



# REBEL HEARTS



**JOURNEYS IN FILM™**  
educating for global understanding



A DISCOVERY+ ORIGINAL A MERMAN/ANCHOR ENTERTAINMENT PRODUCTION IN ASSOCIATION WITH LEVEL FORWARD AND QUIET "REBEL HEARTS"  
DIRECTORS OF PHOTOGRAPHY EMILY TOPPER CLAY WESTERVELT ANIMATION BY UNA LORENZEN MUSIC BY ARIEL MARX MUSIC SUPERVISOR TRACY MCKNIGHT  
EDITED BY ERIN BARNETT YANIV ELANI PEDRO KOS ONDINE RAREY WRITTEN BY ERIN BARNETT SHAWNEE ISAAC-SMITH PEDRO KOS  
EXECUTIVE PRODUCERS ETHAN GOLDMAN PEDRO KOS ABIGAIL E. DISNEY ADRIENNE BECKER CHRISTY SPITZER THORNTON MEADOW FUND TONY HSIEH  
QUIET RICK ROSENTHAL NANCY STEPHENS PRODUCED BY KIRA CARSTENSEN SHAWNEE ISAAC-SMITH JUDY KORIN DIRECTED BY PEDRO KOS

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# *Rebel Hearts*

## Curriculum Guide



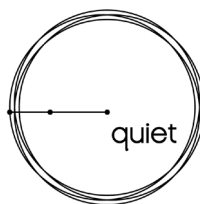
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**XTR**



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# *Educating for Global Understanding*

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# About Journeys in Film

Journeys in Film is a 501(c)(3) nonprofit organization that amplifies the storytelling power of film to educate the most visually literate generation in history. We believe that teaching with film has the power to help educate our next generation with a richer understanding of the diverse and complex world in which we live.

We transform entertainment media into educational media by designing and publishing cost-free, educational resources for teachers to accompany carefully chosen feature films and documentaries while meeting mandated standards in all core subjects. Selected films are used as springboards for lesson plans in subjects like math, science, language arts, social studies, and more. Our resources support various learning styles, promote literacy, transport students around the globe, and foster learning that meets core academic objectives.

In addition to general subject areas, Journeys in Film's programs engage students in meaningful examinations of human rights, poverty and hunger, stereotyping and racism, environmental issues, global health, immigration, and gender roles. Our teaching methods are successful in broadening perspectives, teaching for global competency, encouraging empathy, and building new paradigms for best practices in education. We seek to inspire educators, school administrators, community members, and home-schooling parents to capture the imagination and curiosity of their students by using our innovative curriculum.

We also develop discussion guides for films that don't necessarily lend themselves to academic standards but cover topics and themes that are valuable for classroom discussions and in other settings, such as after-school clubs, community screenings, and college classes.

## Why use this program?

In an age when literacy means familiarity with images as much as text and a screen has become a new kind of page, 21st-century students are more connected to media than any previous generation. This offers educators unprecedented opportunities to engage students in learning about a variety of subjects and issues of global significance. Films, television, documentaries, and other media platforms can provide an immediate, immersive window to a better understanding of the world and matters affecting all of us.

We teach our students literature that originated from all around the world, but we tend to forget that what often spurs the imagination is both visual and auditory. Films evoke emotion and can liven up the classroom, bringing energy to a course. We believe in the power of films to open our minds, inspire us to learn more, provide a bridge to better understanding the key issues of 21st-century concern, and compel us to make a difference.

When properly used, films can be a powerful educational tool in developing critical thinking skills and exposure to different perspectives. Students travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven*, play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home*, and watch the ways modernity challenges Maori traditions in New Zealand in *Whale Rider*. Journeys in Film brings outstanding and socially relevant documentaries to the classroom that teach about a broad range of social issues in real-life settings, such as famine-stricken and war-torn Somalia, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. They explore

complex and important topics like race and gender. Students tour an African school with a Nobel Prize-winning teenager in *He Named Me Malala* and experience the transformative power of music in *The Music of Strangers: Yo-Yo Ma & the Silk Road Ensemble* and *Landfill Harmonic*.

Our hope is that this generation of youth will contribute to the betterment of humankind through kindness and understanding, together with scientific knowledge, to help solve some of the world's most pressing issues.

Our goal is to create relevant and engaging curricula and programming around media that encourages cross-cultural understanding, empathy, and knowledge of the people and environments around the world. We aim to prepare today's youth to live and work as globally informed, media-literate, and competent citizens.

# Introducing *Rebel Hearts*

At the end of the 1950s, groups of Roman Catholic religious women lived in convents, worked as nurses and teachers, and lived lives of quiet, decorum, ritual, and strict obedience to custom. A decade later, the turmoil that shook communities in the United States over civil rights, the war in Vietnam, the position of women, and issues of justice had even penetrated convent walls, and no group was more affected than the sisters of the Immaculate Heart of Mary (IHM) in Los Angeles.

The women had arrived with lofty expectations for a life of service and devotion. What they found was frustration when they were assigned to teach extremely overcrowded classes in parochial schools and denied opportunities to educate themselves further. Despite the strictures of the religious life, they wished to speak out on issues of injustice and war, and many joined protests and marches. Blocking their way was Cardinal James Francis McIntyre, a defender of patriarchy and a formidable opponent.

*Rebel Hearts* is the story of the struggle between the irresistible force (the desire of the IHM women for autonomy, education, and the means to serve the community) and the immovable object (the cardinal and the patriarchy he was defending). The viewer also learns the story of Sister Corita Kent, the talented artist and teacher, whose work took a new and highly original direction that led to such varied works as anti-war serigraphs, the Love Stamp for the U.S. Post Office, and even a design to decorate a gas tank in Boston.

In an era when social justice issues are at the forefront, students will find inspiration in this film about a group of women who demanded and eventually achieved the freedom to follow their ideals of peace, justice, and service.

**A Merman/Anchor Entertainment Production,**  
in association with Level Forward and Quiet Films

**DIRECTOR:** Pedro Kos

**PRODUCERS:** Kira Carstensen, Shawnee Isaac-Smith,  
Judy Korin

**EXECUTIVE PRODUCERS:** Adrienne Becker, Abigail Disney,  
Meadow Fund, Ethan Goldman, Tony Hsieh, Pedro Kos,  
Rick Rosenthal, Nancy Stephens, Christy Spitzer Thornton

**ASSOCIATE PRODUCERS:** Laurine di Rocco, Gabriella  
Ortega Ricketts

**MUSIC:** Ariel Marx

**CINEMATOGRAPHY:** Emily Topper, Clay Westervelt

**CAST:** Anita Caspary, Helen Kelley, Corita Kent, Pat Reif

**FILM EDITING:** Erin Barnett, Yaniv Elani, Pedro Kos,  
Ondine Rarey

# To the Teacher

This curriculum guide, like other **Journeys in Film** resources, is based on a few fundamental beliefs:

- That a well-made, relevant film is an excellent way to convey information and teach students important critical thinking skills.
- That an interdisciplinary approach will reach students who have different learning modalities and interests.
- That talented teachers interacting with real students on a daily basis are best positioned to write good lesson plans.

There are three lessons in this guide. Although it is possible to use all of these lessons, most teachers will select just one or two to use with their classes. You might wish to consider a team approach built around *Rebel Hearts* for a memorable experience for your students.

Lesson 1 helps students to understand the social, political, and religious context in which the events of *Rebel Hearts* take place. The war in Vietnam led to an era of protests that embroiled the nation. Despite setbacks and violence, civil rights activists were making strides in battling racial inequality, especially in the South, still under de jure segregation policies. Women were demanding a greater voice and more economic opportunities. The Catholic Church itself was also undergoing a degree of turmoil as a result of an ecumenical council called Vatican II. In this lesson students learn about all these developments, with particular emphasis on the changes in the status of women over two key decades.

Lesson 2 narrows the focus of the first lesson to the lives of the Sisters of the Immaculate Heart of Mary. Before students watch the film, they do research on religious orders, traditional garb, and the kinds of work that religious women in the Catholic Church usually performed. While watching the film, they record their observations in a film viewing journal to understand how changes outside of the convent walls were affecting the goals and behavior of those within, the reaction of the conservative Church hierarchy, and the ways in which the IHM sisters dealt with that resistance.

Lesson 3 combines art history and a studio art project in calligraphy. After reviewing what the film portrays about Corita Kent, also known as Sister Mary Corita, and her work as artist and teacher, students examine examples of her calligraphic art. After the collection of printed matter for collage materials and the selection of an issue of personal importance, each student prepares a background, superimposes images, and designs lettering that will best convey the student's attitude toward the issue.

*For more information about other free Journeys in Film curriculum and discussion guides, please see the Journeys in Film website at: [www.journeysinfilm.org](http://www.journeysinfilm.org)*

# The Context of Change

## Enduring Understandings

- Protest and progress were central to the history of the 1960s.
- Women played significant roles in the civil rights movements before the women's liberation movement began in the late 1960s.
- National and international events affected families, communities, and the Church, causing reorganization at each level in the 1950s and 1960s.

## Essential Questions

- How did the civil rights movement touch nearly every aspect of society in the 1960s?
- How were the lives of women in the U.S. reshaped in the 1960s?
- How did U.S. and world events impact the history of the Immaculate Heart of Mary Sisters?

## Notes to the Teacher

In this pre-viewing lesson, students learn about the social ferment that was stirring the country in the 1960s. Marches and protests against the war in Vietnam were frequent, and the Immaculate Heart of Mary Sisters often participated. The civil rights movement was well underway and making legal gains through the Civil Rights Act and the Voting Rights Act. Women were demanding fuller participation in civic and economic life. Finally, the Catholic church itself was undergoing changes brought about by Vatican II, including the use of the vernacular language for Mass and changes in the role of women in the Church. This lesson examines the drive for greater autonomy that eventually reshaped the lives of the women of the IHM community.

In order to understand why the changes in the 1960s were so important for the IHM Sisters and why they felt the desire to participate in the civil rights movement and anti-war protests that were happening, it is important for students to understand what life was like for women before the 1960s. This lesson begins with a one-page summary describing the lives of women in the 1950s and the cultural expectations that they faced. The 1960s expanded the possibilities open to girls and young women who were coming of age. As the movie *Rebel Hearts* explains, many of the young women who were attracted to the idea of joining the IHM Sisters during this time were drawn to that life because of the access to education and the independence that they would have without the obligations that came with marriage and family. They simply wanted to be in charge of their own lives while doing good for others.

The 1960s were a turbulent time for the U.S., and they were especially important for young women who desired more education, more independence, and more options. Sisters from the IHM stepped out of society's expectations in a

number of ways, including becoming involved in protests during the civil rights movement and the peace rallies against the war in Vietnam. During the same time, the Roman Catholic Church held the Second Vatican Council (or Vatican II) in an attempt to update the ways of the Church and make its teachings more relevant to modern society. As was the case with social change within the U.S., there were people who agreed with the changes and people who didn't. When the women's liberation movement began, issues of social and economic equality also divided the country.

This lesson asks students to research the movements of the 1960s that they will hear more about in *Rebel Hearts* and understand the goals of the movements, the women who were involved, the changes that came about because of the movements, and the impact of the movements on women. Then students participate in a classroom discussion about the role of women in the 1950s and 1960s and decipher what continuities and changes they can identify.

Prior to teaching the lesson, teachers should ensure that each student has access to an internet-connected device for research. If the course includes instruction around research skills, this is an ideal lesson to use when discussing finding and using quality sources. Teachers should copy handouts and consider preassigning groups for both rounds of the assignment as well.



### Common Core Standards addressed by this lesson

#### **CCSS.ELA-LITERACY.CCRA.SL.4**

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

#### **CCSS.ELA-LITERACY.CCRA.W.8**

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

#### **CCSS.ELA-LITERACY.CCRA.R.1**

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

### Duration of Lesson

This lesson has two parts: group work and class discussion. The lesson is designed to require two hours of class time. If only one hour is available, **Handouts 1 and 2** will need to be assigned as homework.

### Assessments

Handouts  
Group discussions  
Class discussions

### Materials

**Handout 1: Women's Roles in the 1950s**

**Handout 2: Women's Roles in the 1960s**

**Teacher Resource 1: Women's Roles in the 1960s**  
(Suggested Answers)

**Handout 3: Times Are Changing**

**Teacher Resource 2: Times Are Changing (Suggested Answers)**

Access to the internet

### Procedure

Part 1: Using research to understand the role of women in the U.S. in the 1950s and 1960s

**1.** Before viewing *Rebel Hearts*, ask students to consider how knowing the context of an event can help them understand it better. Ask students to think about examples they know of in which an historical event seem more meaningful if they know the story behind it. A Supreme Court case like *Brown v. Board of Education* is a good example to use if students have difficulty coming up with ideas. For example, when a case is argued, we don't know how its decision can change the future; but looking back, we understand how big the impact of one case can be.

# Lesson 1

(United States History, World Religions)

2. Distribute **Handout 1: Women's Roles in the 1950s**, and ask students to read through it, underlining things that surprise them or about which they have questions. The goal is to provide background for students so they understand the extent of the changes created by the Sisters of the IHM.

3. After time for reading and discussion of the passage, have students Google "vintage household ads 1950s." Ask students if these ads seem to support the ideas in the passage they have just read.

4. Put students in pairs and ask them to think about what life would have been like for a young woman back then. What kinds of changes might have seemed possible to women in the 1950s?

5. Now, ask students to explore some of the movements that created opportunities for women. Distribute **Handout 2: Women's Roles in the 1960s**. Put students in preassigned small groups and assign them a section. Ask students to use their internet-connected devices to research the four categories for each event. This is a good time to remind students to check that the websites they are using are credible, valid sources for academic use by asking the following questions:

- How recently has the website been created or updated?
- What kind of information is included in the resource?
- Who is the creator or author?
- What are the author's credentials? Can you find any information about the author's background?
- Does the author provide references or sources for data or quotations?
- Is this fact or opinion? Does the author list sources or cite references?
- Can you identify biases?

6. Each group should complete its section of the chart using information that group members find during their internet search. They should all become familiar with the answers so that each group member can explain the content. [Note: This step can be the final step for Day 1 if

groups are efficient researchers, or it can be the first step for Day 2 for student groups who need more time in the research stage.]

7. Jigsaw the students into new preassigned groups so that each group now has at least one member for each section. Students should take turns sharing the research about their event with their new group, until all students in the new group are able to complete the chart for all four sections.

## Part 2: Change and continuity in women's roles

1. Move students into jigsaw groups. Begin with Step 6 from Day 1 if needed and have students report to their new groups in turn and complete the charts.

2. Once students have four complete charts, distribute **Handout 3: Times Are Changing**. Tell students you want them to identify changes and continuities over time. Tell them to add things that stayed the same to the center of the modified Venn diagram and things that changed to the top and bottom sections of the diagram.

3. Reassemble as a whole class. Project a copy of **Handout 3** or make a similar chart on the board for students to fill in. Ask each group to contribute to the chart and allow time for students to share their ideas.

4. Once the diagram is filled in, invite students to join a discussion about what changed in women's roles, how it changed, and why it changed. Also ask them about what stayed the same in women's roles and why it stayed the same. You will likely find that you will need to continue to add to the diagram throughout your discussion. During the discussion, remind students that you are going to be watching a movie that will show the struggle between continuity and change in one place, but that this conversation is meant to help them understand that the tension between continuity and change impacted the lives of women in general in the 1960s.



## Lesson 1 (United States History, World Religions)

### Handout 1

# Women's Roles in the U.S. in the 1950s

**Directions:** Read the passage below about women's roles in the U.S. in the 1950s.

Following a post-World War II economic boom, women who had filled new roles in the economy during the war typically returned to domestic life. Roles were traditional, with husbands working outside of the home and wives staying at home to take care of the children and the house. While both male and female children attended school through high school, most girls did not go on to get an advanced education. Women who worked outside of the home typically worked in offices, at sales counters, or as domestic laborers. Jobs that required advanced education, such as teaching, were jobs that were usually intended for single women. If a woman married, and most certainly if she became pregnant, she was typically required to leave her job.

Many women who did attend college did so to find a spouse more than to develop a career. Women were encouraged to marry early and start families quickly. The 1950s were the height of the “baby boom,” and families often had more children than the generation before them had. For example, the number of families with three children doubled, and the number of families having a fourth child quadrupled during this time. The social pressure for mothers to focus on providing support and care at home also came from new sources of media, like television shows. These shows depicted women as wives and mothers to happy families. They stressed the importance of close families where the mother was the manager of the children and the caretaker of the husband.

Such television shows often took place in the suburbs—areas just outside urban areas that were close enough for husbands to commute to work, but far enough away for children to have room to play. The culture of the suburbs, with families living fairly close to one another, encouraged consumerism and conformity, making it important for women to keep up with the newest technology for the home and reinforcing the idea of domesticity as a career. Conformity was also important for women when it came to everything from clothes to opinions. Expectations for women in the 1950s generally reflected a return to traditional gender roles. While there were notable exceptions, this pattern was common in American life at this time.

# Lesson 1 (United States History, World Religions)

## Handout 2

# Women's Roles in the U.S. in the 1960s

**Directions:** Once you are in small groups, use the internet to complete your assigned section of chart. Be sure to consider what changed, why it changed, and how it changed. Fill in as much information as you can in the time your teacher has allotted for this activity.

Once you have completed your chart, review what you have found in order to be ready to discuss these changes with your classmates.

### Section 1

	Civil Rights Movement
Goals	
Role women played	
Changes that resulted	
How changes impacted women	



## Section 2

	Vatican II
Goals	
Role women played	
Changes that resulted	
How changes impacted women	

### Section 3

	Vietnam Protests
Goals	
Role women played	
Changes that resulted	
How changes impacted women	



#### Section 4

	Women's Rights Movement
Goals	
Role women played	
Changes that resulted	
How changes impacted women	

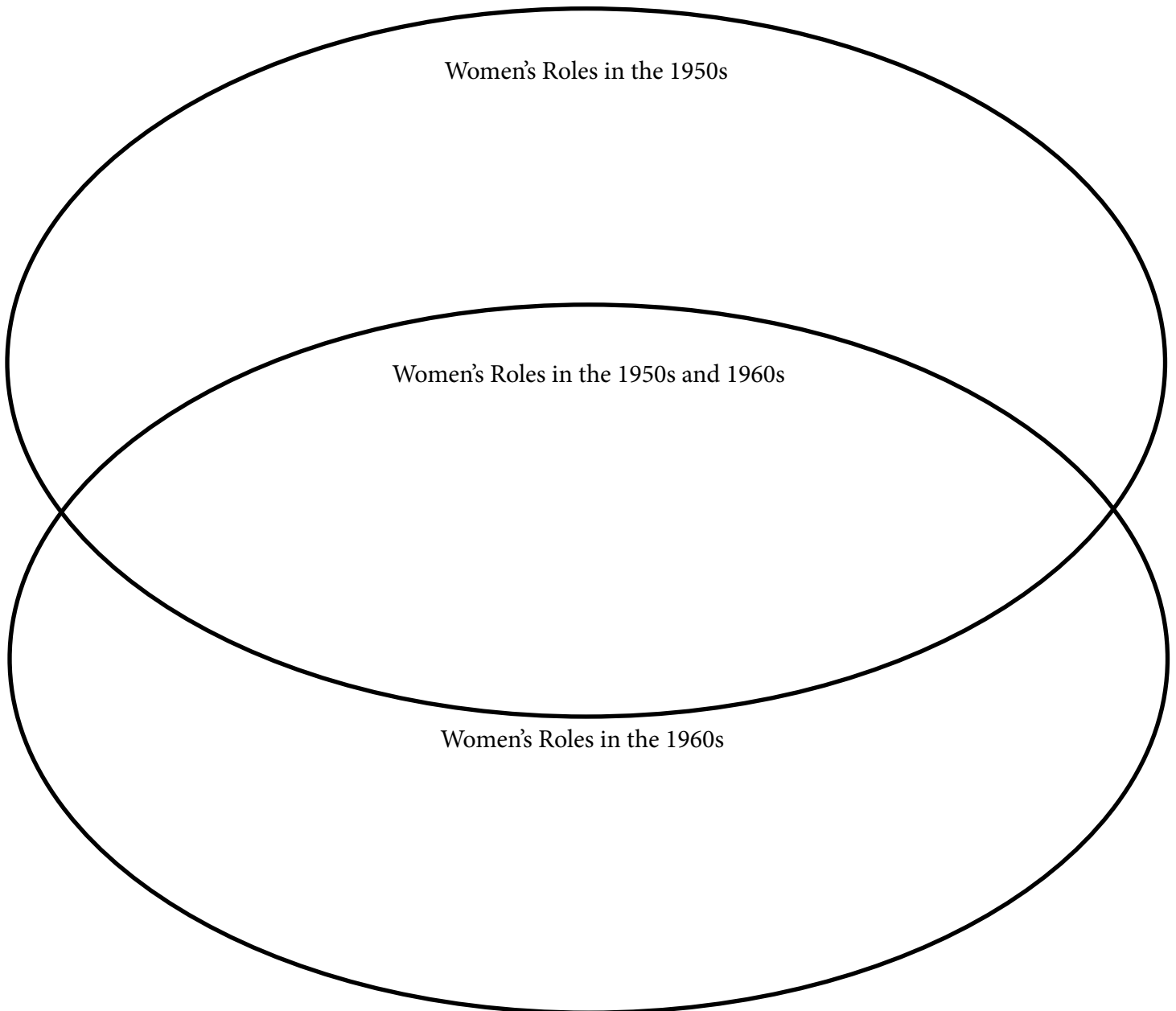


## Lesson 1 (United States History, World Religions)

### Handout 3

# Times Were Changing

**Directions:** After sharing your research, discuss how women's roles changed. As you discuss, complete the Venn diagram below.



**Teacher Resource 1**

# Women's Roles in the U.S. in the 1960s: Suggested Answers

Students may come up with these ideas and more. Engaging in conversations about the ideas and helping to round them out should be part of the discussion after the groups do their work.

**Section 1**

	<b>Civil Rights Movement</b>
Goals	<p>To allow Black citizens to be able to exercise their constitutional rights, including access to voting</p> <p>To end racial segregation and discrimination in public and private spheres</p>
Role women played	<p>They organized at the local level.</p> <p>They ensured the success of boycotts.</p> <p>They educated citizens in Black communities.</p> <p>They motivated and encouraged others to participate.</p> <p>They worked behind the scenes.</p>
Changes that resulted	<p>Passage of the Civil Rights Act of 1964 and Voting Rights Act of 1965</p> <p>Desegregation of schools and other public facilities</p> <p>Elimination of poll taxes</p> <p>Rise in the Black Power movement</p>
How changes impacted women	<p>Provided grass roots training for future movements</p> <p>Increased access to education</p> <p>Identified young female leaders</p> <p>Identified a “road map” for change based on the creation of consciousness-raising groups</p> <p>Demonstrated usefulness of participatory democracy</p>

## Section2

	<b>Vatican II</b>
Goals	<p>To update practices of the Catholic Church in order to connect to a more secular society</p> <p>To make the Church more accessible to all people</p> <p>To give lay people a larger role in the Church</p>
Role women played	<p>Women were not invited to attend any sessions of the Vatican II Council, but were subject to new rules made by it.</p>
Changes that resulted	<p>Mass was said in the local language rather than Latin.</p> <p>Roles for lay people were expanded.</p> <p>Dialogues with other religions were begun.</p>
How changes impacted women	<p>Increased numbers of women entered the convent as a way of advancing their own education.</p> <p>The strict clothing requirements for nuns were eased, so they didn't have to wear habits; other strict regulations were eased as well.</p> <p>New ways were provided for women to serve in the Church.</p>



### Section 3

	<b>Vietnam Protests</b>
Goals	<p>To bring attention to the atrocities of war</p> <p>To convince elected officials to remove U.S. troops from Vietnam</p> <p>To promote pacifism</p> <p>To regard “draft dodging” as a political statement</p>
Role women played	<p>Women joined the movement and became outspoken activists who garnered media attention.</p> <p>They led protests.</p> <p>They counseled and supported men who refused induction into the military.</p> <p>They lobbied political figures.</p>
Changes that resulted	<p>Media attention to protests increased opposition to the war.</p> <p>Pacifist movements gained in popularity.</p> <p>Eventually, protests led to an end to the draft.</p> <p>They caused the United States to withdraw from the war in Vietnam.</p>
How changes impacted women	<p>Women began to see themselves as central to the movement even as they fought to be included in movement leadership.</p> <p>Specific trainings focused on what women could do to stop the war.</p> <p>Women learned how to build and harness the power of the mechanisms of protest.</p> <p>Women became more outraged by inequities highlighted by the war.</p>

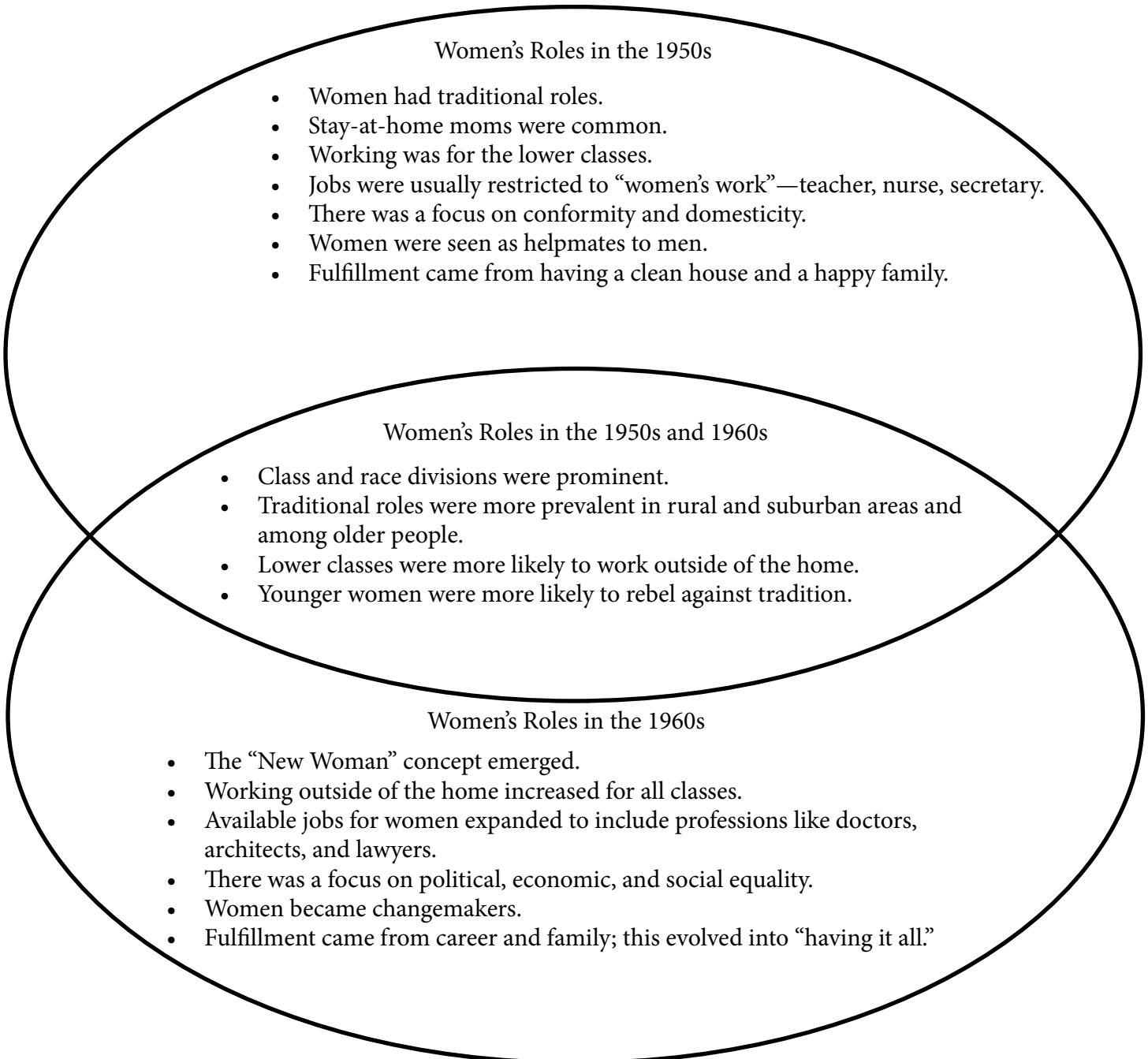
## Section 4

	<b>Women's Rights Movement</b>
Goals	<p>To attain freedoms and rights equal to those of men</p> <p>To gain bodily autonomy</p> <p>To increase economic independence</p> <p>To give women control over their lives</p> <p>To ensure passage of the Equal Rights Amendment (ERA)</p>
Role women played	<p>Women were the leaders at all levels of the movement—national, state, and local.</p> <p>They became more involved in politics and advocated for the passage of the ERA.</p> <p>They acted as lawyers on behalf of groups filing suits.</p> <p>They created media campaigns.</p>
Changes that resulted	<p>Women gained access to resources and rights which had previously been unavailable to them.</p> <p>Women were employed in “traditionally male” and professional occupations at higher numbers.</p> <p>Women were able to exercise more control over marriage, divorce, and reproduction.</p>
How changes impacted women	<p>More women enrolled in higher education; women's studies became an academic department in many colleges.</p> <p>Women were able to gain economic independence.</p> <p>Women increased their presence in politics.</p> <p>Title IX gave women equal access to athletics.</p>

**Teacher Resource 2**

# Times Were Changing

The key below is not exhaustive, but it should provide opportunities for discussion and feedback.



# Change Comes to the Immaculate Heart of Mary Sisters

## Enduring Understandings

- Traditional religious orders for women set them apart by the way they dressed and lived.
- Women in religious orders traditionally lived in convents and worked in teaching and nursing.
- The Second Vatican Council (Vatican II) opened new avenues for work and living for women in religious orders.
- When the ruling ecclesiastical figure disapproved of their activities, the IHM Sisters were able to move into new areas of work and become a secular community.

## Essential Questions

- How did the cultural changes of the mid-20th century, and particularly Vatican II, inspire the IHM Sisters to seek change within their order and challenge the traditions and patriarchy of the Roman Catholic Church?
- How did the hierarchy respond to these changes?
- What did the IHM Sisters do in response?

## Notes to the Teacher

The goal of this lesson is to explore with students the teaching conditions that left the Immaculate Heart of Mary Sisters frustrated, their motives for wanting change, the leadership of the community that helped shape the changes they adopted, the resistance of the Church hierarchy, and the establishment of a new secular community that continues to serve people in need while allowing its members to develop their own individual ways to be of help.

In Part 1 of the lesson, students research background information on religious orders and the changes brought about by Vatican II that inspired change in the IHM Sisters and their community. [Note: For a more comprehensive look at the context of the events in the film, you may wish to teach Lesson 1 first.] **Handout 1: Religious Orders and Vatican II** will provide students with a structure for their research. Students will have varying answers on the handout, depending on the resources they use, but the basic information is as follows:

Before Vatican II, most women in religious orders lived circumscribed lives in communities of women called convents. They were limited in the types of activities they could engage in. They wore distinctive clothing called a habit, much of it modeled after medieval styles, with long gowns covering arms and legs fully, and veils or other headgear covering all or most of their hair. Their work was generally in the traditional women's fields of teaching and nursing.

The Second Vatican Council, popularly known as Vatican II, was a council of ecclesiastical leaders brought together by Pope John XXIII in Rome in 1962, with the goal of *aggiornamento*, that is, of updating some of the Roman Catholic Church's rituals and customs in order to make it more relevant to modern Catholics. Despite resistance from some participants, many changes were made, including saying Mass in

the local vernacular rather than in Latin, beginning dialogues with other churches, and greater inclusion of lay people (non-clergy), including women. There were significant changes in the lives of nuns. Many moved out of convents to live in apartments; they learned the skills needed for coping in the modern world, such as driving; and they entered new careers, from social justice work to prison ministries. Habits were often abandoned for modest contemporary clothing.

If students need help with evaluating websites or a quick review of previously learned evaluation skills, the Brooklyn Public Library has a two-lesson unit you can download. The unit can be downloaded at [https://www.bklynlibrary.org/sites/default/files/documents/Internet%20Research%20Lesson%20Plan\\_FULL.pdf](https://www.bklynlibrary.org/sites/default/files/documents/Internet%20Research%20Lesson%20Plan_FULL.pdf). Pages 13 and 14 of this unit offer a useful checklist for students to evaluate an online source.

Part 2 of the lesson is the viewing journal, to be completed as students watch the film *Rebel Hearts*. This viewing journal will help students understand how events in the lives of the IHM Sisters in the mid-20th century led to their official separation from the Roman Catholic Church as a religious order; they will also see how these events inspired change on a greater world stage.

Some resources that may be helpful to you and your students include:

Sisters and Vatican II: A Generational Tug of War  
<https://www.npr.org/2012/10/10/162650803/sisters-and-vatican-ii-a-generational-tug-of-war>

Why is Vatican II so important?  
<https://www.npr.org/2012/10/10/162573716/why-is-vatican-ii-so-important>

Pope Francis is drawing on Vatican II to radically change how the Catholic Church is governed  
[https://www.americamagazine.org/faith/2022/03/21/pope-francis-roman-curia-reform-242642?gclid=CjwK-CAjwu\\_mSBhAYEiwA5BBmf8Rfpcvr9x02ZAI5rM5X8hs-lo-JVGyOXu4\\_R59MxtDHEB0cZwW5k\\_BoCHXkQA-vD\\_BwE](https://www.americamagazine.org/faith/2022/03/21/pope-francis-roman-curia-reform-242642?gclid=CjwK-CAjwu_mSBhAYEiwA5BBmf8Rfpcvr9x02ZAI5rM5X8hs-lo-JVGyOXu4_R59MxtDHEB0cZwW5k_BoCHXkQA-vD_BwE)

50 years ago, Vatican II changed the Catholic Church \_ and the world  
<https://religionnews.com/2012/10/10/analysis-50-years-ago-vatican-ii-changed-the-catholic-church-and-the-world/>

Vatican II: A Half Century Later, a Mixed Legacy  
<https://www.npr.org/2012/10/11/162594956/vatican-ii-a-half-century-later-a-mixed-legacy>

**Common Core Standards addressed by this lesson****CCSS.ELA-LITERACY.RL.9-10.2**

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RL.9-10.3**

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**CCSS.ELA-LITERACY.RI.9-10.2**

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RI.9-10.3**

Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**CCSS.ELA-LITERACY.W.9-10.9**

Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CCSS.ELA-LITERACY.W.9-10.2**

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCSS.ELA-LITERACY.SL.9-10.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.SL.9-10.4**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

### Duration of Lesson

4–5 class periods

### Assessments

Completion of **Handouts 1 and 2**

Class discussion

### Materials Needed

Access to film *Rebel Hearts*

Access to the internet or reliable print sources  
about religious orders, Vatican II, and the IHM  
Sisters

Copies of **Handout 1: Religious Orders and  
Vatican II**

Copies of **Handout 2: *Rebel Hearts* Viewing Journal**  
**Teacher Resource 1: *Rebel Hearts* Viewing Journal:  
Suggested Answers**

Writing utensils and/or computer access for those  
with computer accommodations

### Procedure

#### Part 1: Religious orders and Vatican II

- 1.** Remind students to use smart internet search skills and to keep in mind the importance of the website's currency, reliability, authority, and purpose. If your students need to review these skills, you may wish to use the lessons from the Brooklyn Public Library site mentioned in Notes to the Teacher.
- 2.** As students engage in their research, prompt them to use keywords rather than typing in the entire question into the search engine.

**3.** Suggest to students that they take no more than 5–10 minutes per question, depending on the time allowed in the class.

**4.** Prompt students to come back as a full group.

**5.** The instructor will ask students to share their answers, reviewing one question at a time. Answers will vary.

#### Part 2: Change Comes to the IHM Sisters

- 1.** Distribute a copy of **Handout 2: *Rebel Hearts* Viewing Journal** to each student. Read the directions aloud and answer any questions students have. Tell students that if they feel they are really in need of more time to answer questions, they should raise their hands to get your attention.
- 2.** Tell students to complete the handout as they watch the film. Stop the film as often as necessary to allow students to complete their journals without losing the thread of the narrative.
- 3.** At the film's conclusion, arrange students in groups to discuss the reflection questions at the end of the handout.
- 4.** After students have had sufficient time to discuss the reflection questions, debrief on each question, asking students from each group to respond.

**Handout 1**

## Religious Orders and Vatican II

**Directions:** In pairs or groups, conduct background research on the internet on the topics below. Use smart searching to evaluate your sources and the information contained in them. Be sure to fully answer each question.

1. Reflect: What is a religious order? What do you already know about these organizations?
2. Using reliable internet sources, conduct background research to answer the following questions:
  - a. Why might a woman choose to enter a religious order?
  - b. What distinguishing clothing did members of a religious order traditionally wear?
  - c. What kinds of work did members of a religious order traditionally do?
    - (1)
    - (2)
    - (3)
3. Use reliable internet sources to answer the following questions about the Second Vatican Council (Vatican II).
  - a. Who called the Council together? Who attended?
  - b. What was the purpose of the Council?
  - c. Name three significant changes in the Roman Catholic Church that came about as a result of Vatican II.
    - (1)
    - (2)
    - (3)
4. Based on your research, why do you think Vatican II was so groundbreaking?

**Handout 2**

## *Rebel Hearts: A Viewing Journal*

**Directions:** As you watch the film, answer each question as the topic appears in the film.

1. Before you begin viewing the film, reflect on the title: *Rebel Hearts*. Based on the film's title, what do you think the film is about?
2. What were the 1940s like for women in the United States? What choices did women have for work?
3. What were the reasons Anita Caspary (Sister Mary Humiliata) became a nun?
4. What were three rules the nuns were expected to follow?
5. How did those who knew him describe James Francis, Cardinal McIntyre, the head of the Archdiocese of Los Angeles?
6. What were some problems faced by nuns teaching in the Los Angeles Catholic schools?
7. Why did Immaculate Heart College (IHC) allow for more freedom for those who taught there?
8. What types of things brought "excitement and publicity" to IHC?
9. What made Corita Kent's art unique?

10. Why did Cardinal McIntyre censor the IHC faculty?
11. How did the Mary's Day celebration change on the IHC campus?
12. Why did the "modern" actions of the IHM Sisters threaten Cardinal McIntyre?
13. What was Vatican II and what types of changes did it bring about?
14. How did Vatican II affect the IHC community?
15. In what kinds of social justice movements did various IHM Sisters involve themselves? Was this a good idea?
16. In 1967, what items did the IHM Sisters vote on?
17. What was one of the negative effects of the actions of the IHM Sisters pertaining to the Los Angeles Archdiocesan Schools?
18. What decision were the IHM Sisters forced to make?
19. What challenges did the IHM Sisters face after they left the formal structure of religious life?
20. How did the Immaculate Heart Community inspire change?



## Post-Viewing Reflection Questions

**Directions:** Work with your group to discuss the questions below. Use the space below each question to jot down notes about your group's ideas so that you can explain them to the whole class.

1. The opening lines of the film are “What do we want? Justice! When do we want it? Now!” Thinking back on the film, why is this chant significant to the Sisters of the Immaculate Heart of Mary?
2. Now that you’ve watched the film, what is the significance of the title of the film *Rebel Hearts*? How did the IHM Sisters rebel?
3. What is one thing that you will remember about the film *Rebel Hearts*?

**Teacher Resource 1**

# ***Rebel Hearts: A Viewing Journal***

Students may have additional answers to suggest.

1. Before you begin viewing the film, reflect on the title: *Rebel Hearts*. Based on the film's title, what do you think the film is about?  
*Answers will vary.*
2. What were the 1940s like for women in the United States? What choices did women have for work?  
*The 1940s tended to be very patriarchal (male-dominated) by today's standards. Employment choices for women generally fell into three categories: teaching, nursing, and secretarial work. A woman could also marry (often ending employment outside the home) or, for Roman Catholic women, join a religious order (and thus have an opportunity to obtain more education).*
3. What were the reasons Anita Caspary (Sister Mary Humiliata) became a nun?  
*Anita wanted to get an education; she was inspired by the Sisters of the Immaculate Heart of Mary who were "full of life, energy, vitality."*
4. What were three rules the nuns were expected to follow?
  - *All sisters must obey the prayer schedule.*
  - *Sisters must keep silence during the day.*
  - *All sisters must be in the convent by 6 p.m.*
5. How did those who knew him describe James Francis, Cardinal McIntyre, the head of the Archdiocese of Los Angeles?  
*Answers may include the following: the Cardinal was "very powerful..., big shots of the city and politicians would court him..., not into theology...he was a businessman..., was a runner on Wall Street..., he was a big help to the Church of L.A....as a builder..., called "The Education Cardinal...", a financial genius..."*
6. What were some problems faced by nuns teaching in the Los Angeles Catholic schools?  
*Answers may include overcrowded classrooms, no pay/salary, no Social Security, and no actual college degree training.*
7. Why did Immaculate Heart College (IHC) allow for more freedom for those who taught there?  
*Many went on to receive their college degrees, and its location was on the same grounds as the motherhouse convent, which allowed anyone from the order to experience cultural events.*

8. What types of things brought “excitement and publicity” to IHC?  
*Answers may include the following: “highly trained, very bright, professionally ambitious women...The nuns who were college faculty had more degrees among them than all of the priests in the Diocese of Los Angeles.” The IHM Sisters were encouraged to be experimental. There were many famous people who came to campus to engage in the discussions and events taking place there. The Immaculate Heart Trio travelled all over the U.S. giving concerts and recording their music. The English department regularly published books, the science department received grants to conduct research, the drama department brought in directors from around the world. Perhaps most famous was Sister Corita and her serigraphs/contemporary art.*
9. What made Corita Kent’s art unique?  
*Answers may include Corita’s interpretation of the traditional biblical stories and her use of color and calligraphy. (She was ultimately forbidden from depicting the Holy Family, so she ended up using more text and figures.)*
10. Why did Cardinal McIntyre censor the IHC faculty?  
*Answers may include the ideas that the IHC faculty welcomed change, challenged tradition, and sought to stay relevant with the times.*
11. How did the Mary’s Day celebration change on the IHC campus?  
*It became more visual and focused on various themes of social justice, which became a hallmark focus for the IHM Sisters.*
12. Why did the “modern” actions of the IHM Sisters threaten Cardinal McIntyre?  
*Answers may include things like Cardinal McIntyre’s fear of losing control and his dedication to the staunch traditions of the pre-Vatican II Roman Catholic Church.*
13. What was Vatican II and what types of changes did it bring about?  
*The Vatican Ecumenical Council produced 16 documents designed to modernize the Church. It brought about changes including Mass being said in the local language, women being allowed to be in the Church sanctuary and to play more of a part of the Mass. The changes wrought by Vatican II were very polarizing in the Roman Catholic Church.*
14. How did Vatican II affect the IHC community?  
*Vatican II justified what the IHM Sisters had been doing in the mid-20th century. The Decree on the Appropriate Renewal of Religious Life (Vatican II) encouraged experimentation with the rules and prompted those in religious orders to consider changes in the curfew, in how and when one should pray, and the ability to participate in social justice movements.*
15. In what kinds of social justice movements did various IHM Sisters involve themselves? Was this a good idea?  
*Civil rights (such as the march from Selma to Montgomery), protests critical of the Vietnam War, support of farm workers’ rights, etc. Answers may vary about the advisability of their involvement, but most students will probably support it.*

16. In 1967, what items did the IHM Sisters vote on?  
*Answers will vary.*  
*The film states that the sisters voted on “Decent working conditions in schools...freedom to regulate [their] prayer life, [their] habit, [their] cultural life...and freedom for individual responsibility in civil and social causes” among others.*
17. What was one of the negative effects of the actions of the IHM Sisters pertaining to the Los Angeles Archdiocesan Schools?  
*The IHM Sisters were immediately withdrawn from the Los Angeles Archdiocesan Schools, which had an especially negative impact on the lower-income Catholic schools of Los Angeles; some had to close as a result of losing their teachers.*
18. What decision were the IHM Sisters forced to make?  
*The Roman Catholic Church asked the IHM Sisters to choose the new decrees by the Church or to leave the Church by signing forms for dispensation from vows and thus becoming secularized as the Immaculate Heart Community.*
19. What challenges did the IHM Sisters face after they left the formal structure of religious life?  
*Answers will vary. The sisters had to leave the convent, learn how to live independently, and support themselves financially.*
20. How did the Immaculate Heart Community inspire change?  
*Answers will vary as this is an opinion-based question.*

### Post-Viewing Reflection Questions

1. The opening lines of the film are “What do we want? Justice! When do we want it? Now!” Thinking back on the film, why is this chant significant to the Sisters of the Immaculate Heart of Mary?  
*Answers will vary. The chant at the beginning of the film foreshadows the way the IHM Sisters challenged the longstanding traditions of the Roman Catholic Church.*
2. Now that you’ve watched the film, what is the significance of the title of the film *Rebel Hearts*? How did the IHM Sisters rebel?  
*Answers will vary but may include creating their own rules surrounding times of personal prayer and deciding to not wear the traditional habit.*
3. What is one thing that you will remember about the film *Rebel Hearts*?  
*Answers will vary.*

# The Power of Corita Kent's (Sister Mary Corita's) Calligraphic Art

## Enduring Understandings

- Art can be a means of communicating important ideas to a wide audience.
- In calligraphy, the style of lettering reinforces the meaning of the words used to convey an idea.
- Corita Kent used painting and calligraphy to convey ideas about peace, social justice, racial harmony, and other important topics.

## Essential Questions

- What subjects did Corita Kent explore in her art?
- How can colors, textures, images, and the type of calligraphy affect the viewer's understanding of the ideas the artist is trying to convey?
- What are important ideas today that can be expressed through color, imagery, and calligraphy?

## Notes to the Teacher

Corita Kent (Sister Mary Corita) was an artist and teacher within the Immaculate Heart of Mary community. Her work had an impact on the Catholic Church, on the Immaculate Heart College, on the other sisters, and on her students.

The first part of the lesson introduces students to Corita Kent and should be taught before showing the film *Rebel Hearts*. After students have watched the film, they will review what they have learned about her life, her artwork, and her teaching. **Handout 1: Corita Kent and Her Calligraphic Art** provides students with basic information about her life and links to some of her major art pieces.

There are many ways to approach the second part of this lesson in the art classroom. You may use digital art techniques with purchased programs, such as Photoshop or Adobe Illustrator, or with free programs, such as Google Drawing, SketchBook.com (<https://www.sketchbook.com>), and others. You may prefer to create "by hand," using found materials and handwritten words in different styles of calligraphy. The procedure, written for the latter method, can easily be adapted.

For the hands-on activity in Part 2 of the lesson, you should assemble a collection of magazines, written works, pamphlets, flyers, newspapers, and other print matter that can be used for examples and collage. Your school librarian may be a good source for discarded materials that could be of use. You should plan to use white glue; glue sticks, while easy to use, do not hold the collage pieces in place well.

The procedure for creating the calligraphic art is outlined for students on **Handout 2**. There is also a set of slides, **Teacher Resource 1**, that you may wish to project as you go through the directions on **Handout 2** with your students. They will benefit from using their computers to study Corita Kent's watercolors in addition to her calligraphic work; these images may provide inspiration for backgrounds.

You may find some of the following resources useful as you prepare this lesson:

#### The Corita Art Center

The Corita Art Center is located in Immaculate Heart High School, 5515 Franklin Avenue, Suite B, Los Angeles, CA 90028. The Center website at [www.corita.org](http://www.corita.org) has an extensive illustrated biography of Corita Kent; the largest collection of her graphic commissions, serigraphs, and watercolors; and information about current exhibitions of her work. The Center also prepares its own educational materials and makes them available to teachers.

#### Print materials

Susan Dackerman, ed.,  
*Corita Kent and the Language of Pop*

Corita Kent and Jan Steward,  
*Learning by Heart: Teachings to Free the Creative Spirit*

Rose Pacatte, Corita Kent:  
*Gentle Revolutionary of the Heart*

Ian Berry, Michael Duncan et. al.,  
*Someday is Now: The Art of Corita Kent*

#### Internet resources

How to Free your Creative Spirit, According to Sister Corita Kent  
<https://www.artsy.net/article/artsy-editorial-free-creative-spirit-1960s-radical-nun>

Corita Kent  
<https://www.artsy.net/artist/corita-kent-1>

#### Video

Introduction to Corita Kent and the Corita Art Center  
<https://www.youtube.com/watch?v=rjEOig94Xlw>

Corita Kent and the Language of Pop  
[https://www.youtube.com/watch?v=OsXi9ZSZL7k&list=PLPsZ3\\_J-JClKgIOm0Y1rLgTqQx4RjV7JO&index=4](https://www.youtube.com/watch?v=OsXi9ZSZL7k&list=PLPsZ3_J-JClKgIOm0Y1rLgTqQx4RjV7JO&index=4)



**McRel Visual Arts Standards addressed by this lesson**

**Standard 1.**

Understands and applies media, techniques, and processes related to the visual arts

Level IV (Grades 9–12)

1. Applies media, techniques, and processes with sufficient skill, confidence, and sensitivity that one's intentions are carried out in artworks
2. Understands how the communication of ideas relates to the media, techniques, and processes one uses

**Standard 2.**

Knows how to use structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art

Level IV (Grades 9–12)

1. Understands how the characteristics and structures of art are used to accomplish commercial, personal, communal, or other artistic intentions
2. Understands the effectiveness of various artworks in terms of organizational structures and functions
3. Knows how organizational principles and functions can be used to solve specific visual arts problems

**Standard 3.**

Knows how the qualities of structures and functions of art are used to improve communication of one's ideas

Level IV (Grades 9–12)

1. Understands how visual, spatial, temporal, and functional values of artworks are tempered by culture and history
2. Applies various subjects, symbols, and ideas in one's artworks

**Standard 4.**

Understands the visual arts in relation to history and cultures

Level IV (Grades 9–12)

1. Knows a variety of historical and cultural contexts regarding characteristics and purposes of works of art
2. Knows the function and meaning of specific art objects within varied cultures, times, and places
3. Understands relationships among works of art in terms of history, aesthetics, and culture

**Standard 5.**

Understands the characteristics and merits of one's own artwork and the artwork of others

Level IV (Grades 9–12)

1. Identifies intentions of those creating artworks
2. Understands some of the implications of intention and purpose in particular works of art
3. Knows how specific works are created and relate to historical and cultural contexts
4. Understands how various interpretations can be used to understand and evaluate works of visual art

## Duration of lesson

4–5 class periods

## Assessments

Calligraphic art project (See the rubric provided.)

## Materials needed

Glue

Scissors

Collected collage materials

Cardboard

Heavy weight cardstock

Pencil

Watercolors

Acrylic paint

Markers

Colored pencils

Large manila envelope for each student

**Handout 1: Corita Kent and Her Calligraphic Art**

**Handout 2: Creating Calligraphic Art**

**Teacher Resource 1: Slide Presentation**

**Teacher Resource 2: Rubric for Assessment**

## Procedure

Part 1: Who is Sister Corita?

**1.** Show students the following slides of Corita Kent's work without identifying the artist. Give them time to make notes about the themes of each artwork and their personal reactions to it.

*Love your brother*

<https://collection.corita.org/piece/69-66>

*Ellsberg: Wouldn't you go to jail if it would help end the war?*

<https://v1.corita.org/piece/72-22>

*e eye love*

<https://collection.corita.org/piece/68-35>

**2.** Conduct a class discussion about the images. What are their themes? What do they have in common? Explain what calligraphy means and ask them why they think the artist used it so much. Then explain that the artist is actually a former nun who was known as Sister Mary Corita.

**3.** Tell students that they are going to see a film that is partially about Sister Corita and the times that she lived through. Then show the film *Rebel Hearts*.

**4.** At the end of the film, distribute **Handout 1: Corita Kent and Her Calligraphic Art**. For homework, ask students to Google the images listed and study them, writing a paragraph about one or more of the works; tell them also to review the events of her life listed on the handout.

## Part 2: Creating a Calligraphic Artwork

1. Begin the class with a review of Corita's life and art by showing the short video from the Corita Art Center at <https://www.youtube.com/watch?v=rjEOig94Xlw>.
2. Arrange students in groups based on the artwork that they chose for homework. Give them a few minutes to share their ideas and to choose a speaker for their group. Then have them reassemble as a whole class and present their ideas. You may wish to project an image of the relevant artwork as each group presents its ideas. Remind them of the previous day's discussion of the issues that seemed of interest to Sister Corita. Ask if they saw any other issues in the art they studied for homework. Ask: Is calligraphy important in all of these works? What kinds of backgrounds does Sister Corita use?
3. Next, ask students "What issues in today's world are important to you?" List the answers on the board as they suggest them. (Some likely answers: the economy, crime and justice, the environment, foreign affairs including war, healthcare, education, immigration, elections, and LGBTQ+ concerns)
4. Explain that students will now have the opportunity to create a work of their own that addresses one of these issues of concern, using methods explored by Sister Corita in her work. Distribute **Handout 2: Creating Calligraphic Art**. If desired, project the images on **Teacher Resource 1** at the end of this lesson to aid in the discussion.
5. Read through the handout with students, going over all directions and answering any questions. Then have students follow the steps on the handout to create the viewfinder, prepare the background, select and lay out the images, and insert the calligraphy lettering. Remind them to sign and date their work when it is completed.

6. Use the rubric in **Teacher Resource 2** to assess student work.

## Extension Activities

1. Have your students watch the video "Introduction to Corita Kent and the Corita Art Center" at <https://www.youtube.com/watch?v=rjEOig94Xlw>. Then have them create a watercolor composition in her style.
2. Have students write an essay on the following prompt:  
  
So much art has come from the Pop Art movement. Describe how history and world events affected the development of this art movement.

**Handout 1**

## Corita Kent and Her Calligraphic Art

Corita Kent, born Frances Elizabeth Kent and also known as Sister Mary Corita, was an American artist, designer and educator, and former religious sister. The following chronology of her life will supplement what you have already learned from the film *Rebel Hearts*.

Corita Kent's Major Artworks. [Note: Corita preferred that the titles of her works be in lower case.]

*the lord is with thee* (1951; winner of two first-place prizes)  
*the juiciest tomato of them all* (1964)  
*that they may have life (enriched bread)* (1964)  
*my people* (1965)  
*new hope (to the lovings)* (1966)  
*jesus never fails* (1967)  
*let the sun shine in* (1968)  
*it can be said of them, from a set of heroes and sheroes* (1969)  
*man flowers* (1969)  
*life is a succession, from moments suite* (1977)

### Chronology of her life

- 1936: Corita Kent joined the Sisters of the Immaculate Heart of Mary in 1936 when she was just 18 years old.
- 1941: She studied art at the Chouinard Art Institute (now CalArts) while going through Immaculate Heart College to earn her degree.
- 1947: She joined the faculty of Immaculate Heart College while earning her master's degree at the University of Southern California, where she discovered serigraphy, or screen printing. This became her preferred medium for its affordability to the general public. She inspired many students to pursue careers in the arts.
- 1947–early 1960s: Her works during this time were centered around spiritual and religious themes, although in unusual ways. They often contained medieval-style figures, each space filled with ornate design images and layers of colors. (See *god loves thee* for an example.)
- 1962: While the world around the nuns was changing, the hierarchy of the Catholic Church, especially in the person of Cardinal McIntyre, leader of the Archdiocese of Los Angeles, was very traditional, patriarchal, and conservative, despite the reforms introduced at the Second Vatican Council initiated by Pope John XXIII in 1962. This would have a profound impact on Sister Corita's art and the lives of the IHS community. She began to add images of media and advertising like other pop artists while commenting on political and social issues like war, racism, and social injustice.

- 1964: Kent became chair of the art department at her college. She used the Del Monte tagline of “The juiciest tomatoes of them all” for a print about the Virgin Mary, saying she “was the juiciest of them all.” Cardinal McIntyre was incensed, deemed it sacrilegious, and banned it to prevent it from being seen.
- 1967: As the nuns of the IHM worked for change, Sister Corita appeared on the cover of *Newsweek*, and the *Los Angeles Times* named her a Woman of the Year. As her fame grew, so did the displeasure of the cardinal. He had sanctions put on the nuns, and the Vatican backed his declaration to curb their liberal reforms. She was drawing unwanted attention to the Church and the religious authorities feared she would inspire others to depart from tradition.
- 1968: Sister Corita renounced her vows, in part due to the pressures around her art and activism. About four hundred other sisters left as well due to restrictions and the cardinal’s order that they no longer teach. Corita went on to create prolific numbers of artworks, taking on all the major issues of the time. Her work also included watercolors, one of which became the U. S. Post Office “LOVE” postage stamp in 1983.
- 1971: Corita was commissioned by the Boston Gas Company to create a design for one of its gas tanks; it became the largest copyrighted artwork in the world.
- 1983: Corita designed a billboard for Physicians for Social Responsibility, *we can create life without war*. She thought of it as the most religious thing she had done.
- 1986: Corita died of cancer, leaving her unsold works and copyrights to the Immaculate Heart Community.

It is important to note that Corita Kent’s work encompassed more than calligraphy. Nellie Scott, the Director of the Corita Art Center, described Corita’s work as follows:

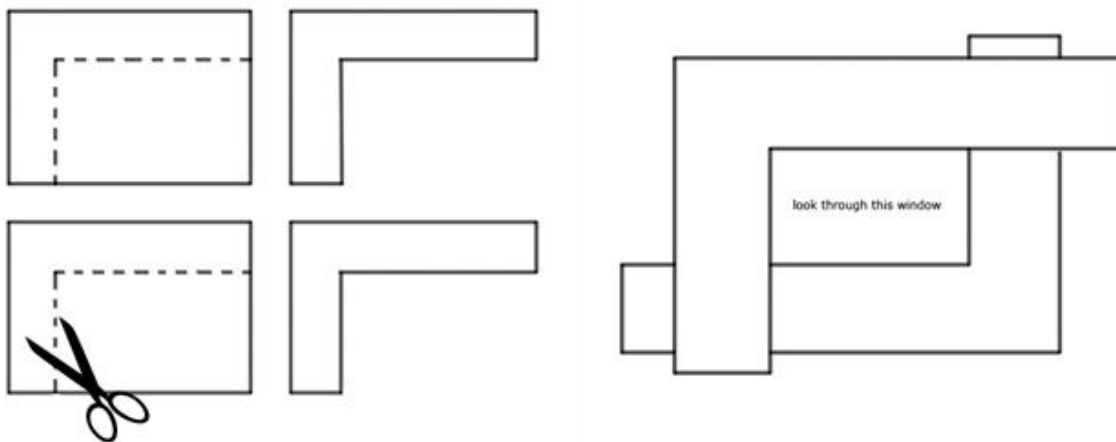
We often refer to her art in a few different ways, but largely in the language of pop art or printmaking. She did not use calligraphy more formally in her process, which was rather complex and very purposeful in manipulating a typeface. She used photography, appropriating commercial ads or food packaging, and then physical manipulation of text in her process, often projecting that to be included on the screen. Some refer to her as the grandmother of graphic design, proto-Photoshop. Where you see a script-like font in her works, that is her handwriting incorporated or painted onto the silkscreen directly.

**Handout 2**

# Creating Calligraphic Art

**Directions:** You are going to create a work that incorporates color and calligraphy to express an idea on an issue that is of importance to you. A few examples are provided at the end of this handout to inspire you.

1. Choose a word, phrase, idea, or ideology that carries a special meaning for you or is socially relevant; this is what you will be illustrating. Begin to think of colors, textures, and words that would illustrate this theme. Write your idea here and the colors you will use.
  
2. Make a movable viewfinder:
  - a. Take two pieces of rigid cardboard. With a ruler and pencil, mark an L shape approximately 1.25" deep on each one. Cut the shapes out with scissors.
  - b. Place one L shape over the other to create a window of any size and shape. See example below.
  - c. Use two large paperclips, one in each overlapped corner, to hold the L shapes together as illustrated below. This will allow you to enlarge or reduce the viewfinder to view large or small areas.





3. Assemble the following materials:

Glue  
Scissors  
Collected collage materials (magazines, written works, pamphlets, flyers, newspapers, and other print matter)  
Cardboard  
Paper clips  
Heavy weight cardstock  
Pencil  
Watercolors  
Acrylic paint  
Markers  
Colored pencils  
Large manila envelope

4. Choose your images.

Use your viewfinder to identify and trace around the areas, images, or word sections from your collage materials that work well with your theme. You will probably find additional images and discard others as you work. As you cut them out, collect them in the envelope. They can be trimmed and shaped more as you begin to do the layout.

5. Prepare your background.

Lay down blocks of color, either with watercolor, marker, or colored papers. This helps to give more strength to your chosen subject matter. Look at Corita Kent's watercolors for inspiration. (Google "Corita Kent watercolor.") Plan and leave spaces for your calligraphy and images.



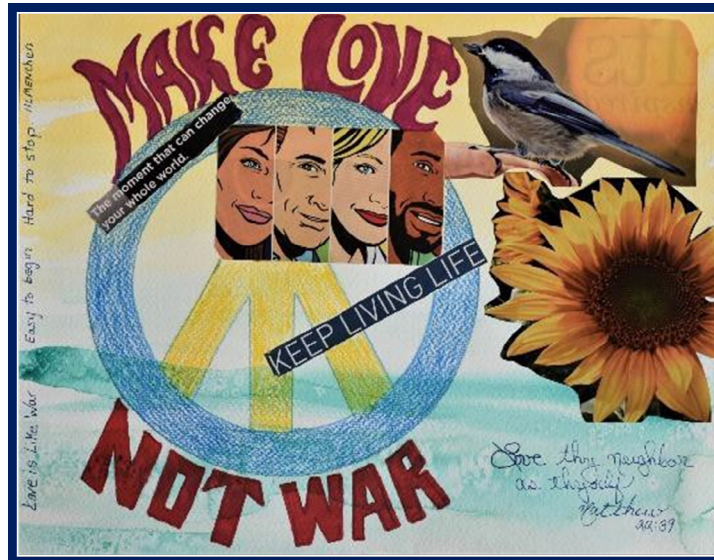
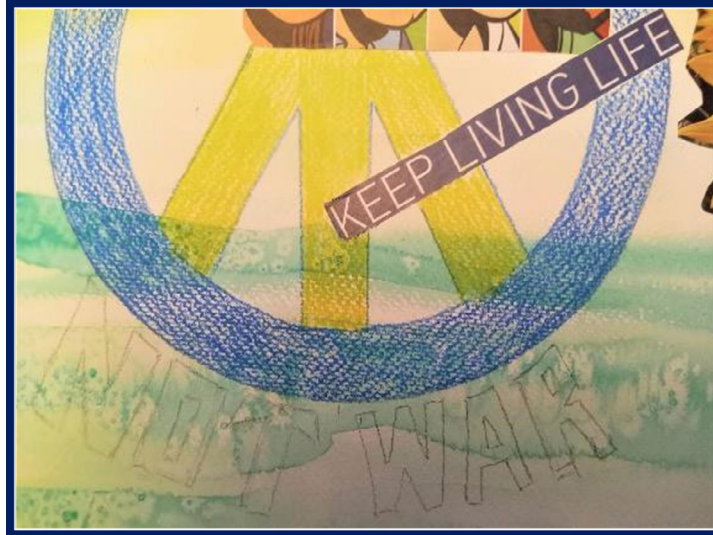
6. Combine the background and the images.

Now that your background is prepared and you have all the images ready, begin to lay them out. Do not glue anything until you have made sure it is the way you want it to look. Remember: You need to leave space for your calligraphy. Plan out what size lettering, where it will go, if it will overlies another image, and how much space you need.

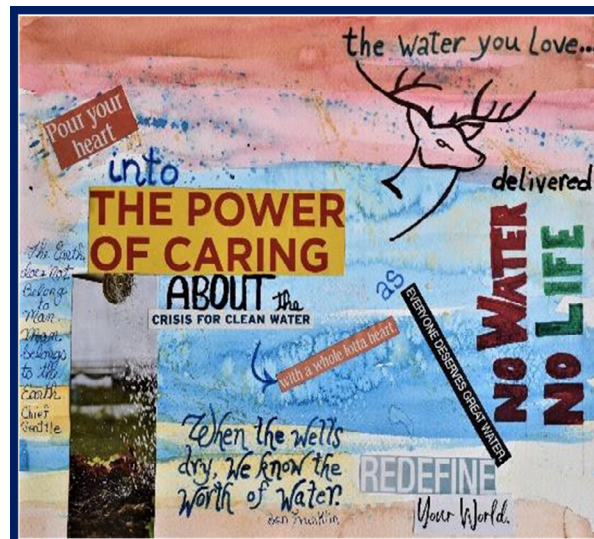




7. Add the calligraphy.



8. Finished! Sign your art piece and date it.

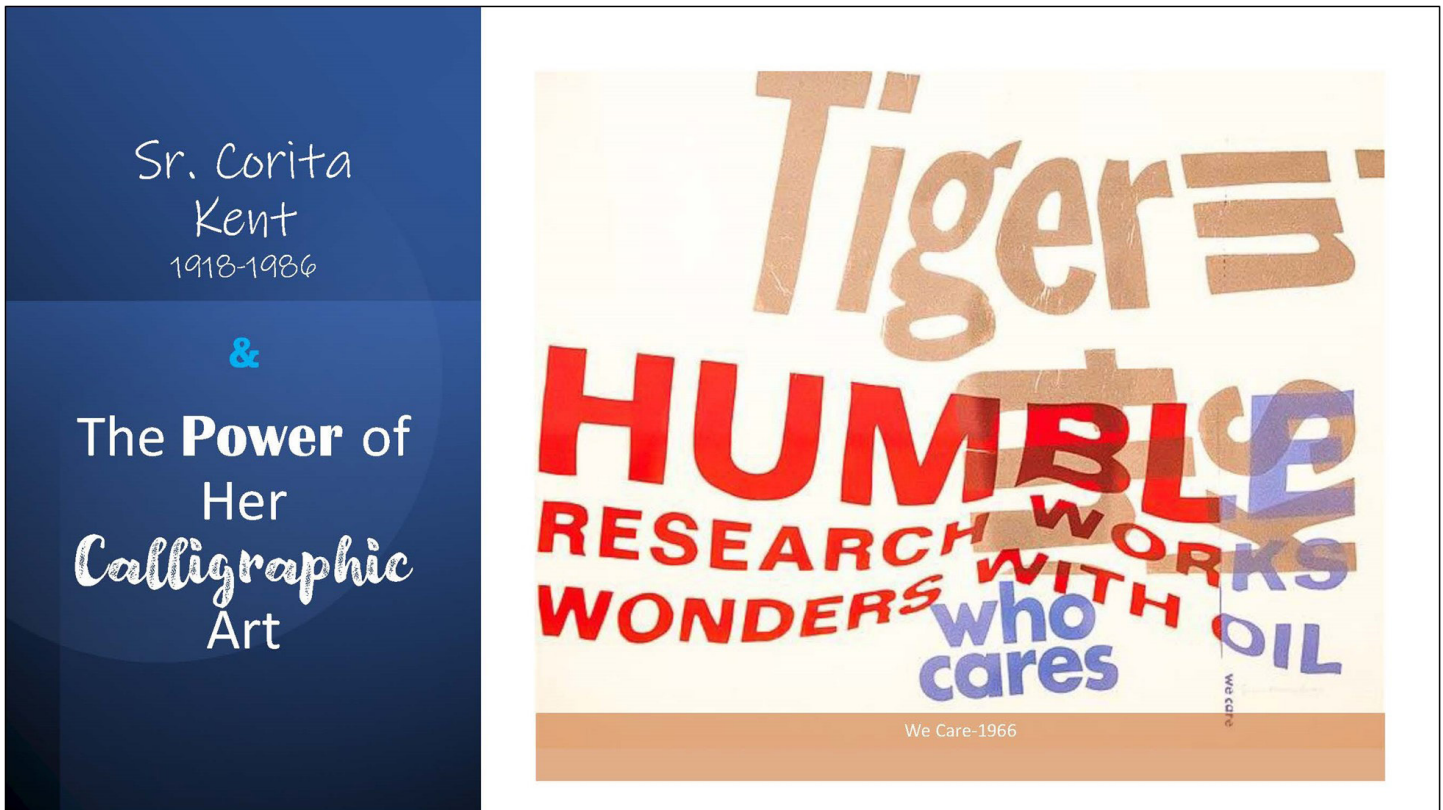




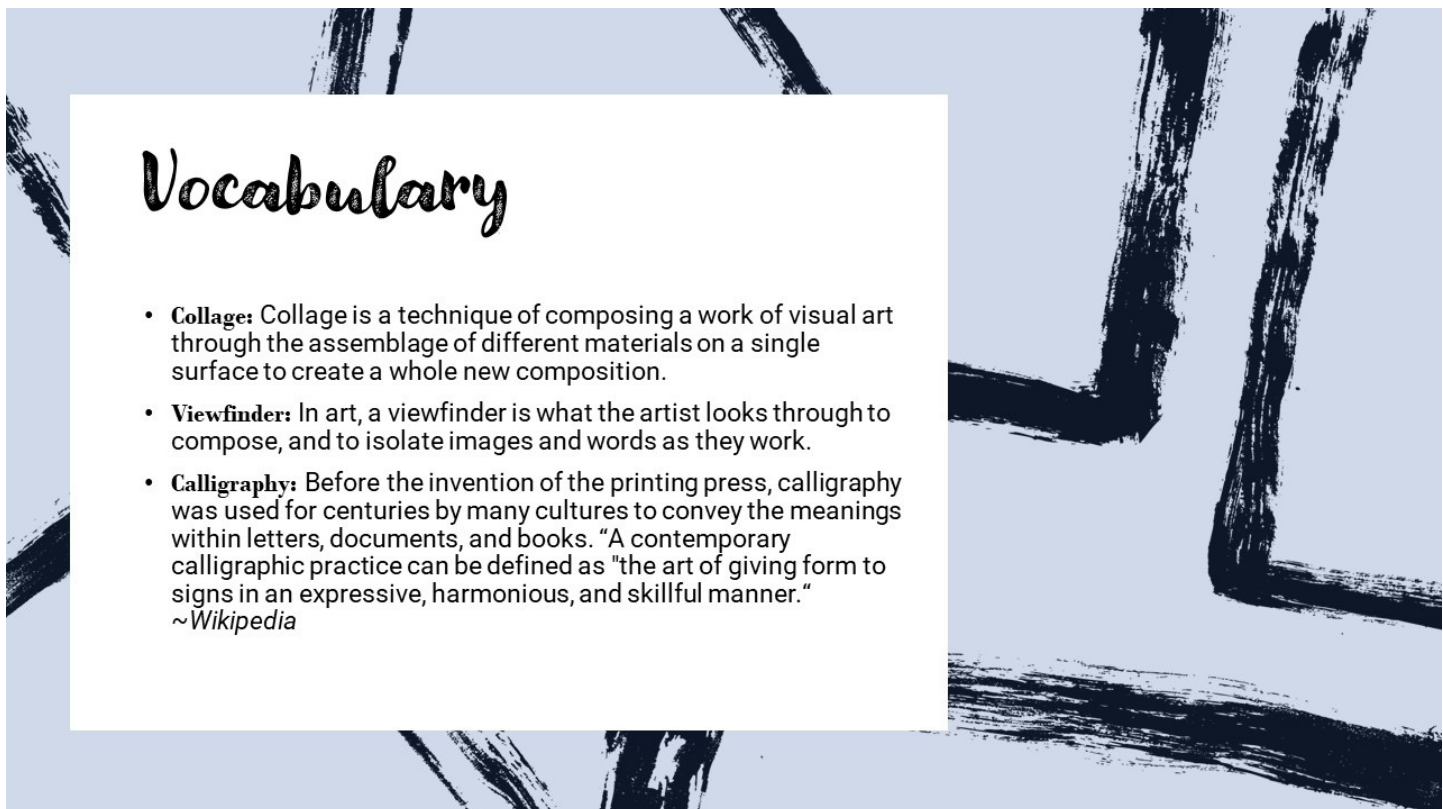
## Lesson 3 (Art History, Studio Art)

### Teacher Resource 1

Slide 1



Slide 2





### Slide 3

## Materials

### Background:

- Glue
- Scissors
- Collected collage materials (magazines, written works, pamphlets, flyers, newspapers, and other print matter that can be used for examples and collage)
- Cardboard
- Paper clips
- Heavy weight stock paper
- Pencil
- Watercolors
- Acrylic paint
- Markers
- Colored pencils
- Large manila envelope



### Slide 4

Choose a word, phrase, idea, or ideology that carries a special meaning for you or is socially relevant; this is what you will be illustrating.

**THE ECONOMY**

*ENVIRONMENT IN CRISIS*

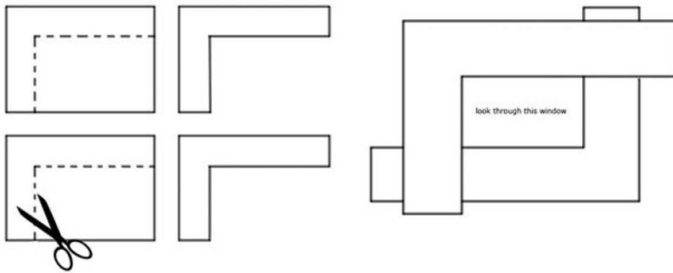
**Healthcare**

Begin to think of colors, textures, and words that would illustrate this theme.



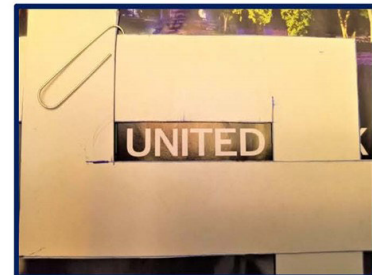
➤ **Make a Movable Viewfinder:**

- Take two pieces of rigid cardboard. With a ruler and pencil, mark an L shape approximately 1.25" deep on each one. Cut the shapes out with scissors.
- Place one L shape over the other to create a window of any size and shape. See example below.
- Use two large paperclips, one in each overlapped corner, to hold the L shapes together as illustrated below. This will allow you to enlarge or reduce the viewfinder to view both large and small areas.



➤ **Choose your images:**

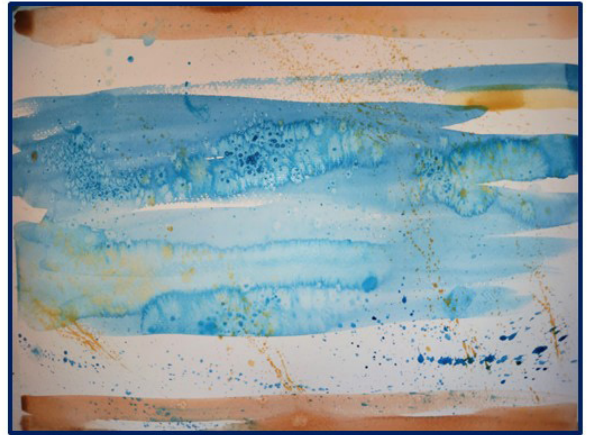
- Using your viewfinder, find and use it to trace around the areas, images, word sections that work well with your theme. You will likely find more along the way and discard original choices.
- Cut out and collect your images in an envelope. They can be trimmed and shaped more when you begin to do the layout.



## Slide 7

### ➤ Prepare your background:

- Laying down blocks of color, either through watercolor, marker, or colored papers helps to give more strength to your chosen subject matter. Look at images of Corita Kents watercolor for inspiration. Google images: Corita Kent watercolors.
- Plan and leave spaces you will need for your calligraphy and images, or what areas they will overlie.

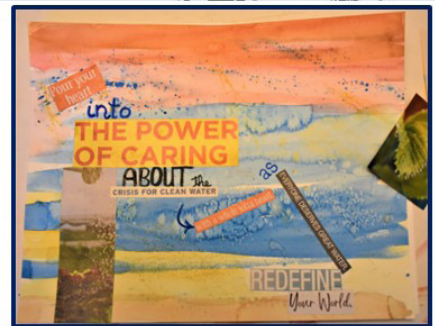


## Slide 8

### ➤ Putting it all together—creating the composition

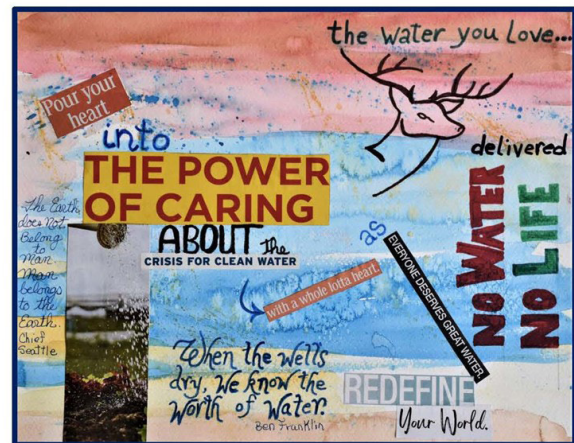
- Now that your background is prepared and you have all the images ready, begin to lay them out. Do not glue anything until you have made sure it is the way you want it to look.

**REMEMBER:** You need to leave space for your calligraphy. Plan out what size lettering, where it will go, if it will overlay another image, and how much space you need.

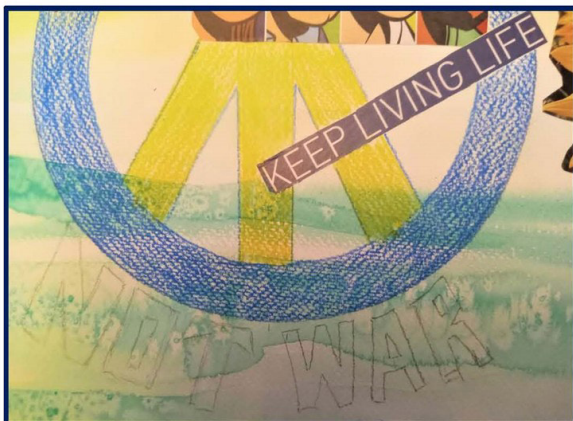


➤ **Adding the Calligraphy:**

- Using your computer, search Google Images to look up "calligraphy letters" for examples of how to do the lettering that would best express your subject. Examples: Bubble letters, Celestial, block, graffiti, etc.
- Once your choice(s) is made, practice on scrap paper. Add to your work.



- **Finished! Sign and date your work.**





## Teacher Resource 2

Name of Student \_\_\_\_\_

# Visual Arts Assessment Rubric

Indicators	Excellent (5)	Skillful (4)	Adequate (3)	Inadequate (2)	Unsatisfactory/ Incomplete (1)
<b>Composition:</b> The placement and arrangement of the elements of art and principles of design in an artwork	The placement and arrangement of the elements of art are excellent. The composition is extremely original/innovative.	The placement and arrangements of the elements of art and design are skillful. The composition is somewhat original/innovative.	The placement and arrangements of the elements of art and design are adequate. The composition is predictable/conventional.	Placement and arrangement of the elements of art are inadequate. The composition is imitative and predictable.	There is no consideration to the plan of the composition. It is unoriginal, unimaginative, and/or taken from a published source.
<b>Skill/Technique:</b> Refers to the ability to render/draw objects with a level of authenticity, realism, and proportion.	Rendering is excellent, and use of materials, tools and medium is excellent, as is the technique and attention to detail.	Rendering and technique are skillfully applied, with attention to detail. Skillful choice of medium/materials for the piece.	Rendering and technique are adequate. Technique shows little attention to detail. Objects lack imagination and materials chosen are just adequate.	Rendering and technique are inadequate. Technique does not demonstrate attention to detail. Objects lack originality; poor choice of medium or material for the piece.	No skill/technique evident; no attention to detail. Did not use materials correctly. Resources plagiarized.
<b>Student Voice/Imagination:</b> The act of conveying mood, feeling, spirit, and character in an artistic execution that clearly reflects the student's point of view.	Excellent use of expressive qualities that communicate the student's point of view.	Very good use of expressive qualities that effectively communicate student's point of view.	Adequate use of expressive qualities, though student's point of view is somewhat vague, conventional, and predictable.	Inadequate use of expressive components. Work does not clearly express the student's point of view and is very vague.	Use of expressive qualities is not evident; piece does not communicate the student's point of view. Unoriginal.
<b>Craftsmanship:</b> The level of attention to the finished product, detail, and presentation; this also measures student effort and pride in workmanship.	Craftsmanship is excellent; the piece is clean and free of unintended marks, smudges, erasure marks.	Skillfully crafted and mostly clean, with few unintended marks, smudges, blotches, rips, and/or erasure marks.	Adequate craftsmanship; somewhat unclean, with unintended marks, smudges, and erasure marks	Inadequate craftsmanship; unclean, with unintended marks, smudges, and erasure marks.	Unsatisfactory craftsmanship; messy with many unintended marks, smudges blotches, erasure marks.

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