

9/11 MEMORIAL



TRIBUTE ART AND 9/11: HEALING THROUGH ARTISTIC RESPONSE

Commemorative Resources for Upper Elementary,
Middle and High School Educators

Prepared by the National September 11 Memorial & Museum
in partnership with The September 11th Education Trust and
the Social Studies School Service

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LETTER TO EDUCATORS

Dear Educators,

We recognize the many challenges that educators face in teaching about the events of 9/11 and commemorating the anniversary of the attacks. As our collective understanding of this recent history continues to evolve, so do our approaches to teaching. **The National September 11 Memorial & Museum** is committed to working with educators to create resources addressing the events of 9/11 from a variety of perspectives to provide a comprehensive and illuminating understanding of these events. Through our teaching materials and educational programs, we encourage educators and students to consider not only the facts and historical context of 9/11, but also how these events continue to impact the world in which we live.

For the ninth anniversary of the attacks, and in collaboration with the September 11th Education Trust and the Social Studies School Service, we offer **Tribute Art and 9/11: Healing through Artistic Response**, commemorative materials that focus on the artistic response to 9/11. In the aftermath of the attacks, many individuals and communities chose to respond through a range of artistic channels as part of the grieving, healing, recovery, rebuilding, and meaning-making process. In studying these responses, we learn how art is not only a means for self-expression, but can also serve as a vehicle for community-building and personal growth.

These materials are designed to engage students in the history of 9/11 by providing examples of artistic response to the events and inviting students to take part in the creation of their own works of art, either individually or as part of a group. Accompanying this discussion guide is a downloadable poster of “Lady Liberty,” a remarkable and inspiring example of collective, creative response to 9/11. Shortly after September 11, 2001, a fiberglass replica of the Statue of Liberty was placed outside a New York City firehouse that lost 15 men at the World Trade Center. Quickly and spontaneously, the statue became adorned with tribute items, such as mass cards, condolence notes, badges, hand-made angels, and many other items. Covered head to toe, the statue exemplifies a participating form of artistic response that contributes to healing while building a sense of community.

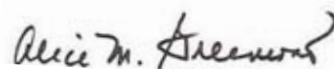
We encourage you to examine, use, and provide feedback on these materials. We also invite you to explore our other educational resources, which include webcasts that broaden the context of 9/11, short videos, fact sheets, and oral histories. These and more can be found on our Web site, www.national911memorial.org/education.

It is our hope that, in reflecting upon how 9/11 has shaped our world, students will be inspired to make a positive difference in their own communities. We will be featuring examples of individual and class projects based on these commemorative materials at www.national911memorial.org/artisticresponse. We welcome you to log on, share your lessons and photos of your students’ work with us and other educators, and send us feedback that will help inform the creation of new resources. We look forward to collaborating with you as we continue to create dynamic teaching and learning resources about 9/11.

Sincerely,



Joseph Daniels
President and CEO



Alice M. Greenwald
Executive Vice President for Programs
Director of Memorial Museum

HOW TO USE THIS LESSON/ GUIDELINES FOR DISCUSSION ABOUT 9/11

Discussion about the events of 9/11 has the potential to inspire strong emotions and trigger intense memories for some students and educators. The challenge is complicated by the diversity of students, their respective ages, and their various associations with, and prior knowledge of, 9/11. For example, high school students may need opportunities to discuss their questions and concerns, while upper elementary and middle school students may have less knowledge of the basic facts and how 9/11 is relevant to their lives.

BE CLEAR ABOUT THE GOALS FOR ANY CLASSROOM DISCUSSION ABOUT 9/11

TO STRUCTURE CLASSROOM CONVERSATIONS

- » Acknowledge the anniversary of 9/11.
- » Provide students with an opportunity to discuss their memories of 9/11.
- » Offer students a safe environment to ask questions about the events of 9/11.
- » Help students recognize, articulate, and perhaps channel strong and complicated feelings that surround the anniversary of 9/11 into productive and meaningful actions.

PREPARE FOR CLASSROOM DISCUSSION

- » Be aware of your own reactions to the subject matter, and recognize any images and/or words that you find distressing or meaningful.
- » Think about how you want to acknowledge your own memories and emotions in discussion with students.

CREATE A SHARED UNDERSTANDING ABOUT THE EVENTS OF 9/11

TO USE THIS LESSON EFFECTIVELY

- » Before reviewing the Artistic Response content, we encourage you to use the overview provided in this booklet to define the scope of what happened on September 11, 2001. Not every student will have clear memories of the event, and many will have basic factual questions.
- » Our Web site, www.national911memorial.org/education, has additional information about the events of 9/11, including a brief film (*9/11: Stories of Survival and Loss*) that offers first-person testimony about the events of the day. In addition, you will find features on the historical origins of the attacks, expert analysis of ongoing issues, downloadable timelines, webcasts, images and articles to support teaching about 9/11, and recommended links to other 9/11 teaching resources, including those found on the September 11th Education Trust Web site, www.learnabout9-11.org.
- » Be honest about what happened: nearly 3,000 people died - on the planes, at the Pentagon and at the World Trade Center in NYC; of the approximately 17,400 people who were in the North and South Towers of the World Trade Center on the morning of September 11, 2001, approximately 15,000 people evacuated safely; there are signs everywhere of safety measures and emergency planning procedures that were put in place after the events of 9/11.

**BE PREPARED TO LISTEN TO STUDENTS
AND LET THEM ASK QUESTIONS**

- » Young adults appreciate the opportunity to talk about their feelings and concerns. They welcome respectful discussion about serious topics, and value the thoughtful perspectives of adults and peers.
- » Reactions among students may vary from no evident response to intense emotion. Use simple discussion prompts to initiate conversation: What do you remember of the days surrounding September 11, 2001? What are your thoughts about the events of September 11, 2001? Why do you think people choose to commemorate this day?
- » Some students may simply welcome the opportunity for discussion prompted by the stories on the film or in the news; in other classrooms, this may be the beginning of further units of inquiry and/or classroom activity.
- » While some groups may respond with spontaneous conversation, others may prefer to engage through writing, drawing or other activities.

**BE AWARE THAT STUDENTS WHO
HAVE A HISTORY OF TRAUMA ARE
MOST VULNERABLE**

- » Students who witnessed the events of 9/11 firsthand, who were close to a victim or a survivor of the attacks, who have a parent or family member in the military, whose daily routines were disrupted, or who have a history of violence or abuse may experience extreme emotions around the anniversary or as a result of discussion.
- » While reactions among students may vary, pronounced aggression, indifference, or withdrawal may indicate that a student is feeling overwhelmed.
- » Students need reassurance and support. They may need time to compose themselves, as well as teachers and peers to reinforce their sense of being in a safe environment.
- » Erratic behavior, energy level and school performance are often associated with adolescents, but extreme behavior that persists beyond a week may indicate acute distress. If this is the case, contact both the school counselor and the child's parent or guardian to ensure that the student is further assessed.

TIME FRAME FOR THIS LESSON

Each of the examples of artistic response to 9/11 in this packet will require 20 – 30 minutes for discussion. The activity suggestions can be used by students working individually, in pairs, groups, or as a class.

Suggested activities require 30 minutes to 1 hour of class time to complete, and some will also require time outside of the class.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES AND THE ARTS:

SOCIAL STUDIES – THEMATIC STRANDS

- » Culture
- » Time, Continuity, and Change
- » Individual Development and Identity
- » Individuals, Groups, and Institutions
- » Civic Ideals and Practices

VISUAL ARTS

- » Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas.
- » Content Standard 4: Understanding the visual arts in relation to history and cultures.
- » Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.
- » Content Standard 6: Making connections between visual arts and other disciplines.

INTERDISCIPLINARY APPLICATIONS

- » History
- » World Studies
- » Art

For an expanded description of the National Curriculum Standards these materials support, please see page 10.

BACKGROUND OVERVIEW: THE ATTACKS OF SEPTEMBER 11, 2001

On September 11, 2001, nineteen al Qaeda terrorists hijacked four commercial airplanes, intending to strike the World Trade Center in New York City and targets in Washington, D.C.

The hijackers deliberately crashed American Airlines Flight 11, carrying 87 passengers and crew, into 1 WTC, the North Tower, and United Airlines Flight 175, carrying 60 passengers and crew, into 2 WTC, the South Tower. The hijackers also deliberately crashed American Airlines Flight 77, carrying 59 passengers and crew, into the Pentagon near Washington, D.C.

After learning of the other attacks through cell phone calls, passengers on United Airlines Flight 93, carrying 40 passengers and crew, launched a counter-attack on the hijackers to seize control of the aircraft. As a result of their actions, Flight 93 crashed into an empty field in Somerset County in western Pennsylvania, instead of the hijackers' intended target, believed to have been the United States Capitol in Washington, D.C.

In New York City and Washington, D.C., thousands of people evacuated safely. Tragically, nearly 3,000 lives were lost – representing the largest death toll from a hostile attack by a foreign entity on American soil.

The attacks triggered immediate rescue and recovery operations at all three sites. In the aftermath, donations of money and supplies poured in and people came from all over the world to volunteer their help. Vigils, memorials, and prayer services were held in New York City, Washington, D.C., Pennsylvania, and all over the world. While the voids in New York City's lower Manhattan and the destruction at the crash sites are reminders of loss, the outpouring of generosity and assistance in response to the attacks demonstrates the resilience of the human spirit.

For additional information about 9/11, including personal perspectives on the events of the day, as well as features on the historical origins of the attacks and expert analysis of ongoing issues, please visit our Web site: www.national911memorial.org/education. You will find a downloadable video, as well as timelines, webcasts, images and articles to support teaching about 9/11, and recommended links to other 9/11 teaching resources, including those available on the September 11th Education Trust Web site, www.learnabout9-11.org.

VOCABULARY

Al Qaeda - A group that encourages violent jihad (armed struggle on behalf of Islam) intended to expel foreign influence from the Islamic world and to establish a puritanical Islamic society. Founded in 1988 by Osama bin Laden and other jihadists, al Qaeda was responsible for the September 11, 2001 attacks on the World

Trade Center and the Pentagon, as well as several other terrorist attacks, before and after 9/11, on U.S. targets abroad as well as in other countries.

Hijack - To seize (a vehicle or plane) by force or threat of force.

Pentagon - A building in Arlington, Virginia, containing most of the United States Defense Department

offices, and named for its five sides.

Foreign Entity - An organization from outside of the country.

Vigils - A period of watchful attention maintained at night or at other times, often accompanied by prayer or other ritual devotions.

Resilience - Ability to recover readily from illness, depression, or adversity.

TIMELINE OF THE EVENTS OF SEPTEMBER 11, 2001:



Photo by K. Daley/National Park Service

7:59 AM: American Airlines Flight 11, Boston to Los Angeles, takes off from Logan Airport. 76 passengers, 11 crew members and 5 hijackers are on board.

8:13 AM: Flight 11's cockpit crew make their last radio transmission at 8:13 am. Seconds later, a Boston Central air traffic controller notices something is wrong with Flight 11 when he fails to receive confirmation of his instructions. Around this time, al Qaeda terrorists stab two unarmed flight attendants and a passenger; inside the cockpit, they murder or incapacitate the pilots and take control of the airplane.

8:14 AM: United Airlines Flight 175, Boston to Los Angeles, takes off from Logan Airport. 49 passengers, 11 crew members, and 5 hijackers are on board.

8:19 AM: A flight attendant on board Flight 11 calls American Airlines and reports the hijacking. Minutes later, another flight attendant contacts ground personnel.

They provide up-to-the-minute details of the hijacking for the duration of the flight. Throughout the morning, flight attendants and passengers on each of the hijacked flights make calls to alert ground personnel.

8:20 AM: American Airlines Flight 77 departs Washington Dulles International Airport, en route to Los Angeles. 52 passengers, 7 crew members, and 5 hijackers are on board.

8:42 AM: After a 42-minute delay on the runway due to morning air traffic congestion, United Airlines Flight 93 departs from Newark International Airport, en route to San Francisco. 33 passengers, 7 crew members, and 4 hijackers are on board. At the same time, Flight 175 crew make their last routine radio transmission. Within minutes, the plane's transponder code changes, a sign that the pilots were no longer in control of the airplane. Flight 175's cockpit crew make their last routine radio transmission.

8:46 AM: Hijackers deliberately crash Flight 11 into floors 94-98 of the North Tower (1 WTC).

8:54 AM: While flying over southern Ohio, Flight 77 turns to the south without authorization, towards Washington, D.C.

BY 9:00 AM: The New York City Fire Department (FDNY), the New York City Police Department (NYPD), and the Port Authority Police Department (PAPD) mobilize at their highest levels.



Photo by Thomas Nilson



Rich Lipski/The Washington Post

9:03 AM: Hijackers deliberately crash United Airlines Flight 175 into floors 78-84 of the South Tower (2 WTC).

BY 9:15 AM: New York City officials begin closing bridges and tunnels to all except emergency personnel and pedestrians.

9:25 AM: The Federal Aviation Administration (FAA) orders a nationwide ground-stop, prohibiting the take-off of flights.

9:37 AM: Hijackers deliberately crash American Airlines Flight 77 into the Pentagon, near Washington, D.C.

9:40 AM: The FAA orders all 4,546 planes in North American airspace to land at the nearest airport.



Photo by Stephen Masullo

BY 9:45 AM: The White House, the Empire State Building, the United Nations, Disney World and other major U.S. sites are evacuated.

9:59 AM: The South Tower (2 WTC) collapses.

10:03 AM: After learning of the other attacks, passengers on United Airlines Flight 93 launch a counter-attack on hijackers aboard their plane to try to seize control of the aircraft. As a result, the hijackers crash the plane into an empty field in Somerset County, Pennsylvania.



SEPT 12, 2001

Photo by Len Jacobs

10:28 AM: The North Tower (1 WTC) collapses. The 16-acre WTC site, including six buildings, is in ruins, with collateral damage affecting all adjacent properties and streets. A rescue and recovery effort begins immediately.

11:02 AM: NYC Mayor Rudolph W. Giuliani orders the evacuation of all of lower Manhattan below Canal Street, including workers, residents, tourists, and school children.

5:20 PM: 7 WTC collapses.

8:30 PM: President George W. Bush addresses the nation.

SEPT 12, 2001: Rescue workers and civilian volunteers travel from across the nation to assist in the search and recovery operations.

SEPT. 12, 2001: The last of approximately 20 survivors is rescued from the WTC site at around 12:30 PM.

MARCH 11, 2002: The six-month anniversary of the attack is marked with two beams of light emanating from lower Manhattan.

MAY 30, 2002: The WTC recovery and clean-up operation comes to a solemn, ceremonial end.

FEBRUARY 27, 2003: The Lower Manhattan Development Corporation (LMDC) selects Studio Daniel Libeskind's design concept for the overall WTC site.

APRIL 1, 2003: The LMDC announces the start of an international design competition for a memorial at WTC site.

JANUARY 6, 2004: "Reflecting Absence," the winning memorial design by Michael Arad and Peter Walker, is selected from 5,201 design entries.

MAY 23, 2006: The new 7 WTC opens, the first multi-story building to be rebuilt in lower Manhattan.

AUGUST 17, 2006: Construction of the National September 11 Memorial & Museum begins.

SEPTEMBER 2, 2008: The first steel beam for the National September 11 Memorial & Museum is erected.

AUGUST 24, 2009: The "Last Column," the last steel beam to be removed from the WTC site during the nine month recovery effort, is returned to the site for inclusion in the Memorial and Museum.

SEPTEMBER 11, 2011: Dedication of the 9/11 Memorial.



MARCH 11, 2001

© Catherine Steinmann 2009



SEPT 2, 2008

Photo by Joe Woolhead

ARTISTIC RESPONSE: DISCUSSION QUESTIONS AND SUGGESTED ACTIVITIES

Art created in response to a crisis or tragedy can be used to:

- » Send a message of condolence and support
- » Honor the memory of victims
- » Build and comfort affected communities
- » Rebuild after disasters
- » Foster healing and channel emotions

GOALS FOR THE CLASS

- » To understand the inspirations behind, goals for, process and results of artistic response, both temporary and permanent, to the attacks of 9/11.
- » To strengthen analytical, critical thinking, artistic literacy, and writing skills.

OBJECTIVES FOR THE CLASS

- » To experience post 9/11 response art through the analysis of primary source materials, including oral histories, photos of tribute art, and multimedia content.
- » To apply what has been learned to create individual and group response art and written expressions.

These stories demonstrate specific ways that response art was used in the aftermath of 9/11, with respect to these various purposes. Each story is followed by discussion questions and activity suggestions intended to guide exploration and propose ways for students to apply response art to their own lives and in their own communities.

1. SEND A MESSAGE OF CONDOLENCE AND SUPPORT

As you read, consider:

- » What did the creator hope to accomplish with the artwork?
- » How was the artwork created? Who organized it and how? Who contributed and how? How much time was needed, and what materials were used?
- » Describe the effect of the completed artwork on viewers like yourself.
- » What can we learn about artistic response to tragedy from this artwork?



Photo by Tanya Hoggard

THE “DEAR HERO” COLLECTION

On September 11, 2001, children witnessed the terrorist attacks on televisions in their homes and classrooms around the world. In the aftermath, media reports exposed these young viewers to incomprehensible images of devastation at the World Trade Center, Pentagon, and the crash site in Pennsylvania. Almost immediately, many reacted by drawing and writing about what they had seen, heard and felt. Envelopes addressed to “Heroes at Ground Zero” were sent by mail, their contents eventually finding their way to firehouses and police stations throughout New York City, to the Red Cross and Salvation Army tents around the World Trade Center site, and to other respite centers nearby. Adult volunteers opening the mail found powerful, heartfelt messages: poignant, plain-spoken words, often accompanied by hand-drawn pictures meant to encourage, comfort and inspire. Soon, these cards, illustrations and banners adorned the walls of the firehouses, stations and respite centers, inserting bits of cheer into the gray solemnity of the World Trade Center site.

Tanya Hoggard, a Cincinnati-based flight attendant who rearranged her schedule to volunteer with the Salvation Army in lower Manhattan, recognized the impact of this correspondence on the weary rescue and recovery workers. She learned that firehouses throughout New York City had received similar bags of mail containing warm wishes from children – sometimes attached to stuffed animals, candy, and collaboratively-made murals, flags and quilts.

After visiting just a few of these firehouses, Hoggard conceived a mission: to collect and safeguard these touching expressions representing the feelings 9/11 had triggered in young people around the nation and the world. Enlisting the aid of fellow flight attendants, she was soon transporting the artwork back to Cincinnati for storage and organization. Hoggard’s unwavering enthusiasm resulted in holdings so massive that she estimated the collection weighed approximately 3 tons. Naming the archive the “Dear Hero” Collection after the salutation most commonly used by the young well-wishers, Hoggard devoted eight years to documenting this enormous resource, and has donated the collection to the 9/11 Memorial Museum.

[Click here or visit *www.national911memorial.org/artisticresponse*](http://www.national911memorial.org/artisticresponse) to listen to clips from an oral history with Tanya Hoggard.



Tanya Hoggard with the “Dear Hero” Collection. Photo by Tanya Hoggard



Photo by Tanya Hoggard

Discussion Questions

1. Why did Tanya Hoggard feel compelled to save the children's artwork she saw at firehouses, police stations, and respite centers around New York City after 9/11?
 - » What can this collection tell future generations about the aftermath of 9/11?
2. What effect do you think the artwork making up the "Dear Hero" Collection had on viewers at the World Trade Center after 9/11?
3. These letters and drawings were sent by children who likely did not know the recovery workers, volunteers, policemen and firemen who were comforted by them. How can a work of art help to create a sense of solidarity between strangers?
 - » How does the creative process help us to express and understand our own emotional reactions?

Suggested Activities

1. Explore samples (found at www.national911memorial.org/artisticresponse) of the various works making up the "Dear Hero" Collection and pick one piece that interests or inspires you. Write a description of the piece, explaining why you chose it, and share your explanation with your classmates.
2. Responding to a recent tragic event, write a letter or create a work of art intended for individuals who experienced the event firsthand (e.g. a relief worker in Haiti or an earthquake victim). As a class compare your works. Discuss what makes them different, and what they have in common, noting themes.
 - » In particular, note if the tribute art focuses on the tragic event, what was lost in the event, the feelings of loss, or a combination of the three. Is the art for a specific person, or a group, and are they known, or are they strangers?

2. HONOR THE MEMORY OF VICTIMS

As you read, consider:

- » What did the creator hope to accomplish with the artwork?
- » How was the artwork created? Who organized it and how? Who contributed and how? How much time was needed, and what materials were used?
- » Describe the effect of the completed artwork on viewers like yourself.
- » What can we learn about artistic response to tragedy from this artwork?

LADY LIBERTY

In the weeks and months following the terrorist attacks on the World Trade Center, a Statue of Liberty replica stood honor guard outside a firehouse on 8th Avenue and West 48th Street. The firehouse was Engine 54/Ladder 4/Battalion 9, which lost 15 of their men at the World Trade Center on 9/11. It is uncertain how the fiberglass statue suddenly materialized outside the firehouse, but its arrival soon encouraged Lady Liberty's ongoing, spontaneous ornamentation with messages and tributes contributed by the public. Neighborhood volunteers assumed responsibility for arranging these offerings, along with the fresh flowers, food and sympathy items that accumulated on the sidewalks edging the firehouse.



© Bruce M. White, 2010

Now covered from torch to toe with uniform patches, miniature American flags, money, mass cards, rosary beads, condolence notes, souvenir postcards, angel figurines and other mementoes left by mourners and passersby, this distinctive memorial was donated to the permanent collection of the 9/11 Memorial Museum in memory of the firefighters from Engine 54/Ladder 4/Battalion 9 killed at the World Trade Center on September 11, 2001.

[Click here or visit *www.national911memorial.org/artisticresponse* for downloadable posters of Lady Liberty.](http://www.national911memorial.org/artisticresponse)

Discussion Questions

1. How can familiar symbols (such as the Statue of Liberty, the American flag, and the bald eagle, for example) play a part in response art?
 - » Do symbols become stronger after a community suffers a crisis?
 - » How do we personalize a symbol's meaning through tribute art?
2. How can unity within a community be affirmed or made stronger through collectively-made response art?
3. What motivates people to create memorials after a tragedy?
4. Describe a temporary memorial you have seen. How do you think your experience visiting a temporary memorial might differ from visiting a permanent memorial?

Suggested Activities

1. Explore samples (found at www.national911memorial.org/artisticresponse) of the various pieces of tribute posted to Lady Liberty and pick one piece that interests or inspires you. Research the person being remembered or the organization represented by the object, and share your findings with your classmates.
2. Pick a symbol representing patriotism, tolerance, or peace, and express artistically what it means to you.



Gift in memory of the courageous firefighters from Engine 54/Ladder 4/Battalion 9 killed at the World Trade Center on September 11, 2001. © Bruce M. White, 2010

3. BUILD AND COMFORT AFFECTED COMMUNITIES

As you read, consider:

- » What did the creator hope to accomplish with the artwork?
- » How was the artwork created? Who organized it and how? Who contributed and how? How much time was needed, and what materials were used?
- » Describe the effect of the completed artwork on viewers like yourself.
- » What can we learn about artistic response to tragedy from this artwork?



Gift of the Association of Flight Attendants-CWA. AFL-CIO Members Andrea Jones, Patrice Richardson, Jennifer Workman Golden and other United Airlines colleagues, Collection 9/11 Memorial Museum.

THE UNITED AIRLINES QUILT

United Airlines flight attendants Andrea Jones, Sara Nelson, Patrice Richardson, and Jennifer Workman Golden wanted to create a special tribute to the flight attendants, pilots, and ground crew personnel who were killed aboard Flight 175 when it was hijacked and flown into the South Tower of the World Trade Center on September 11, 2001. Feeling that memorial quilts might bring comfort to the families of those who were killed, they decided to honor their colleagues as first responders to the terrorist attack by sewing quilts from airline uniforms like those worn on the flight. They spread the word throughout the United Airlines community and collected retired uniforms from co-workers all over the country. Though largely new to the art of quilting, they designed the quilts themselves, including bits and pieces of the varied uniforms and their trimmings, and worked together to cut and sew the pieces of fabric.

Once the quilts were complete, they corresponded with representatives of each of the families of the flight attendants, pilots, and ground crew personnel who were killed aboard Flight 175, and formally presented them with a quilt created in memory of their loved one. The quilt-makers also made one quilt that honored all 11 individuals collectively, cross-stitching the victims names in the quilt center.

Recognizing the shared nature of their grieving process and their collaborative work, they arranged for this quilt to hang in Boston's Logan Airport, the origin of Flight 175, where it could be seen by United Airlines personnel passing through that part of the airport. Eventually, all decided to donate this quilt to the 9/11 Memorial Museum.



Gift of the Association of Flight Attendants-CWA. AFL - CIO Members Andrea Jones, Patrice Richardson, Jennifer Workman Golden and other United Airlines colleagues, Collection 9/11 Memorial Museum.

Click here or visit www.national911memorial.org/artisticresponse to listen to a clip from an oral history with Andrea Jones, Sara Nelson, Patrice Richardson, and Jennifer Workman.



Photo courtesy The New York Says Thank You Foundation / LSD Photos.
Promised gift to the 9/11 Memorial Museum.

THE NATIONAL 9/11 FLAG

When the World Trade Center Towers collapsed on 9/11, a 30-foot American Flag that was hanging at a construction site across the street from the Towers was destroyed by falling debris. Its tattered remains stayed in a storage shed, untouched for seven years. In 2008, the New York Says Thank You Foundation, which organizes volunteer projects in communities in need across the nation to honor the anniversary of 9/11, brought the damaged flag with them to the town of Greensburg, Kansas, which had been almost completely destroyed by a tornado.

As hundreds of New York Says Thank You volunteers spent the 9/11 anniversary weekend rebuilding Greensburg's 4-H Fairground Pavilion, residents of Greensburg joined disaster survivors from across the United States to begin the challenge of repairing the tattered flag using American flags salvaged from the sites affected by the Greensburg tornado. The flag, now known as the National 9/11 Flag, represents the shared stories of tragedy and triumph, and the resilience of the human spirit.

Note: New York Says Thank You continues to bring the National 9/11 Flag to communities that have shared a traumatic experience for additional stitching and repair work.

Click here or visit www.national911memorial.org/artisticresponse to listen to a clip from an oral history with founder Jeff Parness.

Discussion Questions

1. Why did United Airlines attendants decide to use airline uniforms to make the quilt?
2. How can a symbol, such as a flag, bring people in a community together?
 - » What does the American flag symbolize to you?
3. How can a group artwork become a shared therapeutic experience?
 - » Is making and looking at commemorative art an individual or a collective experience, or both?
4. How does making and looking at art help us to remember a traumatic event in history that was experienced by many people?
 - » What is the value in remembering traumatic events or tragedies that have occurred in our own communities, our countries, and in the world at large?

Activity Suggestions

1. List the groups that you belong to and the symbols that represent those groups. Would you choose different symbols? Create new symbols for the groups you are a part of and describe them.
2. Pick any StoryCorps or oral history clip from our website (www.national911memorial.org/artisticresponse) and describe the story it tells in a short paragraph. Now retell the story through art (painting, drawing, sculpture, etc.). Share both in groups. How do your paragraph and your artistic portrayal tell the same story differently?

4. REBUILD AFTER DISASTERS

As you read, consider:

- » What did the creator hope to accomplish with the artwork?
- » How was the artwork created? Who organized it and how? Who contributed and how? How much time was needed, and what materials were used?
- » Describe the effect of the completed artwork on viewers like yourself.
- » What can we learn about artistic response to tragedy from this artwork?



Photos by Amy Dreher

JAMES CARTIER'S MEMORIAL MOTORCYCLE

James Cartier, the sixth of seven siblings, purchased his first motorcycle less than a year before 9/11. He quickly became an ardent and skilled biker, and rode often with his brother, John. On 9/11, James was part of a crew doing electrical work on the 105th floor of the South Tower. He used his cell phone to call members of his close-knit family several times, including one call to alert John that their sister, Michele, was in the North Tower, which had just been struck by Flight 11.



Photo by Amy Dreher

Weeks later, still awaiting official confirmation of his brother's fate, John Cartier vowed to transform James's 1988 Harley Davidson Sportster 883 into a "moving tribute" to James and all who were killed on 9/11. That promise is reflected in the bike's ornamentation, which includes references to some of James's personal passions, such as his affection for the children's book character Curious George. Because James was an apprentice member of the International Brotherhood of Electrical Workers, a logo for Local 3 has been incorporated. Names of union members killed on 9/11 are also featured on the bike's front fender. Patriotic symbols are also visible, with the rear fender dedicated to those motivated to enlist in the U.S. military as a result of the attacks.

[Click here or visit \[www.national911memorial.org/artisticresponse\]\(http://www.national911memorial.org/artisticresponse\) to listen to a clips from an oral history with John Cartier.](http://www.national911memorial.org/artisticresponse)

REFLECTING ABSENCE

In April of 2003, the largest design competition in history was launched by the Lower Manhattan Development Corporation (the LMDC) to select a design for a memorial that would remember and honor all of those killed in the attacks of September 11, 2001 and February 26, 1993. The LMDC received an enormous outpouring of ideas from across the globe, with 13,683 registrants and 5,201 Memorial submissions from 63 nations. The winning design, entitled "Reflecting Absence," was created by architects Michael Arad and Peter Walker.

The design consists of two massive pools set within the footprints of the Twin Towers with the largest man-made waterfalls in the country cascading down the sides. The names of the nearly 3,000 individuals who were killed in the September 11 attacks in New York City, Pennsylvania, and at the Pentagon, and in the February 1993 World Trade Center bombing will be inscribed around the edges of the Memorial pools.

In selecting the winning design, the Memorial Jury stated, "In its powerful, yet simple articulation of the footprints of the Twin Towers, 'Reflecting Absence' has made the voids left by the destruction the primary symbols of our loss. It is a memorial that expresses both the incalculable loss of life and its consoling renewal, a place where all of us come together to remember from generation to generation."

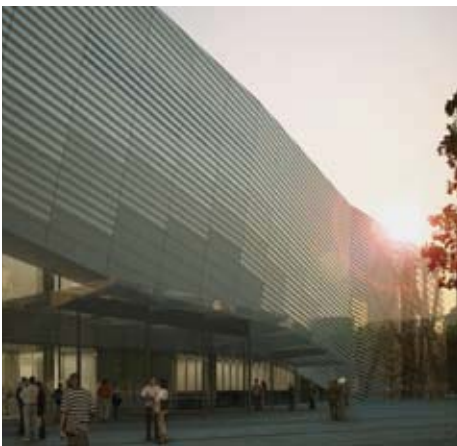
[Click here or visit \[www.national911memorial.org/artisticresponse\]\(http://www.national911memorial.org/artisticresponse\) to listen to a clip from an oral history with Michael Arad.](http://www.national911memorial.org/artisticresponse)



The Memorial names parapet at night. Rendering Squared Design Lab



Aerial view of 9/11 Memorial.
Rendering Squared Design Lab



The entrance pavilion to the 9/11 Memorial Museum.
Rendering Squared Design Lab

Discussion Questions

1. Why might memories of a disaster or tragedy be more easily expressed artistically than through words?
2. Describe how a memorial for an individual might differ from a memorial for a group of people.
 - » Do they have the same goals?
3. The 9/11 Memorial will be a reminder of the unprecedented loss from a terrorist attack on our soil, but it will also be a symbol of hope, and the resilience of the human soul. How can artistic expression of a national tragedy help a nation to heal?
4. How does a work of art become a memorial?
 - » Is a memorial always a work of art?
5. Does a permanent memorial serve a different purpose than a memorial that arises quickly and spontaneously, like Lady Liberty?
 - » What do you see as the connection between response art, spontaneous memorials, and permanent memorials?
6. Rebuilding after a loss occurs on all scales, from an individual's prized motorcycle to the immense space occupied by the World Trade Center towers. By rebuilding a part of what was lost, or creating a symbol of what was lost, individuals and communities take part in the healing process.
 - » Why would individuals and communities that have suffered a loss or great violence choose to create new artistic additions, as opposed to simply restoring a space or object to what it once was, or erasing the evidence of the loss or violent act altogether?

Activity Suggestions

1. Choose a disaster or tragedy in history and design a public memorial to recognize it.
 - » Where would you place the memorial, and who would the memorial be for?
 - » How does a memorial become part of a community?
2. With your class, choose a crisis or cause you would like to remember, and, as a group, plan an appropriate reflection of that event by creating a work of art.
3. Pick another memorial and research it, noting the creators, process of public review or choice of artist, design, and purpose of the memorial, as well as who it is meant to pay tribute to and how. Present on this memorial to your classmates.
4. Listen to Professor David Blight discuss public memorialization in American culture on our webcast series, **“Exploring 9/11: The World Before and After.”** List five things you learned about the past and current memorialization from his interview, and write a one-page reflection on one of these things, or use our educational supplement, which you can access along with the webcast here: www.national911memorial.org/artisticresponse.

5. FOSTER HEALING AND CHANNEL EMOTIONS

As you read, consider:

- » What did the creator hope to accomplish with the artwork?
- » How was the artwork created? Who organized it and how? Who contributed and how? How much time was needed, and what materials were used?
- » Describe the effect of the completed artwork on viewers like yourself.
- » What can we learn about artistic response to tragedy from this artwork?



Feathers of the Phoenix.
©America's Camp

FOSTER HEALING AND CHANNEL EMOTIONS

America's Camp is an annual, one-week, sleep-away camp for children who lost a parent or sibling as a result of the 9/11 attacks, as well as children or siblings of firefighters and law enforcement officers killed in the line of duty. It was at this camp that children created a phoenix, with each child asked to paint or draw one "feather" on a 12" by 12" page. The imagery for the "feather" could be based on a person they wished to honor or their memories of the day, and the imagery could be figurative or metaphoric. Each child's creation was then converted into a feather shape and attached to a sculpture frame. The Phoenix combines the individual expressions of the children to create a new expression of rebirth and resilience.

Traci Molloy, Project Designer at America's Camp, explains the choice of a phoenix: "In mythology, when the phoenix is about to die it bursts into flames. It is reborn out of its own ashes, thus never really dying. In many cultures, the phoenix holds a position of high honor, reserved for individuals that demonstrate great virtue and strength."

[Click here or visit *www.national911memorial.org/artisticresponse*](http://www.national911memorial.org/artisticresponse) to listen to a clip from an oral history with America's Camp attendee Julie Griffin.

Discussion Questions

1. How does art offer both individuals and communities a safe way to explore traumatic experience and loss, and transform trauma into energy for positive change?
2. How do you think the "feathers" of the phoenix differed from one another?
 - » If the children repeated this project five years from now, how might the "feathers" differ from those appearing on this original version? How might the project as a whole be different?
3. How does the mythology of the phoenix add deeper meaning to the children's creation?

Activity Suggestions

1. Think of a shared experience you have had with your class (positive or negative). Discuss how you might remember this experience through a project that allows each student to create one piece meant to be a part of a greater whole.
 - » Discuss the individual pieces, and how each piece combines to create the larger project.
2. Explore more stories of tribute art on our website (www.national911memorial.com/artisticresponse) and pick one story that interests or inspires you. Write a description of the piece, explaining why you chose it and what it means to you. Share this description with your class by reading it out loud.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES AND THE ARTS:

SOCIAL STUDIES - THEMATIC STRAND

Culture - Human beings create, learn, and adapt culture. Culture helps us to understand ourselves as both individuals and members of various groups. Human cultures exhibit both similarities and differences. We all, for example, have systems of beliefs, knowledge, values and traditions.

Time, Continuity, and Change - Human beings seek to understand their historical roots and to locate themselves in time. Such understanding involves knowing what things were like in the past and how things change and develop. Knowing how to read and reconstruct the past allows one to develop a historical perspective and to answer questions such as: Who am I? What happened in the past? How am I connected to those in the past? How has the world changed and how might it change in the future? Why does our personal sense of relatedness to the past change? How can the perspective we have about our own life experiences be viewed as part of the larger human story across time? How do our personal stories reflect varying points of view and inform contemporary ideas and actions?

Individual Development and Identity - Personal identity is shaped by one's culture, by groups, and by institutional influences. How do people learn? Why do people behave as they do? What influences how people learn, perceive, and grow? How do people meet their basic needs in a variety of contexts?

Individuals, Groups, and Institutions - The study of individuals, groups, and institutions, drawing upon sociology, anthropology, and other disciplines, prepares students to ask and answer questions such as: What is the role of institutions in this and other societies? How am I influenced by institutions? How do institutions change? What is my role in institutional change?

Civic Ideals and Practices - An understanding of civic ideals and practices of citizenship is critical to full participation in society and is a central purpose of the social studies. Learners confront such questions as: What is civic participation and how can I be involved? How can I make a positive difference?

VISUAL ARTS

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas.

Content Standard 4: Understanding the visual arts in relation to history and cultures.

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Content Standard 6: Making connections between visual arts and other disciplines.

INTERDISCIPLINARY APPLICATIONS

- » History
- » World Studies
- » Art

SHARE YOUR LESSONS AND PROJECTS WITH US AND GET A FREE LADY LIBERTY POSTER!

**9/11
MEMORIAL**

Visit us at www.national911memorial.com/artisticresponse to share photos and descriptions of your own response art lessons and class projects. These uploaded projects will be featured on a virtual exhibition page for other educators to see, and we will send you a free poster featuring Lady Liberty.

We encourage you to explore the Tribute Art and 9/11: Healing through Artistic Response homepage for additional stories of 9/11 tribute and works of art, oral histories, short videos, webcasts, and downloadable posters of Lady Liberty.

These materials were created in collaboration with the September 11th Education Trust, a nonprofit organization directed by 9/11 victims' families, survivors, rescue workers and educators nationwide to provide comprehensive 9/11 education programming (www.learnabout9-11.org), and the Social Studies School Service, a social studies publishing company (www.socialstudies.com).