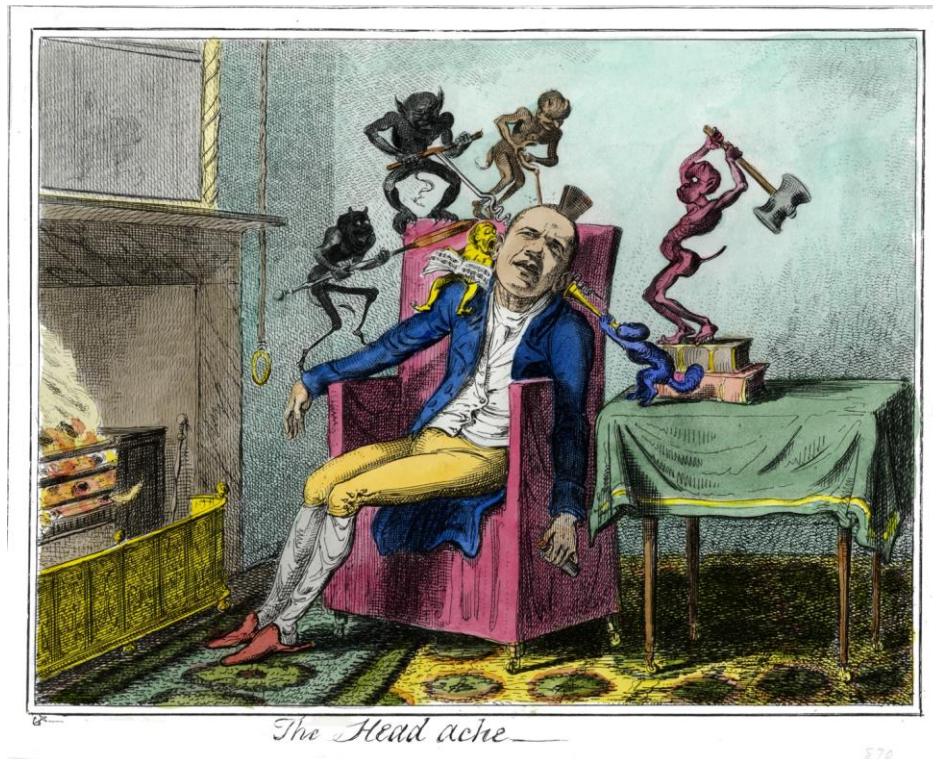


sonoma county
MUSEUM
SANTA ROSA * CALIFORNIA

Sonoma County Museum
Enrique Chagoya:
Death and Taxes in Fantasylandia

September 23, 2012 – November 4, 2012



Educator Guide

Table of Contents

EDUCATIONAL OBJECTIVES AND CONTENT STANDARDS	2
EXHIBITION OVERVIEW	3
ARTIST BIOGRAPHY	4
ACTIVITIES	
• SATIRE AND POLITICAL CARTOONS	5
• POLITICAL CARTOON ANALYSIS WORKSHEET	7
• POLITICAL CARTOON GUIDELINES	8
• MAYA CODICES	9

For more information on education and tours at the
Sonoma County Museum, visit our website:

sonomacountymuseum.org

Or contact the Associate Curator of Education,

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EDUCATIONAL OBJECTIVES

Enrique Chagoya: *Death and Taxes in Fantasylandia* offers many opportunities for student learning.

As an art exhibit, the show offers curricular tie-ins for the Visual Arts, including the following **California State Content Standards**:

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 4.0 Aesthetic Valuing
- 5.0 Connections, Relationships, Applications

Activities connected with this exhibit can also be aligned with the following **National Standards for Arts Education**:

- Visual Arts Standard 2: Using knowledge of structures and functions
- Visual Arts Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas
- Visual Arts Standard 4: Understanding the visual arts in relation to history and cultures
- Visual Arts Standard 5: Reflecting on and assessing the characteristics and merits of their work and the work of others

In addition, teachers may find the following themes useful in finding curriculum overlaps for the exhibit, and planning their visit:

SOCIAL STUDIES

- Political Satire
- Central and South American History
- Analyzing Primary Source Documents

EXHIBITION OVERVIEW

After the Meltdown: Art and the Economy

In his prints, drawings and mixed media works, Mexican-American artist Enrique Chagoya appropriates and reorganizes images taken from the American mass media, Mexican folk art, and historic sources, using them to create biting and often humorous political and social satire. The works in this exhibition were created after the collapse of the stock market in 2008. In them, Chagoya presents his personal reaction to the economic crisis of the past four years.

Chagoya's work is political, but in the mode of satire rather than ideological grandstanding. His work holds a mirror up to human vices and follies, to ridicule or scorn our society's missteps with provocative humor. In this sense, Chagoya's work is less about imparting a fixed message or meaning, and more about probing, asking questions, and investigating the shifting nature of meaning itself. As Chagoya puts it, "I am not trying to preach anything with my art. My satires are just a way to release my frustrations and anxieties with the world as I see it, hopefully with some sense of humor. I have more questions than answers." This is an apt approach in the face of the present recession, with worldwide uncertainty about solutions or next steps. In our present times, the old adage rings particularly true, that nothing is certain but death and taxes.

ARTIST BIOGRAPHY

Enrique Chagoya

Born in Mexico City, Chagoya earned a bachelor's degree in political economy at the Universidad Nacional Autónoma de Mexico in 1975. As a student, he worked on several rural development projects, which helped cement his interest in social activism. In 1977, Chagoya immigrated to the United States, where he worked as a freelance illustrator and graphic designer, sometimes in the service of farm laborers in Texas. In 1984, he graduated with a BFA from the San Francisco Art Institute, then went on to earn an MFA from the University of California at Berkeley. Chagoya worked as director of Galeria de la Raza for a time, helping to establish the gallery as San Francisco's premier venue for Chicano art. Since 1995, Chagoya has been teaching printmaking at Stanford University. His work has been shown internationally and is in the collections of many museums, including the San Francisco Museum of Modern Art, the De Young Museum, the LA County Museum of Art, the Whitney Museum of American Art, and the Museum of Modern Art.

ACTIVITY I: SATIRE AND POLITICAL CARTOONS¹

Overview and connection to exhibit: Much of Enrique Chagoya’s work is satire in the form of political cartoon. This type of art is not only valuable in an artistic sense, but shares the artists’ views on current events. Before visiting the museum, use this activity to help students understand terminology that describes comics and political (or editorial) cartoons. Discuss with students how the cartoonists’ choices influence the messages that they communicate. In this activity, after discussing several cartoons as a full class, student partnerships analyze the techniques that the same cartoonist uses in other cartoons. Students compare the techniques in the group of cartoons and draw conclusions about why the cartoonist chose the specific techniques to communicate their messages. This lesson points to contemporary political cartoons, but it can easily be adapted to utilize historical cartoons in a social studies setting.

Grade Level: 9-12 grade

NCTE/IRA NATIONAL STANDARDS FOR THE ENGLISH LANGUAGE ARTS

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound–letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Time Required: 60 minutes, or two 45-minute periods

Materials:

- Printout: Analyzing Political Cartoons (page 7 of this document)
- Printout: Cartoon Analysis Guide (page 8 of this document)

¹ Adapted from the lesson plan, *Analyzing the Stylistic Choices of Political Cartoonists* by Traci Gardner, <http://www.readwritethink.org/classroom-resources/lesson-plans/analyzing-stylistic-choices-political-923.html?tab=4#tabs>

- Technology: Access to The Cagle Post: Cartoons & Commentary database of professional cartoonists: <http://www.cagle.com/>

Instructions:

As a class, students examine a cartoon that the teacher chooses from www.cagle.com and define the various techniques used by a political cartoonist using the Cartoon Analysis Guide. Students point out places where each technique is used, and examine why it might be used in this particular manner.

Students then go off in partnerships to choose one cartoonist from the same database and examine 3-5 cartoons by the same cartoonist. Students should fill out the Political Cartoon Analysis worksheet for each cartoon, recording their ideas and looking for connections between the cartoons by the same artist.

Once the partnerships have recorded their thinking, have each partnership present their observations to the class.

Name _____

Date _____

Political Cartoon Analysis

Visuals	Words
<p>1. List the objects or people you see in the cartoon:</p>	<p>1. If there is a caption or a title, list it here:</p> <p>2. Are there any words the artist uses to identify the people in the cartoon? List some here.</p> <p>3. Are there any important dates the artist uses to identify the setting of the cartoon? List them here.</p>
Symbols	
<p>1. What do the objects or people in the cartoon symbolize?</p> <p>2. How do the words in the cartoon clarify these symbols?</p> <p>3. List words that describe the emotions of the characters in the cartoon.</p>	
Actions	
<p>1. Describe the action taking place in the cartoon.</p> <p>2. Explain the message of the cartoon.</p> <p>3. What special interest groups might disagree with this cartoon? Who might agree?</p>	

Adapted from a worksheet by Education Staff, National Archives and Records Administration

Cartoon Analysis Guide

Use this guide to help you identify the techniques used in political cartoons.

Symbolism

Cartoonists use simple objects, or symbols, to stand for larger concepts or ideas.

After you identify the symbols in a cartoon, think about what each symbol might represent.

Exaggeration

Sometimes cartoonists overdo, or **exaggerate**, the physical characteristics of people or things in order to make a point.

When you study a cartoon, look for any characteristics that seem overdone or overblown. (Facial characteristics and clothing are some of the most commonly exaggerated characteristics.) Then, try to decide what point the cartoonist was trying to make by exaggerating them.

Labeling

Cartoonists often **label** objects or people to make it clear exactly what they stand for.

Watch out for the different labels that appear in a cartoon, and ask yourself why the cartoonist chose to label that particular person or object. Does the label make the meaning of the object more clear?

Analogy

An **analogy** is a comparison between two unlike things. By comparing a complex issue or situation with a more familiar one, cartoonists can help their readers see it in a different light.

After you've studied a cartoon for a while, try to decide what the cartoon's main analogy is. What two situations does the cartoon compare? Once you understand the main analogy, decide if this comparison makes the cartoonists' point more clear to you.

Irony

Irony is the difference between the ways things are and the way things should be, or the way things are expected to be. Cartoonists often use **irony** to express their opinion on an issue.

When you look at a cartoon, see if you can find any irony in the situation the cartoon depicts. If you can, think about what point the irony might be intended to emphasize. Does the irony help the cartoonist express his or her opinion more effectively?

Adapted from Library of Congress Teacher Resources activity: *It's No Laughing Matter: Analyzing Political Cartoons*

Activity II: MAYA CODICES²

Overview and connection to exhibit: Mayan Codices are folding books stemming from the pre-Columbian Maya civilization, written in Maya hieroglyphic script on Mesoamerican bark cloth. This cloth was made from the inner bark of certain trees, especially the wild fig tree. Chagoya imitates these codices with several of his own pieces, including *The Enlightened Savage's Guide to Economic Theory* (2010) and *utopiancannibal.org* (2000). In these pieces, he creates new codices using amate paper, the same paper used by the ancient Mayans to create their codices.

There were many codices in existence at the time of the Spanish conquest of Yucatán in the 16th century, but most of them were destroyed by the Conquistadors and priests soon after. Such codices were the primary written records of Maya civilization. Chagoya creates modern versions of these codices, perhaps in an effort to symbolically rewrite a new version of this historical period, giving voice to the conquered.

In this activity, students can learn about the history of the Maya codices and create their own codex telling a personal story that is relevant to their culture or family.

Grade Level: Adaptable for grades 7-12

National Council for the Social Studies Standards:

Theme I: Culture and Cultural Diversity: Ia, Ic, Id
 Theme II: Time, Continuity, Change: Id, If, IIb, IIc, IId
 Theme IV: Individual Development and Identity: IVd
 Theme V: Individuals, Groups, Institutions: Vc, Vf, Vg
 Theme VI: Power, Authority and Governance: Vic, VIh

Time Required: One to two 45 minute periods

Materials:

- Technology to access <http://www.mayacodices.org/>³
- Card stock paper strips about 20" x 4" long
- Colored pencils
- Fabric and other patterns paper collage materials for background design (optional)

² Adapted from the lesson plan, *Aztec Codex*, by Beth Gold, The Archer School for Girls, Los Angeles, CA, published by the Archaeological Institute of America
<http://www.archaeological.org/sites/default/files/files/Aztec%20Codex-edited.pdf>

³ Vail, Gabrielle, and Christine Hernández 2011 *The Maya Codices Database, Version 4.0*. A website and database available at <http://www.mayacodices.org/>.

INSTRUCTIONS:

The teacher should lead students in a brief introduction to Maya codices, using either the paragraphs above related to the museum exhibit or the website, <http://www.mayacodices.org/>. In particular, students should look at examples of codices from this website and name out the particulars of what they see, including the ways the codices were decorated. Finally, the teacher should touch on the fact that the codices were used to detail the history and events of this particular culture.

Next, students should be informed that they will have a chance to create their own codices in an effort to detail a part of their own history or culture. They can choose a small part of their family history, their own personal history, or a piece of their own larger cultural heritage. For example, a student might create a codex that shows their own birth and a few important childhood events, going up to high school. They might show one of their ancestors arriving in the United States. They might show an important family event. They might choose to show images that represent things that are important to them.

Students should discuss and finalize their ideas for illustrations, of which there will be five. When they are satisfied, they should write 1-2 sentences describing each illustration. Students should then construct their books using the following directions:

1. Fold two 8 ½ x 11" pieces of card stock paper in half vertically, pressing a careful crease down the center. Then cut the paper down the center and tape the two halves together by joining two short (4 1/4" wide) ends to form a 22"-long codex.
2. To create the final accordion-folded book, carefully fold each 11" book half into three pages, allowing for a title page and five pages of illustrations.
3. Illustrate each "page" using colored pencils, focusing on using reds and browns that were used in the Maya codices.
4. Last, write an explanation for each page on the back of the drawing.