Unit Title: Ways of Seeing: The Power of Visual Literacy (Urban Art Focus)

Colorado's District Sample Curriculum Project
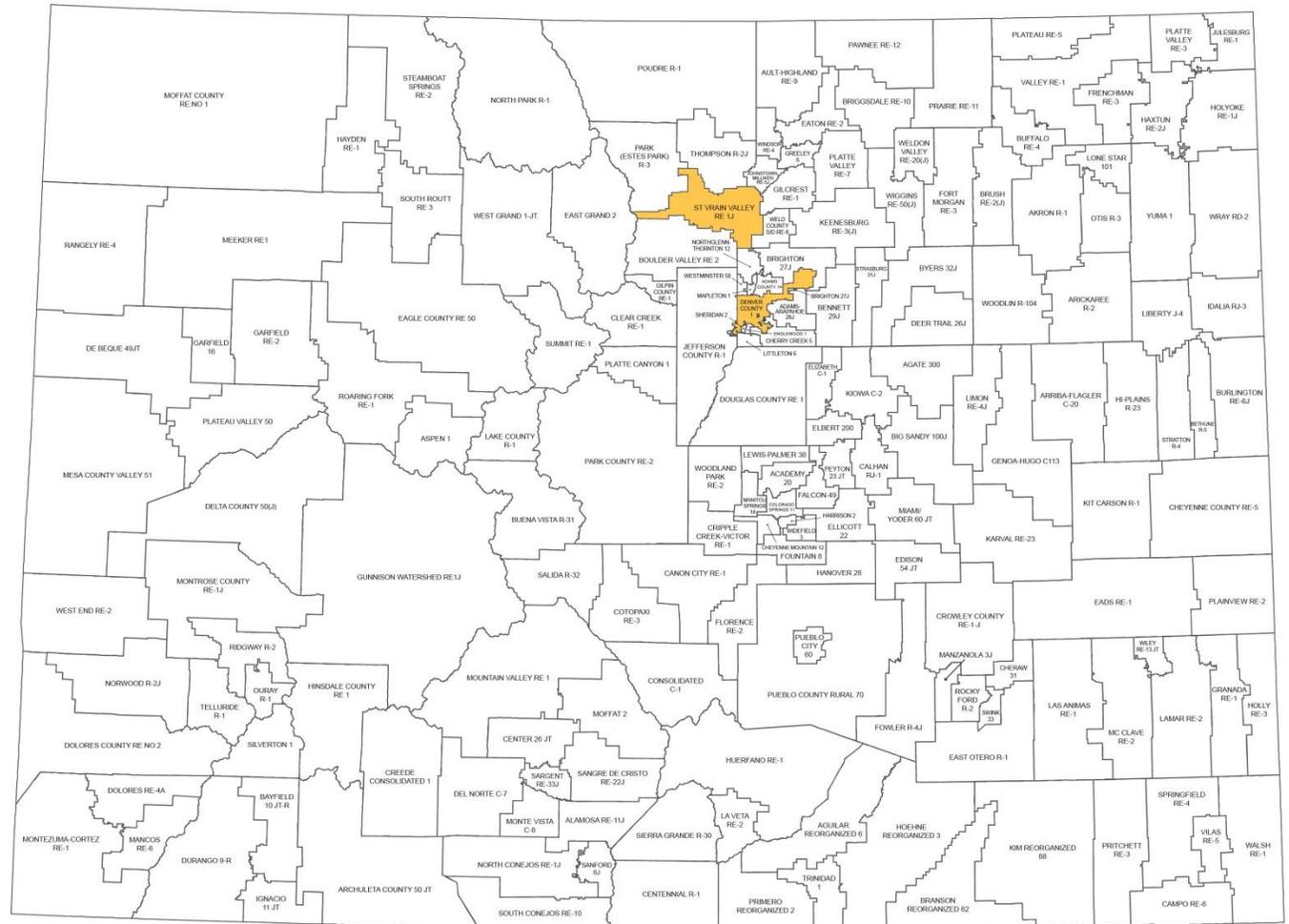
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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

DATE POSTED: MARCH 31, 2014

Content Area	Visual Arts		Grade Level	7th Grade
Course Name/Course Code	Seventh Grade Visual Arts			

Standard	Grade Level Expectations (GLE)		GLE Code
1. Observe and Learn to **Comprehend**	1.	The characteristics and expressive features of art and design are used in analyzing and synthesizing the meaning in works of art	VA09-GR.7-S.1-GLE.1
	2.	Understanding works of art involves knowledge of historical and cultural styles, genre, and artists over time	VA09-GR.7-S.1-GLE.2
	3.	Knowledge of art vocabulary is important when critically analyzing works of arts	VA09-GR.7-S.1-GLE.3
2. Envision and Critique to **Reflect**	1.	Visual literacy skills are used to create meaning from a variety of information	VA09-GR.7-S.2-GLE.1
	2.	Concepts, issues, and themes in the visual arts can be used to communicate ideas in various other disciplines	VA09-GR.7-S.2-GLE.1
3. Invent and Discover to **Create**	1.	Achieve the ability to plan, anticipate outcomes, and demonstrate craftsmanship in creating a work of art	VA09-GR.7-S.3-GLE.1
	2.	Restructure and apply the technical skills and processes required to achieve desired results in producing works of art	VA09-GR.7-S.3-GLE.2
	3.	Use of various media, materials, and tools to express specific meaning in works of art	VA09-GR.7-S.3-GLE.3
	4.	Utilize current, available technology as a primary medium to create original works of art	VA09-GR.7-S.3-GLE.4
4. Relate and Connect to **Transfer**	1.	Critical thinking in the arts transfers to multiple uses in life	VA09-GR.7-S.4-GLE.1
	2.	The visual arts community messages its cultural traditions and events	VA09-GR.7-S.4-GLE.2
	3.	Art and design strategies can solve environmental problems	VA09-GR.7-S.4-GLE.3

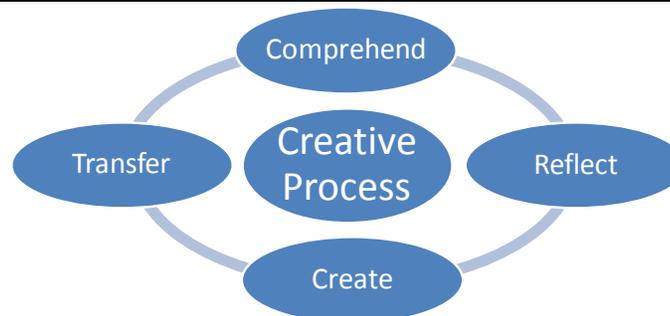## Colorado 21st Century Skills
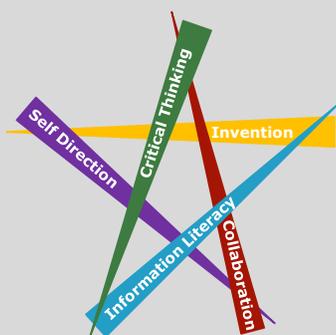
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*

The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Ways of Seeing: The Power of Visual Literacy	Instructor Choice	Instructor Choice

Unit Title	Ways of Seeing: The Power of Visual Literacy		**Length of Unit**	Instructor Choice
Focusing Lens(es)	Intention	**Standards and Grade Level Expectations Addressed in this Unit**	VA09-GR.7-S.1-GLE.1, VA09-GR.7-S.1-GLE.2, VA09-GR.7-S.1-GLE.3 VA09-GR.7-S.2-GLE.1, VA09-GR.7-S.2-GLE.2 VA09-GR.7-S.3-GLE.1, VA09-GR.7-S.3-GLE.2, VA09-GR.7-S.3-GLE.3, VA09-GR.7-S.3-GLE.4 VA09-GR.7-S.4-GLE.1, VA09-GR.7-S.4-GLE.2, VA09-GR.7-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	• Should one consider the origins of a particular image as well as the intended audience? Why? (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.2) • Why can some works of art be considered dangerous? Does art always tell the truth? Explain. • Why does one need to learn about visual literacy?			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Symbols, Culture, Metaphor, Style, Influence, Expression, Design Systems, Truth, Perception, Image, Ideas			

Generalizations My students will **Understand** that…	**Guiding Questions**	
	Factual	**Conceptual**
Artists frequently employ symbols to create metaphor and influence perception. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	How are symbols effectively used in propaganda? How has the artist used symbol and metaphor to portray an idea in works of art such as *Miner's Wives* by Ben Shahn, *Echo of a Scream* by David Alfaro Siqueiros, *Untitled Film Still #14* by Cindy Sherman, *For the City* by Jenny Holzer, *I Shop Therefore I Am* by Barbara Kruger among other works?	Are symbols universal? Explain. How is point of view conveyed in works of art? How does a viewer read an image?
Graphic design systems (for example: typography, image and text) convey artistic intent and expression. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	How is typography effectively used in propaganda posters? What are the main elements that graphic designers use to get attention such as design, message, audience, and purpose? Are newer technologies more effective than traditional art media in influencing perception?	Where does an artist get inspiration for ideas? What is the relationship between image and text?
The interpretation of truth is intentionally manipulated by cultural image-makers. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	What devices are used to get a message across to a viewer? What are examples are there of an event or idea being interpreted differently in works of art across time and culture?	Is the information contained in an image always factual? Can works of art influence a person's actions?

Critical Content: My students will **Know**…	Key Skills: My students will be able to **(Do)**…
• Different graphic design systems (art media and technology) that are used to communicate an idea. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • Examples of cultural influences in design (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,.3) • Examples of persuasive graphic design elements such as hierarchy, scale, proportion, typography, and expressive color (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • Examples of the effects of time and culture on interpretation of print and electronic images (VA09-GR.7-S.1-GLE.1,2, 3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,3-EO.c) • Examples of artists that use symbol and metaphor to convey an idea in a work of art such as Ben Shahn, David Alfaro Siqueiros, Cindy Sherman, Jenny Holzer, and Barbara Kruger among others. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3)	• Use graphic design systems (art media and technology) to create a graphic image that persuades. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.1,2,3) • Compare and contrast how graphic images/works of art are perceived by an audience within historical context. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,3) • Critique how graphic images/works of art can be used as documents to inform viewers about a particular time and culture. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.4-GLE.1,2,3)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.		
EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*		
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*An artist can create an image to intentionally communicate an idea that can be read and interpreted by a viewer or an audience.*	
Academic Vocabulary:	Symbols, Culture, Metaphor, Style, Influence, Expression, Truth, historical context, persuade, subject matter, propaganda	
Technical Vocabulary:	Design Systems, critique, typography, hierarchy, scale, proportion, expressive color, interpretation, visual communication, graphic image, composition, production technique	

Unit Description:	In this unit students explore the concepts of street art, as well as discuss the various societal perceptions of street art and why perceptions vary. Students explore street art, including street artists, various terms associated with street art, and visual literacy/culture. The unit culminates in a performance assessment that asks students to collaboratively develop, propose, fund, and execute a public expression of art.
Considerations:	This unit would be best taught after students have explored the visual culture of commercial art, marketing, and use of visual images to influence decision making. Using the basis of the prominence of visual literacy (that we are surrounded and bombarded by images 24/7) it is important to be discerning in how we are influenced by those images in daily life. Exploration of visual images to convey social activism is a way to broaden student's awareness beyond the commercial uses.

Unit Generalizations	
Key Generalization:	The interpretation of truth is intentionally manipulated by cultural image makers
Supporting Generalizations:	Graphic design systems (i.e. typography, image and text) convey artistic intent and expression
	Arts frequently employ symbols to create metaphor and influence perception.

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The interpretation of truth is intentionally manipulated by cultural/society image-makers.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are an urban artist who will create a "socially responsible" piece of "street art" which gives a voice to your "message of truth" and uses the surrounding environment in a unique way. Your intention is to create a piece of artwork that will broaden and/or change the perspective of your audience around a given topic (e.g., social inequities, environmental issues, American youth).
Product/Evidence: (Expected product from students)	Students will create an installed piece of street art (guerilla art, urban art, graffiti) that makes a statement and elicits a response from the intended audience. Students will submit an artwork proposal and teacher will approve proposals based upon the media chosen, social activism message to convey, and considerations for use of environment. Upon approval, the street art piece will be installed and documented through artist statements and audience response sheets
Differentiation: (Multiple modes for student expression)	Students may: • Self-select materials • Choose their own message • Work in groups as needed

Texts for independent reading or class read aloud to support the content	
Informational/Non-Fiction	**Fiction**
Trespass: A History of Uncommission Urban Art-Marc and Sara Schiller *Street Sketchbook: Journeys*- Tristan Manco *Sreetworld*: Urban Art and Culture from Five Continents- Roger Gastman *Street Knowledge*- King Adz *Drainspotting*-Author Unknown	

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/work like an artist- Use the expressive features and characteristics of commercial and street art	Teacher Resources:	*Making Art: Form and Meaning* – Terry Barrett *Talking About Student Art* – Terry Barrett *Studio thinking 2: The real benefits of visual arts education*- L. Hetland, E. Winner, S. Veenema, & K. Sheridan
			Student Resources:	Sketchbooks, journals, process planning and art works, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works	Assessment:	Throughout the unit students will use journaling and sketchbooks to critique and evaluate the creative process utilized in all art making.
2.	Description:	Think/work like an artist using symbols; effectively applying them to commercial and street art	Teacher Resources:	N/A
			Student Resources:	Sketchbooks, journal, process planning and art works, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works	Assessment:	Throughout the unit students will use journaling and sketchbooks to analyze the use of symbolism/metaphor/analogy in street art.

Prior Knowledge and Experiences

These learning experiences build upon a presumed (student) understanding and use of the expressive features and characteristics of art as they are used in drawing, painting and mixed media expressions. Additionally, experience with basic drawing and painting materials, techniques and tools is expected. Students should readily understand the process of how to build a proposal, plan/revise and execute a work of art as outlined in the ongoing experiences.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may present the concept of street art through the work of street artists (e.g., Keith Haring) so that students can discuss the interpretation and decision making possibilities of the images/symbols used as well as debate the role of the artist (including the legal and ethical responsibilities of street artist).

Generalization Connection(s):	The interpretation of truth is intentionally manipulated by cultural image makers Arts frequently employ symbols to create metaphor and influence perception

Teacher Resources:	www.haring.com (When using Keith Haring – FILM: The Universe of Keith Haring, Directed by Christina Clausen)	
Student Resources:	https://vimeo.com/44277095 (Overview of Keith Haring narrated by OBEY street artist Shepard Fairey) https://vimeo.com/6174529 (Keith Haring images) www.haringkids.com/art/location/pisa.html (Keith Haring resource for kids) http://www.streetartutopia.com/?p=5982 (Keith Haring explaining his subway art)	
Assessment:	Students will begin using their sketchbook/journal to: explain the role, responsibilities and creative processes of the street artist and develop a stance on why street art *is or is not* art and why.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Students may interact with visuals in a multitude of ways: • Visual learning styles through pictures and videos • Kinetic learning through drawing & hands on experiences	Students may use various strategies for developing a stance such as: • Group collaboration (pair and share) • Paraphrase & summarize • Asking informational questions
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Critical Content:	• Other terms for street art such as vandalism, graffiti, guerilla art, tagging, urban art • Street art is art to some, vandalism to others; some would consider graffiti art while others believe street art is vandalism	
Key Skills:	• Discuss various societal views regarding street art and the various terms used for street art • Debate the ethical and legal responsibilities of the street artist	
Critical Language:	Concept, street art, social activism, ethical responsibility, subway, vandalism, graffiti, social commentary, tagging, symbolism	

Learning Experience # 2
The teacher may lead the students through guided discussion and brainstorming session to create a list of key social activism subject areas (e.g., environmentalism, hunger, equality) often used by street artists so that students can identify and relate to artists' interpretation of social activism (is it considered truth or opinion, and why?).

Generalization Connection(s):	The interpretation of truth is intentionally manipulated by cultural image makers
Teacher Resources:	http://actfast.oxfamamerica.org (Social Activism site - The Teen Guide to Global Action: How to Connect with Others Near & Far to Create Social Change. Paperback by Barbara A. Lewis)
Student Resources:	http://actfast.oxfamamerica.org (Social Activism site - The Teen Guide to Global Action: How to Connect with Others Near & Far to Create Social Change. Paperback by Barbara A. Lewis)
Assessment:	Students will continue using their sketchbook/journal to: produce a list of social activism subjects often used by street artists and construct an entry about how street artists attempt to share their "truths" and opinions.

Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	http://www.shutterstock.com/cat.mhtml?searchterm=street+artist&search_group=&lang=en&search_source=search_form (Images of street art and artists)	Students may create mosaics for their journal of street art images and indicate the associated activism subject

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.iseek.org/education/service-learning.html (Overview about Service Learning)	Students may research modern day activism

Critical Content:	• Examples of cultural influences in design • Examples of the effects of time and culture on interpretation of print and electronic images • The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques

Key Skills:	• Create a list of key social activism subject areas • Brainstorm • Identify and relate social activism to life experience to determine a personal basis regarding the concepts of truth vs. opinion

Critical Language:	Guided discussion, social activism, environmentalism, brainstorming, global warming, personal experience list

Learning Experience # 3

The teacher may provide examples of web sites, videos and visual resources of street art (or other street art terms such as urban art or guerrilla art) so that students can explain the artistic process utilizing the features and characteristics of this genre.

Generalization Connection(s):	Arts frequently employ symbols to create metaphor and influence perception The interpretation of truth is intentionally manipulated by cultural image makers
Teacher Resources:	https://vimeo.com/20320145 (Banksy street art images) http://www.streetartutopia.com/ (Street Art Images) http://globalstreetart.com (Street Art Images) http://www.youtube.com/watch?v=a0b90YppquE (Film: Exit Through The Gift Shop Directed by Banksy) https://vimeo.com/6547737 (Art 21 Barry McGee & Marget Kilgallen)
Student Resources:	http://www.graffiticreator.net (Interactive Graffiti Creator Tool website)
Assessment:	Students will continue their journaling creating a visual diary of street art (urban art or guerrilla art) images and identify the various artistic processes by identifying the unique features and characteristics of the street art genre.

Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	N/A	N/A

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	https://www.teachervision.com/graphic-organizers/printable/48390.html (Basic double entry journal template) http://www.pinterest.com/2dstudio/street-art-urban-art/ (Pinterest wall of urban art)	Students may use a graphic organizer to make connections of street art images to personal stories, songs, memories, books or movies
Critical Content:	• Students gain an understanding of what constitutes street art, graffiti, guerilla art and why • Students will build a mental storehouse of images pertaining to street art	
Key Skills:	• Discuss the artistic process • Discuss what constitutes a visual diary • Create a visual diary	
Critical Language:	Activism, social activism, environmentalism, global, social impact, personal experience, social unrest, political activism, anonymous artist, subversive, urban art, guerilla art, street art, visual diary, style, expression, culture	

Learning Experience # 4	
The teacher may provide a diverse selection of street art images so that students can compare and contrast and interpret the intentionality and/or purpose of the images.	
Generalization Connection(s):	The interpretation of truth is intentionally manipulated by cultural image makers Graphic design systems (i.e., typography, image and text) convey artistic intent and expression Arts frequently employ symbols to create metaphor and influence perception
Teacher Resources:	http://blogs.scientificamerican.com/image-of-the-week/2011/08/22/cleaning-up-lascaux-paintings (Preservation of older street art) https://vimeo.com/6547737 (Art 21 Barry McGee & Marget Kilgallen) https://www.adbusters.org/ (Adbusters) http://www.shutterstock.com/cat.mhtml?searchterm=street+artist&search_group=&lang=en&search_source=search_form (Images of street art and artists)
Student Resources:	http://blogs.scientificamerican.com/image-of-the-week/2011/08/22/cleaning-up-lascaux-paintings (Preservation of older street art) https://vimeo.com/6547737 (Art 21 Barry McGee & Marget Kilgallen) https://www.adbusters.org/ (Adbusters) http://www.shutterstock.com/cat.mhtml?searchterm=street+artist&search_group=&lang=en&search_source=search_form (Images of street art and artists)
Assessment:	Students will choose two images to create a Venn Diagram to make their thinking visible: demonstrating their understanding of intentionality and/or purpose in the use of graphic design https://www.teachervision.com/graphic-organizers/printable/6292.html (Venn Diagram Template)

Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	Students may be provided a pre-populated Venn Diagram	Students may fill in missing elements of a pre-populated Venn Diagram

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	https://www.teachervision.com/graphic-organizers/reading-and-language-arts/44532.html (Triple Venn Diagram Template)	Students may add a third image for comparison. Topics for comparison could include: environment, complexity, color combinations, value, composition

Critical Content:	- Different graphic design systems (art media and technology) that are used to communicate an idea - Examples of cultural influences in design - Examples of persuasive graphic design elements such as hierarchy, scale, proportion, typography, and expressive color - Examples of the effects of time and culture on interpretation of print and electronic images - Examples of artists that use symbol and metaphor to convey an idea in a work of art such as Ben Shahn, David Alfaro Siqueiros, Cindy Sherman, Jenny Holzer, and Barbara Kruger among others - The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques
Key Skills:	- Understand the differences of street art images - Compare and contrast - Critique the intentionality and purpose of art
Critical Language:	Commercial, compare, contrast, interpret, intentionality, purpose, Venn diagram

Learning Experience # 5
The teacher may facilitate the creation of a KWL chart so that students can assess their current background knowledge of visual literacy to explore how street artists employ symbols and determine additional questions or ideas they want to explore to learn more about the subject.

Generalization Connection(s):	Arts frequently employ symbols to create metaphor and influence perception
Teacher Resources:	http://www.brooklynstreetart.com/theblog/2010/05/20/symbols-and-signals-an-interview-with-avoid-pi-and-infinity/#.UxdqWJjn_Z4 (Artist interview-symbols in street art) http://www.lancastermoah.org/exhibition.php?id=126 (Signs and symbols in street art) http://www.streetartutopia.com/?p=2831 (Banksy and symbolism) http://www.brooklynstreetart.com/theblog/tag/symbolism/#.UxdrB5jn_Z4 (Brooklyn street art symbols) https://www.teachervision.com/tv/tvsearch/site=TV&type=graphic-organizer&keywords=KWL (KWL Template Options)

Student Resources:	http://www.brooklynstreetart.com/theblog/2010/05/20/symbols-and-signals-an-interview-with-avoid-pi-and-infinity/#.UxdqWJjn_Z4 (Artist interview-symbols in street art) http://www.lancastermoah.org/exhibition.php?id=126 (Signs and symbols in street art) http://www.streetartutopia.com/?p=2831 (Banksy and symbolism) http://www.brooklynstreetart.com/theblog/tag/symbolism/#.UxdrB5jn_Z4 (Brooklyn street art symbols
Assessment:	Students will use a T-Chart in their journaling to choose at least two symbols to indicate the usage and meaning of each symbol. http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-chart template)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work with partners to complete the T-Chart journal entry

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create their own personal logo with symbols and symbolism for "you" incorporated

Critical Content:	• Generating a list of symbols and symbolism so students will relate symbols and logos to their lives.
Key Skills:	• Creating a KWL chart • Brainstorming • Understanding Visual Literacy
Critical Language:	Symbols and symbolism, logos, subversive, visual literacy

Learning Experience # 6
The teacher may provide guiding questions (e.g., "If you were all powerful and could change one thing in the world what would it be?") so that the students can uncover their truths or personal message as subject matter for their upcoming artwork.

Generalization Connection(s):	The interpretation of truth is intentionally manipulated by cultural image makers Graphic design systems (i.e., typography, image and text) convey artistic intent and expression
Teacher Resources:	http://www.barbarakruger.com/ (Barbara Kruger) http://projects.jennyholzer.com/ (Jenny Holzer)
Student Resources:	N/A
Assessment:	The students will continue their journal entries focusing on personal messages they want to convey.

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	https://www.teachervision.com/journalism/printable/6325.html (Interview Notes template) https://www.teachervision.com/classroom-management/printable/59892.html (Summary Template)	Students may use sentence starters before summarizing their own messaging

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.ncpublicschools.org/docs/acre/standards/common-core-tools/organizers/ela/inquiry.pdf (Inquiry lesson and resources) https://www.teachervision.com/journalism/printable/6325.html (Interview Notes template) https://www.teachervision.com/classroom-management/printable/59892.html (Summary Template)	Students may create a student interview for their peers about their personal messages and symbols
Critical Content:	• For students to develop and identify the intent: the message, meaning, or big idea behind their final urban art project. • Social activism as a focus of street art messaging	
Key Skills:	• Discuss personal intent and truth in artwork • Create documentation to record ideas • Determining message as a first step in planning personal artwork	
Critical Language:	Artistic intent, expression, documentation	

Learning Experience # 7	

Once the message is determined, the teacher may present additional considerations of street art-making regarding site-specific art (e.g., Christo, yarn bombing, Stock Market bull) so that students can make informed decisions when incorporating environment into their final work.

Generalization Connection(s):	The interpretation of truth is intentionally manipulated by cultural image makers Graphic design systems (i.e., typography, image and text) convey artistic intent and expression Arts frequently employ symbols to create metaphor and influence perception
Teacher Resources:	http://www.environmentalgraffiti.com/graffiti/news-yarn-bombing-not-just-your-grandmas-graffiti-0 (Yarn bombing example) http://en.wikipedia.org/wiki/Charging_Bull (Stock market bull example) https://vimeo.com/993998 (A wall painted animation by Blu) http://www.christojeanneclaude.net/artworks/realized-projects (Christo art installation examples)
Student Resources:	http://www.environmentalgraffiti.com/graffiti/news-yarn-bombing-not-just-your-grandmas-graffiti-0 (Yarn bombing example) http://en.wikipedia.org/wiki/Charging_Bull (Stock market bull example) https://vimeo.com/993998 (A wall painted animation by Blu) http://www.christojeanneclaude.net/artworks/realized-projects (Christo art installation examples)
Assessment:	Students will work together and with administrative support to choose an area of the school to transform into an environmentally appropriate art installation. (e.g. Students should consider the environment in new and innovative ways such as: What could you wrap in the school that would be recognizable/ non recognizable. How might you use yarn bombing as something to do in the school?)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Critical Content:	• Different graphic design systems (art media and technology) that are used to communicate an idea. • Examples of cultural influences in design • Examples of persuasive graphic design elements such as hierarchy, scale, proportion, typography, and expressive color Examples of the effects of time and culture on interpretation of print and electronic images • Examples of artists that use symbol and metaphor to convey an idea in a work of art such as Ben Shahn, David Alfaro Siqueiros, Cindy Sherman, Jenny Holzer, and Barbara Kruger among others. • The elements involved in reading an image such as: subject matter, cultural context, style and composition, production techniques.
Key Skills:	• Students will be able to transform their environment
Critical Language:	Transform, incorporate, environment, integral, yarn bombing

Learning Experience # 8

The teacher may review what constitutes a responsible and viable plan for street art installations so that students can internalize the important considerations street artists make as they finalize their projects.

Generalization Connection(s):	The interpretation of truth is intentionally manipulated by cultural image makers Graphic design systems (i.e., typography, image and text) convey artistic intent and expression Arts frequently employ symbols to create metaphor and influence perception
Teacher Resources:	www.artbizblog.com/2010/05/submit-a-solid-art-proposal.html (Art proposal template example) http://www.howtowritetheproposal.com/proposal-writing-basics/ (How to write a proposal template)
Student Resources:	www.artbizblog.com/2010/05/submit-a-solid-art-proposal.html (Tips on writing an art proposal)
Assessment:	After receiving feedback from the teacher, the students will submit their plan for their project including the media chosen for their street art piece, the social activism message to portray and the considerations for use of environment.

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work in small groups to draft their proposals

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/interactives/persuasion_map/ (Interactive Persuasive Writing Tool)	Students may create a mock up and proposal for a public artwork in Denver. Money is no object. What would you create and where?
Critical Content:	• Create an outline that responds to the needs of your specific classroom & school community with limitations and specific details the students will need to create a viable proposal.	
Key Skills:	• Finalize media decision for street art piece • Finalize the message and environmental considerations for their art piece • Submit final project proposal	
Critical Language:	Proposal, plan, viable, responsible	