

RISING OUT OF THE SHADOWS

Grades:

Junior High and High School (6–12)

Subjects:

Language Arts, Visual Arts, History, Social Science, Humanities

Time Required:

3-4 class periods plus independent research (based on 50min class periods)

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(Adapted from the J. Paul Getty Museum Education Department:

http://www.getty.edu/education/teachers/classroom_resources/curricula/index.html)

Lesson Overview

Students will write narratives from the perspective of atomic bomb survivors depicted in rare photographs and multimedia biographical information. Then they will create a piece of creative expression (Shadow Art) depicting a moment from their narratives.

Learning Objectives

Students will be able to:

- Discuss visual media and write a descriptive narrative using sensory details.
- Identify the events leading up to the atomic bombings and speculate what life was like directly following the bombings and what life is like now.
- Write journal entries from the perspective of a survivor.
- Create a piece of creative expression (Shadow Art).

Media Assets: <http://education.peacoinstitute.org/>

- [Media clips](#)
- [*Pictures from the United States Strategic Bombing Survey, Physical Damage Division*](#)

Materials

- Media clips & photographs
- 5 x 8-inch cards
- Examples of art created by past participants
- Student handouts:
 - Photographic & film details
 - Artist statement
 - Character list from Hiroshima, by John Hersey
- Hiroshima by John Hersey (The New Yorker, August 31, 1946) (optional)

Lesson Steps - Day 1

1. Show the film clips and display the photographs included with this lesson plan. Have students take the time to look closely at the photographs then ask them the following questions:
 - What do you see?
 - What do you notice about these people? What else?
 - What are these people wearing/not wearing?
 - What else do you notice?
 - Look closely at the background. What can you identify?
 - What is on the ground? How do you know this?
2. Distribute 5 x 8-inch cards and ask students to write a paragraph that describes the film and photographs which includes a minimum of five sensory details. Instruct students to consider what they could see, hear, smell, taste, or touch if they were in the photographs. Next have students select a single figure from the film or photographs. Pass out the handout *Photographic & Film Details*. Instruct students to look closely at all the details about the person they chose to focus on, and then answer the questions in the handout. Discuss responses as a class.
3. Instruct students to identify the events leading up to the atomic bombings. The following Web resources might be helpful:
 - "HIROSHIMA AND NAGASAKI REMEMBERED" on the Hiroshima and Nagasaki Remembered website (<http://www.hiroshima-remembered.com>)
4. Distribute the character list from John Hersey's *Hiroshima*. Explain that these people, like most of the stories of what happened directly following the atomic bombing, were almost invisible in U.S. history. Additionally, you could have students orally recite one of the character synopses. You may want to take a look at "Hiroshima" on The New Yorker's Website (<http://www.newyorker.com/magazine/1946/08/31/hiroshima>).
5. Have students select one person for the videos, photographs, or book and write five (5) to ten (10) journal entries from the perspective of that individual. Explain that they will create journals in a biographical narrative format. Further explain that all information surrounding the bombing was censored by both the US & Japanese governments.

Possible journal topics could include the following:

- Type of work they did before the bomb
- Details about their family
- The day the bomb was dropped
- Their day to day life after the bomb
- A dramatic moment
- How they felt 5 years, 10 years, 20 years, 50 years after

Remind students to include many sensory details in their writings. The journal entries should span the years of the individual's life from right before/right after the bomb to now. Students can conduct research with Web resources like "Hiroshima" on The New Yorker's Website) (<http://www.newyorker.com/magazine/1946/08/31/hiroshima>)..

6. Tell students to select a moment from their journals and create a piece of Shadow Art that illustrates the moment. Show students an example of such artwork from the past workshops: (https://youtu.be/yLtD06_hjWA).

HOMEWORK CORNER

Have students finish their journal entries and begin to think about what kind of Shadow Art they will engage in.

Creative Expression - Day 2

Materials

Paper, crayons, markers, watercolors, paint, contemporary magazines, scissors and provided images.

1. Show student's examples from the Dada Collage's & Alex Webb's photographs. (See the image bank and descriptions of the Dada movement and Alex Webb's photographs. You can also show some examples of other student's work, https://youtu.be/yLtD06_hjWA).
2. Ask the students what they believe the artist was trying to say through their art. Have them break into groups and discuss.
3. Tell students to select a dramatic moment in their journals or a reaction to the survivors' story from which they will create their collage.
4. Have the students choose 3 to 5 words or symbols from the word bank and 3 to 5 images for their collages. (Students are welcome to add their own images or words.)
5. Have the students begin manipulating the images by cutting them and rearranging them. Ask them to find two different ways of arranging them. Have the students think about the meaning they want to portray and how to combine the images, words and color to get their point across.
6. *Bonus - Ask the students if they can make the opposite meaning with the same images and words.
7. Before the students finalize their collages, by gluing them down, have them pair up and ask the following questions:
 - What feelings or emotions come up when you look at the collage?
 - Where do your eyes go?
 - What do you focus on?
8. Have the students finalize their collages by gluing down the images and words. Have them add color to make their statements stronger.

9. Here are some questions you can ask for a final discussion:

- What are shadow people?
- Are there any shadow people in your life?
- What current events are happening now that involve shadow people?
- If you were a world leader what would you change now that you have learned more about what happened in Hiroshima & Nagasaki?
- Are there things in your schools that you don't like?
- How can you change them?
- Was dropping the bomb an extreme form of bullying?

HOMEWORK CORNER | Final journal entry: Imagine you are one of the US leaders or bombardiers, what would you say to the character you chose?

Suggestion:

Read an excerpt about shadow people from John Hersey's Hiroshima while they are creating as an added value to the art-making process.

From p. 72 of Hiroshima by John Hersey released in 1989-

"The scientists noticed that the flash of the bomb had discolored concrete to a light reddish tint, had scaled off the surface of granite, and had scorched other types of building material, and that consequently the bomb had in some places, left prints of the shadows that had been cast by its light. The experts found, for instance, a permanent shadow thrown on the roof of the Chamber of Commerce Building (220 yards from the rough center) by the structure's rectangular tower; several others in the lookout post on top of the Hypothec Bank (2,050 yards); another in the tower of the Chugoku Electric Supply Building (800 yards); another projected by the handle of a gas pump (2,630 yards); and several on granite tomb stones in the Gokoku Shrine (385 yards). By triangulating these and other shadows with the objects that formed them, the scientists determined that the exact center was a spot a hundred and fifty yards south of the torii and a few yards southeast of the pile of ruins that had once been the Shima Hospital. (A few vague human silhouettes were found, and these gave rise to stories that eventually included fancy and precise details. One story told how a painter on a ladder was monumentalized in a kind of bas-relief on the stone facade of a bank building on which he was at work, in the act of dipping his paint brush into his paint can; another, how a man and his cart on the bridge near the Museum of Science and Industry, almost under the center of the explosion, were cast down in an embossed shadow which made it clear that the man was about to whip his hours.)"

Conclusion

At the end of the class ask students to share their Shadow Art, what the experience has meant to them and what it makes them feel. Ask the students what Shadow Art means to them?

Encourage students to upload pictures of their Shadow Art to http://education.peacoinstitute.org/shadow_art to share what they made with an international audience and have the opportunity to Apply to PEAC's 2020 75th Memorial Hiroshima Tour.

Assessment

Students will be assessed on their participation in group discussions and their ability to provide five to 10 journal entries with sensory details from the perspective of the individual they selected. Students' Shadow Art should reflect a moment from their journal entries. Here is a [link](#) to the rubric that will help you assess the journal entries. All resources can also be found on the Handout page: <http://education.peacoinstitute.org/handouts>.