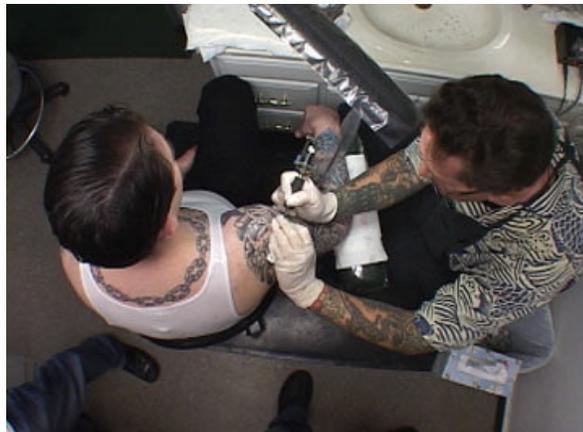


## EDUCATOR GUIDE

Story Theme: Needlework  
Subject: Don Ed Hardy  
Discipline: Visual Art

SECTION I - OVERVIEW .....	2
EPISODE THEME	
SUBJECT	
CURRICULUM CONNECTIONS	
OBJECTIVE	
STORY SYNOPSIS	
INSTRUCTIONAL STRATEGIES	
INSTRUCTIONAL OBJECTIVES	
EQUIPMENT NEEDED	
MATERIALS NEEDED	
INTELLIGENCES ADDRESSED	
SECTION II – CONTENT/CONTEXT .....	3
CONTENT OVERVIEW	
THE BIG PICTURE	
RESOURCES – TEXTS	
RESOURCES – WEB SITES	
VIDEO RESOURCES	
BAY AREA RESOURCES	
SECTION III – VOCABULARY .....	7
SECTION IV – ENGAGING WITH SPARK .....	8



Tattoo artist Don Ed Hardy at work on an upper arm tattoo for a client. Still image from SPARK story, May 2004.

## SECTION I - OVERVIEW

### **EPIISODE THEME**

Needlework

### **SUBJECT**

Don Ed Hardy

### **GRADE RANGES**

K-12 & Post-secondary

### **CURRICULUM CONNECTIONS**

Visual Arts & Language Arts

### **OBJECTIVE**

To introduce educators to the art and history of tattooing through the work of Don Ed Hardy

### **STORY SYNOPSIS**

Internationally known tattooist Don Ed Hardy looks back at a career that has taken him from the tattoo parlor to the gallery and back again.

### **INSTRUCTIONAL STRATEGIES**

Group oral discussion, review and analysis, including peer review and aesthetic valuing  
Teacher-guided instruction, including demonstration and guidance  
Hands-on individual projects in which students work independently  
Hands-on group projects in which students assist and support one another  
Critical reflection on personal expressions and how they are seen and received by others

### **INSTRUCTIONAL OBJECTIVES**

To introduce educators to the history and traditions of tattooing

To inspire students to study tattooing and other body-marking traditions with respect to culture, identity, and image-making

### **EQUIPMENT NEEDED**

SPARK story “Godfather of the Modern Tattoo” about Don Ed Hardy on DVD or VHS and related equipment  
Computer with Internet access, navigation software, speakers and a sounds card, printer  
Cassette player, CD player, or computer audio program

### **MATERIALS NEEDED**

Access to libraries with up-to-date collections of periodicals, books, and research papers  
Pencils, pens, and paper

### **INTELLIGENCES ADDRESSED**

Bodily-Kinesthetic - control of one's own body, control in handling objects  
Interpersonal - awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Spatial - ability to manipulate and create mental images in order to solve problems  
Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on  
Multiple Intelligences at  
[www.kqed.org/spark/education](http://www.kqed.org/spark/education).

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

Since Don Ed Hardy was a boy, he has been making tattoos. At the age of ten, Hardy opened a toy tattoo shop at his mother’s house and drew designs on the neighborhood kids using colored pencils and eyeliner. Since then, he has done literally hundreds of thousands of tattoos. The Spark story “Godfather of the Modern Tattoo” follows this master tattoo artist as he looks back on a lifetime of putting ink to skin that has taken him from the tattoo parlor to the art gallery and back again.

Hardy is internationally recognized as a pioneer in tattooing, having been among the first to cross Western and Japanese tattoo styles. Western tattoos are typically single, isolated emblems. Japanese tattoos often integrate a number of images in a single design that might cover a person's entire torso. Hardy first became interested in Japanese tattooing in the early 1950s - - his father took an engineering job in Tokyo and began sending him Japanese artifacts and clothes as well as books of Japanese art.



Don Ed Hardy applies yellow ink to a tattoo. Still image from SPARK story, May 2004.

In the mid-1960s, Hardy attended the San Francisco Art Institute, where he completed a B.F.A. in printmaking. He was offered a scholarship to Yale in the M.F.A. program, but decided instead to pursue tattooing full time. He sharpened his technical skills working in a series of shops in sailor districts along the West Coast and forged contacts with accomplished older artists, such as the legendary

Honolulu tattooist Sailor Jerry Collins. In 1973, Hardy became the first non-Asian to gain access to the Japanese tattooing subculture when he was invited to study with renowned classical tattoo master Horihide. He returned to California after six months and began doing tattoos by appointment, working collaboratively with his customers to develop large scale designs. Later, in San Francisco’s North Beach, he opened Tattoo City, which has since become a mecca for tattoo enthusiasts.

Hardy has helped to transform tattooing in America, bringing to it a greater sophistication, depth, and sense of experimentation. What had been a marginal practice when Hardy began making tattoos in the 1960s, something relegated to drunken sailors and prostitutes, is now a widespread, even mainstream phenomenon of great variety. The number of tattoo artists in North America has risen from about 500 when Hardy began his career to upwards of 50,000 today. SPARK follows Hardy to the National Tattoo Convention in Reno, Nevada, where tattooists can share designs and techniques.

Although Hardy focused his energies on tattooing for 20 years, recently he’s been painting more often. To celebrate the new millennium – a dragon year in the Chinese zodiac – Hardy produced a 500-foot-long painting of 2,000 dragons on a single scroll of paper. The piece took him seven months to complete, and inspired him to produce more art work for the gallery. Interestingly, for Hardy painting and tattooing are not separate activities; rather, they inform one other. From his perspective, tattoos are a way to bring art into everyday life, breaking down what he sees as outmoded divisions between high and low arenas of culture. By creating both paintings and tattoos, Hardy seeks to foster a world of mystery, humor, and unique beauty that eludes categorization.

## THE BIG PICTURE

Although tattooing and other kinds of body marking are thought of as recent art forms that are only beginning to gain acceptance in Europe and America, their roots can be traced back to the ancient traditions of Egypt, Japan, India, Polynesia, as well as several Native American practices.

From its inception in the first centuries, monotheism (belief in one god) sought to distinguish itself from pagan religions by banning several popular practices, among them tattooing. In many of the countries where these traditions had flourished, Christian missionaries discouraged and often forbid body markings. As a result, tattooing became a marginal activity, practiced only under the threat of persecution and oppression. Though these practices were nearly wiped out, recent decades have witnessed a renaissance of tattooing all over the world, connecting modern life to traditions that are millennia-old.

Tattooing has again become quite common, reaching a very high level of intricacy in both technique and design. Among the peoples of the Pacific Islands, such as Samoa, traditional tattoos are worn alongside more recent American designs. In New Zealand, many indigenous Māori people wear tattoos that cover the entire torso, sometimes extending to the chin and lips. In Rapa Nui (Easter Island) as much as one quarter of the inhabitants have tattoos.



Marquesan warrior with full body tattoos and a war club, c1840. Illustration from "Die Marquesaner und Ihre Kunst Primitiv Sudseeordenmentik I Tatauierung" ("The Marquesian and the Art of Primitive South Pacific Island Tattooing") by Karl Von Den Steinen, Berlin, 1925 - Out of Print.

Traditional Marquesian tattoos as they are called can cover the entire body and are of a staggering complexity of intersecting designs, as illustrated in the early 20<sup>th</sup> century drawing below.

Though the ritual reasons for tattooing are as varied as the cultures that produced them, certain common threads can be identified. Many tattoos are associated with rites of passage, as with the Samoans, for whom tattooing is a necessary sign that a boy has passed into manhood. Other tattoos are used to mark accomplishments, or to distinguish between classes. Perhaps the most common function of the traditional tattoo is apotropaic, the marking is believed to protect the wearer against evil and misfortune. In some places, like the Marquesas Islands, tattoos are believed to endow the wearer with enhanced powers. Traditionally, Marquesian warriors would wear the most tattoos to help them in battle.

In New Zealand, bone chisels were used for tattooing throughout the ages, as evidenced by the many archeological sites that have yielded bone chisels of varying sizes. For the Māori, the head was considered the most sacred part of the body. Those who did the tattooing were called "tohunga-ta-oko," persons with much tapu, the life force of the Maori people. Historically, all high-ranking Māori people were tattooed and those without tattoos were considered to be of lesser importance and status.

Often covering the entire body, tattooing began when a child hit puberty, accompanied by many rituals and rites. The Māori believe that this practice marked a rite of passage in a person's life, and made a warrior attractive to women.

In recent years the resurgence of tattooing, scarification, piercing, and other forms of body marking in the US and around the world has been used as contemporary symbols of individuality, as well as access into community, offering a connection with others similarly marked. For some, tattoos are an attempt to claim one's body as their own, to do with it what they please, to mark it with imagery they feel to be attractive and representative of them, independent of the conventions of Western society. For others it is a conscious effort to connect or reconnect with different cultural traditions and peoples beyond the wearing of clothing, jewelry, or

regalia – its permanence proclaiming their commitment beyond fashion.

## RESOURCES – TEXTS

*NOTE: Some texts contain explicit images of tattoos on all parts of the body. Screen all resources carefully before sharing them with others, particularly students and young people under the age of 18.*

Caplan, Jane, ed. Written on the Body. Princeton, NJ: Princeton University Press, 2000.

Carson, Richard D. Never Get a Tattoo. New York: Harper Collins Publishers, 1990.

Collins, Norman and Don Ed Hardy. Sailor Jerry Tattoo Flash, Vol.1. Honolulu: Hardy Marks Publications, 1996.

Edwards, Roberto. Painted Bodies: By Forty-Five Chilean Artists. New York: Abbeville Press, 1996.

Fellman, Sandi and D. M. Thomas. The Japanese Tattoo. New York: Abbeville Press, 1988.

Gilbert, Steve, Cheralea Gilbert, Tricia Allen, Kazuo Oguri, Dirk H. R. Spennmann. The Tattoo History: A Source Book. New York: Juno Books, 2000.

Hardy, Don Ed. Art from the Heart. Honolulu: Hardy Marks Publications, 1993.

Hardy, Don Ed. Dragon Tattoo Design. Honolulu: Hardy Marks Publications, 1988.

Hardy, Don Ed. Eye Tattooed America. Honolulu: Hardy Marks Publications, 1993.

Hardy, Don Ed, ed. Life & Death Tattoos. Honolulu: Hardy Marks Publications, 1989.

Hardy, Don Ed, ed. New Tribalism. Honolulu: Hardy Marks Publications, 1988.

Hardy, Don Ed. Sailor Jerry Tattoo Flash. Honolulu: Hardy Marks Publications, 2001.

Hardy, Don Ed. Tattooing the Invisible Man: Bodies of Work, 1955-1999. Honolulu: Hardy Marks Publications, 2000.

Heard, Gary Lee and David Cultrara. Body Art: The Human Canvas--Ink and Steel. Berkeley: Ten Speed Press, 2003.

Horiyoshi and Don Ed Hardy. Tattoo Designs of Japan. San Francisco: Last Gasp, 2003.

Kashiwagi, Takashi. Written on Skin: The Art of Japanese Tattoo. Gardena, CA: DH Publishing, 2004.

Kitamura, Takahiro and Katie M. Kitamura. Bushido: Legacies of the Japanese Tattoo. Surrey, UK: Schiffer Publishing, 2001.

Kitamura, Takahiro, Katie M. Kitamura, and Don Ed Hardy. Tattoos of the Floating World: Ukiyo-e Motifs in Japanese Tattoo. Tokyo: Hotei Publishing, 2003.

Krakow, Amy. Total Tattoo Book. New York: Warner Books, 1994.

Levi Strauss, David. Don Ed Hardy: Permanent Curios. Santa Monica: Smart Art Press, 1997.

Malone, Michael and Don Ed Hardy. Bull's Eyes and Black Eyes. San Francisco: Last Gasp, 2003.

Marks, Hardy, Alan B. Govenar, Don Ed Hardy, Michael McCabe, and Mark C. Taylor. Pierced Hearts & True Loves: A Century of Drawings for Tattoos. Honolulu: Hardy Marks Publications, 1995.

Mifflin, Margot. Bodies of Subversion: A Secret History of Women and Tattoo. New York: Juno Books, 2001.

Powers, Ann. Weird Like Us: My Bohemian America. New York: Harper Collins, 2001.

Sanders, Clinton R. Customizing the Body: The Art and Culture of Tattooing. Philadelphia: Temple University Press, 1989.

Sloss, Andy. Tribal Tattoos. London: Carlton Books, 2003.

Stevens, John. The Secrets of Aikido. Berkeley: Shambhala Publications, 1997.

Vale, V. and Andrea New York: Juno, eds. Modern Primitives. San Francisco: Re/Search Publications, 1989.

Valentine, Bill and Robert Schober. Gangs and Their Tattoos: Identifying Gangbangers on the Street and in Prison. Boulder, CO: Paladin Press, 2000.

## RESOURCES – WEB SITES

<http://www.tattoocitysf.com/>

--Website for Don Ed Hardy's shop, Tattoo City in North Beach

<http://www.sharksink.com/artists.asp?artists=11>

--Webpage about Hardy's prints with samples of his work.

<http://www.tattooarchive.com/> - The Tattoo Archive in Berkeley

<http://newskooltattoo.com/>

--NewSkool Tattoo Collective in San Jose

<http://tattoos.com/>

--A tattoo e-zine with information about upcoming events around the world and many interesting links

<http://www.vanishingtattoo.com/>

--An online tribal tattoo journal

<http://www.keibunsha.com/>

--Website dedicated to Horimono, the Japanese art of tattoo

<http://www.horimono.net/>

--Web site with lots of useful information about Japanese tattooing

<http://www.coffeetimes.com/tattoos.htm>

--Web page with information about traditional Polynesian tattooing

<http://tattootraditions.alohaworld.com/tattootraditions/index.htm>

--Website dedicated to Tricia Allen, a Polynesian tattoo researcher and practitioner

<http://www.angelfire.com/ok/polytattoo/>

--Website with information about Polynesian tattoos

## VIDEO RESOURCES

*Both films available from Myriah's at*

<http://www.myriahs.com/publishvideos/documentary.html>

Māori Culture, Traditions and History – (VHS, 43 minutes) Noted New Zealand historian and author Don Stafford presents Maori culture and history, using photography, paintings, historical photos, and documentary footage. The film covers migration, history and lifestyle of the Māori people, legends, plants, food, warfare and weaponry, housing, travel, clothing, tattooing, carving, arts, song and dance, up to the challenges of the Maori people today.

History Of Tattooing – (VHS, 50 minutes) The history of tattooing from pre-historic times, ancient Egypt, Europe, and early Christianity, to the Yakuza bodysuit of Japan, the South Pacific, and circus sideshows, to modern times. Topics covered include methods, designs, meanings, and mythology of tattooing in the various Polynesian islands, including the Māori moko. Lots of vintage and contemporary examples of tattooed Polynesians and the tattooing process, plus commentary by Hawaiian tattoo expert Tricia Allen.

## BAY AREA RESOURCES

Tattoo City

700 Lombard Street

San Francisco, California 94133.

Open Mon.-Sat. 12-8 pm, Sunday 12-7 pm.

Phone 415-345-9437 - Fax 415-345-1813.

Tattoo Archive

2804 San Pablo Avenue

Berkeley, CA 94702-2204.

Phone: (510) 548-5895 - Fax: (510) 540-0497

Hold Fast Gallery

487 14th Street, San Francisco, CA 94103.

Phone: (415) 352 7479.

NewSkool Tattoo Collective

130 E. San Carlos San Jose, CA, 95112.

Open Tuesday-Sunday, 12-8pm.

Phone: (408) 279-0927

## SECTION III – VOCABULARY

### DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

#### **Abstract Expressionism**

A school of painting that flourished after World War II until the early 1960s, characterized by the view that art is nonrepresentational and chiefly improvisational

#### **Amulet**

An object worn, often around the neck, as a charm against evil or injury

#### **Apotropaic**

The power or quality of warding off evil

#### **Continuum**

A continuous extent, succession, or whole, no part of which can be distinguished from neighboring parts except by arbitrary division

#### **Emblem**

An object or a representation that functions as a symbol

#### **Epicenter**

A focal point.

#### **Fringe Art**

A marginal, peripheral, or secondary form of art

#### **Gestural**

A motion of the limbs or body made to express or help express thought or to emphasize speech

#### **Icon**

An important and enduring symbol

#### **Integrated**

To make into a whole by bringing all parts together; to unify

#### **Isolated**

Separated from others; solitary or singular

#### **Microcosm**

A small, representative system having analogies to a larger system in constitution, configuration, or development

#### **Premiere**

Best, paramount, well recognized, acclaimed

#### **Renaissance**

A revival of intellectual or artistic achievement and vigor

#### **Sacred**

Of or relating to religious objects, rites, or practices

#### **Subtle**

Characterized by skill or ingenuity

## SECTION IV – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

#### UNDERSTANDING TATTOOS

A tattoo is a puncture wound, made deep in the skin and filled with ink. It is made by penetrating the skin with a needle and injecting ink into the area, usually creating some sort of design. The design is long-lasting because it is deep and the ink isn't injected into the epidermis (the top layer of skin that is produced and shed throughout a lifetime). Instead, the ink is injected into the dermis, which is the second, deeper layer of skin. Dermis cells are very stable, so the tattoo is practically permanent.

Show the first part of the SPARK story and ask students to focus on Don Ed Hardy's description of the skin, which explains why the tattooing process is complicated and delicate. Tattoo artists know how deep to drive the needle into the skin, ensuring that they go deep enough to avoid a ragged tattoo, and yet not so deep that they cause bleeding or intense pain. The process can take several hours, depending on the size and design.

Invite students to research the technical process of tattooing and describe the procedure in detail. They should investigate how much of the process is manual, how a tattoo machine works and how painful the procedure can be. Finding out about the inks and dyes can also be informative. Suggest that students visit a tattoo studio to observe a tattoo artist at work.

Students should also research the health risks, such as the dangers for the skin. They should find out how to do a tattoo safely and how to care for one. [http://kidshealth.org/teen/your\\_body/body\\_art/safe\\_tattooing.html](http://kidshealth.org/teen/your_body/body_art/safe_tattooing.html)

Suggest that students organize their research under the following headings: *technical process and procedure, inks and dyes, tattoo safety and healing, skin*

*disorders and other risks, studio and tattoo artist licenses, care or removal.*

Invite students to share and discuss the information gleaned and, if it is helpful, collate the information into a booklet with illustrations.

#### RELATED STANDARDS

##### Visual Arts

##### Grade 4

##### 3.0 HISTORICAL AND CULTURAL CONTEXT

##### *Role and Development of the Visual Arts*

3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

##### 4.0 AESTHETIC VALUING

##### *Make Informed Judgments*

4.4 Identify and describe how various cultures define and value art differently.

##### Grades 9-12 Proficient

##### 3.0 HISTORICAL AND CULTURAL CONTEXT

##### *Role and Development of the Visual Arts*

3.1 Identify similarities and differences in the purposes of art created in selected cultures.

##### *Diversity of the Visual Arts*

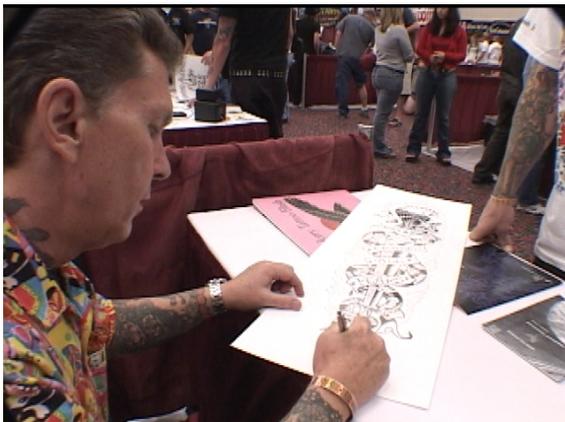
3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

## IN SITU: TATTOOS AS CULTURAL MARKERS

The word tattoo comes from the Tahitian “tatu” meaning to mark something. It is believed that the first known tattoo dates back 4,000 years BC to the body of a man found preserved in a glacier, the now famous Iceman discovered in the Otzal Alps between Austria and Italy in 1991. Carbon dating and artifacts found near him suggests the man is over 5,300 years old. Scientists examining the Iceman after his discovery found that he had a tattoo. Archeologists theorize that tattoos at that time were probably ornamental, for magical purposes, or were used to indicate a person’s social status in a group or tribe. They may also have been used to ward off illness and keep a person healthy.

Encourage students to work in small groups and to explore early examples of tattooing in different cultures, ensuring each group chooses a different culture. Consider the following or find other examples from early or contemporary cultures:

- early Japanese tattooists (11<sup>th</sup> & 12<sup>th</sup> centuries)
- Horis
- Egyptians
- Ainu people (migrant race from Western Asia)
- Borneo (women bore a symbol on their arms to denote their specific skills, thus increasing their potential for marriage)
- Shans of Southern China
- Ancient Greece
- Polynesia or New Zealand (where the facial tattoo called the moko was developed)
- Danes
- Saxons
- Norse (often tattooed with a family crest)



Tattoo artist Don Ed Hardy develops a drawing for a tattoo.  
Still image from SPARK story, May 2004.

Guide students to examine the role tattoos played in these different cultures, such as the Iceman, or the Maori “moko” from New Zealand.

Each group should present their research using illustrations as much as possible and including an explication of the role the tattoos played in the culture – were the tattoos symbolic as representational icons, part of magical and religious belief systems, status symbols etc?

Use the presentations to initiate a broad discussion on the role of tattoos in early civilizations and lead the discussion to a consideration of the role of tattoos in society today. Why do people have themselves tattooed? Students who are tattooed may like to respond and even display their adornments.

### RELATED STANDARDS

#### Visual Arts

Grade 3

#### 3.0 HISTORICAL AND CULTURAL CONTEXTS

*Diversity of the Visual Arts*

3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery, studio (e.g., puppets, masks, containers).

Grade 4

#### 3.0 HISTORICAL AND CULTURAL CONTEXT

*Role and Development of the Visual Arts*

3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

#### 4.0 AESTHETIC VALUING

*Make Informed Judgments*

4.4 Identify and describe how various cultures define and value art differently.

Grades 9-12 - Proficient

#### 3.0 HISTORICAL AND CULTURAL CONTEXT

*Role and Development of the Visual Arts*

3.1 Identify similarities and differences in the purposes of art created in selected cultures.

*Diversity of the Visual Arts*

3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

Grade 8

#### 3.0 HISTORICAL AND CULTURAL CONTEXT

3.2 Compare, contrast, and analyze styles of art from a variety of times and places in Western and non-Western cultures.

## THE POWER OF THE ICON

The Celtic people evolved intricate and elaborate symbols for their culture, as clan badges, which are readily identifiable, full of interlacing patterns, elaborate knotwork, spirals and animal forms, <http://www.tribal-celtic-tattoo.com/celtic-history.htm>. For younger students invite them to draw a design for a tattoo which is symbolic for them in some way. It could be a symbol of their state or ethnicity, of themselves or a family member. (They could use the Californian symbol, the bear, or the poppy, the state flower, as their symbol) If students enjoy the Celtic style and would like to use the techniques, they could visit <http://www.clanbadge.com/tutorial.htm> which offers a tutorial on how to draw Celtic style knots.

Invite students to display their designs around the classroom.

## PERSONAL SYMBOLISM

For 9<sup>th</sup> to 12<sup>th</sup> grades, suggest students visit a tattoo studio to look through pattern books. Additionally they should explore Web sites that illustrate the huge range of images available. Ask students to think about the different categories of symbolism at play – for example as expressions of personal freedom, conviction and uniqueness, emblems of traditions and clan membership, symbols of religious, magical, or spiritual beliefs. Invite students to share findings and identify symbolic categories in the language of tattoos, showing examples of each category where possible.

Finally introduce the idea of tattoos as personal validations, images or icons that symbolize a life, and key moments and memories.

*"My tats? well, they're a storybook of a sort. This one's was my first...The dragon is the anger from my old man getting shot. This one here is in honor of my daughter on her 16th birthday."*

(Brooklyn resident – Brooklyn UNleashed!!, July 1999)

What symbols would students choose to validate their life?

## BODY ART AND TRENDS

Ask students to position themselves as a feature writer for a magazine or local paper. They have been commissioned to write a 500-word article about body art and social attitudes, although their approach is not expected to be empirical but to offer some useful insights into contemporary values. Brainstorm possible approaches with the group before assigning time for students to work individually on their articles. The following questions are intended to prompt the brainstorm session and suggest lines of inquiry.

- What kind of connotations do tattoos carry?
- Are the connotations different from piercing?
- Do different tattoos invite different reactions?
- Are certain qualities associated with people who have tattoos?
- What role does the pain of the tattoo play in the image of people who get/have tattoos?
- Are tattoos a fashion statement and therefore more acceptable to the young?
- Is there a gender bias? Are tattoos more popular among men or women?
- With the exploration of piercing, implants, scarification, and tattooing, consider the concept of body-as-performance.
- Is tattooing a populist art form?
- Is tattooing distinct from the traditional art forms of drawing or painting?

Students may choose other directions for their article, but invite everyone to read out their piece for discussion and feedback. Finally encourage students to select three of the articles to be sent to a local paper or free sheet for publication.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California State Content Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>