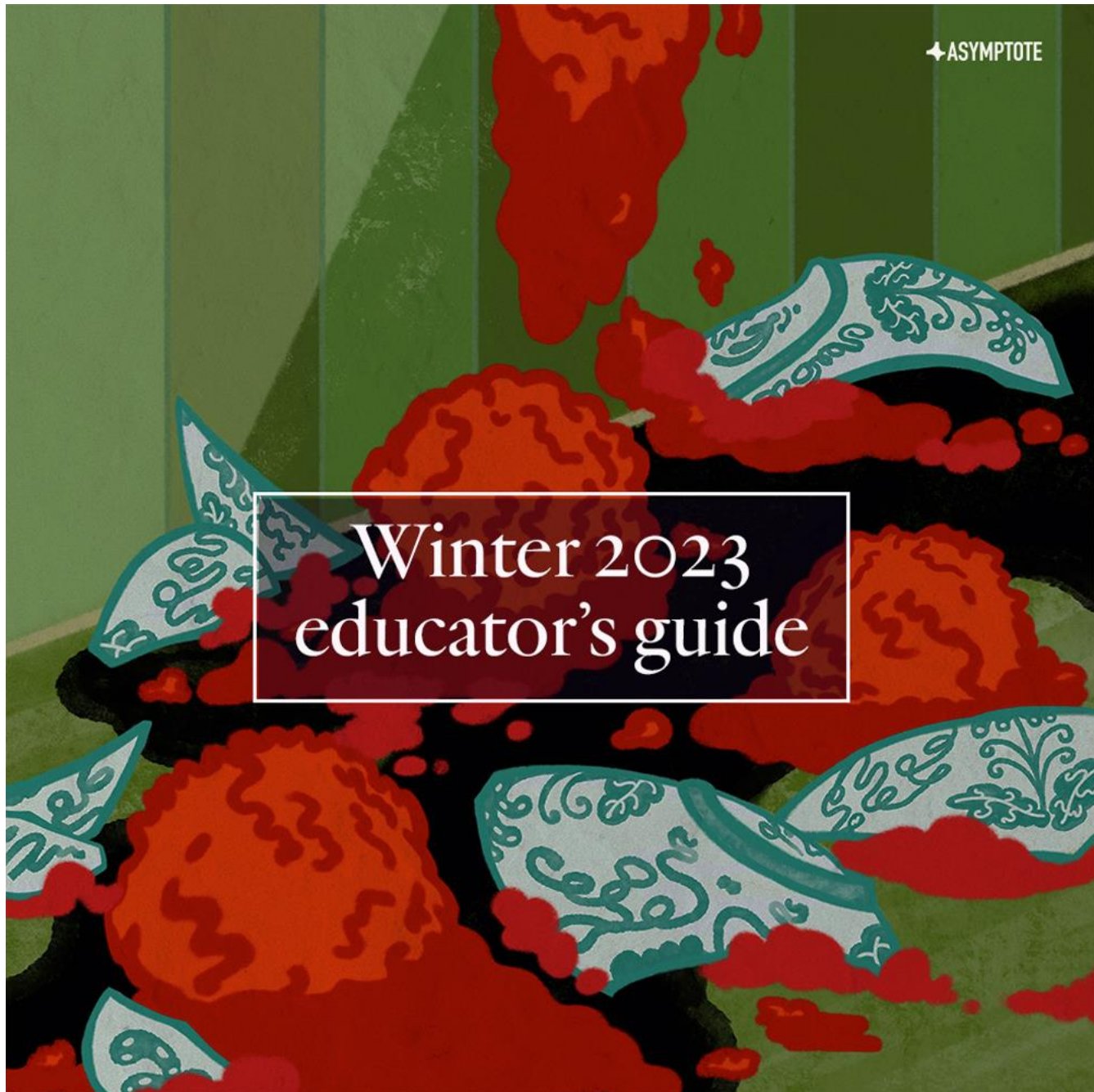


Winter 2023 educator's guide





EDUCATOR'S GUIDE **Winter 2023 | THE RETURN**

Table of Contents

1. Introduction_____	3
2. Maps of Our Bodies: “Laura” by Kim Cho Yeop_____	4
<i>For university students</i>	
3. Yiddish and the Art of Nontranslation: “Four Poems” by Menke Katz _____	7
<i>For university students</i>	
4. Creating Art in Times of Crisis: “Six Poems about War” by Olga Bragina _____	13
<i>For high school students</i> <i>For university students</i>	
5. Art in the Anthropocene: Bahia Shehab interviewed by Heather Green _____	16
<i>For high school students</i> <i>For university students</i>	
6. Acknowledgments_____	19

INTRODUCTION

Welcome to the Winter 2023 issue of the *Asymptote* Educator's Guide!

Our latest guide contains four unique lesson plans to help you bring exciting and diverse world literature into all sorts of classrooms. Each lesson is paired with poems, interviews, visual art, and stories from "The Return," our Winter 2023 issue, which is available here:

<http://asymptotejournal.com/jan-2023>

"Maps of Our Bodies" is the first lesson in this guide and encourages students to think about gender, queerness, posthumanism, and the mind-body problem. "Yiddish and the Art of Nontranslation," our second lesson, provides students a chance to explore the Yiddish language and the cultures that it arose in as well as questions translators face when translating, or choosing not to, words and expressions of a given text. "Creating Art in Times of Crisis" asks important questions about the role of art during times of tumult, disorder, and war such as the Russian invasion of Ukraine. Our final lesson, "Art in the Anthropocene," encourages students to think about art in response to climate change and humanity's ongoing impacts on our planet.

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.

Maps of Our Bodies

“Laura” by Kim Cho Yeop, translated by Sukyoung Sukie Kim

<https://www.asymptotejournal.com/special-feature/laura-kim-cho-yeop/>

In the short story “Laura,” Kim Cho Yeop explores the ambiguous relationship between the mind and the body. From gender dysmorphia to phantom limbs, what happens when the “map” of our body in our minds does not match the physical reality? Students will discuss the short story in groups and as a class and examine how the mind and body function within our psyche.

Learning Objectives

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

- Identify main themes of the short story
- Examine the mind/body dualism
- Describe the idea of the “cyborg”
- Analyze how the story challenges traditional assumptions of gender and sexuality

Assessment

Class discussion

Written Assignment

Approximate Grade Level

University students

Materials Needed

“Laura” by Kim Cho Yeop, translated by Sukyoung Sukie Kim

<https://www.asymptotejournal.com/special-feature/laura-kim-cho-yeop/>

Donna Haraway’s definition of the cyborg to be projected on screen or distributed as a handout in the second session: “creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted. Modern medicine is also full of cyborgs, of couplings between organism and machine, each conceived as coded devices, in an intimacy and with a power that was not generated in the history of sexuality.”

Instructors can have full access to “A Cyborg Manifesto” here:

<https://theanarchistlibrary.org/library/donna-haraway-a-cyborg-manifesto>

Approximate Length

Lesson One (50 minutes)

Lesson Two (50 minutes)

Lesson One (50 minutes):

Preparation

Students will read “Laura” before class.

Optional: Instructors can read Donna Haraway’s “A Cyborg Manifesto” here:

<https://theanarchistlibrary.org/library/donna-haraway-a-cyborg-manifesto>

Warm-up “Think-Pair-Share” (10 minutes)

Ask students to write down what they think the main theme of the story is. After a minute of free-write, let them share their thoughts with a partner. After five minutes of discussion ask them to report their ideas.

Students will most likely come up with themes such as: body, love, mind, difference, acceptance, “queerness,” cyborgs.

Group Discussion (15 minutes)

Depending on class size, put students in threes or fours. Ask them to list all instances of where the narrator Jean encounters individuals who seek to alter their bodies in her research. Prompt them to elaborate the different reasons why people want to transform themselves.

Class Discussion (20 minutes)

Reconvene as a class and have each group report on their list. Write them on the board.

They might identify the following instances and reasons: not feeling like their body is their own, feeling a separation between their soul and body, seeking to augment their physical capacities, post-accident phantom limb pain.

Project/read-aloud the following section from the story: “All humans have inherent maps of their bodies. Because humans have a proprioceptive sense of the body’s location and movement, it is possible to know where one’s arms and legs are, even when one isn’t conscious of them. Yet some people’s proprioception is misaligned. In other words, they possess the “wrong map” of their bodies.”

Ask the class if they think the story presents the mind and body are separate substances. Once they give their reasons, ask them their opinions on whether mind and body are separate and give their reasons.

Wrap-up (5 minutes)

Conclude the class with an overview of the discussion.

Lesson Two (50 minutes):**Group Discussion (15 minutes)**

After a short review of the highlights of the previous session, divide the class in groups of three or four. Ask them to brainstorm and list the ways in which humans have altered their bodies in history.

They might list amputations, tattoos, piercings, organ transplants, prosthetics, glasses, contact lenses, performance enhancing drugs, telescopes, pacemakers, high tech sneakers, etc.

Class Discussion (25 minutes)

Ask groups to share their ideas. Write them on the board. Project Donna Haraway’s definition of the cyborg on screen: “creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted. Modern medicine is also full of cyborgs, of couplings between organism and machine, each conceived as coded devices, in an intimacy and with a power that was not generated in the history of sexuality.”

And prompt the class discussion with the question: “Are we all cyborgs?”

Wrap up and Assignment (10 minutes)

After a brief recap of the discussion, present their assignment:

In the short story “Laura,” we are given snippets of Jean’s research that produced their book *The Wrong Map*. In this writing assignment, students have the option to a) recreate a section of the book that has one of Jean’s interviews mentioned in the story or imagine a new interview and compose it as part of the book b) write an imaginary book review of *The Wrong Map*.

The final work needs to be 2 double-spaced pages and include specific examples, ideas from “Laura.”

Yiddish and the Art of Nontranslation

“Four Poems” by Menke Katz, translated from the Yiddish by Jacob Romm

<https://www.asymptotejournal.com/poetry/four-poems-menke-katz/>

In these lessons, students will read Menke Katz’s “Four Poems” against their Jewish and Yiddish cultural background. They will identify the Yiddish and Hebrew words used by Katz and the structure of the poems. Romm’s translator’s note provides students with a starting point for thinking about non-translation as a valid translation tactic. Students will then attempt to ‘decode’ the foreign words by researching their contexts and speculating on both authorial and translator intent. The homework activity involves a creative or critical response to Katz’s poems. The creative response includes writing a sonnet using words specific to the student’s own cultural backgrounds. This lesson would be best suited to a class with a range of cultural backgrounds, but varied responses could well be achieved even in a fairly monocultural classroom.

Learning Objectives

By the end of these lessons, students should be able to:

- Identify source-language words in a translated poem
- Critically appraise the translation technique of non-translation
- Recognize and apply the structure of a new form of sonnet
- Research words related to Jewish culture
- Speculate on authorial or translator intent
- Justify the use of source-language words in translated literature
- Creatively or critically respond to Katz’s poetry

Assessment

- Independent reading
- Class discussion
- Group research
- Creative/critical writing tasks

Approximate Grade Level

University students

Materials Needed

“Four Poems” by Menke Katz, translated from the Yiddish by Jacob Romm

<https://www.asymptotejournal.com/poetry/four-poems-menke-katz/>

Jacob Romm’s translator’s note on “Four Poems,” available in the drop-down menu on the right-hand side:

<https://www.asymptotejournal.com/poetry/four-poems-menke-katz/>

Laptops or tablets and an Internet connection for research.

Supplementary Materials

Either print these materials to hand out before class for the homework tasks, or direct students to the websites.

Definition of 'sonnet' on the *Academy of American Poets* website <https://poets.org/glossary/sonnet>
Shakespeare's first seventy-seven sonnets
<https://poets.org/anthology/shakespeares-sonnets-i>

Information about the Yiddish language
<https://www.britannica.com/topic/Yiddish-language>

Information about the Hebrew language
<https://www.britannica.com/topic/Hebrew-language>

Approximate Length

Lesson one (90 minutes)

Lesson two (45 minutes)

Pre-lesson activities

1. Students read Katz's "Four Poems".
2. Students complete the following tasks before the lesson:
 - Highlight any Yiddish or Hebrew words or proper nouns you cannot place
These words could include: yahrzeit candles, schleper, vidui (viduy), Tsfat (Safed), tohu va'vohu (tohu wa-bohu), shtetl, Ponar (Paneriai), Isaac the Holy, Kabbalah, s'firah (Sefirat HaOmer), Elijah, Schehinah, Zohar, kinderlekh (kinderlach)
 - These poems are types of sonnets. See entry 'Sonnet' on the Academy of American Poets website for a definition, and Shakespeare's first seventy-seven sonnets on the same website for examples.

Sonnets adhere to strict formal rules. Can you recognize the rules governing the structure of Katz's sonnet variation?

The first line of each sonnet starts with one, two, or fifteen syllables. Then, each following line is either one syllable longer or shorter. This gives the poems their distinctive triangular shape.

Lesson One (90 Minutes)

Introduction (15-20 minutes)

Discuss the student's findings on the homework tasks as a whole class. Start by writing three words on the board: 'Yiddish,' 'Hebrew' and 'Jewish'. See supplementary materials for contextual information on Yiddish and Hebrew. Sharing these websites with the *students* before class would not be advisory if you want to elicit their genuine associations and prior knowledge. Ask for student's associations on the words and record these as mind maps. Students copy these into their notes.

Then, ask the students if they know the connections and differences between the two.

For example, both Yiddish and Hebrew are both languages associated with Jewish culture, but Hebrew is traditionally the language of the Torah. Record these connections on the board between the mind maps.

Ask whether any of the students already recognise some of the references to Jewish, Hebrew or Yiddish culture in the poems, and whether they can describe the meanings of some of the foreign words.

Thinking about non-translation as a translation tool (15-20 minutes)

Hand out copies of Jacob Romm's translator's note. Read the note aloud as a class.

In pairs, students discuss the following two questions:

1. What reasons does Romm give for leaving some source language words in the target text?
2. How far do you agree with these reasons?
3. Do the source language words have the same effect on you as anticipated by the translator? Or do they have a different effect?

After the students have discussed their reactions in pairs, volunteers report back their ideas to the whole class.

Decoding the Source-language Words (25 minutes)

Divide the class into four or eight groups, depending on the size of the class. Allocate a list of words to each group to research. Either provide them with copies of the following tables, or ask them to draw their own tables.

Each group focuses on first researching the meaning behind each word, person or place.

They then speculate on the reasons Katz may have used this word and its possible effects on the reader. These could include the imagery, history, or symbolism behind each word.

Lastly, they then speculate on the possible reasons Romm may have had for keeping this word unexplained or untranslated. Students should bear in mind the high likelihood of a target audience having a completely different base knowledge of Jewish culture when reading in English than reading in Yiddish. Romm's possible reasons may closely coincide with Katz's reasons for using the word in the first place, or they may not.

Remind the students that we can only ever make an educated guess at authorial intent, and any analysis of authorial intent can only be highly subjective.

Words Related to Jewish Customs

Source-language word	Meaning	Why did Katz use this word? Possible effects on the reader.	Possible reasons for Romm keeping the word in translation.
yahrzeit candles			
viduy prayer			
s'firah (Sefirat HaOmer)			
Schehinah			

References to Holy Jewish Texts

Source-language word	Meaning	Why did Katz use this word? Possible effects on the reader.	Possible reasons for Romm keeping the word in translation.
tohu va'vohu			
Kabbalah			
Zohar			

People and Places

Proper Noun	Meaning	Why did Katz use this word? Possible effects on the reader.	Possible reasons for Romm keeping the word in translation.
Tsfat (Safed)			
Ponar (Paneriei)			
Isaac the Holy			
Elijah			

Yiddish Words

Source-language word	Meaning	Why did Katz use this word? Possible effects on the reader.	Possible reasons for Romm keeping the word in translation.
schleper			
shtetl			
kinderlekh (kinderlach)			

Class Discussion (25 minutes)

Each class reports back on their findings to the class.

After each group has presented their research, try to build a picture in a whole-class discussion of the overall effect of the Hebrew and Yiddish words in Katz's poems.

Questions to guide the whole-class discussion:

- What effects can source language words intensify in a poem?
- How can the 'foreignness' of unknown words have a positive impact on the reading experience?
- If you have a different mother tongue, are there situations in which you mix languages? What are these situations, and why?
- What do you think the significance of Katz's Yiddish and Jewish heritage is in the decision by Romm not to translate certain words?
- What kind of influence do you think the decline of Yiddish since the Shoah (Holocaust) might have had on translation practices into more dominant languages such as English?
- In which ways can non-translation create a renewed interest in a declining language?

Homework (5 minutes)

Creative Option

Students write a response to Katz's poem in the same sonnet style, using words from their own religious, cultural, or regional backgrounds. Students could utilize the following starting points to find words:

- Religious references
- Local dialects
- Words in the language of student's familial backgrounds
- Local people and places (is there a current or historical figure who is known in your local area, and only your local area? Are there myths and legends attached to your local places?)

Students keep a diary entry (200 words) on their decisions and the reasons behind why they chose specific words.

Critical Option

Students research Katz's biography, and write a critical appraisal of his "Four Poems" in light of his biographical experiences and the ethnographic trauma of the Shoah. (300-500 words)

Lesson Two (45 minutes)

Use this lesson to have students share their own work. Students who chose the creative option organize themselves into pairs and read their poem and diary entry to their partners. Their partners give them feedback on the following points:

- The effect of the culturally-specific words used in the poem
- The imagery created in the poem via these words
- How the alternative sonnet form relates to the content of the poem

Students who chose the critical option organize themselves into groups and present their findings to each other. Have the students then discuss the following questions:

- How is the trauma of the Shoah reflected in Katz's biography and his poems?
- Why did Katz return to writing in Yiddish towards the end of his life?
- Are there any differences between the interpretations of the relationship between Katz's biography and the "Four Poems"? Where did these differences in interpretation arise?
- How subjective is speculating on the relationship between biography and art? How fruitful can it be?

At the end of the lesson, ask volunteers to read their poems or present their critical findings to the rest of the class.

Creating Art in Times of Crisis

“Six Poems about War” by Olga Bragina, translated by Josephine von Zitzewitz

<https://www.asymptotejournal.com/poetry/six-poems-about-war-olga-bragina/>

During times of war and upheaval, what role does art play for those directly involved in the crisis and those separated from it by distance or time? In this lesson plan, students reflect on this question through the study of “Six Poems about War” by Ukrainian writer Olga Bragina (translated by Josephine von Zitzewitz) and an artist interview with Sergey Katran (translated by Irene Kukota). Students will then produce an original piece of writing, incorporating ideas from independent reading and classroom discussion.

Learning Objectives

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

- Reflect on poems, artwork, and an artist interview
- Identify connections between different artistic works
- Write an opinion piece, synthesizing ideas from the readings for support

Assessment

Independent reading
Small group discussion
Writing assignments

Approximate Grade Level

High school students
University students

Materials Needed

“Six Poems about War” by Olga Bragina, translated by Josephine von Zitzewitz

<https://www.asymptotejournal.com/poetry/six-poems-about-war-olga-bragina/>

Sergey Katran: When the Cannons are Firing an interview by Caterina Domeneghini, translated by Irene Kukota from the October 2022 issue of *Asymptote*

<https://www.asymptotejournal.com/visual/when-the-cannons-are-firing-sergey-katran/>

Additional Resources

Computer with projector to show images of Sergey Katran’s art

<https://www.asymptotejournal.com/visual/when-the-cannons-are-firing-sergey-katran/>

Further reading (optional)

For Ukrainians poetry isn’t a luxury, it’s a necessity during war

<https://www.theguardian.com/commentisfree/2022/dec/09/for-ukrainians-poetry-isnt-a-luxury-its-a-necessity-during-war>

A Cycle of Wartime Poems

<https://www.asymptotejournal.com/poetry/a-cycle-of-wartime-poems-yaryna-chornohuz/>

Writing From the Frontlines: An Interview with Ostap Kin and Kate Tsurkan

<https://www.asymptotejournal.com/blog/2022/11/16/writing-from-the-frontlines-an-interview-with-ostap-kin-and-kate-tsurkan/>

Ukraine Diaries: Art in the face of war

<https://theconversation.com/ukraine-diaries-art-in-the-face-of-the-war-184199>

Why we need art in times of crisis

<https://www.artworkarchive.com/blog/why-we-need-arts-in-times-of-crisis>

Approximate Length

Lesson One (60 minutes)

Lesson Two (60 minutes)

Lesson One (60 minutes)

Warm up (5 minutes)

Can you give an example of song lyrics, poems, or other art forms that have been important to you or your community during difficult times? Why might people turn to art during these periods?

Collect students' ideas on the board, grouping them by artistic form.

Poems (30 minutes)

Introduce the titles of the poems and ask students to predict the subject. If they haven't guessed, inform students that the poems were written by Olga Bragina, a Ukrainian poet who writes in Russian and was translated into English by Josephine von Zitzewitz.

Ask what students already know about the war in Ukraine.

Read the first poem *26 April* aloud for the students. What do they learn about the narrator of the poem? (Possible answers: does translations, had to leave home, now lives in Germany)

Have students independently read the three poems *26 April*, *25 June 2022*, and *27 June 2022*. As they read, they should consider their answers to the following questions, which can be written on the board or projected on the screen for their reference. After finishing, students should discuss their ideas with a partner.

1. What do you notice about the poems? (Possible answers: no capital letters or punctuation, enjambment, "laconic")
2. Which lines were the most interesting? Why?
3. How has war affected the narrator's life? How has life changed? How has it remained the same?

Freewriting (25 minutes)

Freewrite for 5-10 minutes on the following question: *What do you think the poem says about the role of writing and creating during wartime?* Use lines from the poems to in your answer.

Suggestions:

- "they say that if the things you used to do have lost their meaning they never had any to start with" (*26 April*)
- "when could there be a time for poetry could it be that there's never been one or it's always time just we don't notice" (*25 June 2022*)

- “thought this was surrealism my mum says this is reality” (27 June 2022)

Students exchange their freewriting with a partner. Then students give at least one comment to their partner.

Read the translator’s note. Use the information to add to your response to the previous question. In plenary, the teacher asks several students to share their thoughts on the role of writing and creating during wartime.

Lesson Two (60 minutes)

Looking at Visual Art (10 minutes)

Inform students that they will now look at artwork by Ukrainian artist Sergey Katran who used to reside in Russia. Show the art from the slideshow, especially *Murals* and *The Saga of the Tin Soldiers*. Ask students to describe what they see and what they think these pieces might depict about war and conflict.

Reading & Discussion (45 minutes)

Read *Sergey Katran: When the Cannons are Firing*, an interview by Caterina Domeneghini (trans., Irene Kukota) from the October 2022 issue

<https://www.asymptotejournal.com/visual/when-the-cannons-are-firing-sergey-katran/>

If time is short, students can concentrate specifically on his answers to the first four questions. As they read, they should try to identify and highlight Katran’s ideas on the role of art during war.

Discussion Questions

In small groups, students discuss the following questions.

1. What are Katran’s opinions about the role of art during times of war? How has the war and his subsequent move to another country affected his work and creativity?
2. What do you think about the saying that “when the cannons are firing, the Muses are silent” and idea that “perhaps art should use other media in times like these. It might need to be more performative, more poster-like, as it’s closer to action and speaks more directly about the current situation.”?
3. Do you think any of his ideas are similar or different to those expressed the poems by Bragina?

Assign homework (5 minutes)

Depending on the aims of the course, teachers may want to choose from one of the following writing assignments. If possible, students can share their work in a future class.

1. Write a poem in response to a current event or recent news article of your choice. Emulate Bragina’s style, writing without punctuation, using relatively few words to express the meaning, and titling the work with the date, for example. Alternatively, create a piece of visual art based on a current event or recent news article and write an artist’s statement about it.
2. Write one or two pages in response to one of the following questions.
 - a. In what ways does art become more important during times of crisis (e.g., war, pandemic)?
 - b. Should the artist’s medium change during a time of war?
 - c. What functions do you think art has for people directly involved in the crisis and those separated from it by distance or time? Support your opinion with information from the readings in class and additional sources (see Further Reading for suggestions).

Art in the Anthropocene

“Heaven and Hell in the Anthropocene”, Bahia Shehab interviewed by Heather Green

<https://www.asymptotejournal.com/visual/heaven-and-hell-in-the-anthropocene-bahia-shehab/>

Bahia Shehab’s art interrogates the Anthropocene and asks viewers to consider how their choices impact our planet. In this lesson, students explore the power of art to reflect concerns about climate change and humanity’s impact on the environment, researching and presenting on artists who examine the Anthropocene. There is also an optional expansion activity for students to create their own works of art in response to the Anthropocene.

Learning Objectives

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

- Define the Anthropocene
- Define visceral art
- Examine the intersections of politics, art, and the environment
- Profile an artist responding to climate change
- Deliver a presentation on a contemporary artist

Assessment

Comprehension questions

Class discussion

Artist profile

Approximate Grade Level

High school students

University students

Materials Needed

Heaven and Hell in the Anthropocene, Bahia Shehab interviewed by Heather Green

<https://www.asymptotejournal.com/visual/heaven-and-hell-in-the-anthropocene-bahia-shehab/>

A definition of the Anthropocene

<https://education.nationalgeographic.org/resource/anthropocene>

A definition of installation art

<https://www.tate.org.uk/art/art-terms/i/installation-art>

Supplementary Materials

Joanna Marsh on Art in the Anthropocene for *Smithsonian Magazine*

<https://www.smithsonianmag.com/smithsonian-institution/stunning-contemporary-art-captures-terror-wonder-wit-anthropocene-180956742/>

Christopher Volpe on making art in the Anthropocene for Millennium Alliance for Humanity and the Biosphere

<https://mahb.stanford.edu/blog/on-making-art-in-the-anthropocene/>

Approximate Length

Lesson One (50 minutes)

Lesson Two (50 minutes)

Lesson One (50 minutes)

Opening Discussion (10 minutes)

Ask the class if they know what the Anthropocene is. Elicit definitions from the class. Then, share the definition from National Geographic. Ask students to think about the Anthropocene. For example:

- Do you feel like you are living in the Anthropocene? How so?
- What challenges do people living in this period face?
- How have artists responded to this time? How should they?
- Do you know of any artists whose work responds to climate change?
- Can you think of examples of films, novels, paintings, installations, sculptures, or photography that respond to or document the Anthropocene?

Reading (20 minutes)

Have students view Bahia Shehab's slideshow in the winter 2023 issue of *Asymptote*. Ask them to read Heather Green's introduction to the artist as well.

Ask them to define an art installation. Share the Tate Modern definition if needed. Next, ask them to read the entire interview and write short responses to three of the following questions:

- What is visceral art? Is all art visceral? Are installations more visceral than paintings or photographs? Why or why not?
- What is the message behind Shehab's installation? Does all art need a message?
- How does Shehab's art address issues of sustainability and inclusion?
- According to Shehab, art belongs in the street. What does she mean by this? Do you agree? Why or why not?
- What political moments or questions inform Shehab's work?
- What is the role of documentation in Shehab's work?
- What is the role of language in Shehab's work?
- How do our senses affect our engagement with art?
- What is the significance of the "heaven" and "hell" in Shehab's art?
- What is the significance of the gamebook in Shehab's installation? What does her choice encourage viewers think about?

Discussion (20 minutes)

After reading, have students break into small groups to share their responses. Next, have them create two additional questions, modelled after the ones above, to pose to the class as a whole.

Homework

Have students research and write a short profile on an artist examining the Anthropocene in their work. They will present their work in the following class. As a starting point, you can share the articles in the Supplementary Materials section above for possible artists engaging with the Anthropocene to research or select some of the artists mentioned in Shehab's interview.

Ask them to answer address some of the following questions in their presentation:

- How does the artist's work engage with the Anthropocene?
- What is their medium?
- What is the artist's biography and how is it reflected, if at all, in their art?
- Why did you find this art interesting or engaging?

- What do you think the artist's goal is in their art-making practice? Do you think their work achieves that goal?

Depending on class-size, presentations should range from 5 – 8 minutes.

Lesson Two (50 minutes)

Small Group Presentations (20 minutes)

Have students deliver their presentations in small groups in a low-stakes way. Ask them to share images and to pose three questions to the presenter. Possible questions to pose:

- How did you come across this artist's work? What did you connect with in it?
- What political, cultural, religious, or environmental issue is this artist responding to?
- What messages, if any, is the artist trying to convey?
- What is the artist's medium? How does this affect their message?
- How is this artist's work relevant to our times?

Whole Class Presentations (20 minutes)

Ask one volunteer from each group to give their presentation to the class as a whole. Students should take notes during the presentations for reflection and discussion afterwards. Some sample questions for students to consider include:

- What is the artist's vision or intention?
- How is their work shaped by their culture, values, or their chosen medium?
- How does their work respond to the Anthropocene?

Concluding Discussion (10 minutes)

Ask students to reflect on the presentations they saw.

- What did they learn?
- What art was most affecting or interesting?
- Which artists would you like to learn more about?
- Have their ideas about the roles of artists in society changed at all?

Optional Expansion Exercise

Ask students to design their own visceral art installation taking Shebab or one of the artists profiled in their peers' presentations as inspiration. The scope of this assignment could vary depending on the audience. For example, studio arts students could actually realize their design and share it in a workshop setting for analysis and critique. Other students could just share their concept with the class.

FEEDBACK

Thanks for taking the time to read our Winter 2023 Educator's Guide. We hope you found it useful and engaging.

Have questions, comments, critiques, or testimonials?

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