

Lesson #3: Designing the memorial

This is the third lesson plan in a three-lesson sequence—**Creating Memorials of Past Injustices**—developed by The Critical Thinking Consortium for The Sunflower Project: World War One Internment Memorial Murals:

- Lesson #1: Judging powerful memorials
- Lesson #2: Deciding what to memorialize
- Lesson #3: Designing the memorial



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Critical task

Create a visually powerful memorial display containing stories, images and symbols to represent four key features of an historical injustice you have researched.

Objectives

- Learn how the internment of civilians across Canada during the First World War, or some other related historical injustice, may have affected their community or region
- Create powerful memorials
- Appreciate the importance of honouring those who have suffered past injustices, and of helping to reduce the likelihood of the reoccurrence of similar injustices.

Overview

In this final lesson of a three-lesson sequence, students create a visually powerful memorial. Students determine the most effective format to visually represent four features of memorializing an injustice: causes, key events, consequences and lessons learned. Individually or in groups, they choose the five most powerful stories, images and symbols (based on the criteria for powerful memorials) to include in their memorial. Students complete an initial design, receive peer feedback, refine their design based on the feedback they received, and create the final memorial. Students exhibit their memorials for others in their school or community, explaining the selections they have made and the importance of remembering the historical injustice. Finally, students write a short reflection on what they have learned through this three-lesson series about the importance of honouring those who have suffered past injustices.

Pre-planning

- Between lesson two and three, encourage students to think about which of the following formats for a memorial they are most interested in and, with the materials/technology at their disposal, which they are capable of doing successfully:
 - visual display: a mural panel or display board as the visual focal point of the memorial. Acquire the necessary materials needed to create murals (see Blackline Master #3 for more details) and gather, or advise students to acquire Bristol board for those who are interested in doing a display board)
 - digital memorial: that consists of tribute pages hosted on websites to remember a past injustice. This may simply be a one-page [HTML](#) webpage document. Content typically includes multiple photos in a gallery or [slideshow](#) plus chosen music and videos uploaded along with memories and stories. There can be a [timeline](#) which charts a sequence of events, and there may even be a [blog](#) or journal which provides a record of emotions and feelings that are related to the main event/injustice.
 - An audio-visual collage presented in PowerPoint or a slide show.

Teaching Instructions

Introduce the task

Suggest that students are now ready to create their own memorial of the injustice they have researched. Display the critical challenge: create a visually powerful memorial display containing stories, images and symbols to represent four key features of an historical injustice you have researched.

- **Review criteria for powerful memorials**
 - Before they get started, draw student's attention back to lesson one and ask them to comment on what makes the memorials they ranked as the two most powerful effective. Remind students that while memorials may differ in terms of content and design, all should satisfy the criteria for powerful memorials. Review the following criteria with the class. The memorial should:
 - provide important information about the main features of the event
 - create powerful feelings
 - be visually appealing.

Review the features of a memorial

- Based on the images of memorials they analysed in lesson one, brainstorm different features that are displayed in memorials. These may include:
 - photographs
 - letters
 - documents
 - artifacts
 - statues
 - symbols

- objects
- audio-visuals.

Displaying the five features of a memorial

- Remind students that their task is to display five features in their memorial, and this will require some creative design choices to be made. Depending on the memorial format they are using, students will have to determine the most effective way to visually incorporate the features they are using to represent the four aspects of the injustice being depicted in their memorial (chosen in Lesson Two).

Select a format

- Inform students of the following options for them to create a memorial. They can:
 - work individually to create a display board, digital memorial, or audio/visual collage/PowerPoint
 - work in groups of four (if they have researched the same injustice) to create a four-panel mural. Each student chooses one of the four aspects of an injustice to be memorialized (causes, events, consequences, lessons learned) and creates a panel with five features that displays this aspect of an injustice.

Create a first design

- Invite students to do a preliminary design of their memorial. Encourage students to sketch a layout and indicate how the features they have chosen to include represent each of the four aspects of an injustice that will be displayed. Encourage students to talk to a partner(s) during this process to ensure that the criterion for powerful memorials is being met in their layout/design.

Introduce peer review

- Explain to students that they will use a constructive feedback form to review and evaluate each other's work and to offer suggestions for improvement. Discuss the qualities of constructive feedback with students. Suggest that another word for constructive might be helpful. Invite students to offer suggestions of feedback that is constructive and feedback that is not constructive. Alternatively, provide examples of feedback and invite students to decide whether or not each example is constructive. Based on the discussion, identify criteria for constructive feedback (e.g., positive, specific, helpful).

Introduce feedback form

- Distribute copies of *Constructive feedback on memorials* (Blackline Master #1). Explain that they will use this form to provide feedback on the draft memorial of another group. Remind students to focus on positive aspects first, and then suggestions for improvement. Highlight the format of the feedback form by explaining that in the first section students record a specific quality they liked in the memorial and why.

In the second section they must provide some helpful suggestions to improve the exhibit. To do this they identify two qualities that were lacking in the exhibit and suggest ideas that might make the exhibit more effective.

Complete peer review

- Allow students time to complete the peer review of the preliminary set of ideas/design in light of three criteria, and to explain their positive comments and proposed suggestions to their partners or groups. Provide students with the opportunity to revise and rework their memorials based on peer feedback.

Create final memorial and class exhibit

- Give students time to complete their memorial. When all memorials are complete create a display and invite another class to visit the display and learn about the injustices they memorialized.

Reflect on what students learned

- After completing their own/group memorial and viewing the memorials created by their classmates, ask students to respond to the following question (based on an objective that appeared in each lesson:
 - how did this three lesson series help you to appreciate the importance of honouring those who have suffered past injustices?
 - How can creating memorials help to reduce the likelihood of the reoccurrence of similar injustices?

Evaluation

- Assess students' understanding of their event, their success in selecting powerful items and their ability to develop effective display using the rubric *Assessing the memorial* (Blackline Master #2).

Blackline Master #1

Constructive feedback on memorials

Positives

The exhibit is (quality)...	because (technique).....

Suggestions

For the exhibit to be more (quality)...	you might try (technique).....

Blackline Master #2

Assessing the memorial

	Outstanding	Very good	Satisfactory	Unsatisfactory
Important features about the injustice	The most important aspects associated with the event, its causes, consequences and the lessons learned are thoroughly represented in the memorial with powerful features	The most important aspects associated with the event, its causes, consequences and the lessons learned, are represented in the memorial with meaningful features	Some, but not all, of the important aspects associated with the event are represented in the memorial with appropriate items	Very few of the important aspects associated with the event are represented in the memorial with relevant items, and other key aspects are omitted all together
Visually appealing with appropriate symbols	The design is arranged in an especially effective and visually appealing manner and the symbols chosen capture the significance of the event	The design is competently arranged and generally appealing. For the most part, the symbols chosen capture the significance of the event	Most of the design is competently arranged and somewhat appealing. Most, but not all, of the symbols chosen capture the significance of the event	A few aspects of the design are arranged in an interesting and appealing way; but other aspects disrupt the effect. A few of the symbols chosen capture the significance of the event
Powerful feelings	The memorial vividly recreates the significance of the event through powerful visual and textual messages	The memorial recreates the significance of the event through effective visual and textual messages	Some parts of the memorial recreate the significance of the event through adequate visual and textual messages	Few parts of the memorial recreate the significance of the event, and key aspects are not represented with relevant visual and textual messages

Blackline Master #3

Advice on mural making

Use the following guide only as a springboard to making a mural. If you've never done a mural, start small. The size of the mural is not as important as the mural message and what students learn making it.

Murals are traditionally painted directly on walls, but moveable wood or canvas murals have several advantages over those painted on walls:

- wood panel or vinyl murals do not require school-site permission to paint. Even if you can't find a location or permission from your principal, you can still get started.
- wood /vinyl panel murals can be painted safely inside the classroom in a controlled environment.
- moveable murals can be permanently hung in awkward locations too high or dangerous for students to access safely and if the need ever arises, they can be moved to new locations.

Before starting, determine where the mural will be hung once it's finished. This is important to build not only student motivation, but it will also affect the mural design. The amount of small and large details will depend on how close the mural will be to its audience. Also, don't let the school be the only location for your mural. Preschools, social service agencies, senior centers, parks and local businesses are all potential sites for murals.

Rules for keeping paint where it should be

1. Stay in designated area
2. Stay on plastic covered area
3. Use one designated washroom
4. Wear shoe covers at all times when in the area.
5. Take shoe covers off to leave paint area—check shoes to make sure no footprints or paint spots get on floor.
6. Keep paint and brushes on an assigned table
7. Keep brushes in color pots designated to that color to avoid muddying colors
8. No paint in bathrooms
9. Protect from flushing paint into the water system by using rubber gloves instead of rinsing paint-filled hands in the bathroom