



Wolves

Spring 2022 educator's guide

✦ ASYMPTOTE



EDUCATOR'S GUIDE **Spring 2022 | WOLVES**

Table of Contents

1. Introduction_____	3
2. Friendship and Identity: “Everything We Didn’t Say” by Sara Osman _____	4
<i>For high school students</i> <i>For university students</i>	
3. Poem as Procession: “Procession” by Kim Hyesoon_____	7
<i>For high school students</i> <i>For university students</i>	
4. Keeping Interest Alive: “The Hundred-Faced Actor” by Edogawa Ranpo_____	9
<i>For high school students</i> <i>For university students</i>	
5. Flowers of Memory and Loss: “Pea Flowers” by Iman Bassalah_____	12
<i>For university students</i>	
6. Collaged Identities: “Classic Yellow” by Yikui (Coy) Gu_____	15
<i>For high school students</i> <i>For university students</i>	
7. Feedback and acknowledgments_____	19

INTRODUCTION

Welcome to the Spring 2022 issue of the *Asymptote* Educator's Guide!

Our latest guide has five lesson plans to help you bring exciting, translated literature into your classroom. Each lesson is paired with poems, essays, visual art, and stories from "Wolves," our Spring 2022 issue, which is available here: <http://asymptotejournal.com/apr-2022>

The first lesson, "Friendship and Identity," asks students to examine questions around identity including class and race by engaging with an excerpt from Sara Osman's "Everything We Didn't Say." Our second lesson, "Poem as Procession," has students delve into the relationship between form and content in the poetry of Kim Hyesoon. "Keeping Interest Alive," our third lesson, exposes students to the concept of foreshadowing via the work of Edogawa Ranpo. The fourth lesson, "Flowers of Memory and Loss," encourages students to ponder the power of imagery and the afterlife of a text in Iman Bassalah's short fiction. "Collaged Identities," our fifth and final lesson, affords students the chance to think through their own identities in response to Yikui (Coy) Gu's collages.

We realize that the age ranges and instructional contexts for each lesson vary, and so we encourage educators to adjust these lessons to meet their needs and to record these modifications. Your classroom and teaching experiences are valuable to us, and hearing about them helps us improve our formation for the next guide. Please leave feedback and suggestions here: <http://tinyurl.com/asymptoteforedu>.

Finally, if you like what we do and want to get involved, we would love to hear more from you! We are currently seeking contributors willing to share thoughts and experiences about teaching world literature through the *Asymptote* blog which can be found here: <https://www.asymptotejournal.com/blog/>

We'd especially love to read and share anecdotes from the lessons you teach based on this guide or using other *Asymptote* content. Let your stories inspire others! *Asymptote for Educators* is interested in publishing student work as well. If your students have produced excellent responses to the assignments offered in this guide, other work to do with *Asymptote* content, or want to participate in the global conversation about translated literature as it relates to them, we are currently accepting submissions.

If you're interested in contributing, collaborating, or if you'd like to give us additional feedback, please contact us at education@asymptotejournal.com.

Friendship and Identity

“Everything We Didn’t Say” by Sara Osman, translated by Alex Fleming

<https://www.asymptotejournal.com/special-feature/everything-we-didnt-say-sara-osman/>

In the excerpt from “Everything We Didn’t Say” Sara Osman explores the themes of social class, race, ethnic identity, and friendship through a stream of consciousness in which the narrator reflects on her past and present. After reading and discussing the short story, students will write a creative text for assessment.

Learning Objectives

By the end of this lesson, students should be able to:

- Identify main themes of the short story
- Examine the role of gender and race in society
- Compare and contrast different characters in the story
- Analyze the role of friendship in the creation of one’s identity
- Develop short social media texts
- Write a creative text

Assessment

Class discussion

Creative writing

Approximate Grade Level

High school students

University students

Materials Needed

“Everything We Didn’t Say” by Sara Osman, translated by Alex Fleming

<https://www.asymptotejournal.com/special-feature/everything-we-didnt-say-sara-osman/>

Supplementary Materials

Three sheets of poster-sized paper and markers.

Approximate Length

Lesson One (50 minutes)

Lesson Two (50 minutes)

Lesson One (50 minutes)

Preparation

Students will read “Everything We Didn’t Say” before class.

Warm-up Discussion (15 minutes)

Depending on class size, put students in groups or pairs and have them discuss the following questions. You can choose to divide the questions among groups or have them discuss all.

- How is Sofia's office described? Do you think this description contributes to the way we understand Sofia's character?
- What are Sofia's thoughts on the office cleaner? Does she feel a "kinship" toward the office cleaner?
- What are Sofia's views on immigrants in Swedish society?
- How did Sofia end up being a corporate lawyer? Why did she give up on her goal of being a human rights lawyer?
- How is Sofia different from her parents? How is she different from her parents' expectations of her?
- What are Sofia's impressions of living alone in her college years? Why did she think she had a "romanticized" view of independent life?
- How does Sofia describe Caroline?
- How does Sofia describe Amanda?
- How is Sofia's life and background different from those of her friends?

Class Discussion (15 minutes)

Reconvene as a class and have each group report on their discussions and answers. As part of the class discussion ask students what they think the main themes of the story are. Write them on the board.

Here are a few themes they might identify: friendship, prejudice, immigrant families, generational difference, race and gender, social media, class.

Group Discussion (15 minutes)

Divide the class into three groups. Have each group first discuss and then list everything they learn about Sofia, Caroline, and Amanda on poster paper. Remind them that they are viewing the characters through Sofia's eyes. In their group discussions, they might come up with details on their social class, family, social media use, and partners from the text. Make them list as many details as possible.

Wrap-up (5 minutes)

Conclude the class with an overview of the themes and announce that each group will showcase their character next session. Ask a volunteer from each group to keep the poster for the next class.

Lesson Two (50 minutes)

Class Discussion (15 minutes)

After a short review of the highlights of the previous session, let each group present their findings. To prepare for the next stage of the lesson, direct the discussion with speculative questions such as "What do you think Caroline would wear at work?" or "What do you think Amanda would drink/eat at a dinner date?" Remind them once again that they are viewing the characters through Sofia's eyes and discuss how this might limit our perception of Caroline and Amanda.

Group Writing (20 minutes)

Tell each group to reconvene and write 5-6 social media posts written from the perspective of their character. They could write tweets, imagine Tik Tok or Snapchat scenarios, or draw Instagram posts with captions. Emphasize that their aim is to write as if they are the character. Ask them to attach the posts to the character poster boards.

Class Discussion (10 minutes)

Have each group present their social media posts and explain their rationale. Allow class discussion and ask questions about how each post reflects (or not) what we know about the characters. Then open the discussion on friendship. Start by asking more specific questions related to the text and then direct them into a more general discussion on friendship. Some possible questions are:

- Is Sofia a “reliable narrator” when it comes to her friends?
- How do these characters complement each other as friends?
- In what ways do their personalities differ?
- Why do they maintain their friendship?
- Does Sofia prefer to be lonely or be with friends?
- Do we need friends?
- Do we have to have similar backgrounds to be friends?
- How does social media affect friendships?
- Do we define our successes and failures in relation to those of our friends?
- What are the qualities of a good friend?

Homework Assignment (5 minutes)

Ask them to write a short fictional text about 1000-1200 words from the perspective of either Caroline or Amanda in first person narrative style. They can choose to set their narrative at a scene referred to in the original story or come up with their own setting in the future or the past.

Poem as Procession

“Procession” by Kim Hyesoon, translated by Cindy Juyoung Ok

<https://www.asymptotejournal.com/poetry/the-hell-of-that-star-kim-hyesoon/>

Kim Hyesoon’s poetry is known for its bracing, theatrical qualities, as well as its surprising and subversive embodiment of the feminist voice. In this lesson, students will explore the relationship between form and content, specifically regarding simile and anaphora. Students will also explore how the self is staged on the page within the context of a poem. They will then draft their own poems in exploration of selves and past lives, and will be encouraged to present themselves on the page in the context of a larger socio-political violence.

Learning Objectives

By the end of this lesson, students should be able to:

- Analyze the role of simile and anaphora in poetry
- Analyze the relationship between a poem’s title and its content
- Discuss the role of the self/subjectivity in the poem

Assessment

Class discussion

Creative writing activity

Approximate Grade Level

High school students

University students

Materials Needed

“Procession” by Kim Hyesoon, translated by Cindy Juyoung Ok

<https://www.asymptotejournal.com/poetry/the-hell-of-that-star-kim-hyesoon/>

Terminology:

- Anaphora: <https://www.poetryfoundation.org/learn/glossary-terms/anaphora>
- Simile: <https://www.poetryfoundation.org/learn/glossary-terms/simile>

Approximate Length

Lesson One (85 minutes)

Lesson One

Opening Reading (5 minutes)

Have two students read “Procession,” one after the other.

Opening Questions (5 minutes)

Ask the students what their experiences of reading “Procession” aloud were. How did the poem dictate its own pacing? Did the students have any challenges or hold ups when reading the poem aloud? How did the poem make them feel as they read?

Class Discussion (10 minutes)

Ask the remaining students about their experiences listening to the poem read aloud. Between the two different readings, did certain passages stand out? Were certain ideas or images at the forefront of both readings?

Invitation to Formal Reflection (10 minutes)

Invite the class to consider just how many women populate the poem.

Then, point out the role of the repeating simile structure in the first stanza. How does its comparative structure make ample room for “past lives”? How does the stanza break following the assertion of the speaker’s “past lives” accommodate a narrative transition toward “a past life’s woman”? From there, might it possible for Kim to oscillate—in a kind of “drunken” style—between self and other in the broader context of “war, it’s war”?

Small Groups: Formal Reflection (10 minutes)

After this introduction to formal reflection, break the class up into four small groups. One group should consider the role of the title (“Procession”) in the poem based on their preconceptions of what a ‘procession’ entails, one group should focus on the role of simile in the poem, one group should focus on the role of anaphora in the poem, and one group should focus on the significance of women and “young daughters” in the poem.

Small Group Presentations (15 minutes)

Students should, in an informal group discussion, present their findings to the class. Before the students present, encourage them to forge connections between the poem’s formal properties and the overall content of the poem. Specifically, how does the idea of a “Procession” play out in the poem? How does simile relate to the many women in the poem? How does anaphora create a sense of structure in an otherwise “drunk” scene? Etc.

Creative Writing Activity (12 minutes)

Drawing from Kim’s poetic style, begin drafting a poem incorporating an interlinked simile and anaphora. It is not expected that students will finish an entire draft in this time; rather, this window of time should be treated as an invitation to enact elements of Kim’s style.

Time to Share (10 minutes)

For the first five minutes of this period, have students share their drafts with a partner. In the second five minutes, invite at least 2-4 students to share their poems aloud for the entire class.

Reflection on Writing Exercises (5 minutes)

Invite the class to reflect on the various voices and styles that populated their classmates’ poems. How do they perceive their classmates’ writing in relation to Kim’s “Procession”?

Keeping Interest Alive

“The Hundred-Faced Actor” by Edogawa Ranpo, translated by Lin King

<https://www.asymptotejournal.com/fiction/the-hundredfaced-actor-edogawa-ranpo/>

After reading “The Hundred-Faced Actor” by Edogawa Ranpo, students look for examples of foreshadowing and examine how the technique is used to generate interest and create suspense. Drawing on their own impressions from the reading and information in the translator’s note by Lin King, students discuss whether the Japanese mystery story is still relevant for contemporary readers even though it was written about one hundred years ago. Several extension projects, which allow students the opportunity to engage in independent reading and research or creative expression, are suggested.

Learning Objectives

By the end of this lesson, students should be able to:

- Make predictions while reading the story
- Identify foreshadowing and examine how it is used to build suspense
- Discuss opinions about the story and its relevance to society
- Conduct additional research and reading on the author or a related topic
- Share work with the class through a presentation or writing assignment

Assessment

Class discussion

Presentation or writing assignment

Approximate Grade Level

High school students

University students

Materials Needed

“The Hundred-Faced Actor” by Edogawa Ranpo translated by Lin King

<https://www.asymptotejournal.com/fiction/the-hundredfaced-actor-edogawa-ranpo/>

Additional Resources

- Foreshadowing <https://literarydevices.net/foreshadowing/>
- Edogawa Ranpo’s World of Mystery and Terror <https://www.nippon.com/en/japan-topics/g01199/>
- Edogawa Ranpo: A Famous Japanese Author of Mystery Fiction <http://yabai.com/p/4505>
- 50th Anniversary of Edogawa Ranpo’s Death—A Significant Relay Point https://yab.yomiuri.co.jp/adv/wol/dy/opinion/culture_151019.html

Approximate Length

Lesson One (90 minutes)

Lesson One

Introduction (10 minutes)

Do you like mysteries and thrillers? Can you give some examples of authors, books, series, or movies in this genre? Why do you think these stories are popular?

Introduce the reading: *The Hundred Faced Actor* by Edogawa Ranpo (translated by Lin King). The following is from the author bio (supplemental information can be found in the additional resources listed above):

***Edogawa Ranpo** is the pen name of Taro Hirai (1894-1965), who coined his pseudonym as a Japanese rendering of Edgar Allen Poe. Ranpo is known for reshaping suspense and macabre writing in Japan as Poe did in English literature...*

Ask students: Based on the title and author information, what do you think the story will be about?

Reading (30 minutes)

Ask students to read the story in class (or in preparation for the class). After finishing part one, they should write down their prediction for part two. While reading, students should write down any questions they have about the story.

After reading, students discuss their questions about the story. Additional suggested prompts:

- Is there anything about the story that you didn't understand?
- After you read part one, what predictions did you make? Why led you to make these guesses about the story?
- Was it a suspenseful or surprising story? Is it similar or different to the mysteries and thrillers discussed at the beginning of the lesson?

Foreshadowing (30 minutes)

The previous questions should lead naturally into a discussion of foreshadowing. If students aren't familiar with the terms, provide a brief explanation:

"Foreshadowing is a literary device that writers utilize as a means to indicate or hint to readers something that is to follow or appear later in a story"
(more information and examples can be found at <https://literarydevices.net/foreshadowing/>)

How does the author use foreshadowing? If the concept is new to students, consider beginning with the story from *Tales of Ugetsu*. How does the story that R likes give readers hints about his character and what will happen later?

Reread the story to find specific examples of foreshadowing in the text, paying attention to the following areas:

- Weather
- Descriptions of R; his words or actions
- The narrator's words or reactions
- Setting
- Other

Have students share answers and create a master list on the board or in a shared document.

Then discuss: What do these examples foretell? How is foreshadowing used to develop a sense of suspense in the story?

Discussion (20 minutes)

Share the following passages from the translator's note and author bio with the students.

Excerpt from translator's note:

The ease with which Ranpo's work can be translated across both languages and time is, I believe, a testament to the timelessness of his themes: people's capacity for harming each other, as well as people's tendency to dismiss said harm as "impossible" and "faked" when they witness it. In this sense, Ranpo's work is perhaps more relevant today than ever.

Excerpt from the author bio:

Like many of Ranpo's other tales, "The Hundred-Faced Actor" (『百面相役者』 1925) makes the horror it presents all the more horrific by dismissing it as "too terrible to be true". There is nothing supernatural, only the fear of whether people can truly turn a blind eye to the cruelty and terror that fellow humans are capable of inflicting.

Freewrite about your answers and then discuss with a partner.

- Could the actor have created human flesh masks or is it "too terrible to be true"?
- The translator wrote that Ranpo's work is still relevant today. Do you agree? Why or why not? What do you think about the idea that people "turn a blind eye to the cruelty and terror that fellow humans are capable of inflicting"?

Extension Activities

Depending on the aims of the class, the teacher may assign extension activities or give students the choice. Assign extension activities to be completed outside of class and shared in a subsequent class.

1. Research Edogawa Ranpo. What information can you find about his life and work? Which writers influenced him and what was his influence on mystery writing in Japan? (See the list of additional resources above.) Prepare a short presentation on the author to share with the class.
2. Edogawa Ranpo's works have been adapted to manga, anime, and films. Choose one scene from the story and create a visual depiction (e.g., drawing, collage, painting) to share with your classmates. Write a short artist's statement (one paragraph) to accompany your piece, explaining why you chose the scene and medium.
3. Read *The Cask of Amontillado* (or another story by Edgar Allen Poe) and compare it with *The Hundred Faced Actor* by Edogawa Ranpo. Write an essay on the similarities and differences in the stories, including the authors' use of foreshadowing.

Flowers of Memory and Loss

“Pea Flowers” by Iman Bassalah, translated from the French by Ella Bartlett

<https://www.asymptotejournal.com/fiction/pea-flowers-iman-bassalah/>

In this lesson, students will compare their perceptions of the story’s ‘images’ to the translator’s. They will then use the translator’s note to take a deeper look at a text’s ‘afterlife,’ and try to pinpoint what a text’s afterlife means to them individually. The analytical task is followed by a creative task where students rewrite and reimagine a key descriptive paragraph in the story. They can then choose whether their independent assignment will be research-based or creative.

Learning Objectives

By the end of this lesson, students should be able to:

- Express a text in images
- Read and analyze a translator’s note
- Creatively rewrite or expand an extract from a text
- Creatively rewrite a text’s ending or before its beginning
- Research an endangered language or a symbolic object

Assessment

- Group/class discussion
- Independent writing task
- Homework writing/research task

Approximate Grade Level

University students

Materials Needed

“Pea Flowers” by Iman Bassalah, translated by Ella Bartlett:

<https://www.asymptotejournal.com/fiction/pea-flowers-iman-bassalah/>

Translator’s note by Ella Bartlett (in the drop-down menu on the right-hand side of the story)

Approximate Length

Lesson One (60 minutes)

Pre-lesson activities

Before the lesson, students should read the entire short story and then write down (or draw) the four images that stay with them after reading. These do not have to be in the story itself, rather they could also be *inspired* by the story.

Lesson One

Imagery and the Translator’s Note (30 minutes)

1. Give the students some time to share their four images, either in front of the class or in groups. Get them to explain their choices to each other. Which images are the most common, and which are unique?
2. Then, give them Ella Bartlett's translator's note to read and highlight. Write these two guiding questions on the board:
 - Have you ever read a translator's note before, and did it help you to understand the text?
 - What is this translator's note doing?
 - Why do you think a translator might want to write one?
 - Should, in your opinion, a translator's note come at the start or the end of a text?
3. How did their images compare to hers? Where are the similarities and differences? Have them compare their images in groups and report back to the class with their findings.

Students should then choose one of their images and write a paragraph to describe it creatively. It does not have to have anything to do with the context of the story. It could be incredibly detailed or aim to build a general snapshot of a moment.

4. Reorganize the students into new groups of three or four. Have them read their paragraphs aloud to each other in turn and then comment on one thing that stayed with them from each description.
5. Each student then reports back to the class on one thing that stayed with them from another student's paragraph.

The Translator's Note and a Text's 'Afterlife' (20 minutes)

Bartlett also mentions the *afterlife* of the text. In their groups, students should discuss what the afterlife of a text means to them. Is it the thoughts a text provokes, the images it conjures, or more of a feeling from the text that stays in the subconscious? Or is it a mixture of all three?

(If students need a more concrete example, ask them to think of one book they've read that's really 'stayed' with them. How can they describe this feeling?)

Finally, Bartlett mentions talking to the author herself. In their groups, ask them to write three questions they would ask the author if they could.

The groups then share their questions with the whole class, giving an opportunity to discuss the similarities and differences as they arise.

Why have the groups chosen these questions? Get them to explain their choices. Were there passages in the story which were ambiguous, or was there a need for historical or cultural context?

Writing Task/Homework (10 minutes)

Depending on how much time you have left after the first two sections, you could do this writing task in class or use it as a homework task.

Now, ask the students to re-read this paragraph:

Coming back, as the sun rose high in the sky and nature exhibited an endless serenity, he was overcome by an immense joy. Gisèle was looking far into the distance, towards the palm trees that flowered the lowlands, with a sense of peace he did not know she had. Her blue, honey-speckled eyes, ordinarily impassive, flew with the birds. He approached gently so as not to scare her. Then she stretched, moving the earth around with her two hands in a butterfly-like movement.

Independently, the students should now re-write the paragraph while experimenting with the imagery and the imaginative description in the text.

Students can add or change as many details as they want, or write several versions with more and more differences until they make the text their own.

Extension/Homework Task

For homework or as an optional extension, students could choose between either a creative or a research task.

Creative Task(s) (500 words)

- Write an alternative ending to the story (what do *you* wish had happened?)
- Write about the day Gisèle and Hédi first met.

Research Task(s)

- Hédi and Ali name the olive grove “The Lord’s Olives” in Gisèle’s honor. Research the importance of olives and olive trees in “Pea Flowers” and then the Bible and the Quran. Prepare a short (5 minute) presentation. Presentations should include:
 - Information about olive trees (including peculiarities such as *age*)
 - Quotes and references from “Pea Flowers” (students should add their own analysis)
 - Quotes and references from the Bible and the Quran (students should research possible interpretations of these passages and then put forward their own opinion)
 - The difference(s) and similarities between representations in the two holy books
- In “Pea Flowers,” Gisèle is an Occitan speaker. Research the Occitan language and prepare a short (5 minute) presentation on the Occitan language. Presentations should include:
 - Origin and language family (as well as dialects)
 - Geographical spread (over time)
 - Contemporary spread (and status - endangered?)
 - Written and spoken examples
 - Literature (historical and contemporary)
 - Possible solutions to decline (the Welsh language as a case study?)

Collaged Identities

***Classic Yellow* by Yikui (Coy) Gu, interviewed by Eva Heisler**

<https://www.asymptotejournal.com/visual/classic-yellow-yikui-coy-gu/>

Yikui (Coy) Gu's collages examine, explore, assert, and subvert aspects of Asian-American identity and identity more broadly. In this lesson, students will engage with questions around race, racism, identity, via the medium of collage. They will then create their own collages exploring similar questions in the context of their own lives.

Learning Objectives

By the end of this lesson, students should be able to:

- Analyze the role of juxtaposition in collage
- Discuss the intersection of politics, identity, and art
- Create their own collages examining aspects of their identities

Assessment

Comprehension questions

Class discussion

Presentations

Collages

Approximate Grade Level

High school students

University students

Materials Needed

Classic Yellow by Yikui (Coy) Gu, interviewed by Eva Heisler

<https://www.asymptotejournal.com/visual/classic-yellow-yikui-coy-gu/>

Supplementary Materials

Yikui (Coy) Gu interviewed by Anna Mikaela Ekstrand for the Immigrant Artist Biennial Exhibition, Art Spiel

<https://artspiel.org/the-immigrant-artist-biennial-yikui-coy-gu/>

A definition of collage from the Tate with additional resources, examples etc.

<https://www.tate.org.uk/art/art-terms/c/collage>

Approximate Length

Lesson One (50 minutes)

Lesson Two (50 minutes)

Lesson One (50 minutes)

Opening Discussion (5 minutes)

First, ask students what they know about collage. What is it? What collages might they have seen or made before? What is interesting and unique about the form, in their eyes, as compared to, say, oil painting or charcoal drawings?

Freewrite (10 minutes)

Next, have students take ten minutes to view the slideshow

[https://www.asymptotejournal.com/article_slideshow.php] of Gu's *Classic Yellow* series of collages on their own.

As they view the slides, ask them to write short responses to three of the slides they find most interesting, confusing, upsetting, moving etc.

Discussion (15 minutes)

Solicit some responses from the students. Focus on three or four slides and ask the students some of the following:

- How do the materials Gu uses affect the composition and your interpretation of the collage?
- Do you think Gu has a message in his collages?
- Is there a common theme across the collages?
- What images do you recognize in the collages? What do you associate with these images? What role do they play in the collage? Do they allude to anything? Examples: Dave Chappelle's character Clayton Bigsby from *the Chappelle Show*; Donald Trump; Will Smith as the Fresh Prince of Bel-Air; Martha Stewart; the Wonder Bread logo etc.
- What do you think the role of identity is in Gu's work?

Reading Comprehension (10 minutes)

Have students read the first part of the interview between Yikui (Coy) Gu and Eva Heisler, Gu's response to: "What prompted the series *Classic Yellow*?" Ask them to consider the following questions as they read:

- What does Gu mean by "surprising encounters"? Which encounters in his collages do you find most surprising, startling, or affecting? Why?
- What condition did Gu set for this series of collages? Why? How is it present in the collages?
- What were Gu's goals with this project? What did he want? In your opinion, did he achieve his goals?

Discussion (10 minutes)

Briefly discuss the questions above. Then, assign the homework below.

Homework

Step 1: Reading

Have students read the rest of the interview for homework and then view the slideshow again. Ask them to write short answers to any four of the following questions as they read and review the slideshow.

For additional information about *Classic Yellow*, students can consult the Art Spiel interview in the Supplementary Materials if they wish: <https://artspiel.org/the-immigrant-artist-biennial-yikui-coy-gu/>

- How is Gu’s art in conversation with art and pop culture? Choose one reference to analyze/think through. For example, what is the significance of the image of South Park on the television screen in *Just a Little High*?
- Why does Gu use internet stock images in his collages? Do you agree that juxtaposing photos with painting can be “jarring”? Is it visually interesting, as Gu says? How so?
- What Asian-American stereotypes is Gu pushing back against or reacting to in *Oriental Flavor*? How?
- What is the role of allusion in Gu’s work? Examine one example.
- Do you find the collages both “horrifying and hilarious” as Gu wants? If not, why? If so, which aspects do you find most powerfully horrifying or most hilarious?
- How does Gu’s work speak to history as well as to this current moment?
- What is the role of bodily fluids in Gu’s art? How might this be an act of protest?
- Do you agree with Gu that all art is political? What is his agenda?
- How does Gu’s chosen media relate to his message? Is collage inherently subversive?
- After reading the interview, do you view Gu’s work differently? If not, why? If yes, how so?

Step 2: Presentations

Ask students to research other collage artists and choose one collage to introduce to the class. They can use the definition of collage from the Tate in the Supplementary Materials section as a starting point for their research: <https://www.tate.org.uk/art/art-terms/c/collage>

Students should upload the image to the LMS or email it to the instructor before class. They should also prepare a short (2-3 minute) introduction of the collage addressing some of the following questions:

- Why is this a collage? What materials does it contain?
- Who is the artist and what was their message in this collage?
- Why did you choose this collage? What did you find interesting or surprising or upsetting or beautiful in it and why?
- Is the collage political? Why or why not? If so, what politics or political position is it advocating or examining?

Lesson Two (50 minutes)

Class Discussion (20 minutes)

Discuss the students answers to the homework questions.

Presentations (25 minutes)

Ask students to introduce the collages they chose to present. Encourage questions and engagement from their peers.

Assign Homework (5 minutes)

For homework, students will create a series of two to three collages exploring aspects of their identity. This can include: race, class, nationality, faith, gender, sexual orientation, political affiliation, ethnicity etc.

Like *Classic Yellow*, they should include multiple media such as paintings, drawings, charcoal, found items, text, photos etc. The instructor can bring in a variety of materials including newspapers,

magazines etc. to facilitate this. Alternatively, students could produce digital collages using their preferred software.

In the following class, have students share their collages in a mini-exhibition. Encourage students to interrogate and engage with one another's collages, entering into discussion of some of the topics explored in their collages, their intentions behind their collages. Also, ask them to make connections to Gu's work and the collages of other artists covered in the previous presentations.

FEEDBACK

Thanks for taking the time to read our Spring 2022 Educator's Guide. We hope you found it useful and engaging.

Have questions, comments, critiques, or testimonials?

Please leave your feedback at <http://tinyurl.com/asymptoteforedu>. We look forward to hearing from you!

ACKNOWLEDGMENTS

Director of the Educational Arm: Kent Kosack

Educational Arm Assistants: Katarzyna Bartoszynska, Mary Hillis, Thirangie Jayatilake, Anna Rumsby, AM Ringwalt, and Irmak Ertuna Howison

Special thanks to Editor-in-Chief Lee Yew Leong