Then, create a work of art that attempts to persuade and provoke the viewers' thoughts concerning your cause. Using the medium of political cartoon, incorporate humor, satire, or irony to accomplish the task.
2. Use character(s) and background to communicate your idea.

### Before you begin to work you will need to think about the following questions:

1. What issue(s) would prompt you to take action? Are you concerned about the environment, literacy, hunger, AIDS, or women's rights?
2. What images come to mind when you think of that issue?
3. If you had to create a character to represent your issue, what would it look like?
4. How will you use facial expressions, body posture, clothing, and background details to tell your story?
5. Will you use people, animals, and/or objects to make a statement?
6. How will you use value (light and dark) to create a mood?

Remember that artists make choices to reach their desired outcome. Think about how Judy Chicago made the plates rise and fall to express the rise and fall of the condition of women. Each choice you make should reflect what you want your viewer to think when they view your cartoon. In other words, be purposeful.

Example: If you choose global warming as a cause, you could make a cartoon that shows people who are sitting in an enormous SUV on the highway and complaining about how global warming is going to ruin their vacation plans. To emphasize your point, you could make the SUV three times bigger than any other car on the road. The size of the SUV could be exaggerated even more by making the people appear very small inside their vehicle. The vehicle could also have clouds of exhaust pouring out of the tail pipe. All the plants behind or near the car could be dead or dying. A composition like this would use humor and irony. It is funny that the car is so enormous and that the people are so small. It is ironic that the people are complaining about global warming ruining their vacation plans when their vehicle is making global warming much worse.

### Instructions:

1. On a 9 x 12-inch sheet of white paper, use pencil to draw your design.
2. Have your design approved by the teacher.
3. Use an ultra-fine point permanent marker to trace over pencil lines.
4. When the marker is dry, erase all pencil lines and smudges.