



**Art and War:  
Reading, Representing and Resisting Conflict  
CASE Conference 2008  
February 29, 8am - 2pm  
The Art Institute of Chicago**



**Sponsored by:  
CASE Conference Steering Committee, the Art Institute  
of Chicago, and the Terra Foundation for American Art  
<http://www.casechicago.org/>**

*This year's CASE conference will explore the creative response to conflict throughout American history. While nationalistic forces frequently co-opt art for propaganda purposes, art has more often been an important source of rebellion and resistance. Painters, writers, filmmakers, cartoonists, musicians and others continually affirm the dignity of life amidst the harsh realities of war.*

**Conference Schedule**

**Trading Room/ Registration & Continental Breakfast** 8:00 am

**Trading Room/ Welcome from CASE Steering Committee** 8:45 am

**Trading Room/ Keynote Address: Art and War: The Power of the Image** **Robert Hariman, Chair, Department of Communication Studies, Northwestern University**

*Robert Hariman is a professor in the program in Rhetoric and Public Culture in the Department of Communication Studies at Northwestern University. He is also chair of that department. He and John Louis Lucaites (Indiana University) are authors of No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy. Other publications include Political Style: The Artistry of Power (Chicago, 1995), three edited volumes, Popular Trials: Rhetoric, Mass Media, and the Law (1990), Post-Realism: The Rhetorical Turn in International Relations (1996, co-edited with Francis A. Beer), and Prudence: Classical Virtue, Postmodern Practice (2003), as well as numerous book chapters and journal articles in several disciplines. He is on the editorial board of seven journals and several book series. His work has been recognized by awards for both teaching and scholarship.*

**Session I** 10:10 am - 11:00 am

**Trading Room/ Keynote Breakout** **Robert Hariman, Chair, Department of Communication Studies, Northwestern University**

*See biography above.*

**Millennium Park Room/ From War**

**Monuments to Documentaries: Project-Centered Learning that Makes Primary Sources Come to Life** **Frank Mirandola, Jason Block, John Camardella, and Michael Andrews, Prospect High School**

*The presentation will focus on two projects that will facilitate your students' analysis of primary sources. We will demonstrate how war letters, documents, and literature can be used to create powerful and symbolic war monuments. In addition, we will show how simple yearbooks and school newspapers can be turned into an exciting documentary illustrating the impact of America's evolution through your school's history.*

**Rubloff Auditorium/ War Film in the Classroom: Some Approaches**

**Ralph Amelio, media consultant and former teacher at Willowbrook High School and National Louis University**

*This presentation will introduce a variety of approaches -- genre, cross-media, thematic, rhetorical, auteur and documentary -- to discuss films from Civil War, WWI, WWII, Korea, Vietnam, and Gulf Wars. Discussion sheets, filmography and film extracts will be used.*

**Trustees Board Room/ Hip Hop and America's Global Culture War**

**Monica Swope and Steve Schwartz, Oak Park and River Forest High School**

*This session discusses the influence of American popular culture, as expressed in American Hip Hop, in the global arena. We will draw comparisons between American and German Hip Hop in particular. How have elements of American Hip Hop culture been diffused into Western Europe and how has Germany customized this genre to better fit German culture? Strategies and resources will be made available to attendees.*

**Columbus Drive Lobby/ Art Institute Tour: Art and War**

**Robert Eskridge, Woman's Board Endowed Executive Director of Museum Education, Art Institute**

By all accounts the Civil War has been the single greatest challenge to the survival of the United States as constituted in the American Revolution. The Art Institute collection reveals how American painters and sculptors responded to the crisis of the Civil War and its aftermath with art intended to actively shape the political and social imagination of the nation.

**Trading Room/Break-Snacks**

**11:00 am - 11:20 am**

*Enjoy snacks and explore the Art Institute*

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**Session II**

**11:25 am - 12:15 pm**

**Millennium Park Room/ Art and the Soldier's Experience - The Cost of Freedom**

**Neil Rigler and Ken Kramer, Deerfield High School, and Nathan Richie, Freedom Museum**

*The presentation will focus on two often overlooked Chicago resources for teachers and students: the National Vietnam Veterans Art Museum and the Freedom Museum. Teachers from Deerfield High School will describe how to use the Vietnam Veterans museum as an extension of the American Studies classroom. They will share how they helped their students respond to the powerful photography and art -- and they will then open up a discussion of the ways in which these works help us to explore emotional and psychological aspects of the war we're not able to otherwise discuss. Representatives from the Freedom Museum will discuss how the museum looks at the beginnings of democracy, the First Amendment, and the ongoing struggle to define our rights.*

**Rubloff Auditorium/ Art, War and War Memorials**

**Levi Smith, Artist and Lecturer, School of the Art Institute**

*What responsibilities do artists have toward treating war as a subject for art? What place should their representations hold in our memory of specific conflicts? The evolution of the representation of war in the fine arts during the modern era has been toward a greater recognition of its trauma and horror. At the same time, the need continues for memorial commemorations that acknowledge the nobility and sacrifice of death in battle. The Vietnam Veterans Memorial, dedicated in 1982, inspired a renaissance of memorial building. It is considered one of the most successful war memorials of the 20<sup>th</sup> century. At the same time, the memorial and its success should be seen as cautionary examples of the limits of any process of memorialization to reflect war's complex historical reality. In this lecture, Levi Smith describes the memorial's political and cultural genesis, its reception in the mass media and popular culture, and its enduring influence on the nation's memory of the war.*

### **Trustees Board Room/ Capturing the**

#### **Moment: Walt Whitman and Civil War Photography** Michael Biondo and Amy Krukowski, Maine South High School

*This presentation will demonstrate a mini-unit adapted from The Teacher and Writers Guide to Walt Whitman. Students use the poetry and prose of Walt Whitman and a Civil War photograph from the American Memory collection at the Library of Congress website to compose a ballad. Students produce the ballad using video editing software to wed audio and visuals a la Ken Burns in his Civil War documentary.*

### **Trading Room/ Peace and the Labor Movement**

**Barbara Hoff, Elizabeth Shulman, Matthew Wiemer, Rachel Gross, Paul Wack, and Tamara Jaffe-Notier, Niles West and Niles North High School**

*American Studies and Peace Studies teachers will lead a critical inquiry into how we currently teach labor history. We will focus discussion on some of the following questions: What do students know about the relationship of labor to social class in the U.S.? What are the relationships between social class and war? What is peace? What are the relationships between social class and peace? What is the "military-industrial complex" that Eisenhower warned of? Do we have the "alert and knowledgeable citizenry" that Eisenhower claims is requisite? Why should workers care about war? Why did the Industrial Workers of the World make anti-militarism a part of their union platform? Is an international workers' movement viable? Warning: There will be banjo playing involved.*

### **Columbus Drive Lobby/ Art Institute Tour: Exploring American Art: Edward Hopper and Winslow Homer**

**Grace Murray, Teachers Program Coordinator, Art Institute**  
*\*Registration required*

*Explore two special exhibitions of the work of American masters: "Watercolors by Winslow Homer: The Color of Light" and "Edward Hopper." Winslow Homer was a landscape painter with a fresh, spontaneous style, and this exhibition is a rare chance to see a large collection of his famous watercolor paintings, while Edward Hopper, creator of the masterpiece Nighthawks, is one of the most enduring and popular American painters of the 20th century. This is a self-guided tour of the exhibitions with an introduction and classroom connection suggestions by Art Institute staff. \*Registration required*

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## **Session III**

**12:20 pm - 1:10 pm**

### **Millennium Park Room/ How to Tell a True War Story**

**Cathleen Case and Michael Rosenzweig, Highland Park High School**

*This project combines literary analysis with historical research. Students are asked to apply Tim O'Brien's "rules" for telling a "true" war story, as outlined in The Things They Carried, to specific war stories from the 20th Century. Students can analyze another piece of literature, a film, an oral history or conduct an interview with a veteran to acquire the "raw material" of a war story. They then in a variety of formats analyze the level of "authenticity" of their story in the context of O'Brien's criteria.*

### **Rubloff Auditorium/ Mischievous Music: Satire and Songs about the Vietnam Conflict**

**Chris Pietsch, Glenbard East High School**

*The presentation will model a lesson that defines the elements of satire and applies them to analyzing Vietnam protest songs. Worksheets for students to complete and lyric sheets for all the songs will be provided. We will watch video clips and listen to audio clips from a variety of artists, including Pete Seeger, Bob Dylan, Bruce Springsteen, Bad Religion and others. While focusing on Vietnam protest songs, we will also explore songs from World War II, the Cold War and the war on terrorism.*

**Trustees Board Room/ Readings and Editorial Cartoons on the Iraq War**

**Dana DesJardins, Niles West High School**

*This presentation, based upon a one-two week curriculum unit, will utilize editorial cartoons to establish some of the central issues in the Iraq conflict, then use poetry, news articles, and fiction written about the war to further the discussion. The objective is to inform students about reactions to the current state of the conflict rather than to teach the history of the war. Copies of materials, a syllabus, writing assignments, and a bibliography will be available.*

**Millennium Park Room/ Nuts and Bolts Roundtables: Constructing an American Studies Classroom**

**Moderated by American Studies teachers from Lyons Township High School, New Trier High School, Elgin Academy -- and you!**

*This workshop will be a conversation around key topics in interdisciplinary curriculum and pedagogy. It will be facilitated by teachers who have significant experience in teaching American Studies but it requires the participation of those in attendance. So, please come with a question or two that you have about the creation and management of an interdisciplinary program. The session will be guided by participant questions but we anticipate a focus on questions like, "How can we avoid the 'Your Turn, My Turn' dynamic in the classroom? What facility and room arrangement choices enhance interdisciplinary inquiry? How can we manage time to maximize a team teaching environment?"*

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**Trading Room/ Lunch & Closing Remarks**

**1:15 pm - 2:15 pm**

*CASE Steering Committee members: Bernie Heidkamp, Steve Hilsabeck, Katy Newcomb, Peter Tragos, and Deb Schmalholz.*