

CURRICULUM PLANNING TOOL

Unit Theme/ Organizing Center:	Art to EMPOWER —Empowering, Motivating and Driving
Grade Level:	Upper Elementary—Fifth - Eighth Grades
Illinois State Fine Art Goals:	24.B.4d, 25.A.1d, 25.A.3e, 26.A.3E, 26.B.1d, 26.B.2d, 26.B.3d, 27.A.3b, 27.B.3, 27.B.1

Objective(s):

Students will participate in an curriculum, infused with Post-modern, Visual Culture aesthetics and ideological concepts. The curriculum is designed to empower, motivate, and drive urban elementary students to take an active interest and responsibility in their futures. Art to **EMPOWER** will encourage students to explore the concepts of identity—examining both personal and communal identities and applying this research into engaging works of art.

Students will:

- Explore the traits and characteristics which make them unique individuals
- Research their community—compare and contrast their individual lives to that of their peers
 - Investigate the notions of community
- Examine societal stereotypes
 - Consider and evaluate how stereotypes effect their own lives
 - Positive/ negative consequences
 - Solutions to break out of these stereotypes



Art is Power; Amos Kennedy
<http://www.tuscaloosanews.com>

- Question their individual ideologies concerning issues of success
 - Definition of success
 - Creation of individualized personal mission statements
- Recognize and discuss issues associated with identity
 - Personal
 - Societal/ global
- Create both two and three-dimensional works of art by experimenting with a variety of mediums including: clay, acrylic paint, watercolor paint, oil pastel, colored chalk, Photoshop, i-Tunes, and etc.
- Learn how to discuss and share their ideas and beliefs through both visual and verbal communication
- Participate in art making both individually and collaboratively
- Form connections between classroom discussions of **EMPOWERMENT** to outside elements of their individual lives
- Create concrete links between how their work relates to the unit theme and moreover, be able to extrapolate these associations with their life experiences.
- Investigate their own strengths through creative engagement

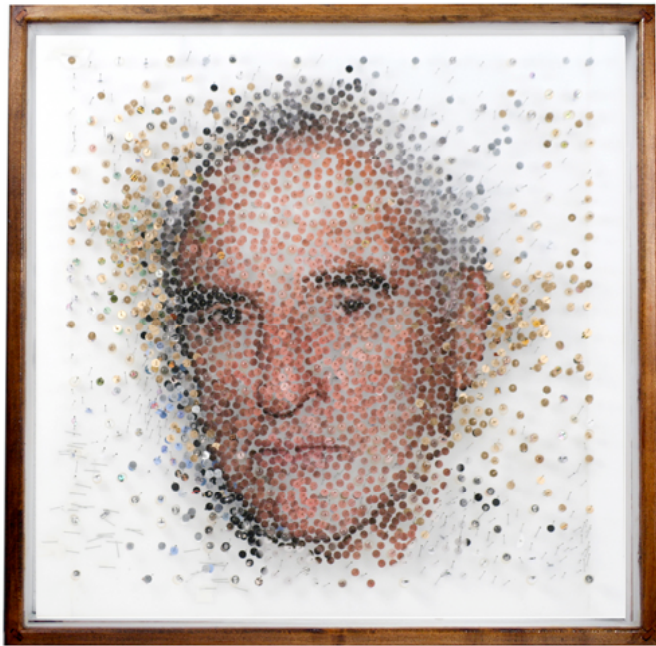
WEEK ONE—Project Title: “Coloring Outside the Lines—Redefining Self-Portraits”

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>What is identity?</p> <p>How do you define identity?</p> <p>Are their different types of identity?</p> <ul style="list-style-type: none"> - Personal - Communal/ collective <p>What components, parts, and pieces create one’s individual identity?</p> <ul style="list-style-type: none"> - Physical components <ul style="list-style-type: none"> o Hair color o Eye color o Height o Etc... - Mental components <ul style="list-style-type: none"> o Likes/ dislikes <ul style="list-style-type: none"> ▪ Hobbies ▪ Interests ▪ Curiosities o Hopes/ fears <ul style="list-style-type: none"> ▪ Goals ▪ Dreams ▪ Aspirations ▪ Failures <p>How do the following groups affect one’s personal identity?</p> <ul style="list-style-type: none"> - Peers (Friends) - Family - Educational leaders (teachers, coaches, mentors, and etc.) - Society 	<p>Barbara Kruegar</p> <p>Frida Kahlo</p> <p>Chuck Close</p> <p>Paul Klee</p> <p>David Hockney</p> <p>Charis Tsevis</p> <p>Michael Mapes</p> <p>Edgar Heap of Birds</p>	<p>A/ R/ Tography Topic:</p> <p>As artists, we are by nature observant individuals, who find meaning in places and things, which are often times overlooked by the untrained eye. As artists we engage in those very aspects of life, treating each as an opportunity to create and bring new meaning to life. Now, close your eyes and think about how many times you have walked down the street and stopped to pick up a blade of grass... or looked up into the sky to examine the clouds that thunder above... what about the face you see in the mirror? How do you know this is YOUR face? What defining characteristics make your face unique? Does your face change from year to year? How about changes, which occur day to day?</p> <p>The A/ R/ Tography assignment for this week is to be an observer and record all the changes you see in the mirror on a daily basis. For one entire week, your goal is to take a picture of your</p>	<p>Identity:</p> <ul style="list-style-type: none"> - Personal - Communal <ul style="list-style-type: none"> o Family o Peers <p>Physical attributes/ traits:</p> <ul style="list-style-type: none"> - Face shape - Hair color - Height, etc... <p>Mental attributes/ traits:</p> <ul style="list-style-type: none"> - Hobby - Interest/ - Curiosity <p>Hope/ Fear</p> <p>Dream/ goal/ aspiration</p> <p>Visual research</p> <p>Photography</p> <p>Self-portrait</p> <p>Observational painting</p> <p>Impressionism</p> <p>Layering/ collage</p> <p>Oil pastel</p> <p>Canvas</p>	<p>The “Coloring Outside the Lines” project is a multi-process assignment. The self-portrait assignment is designed to have students rethink traditional self-portraits while engaging in a discovery of their personal identities.</p> <p>Step 1—Research:</p> <p>Students will engage in individual research during which they will explore their personal identities in hopes to gain a clearer understanding of who they are. Students will investigate what aspects or traits fuse together to create their unique identity. Student research will take place through various forms including: A/ R/ Tography activity (* See Artists Journal), interview worksheets, and reflective quick sketch assignments. Once, students have collected a sufficient amount of research</p>

WEEK ONE Continued...

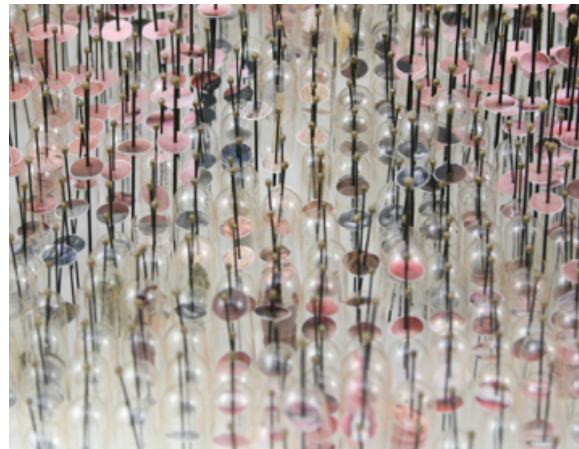
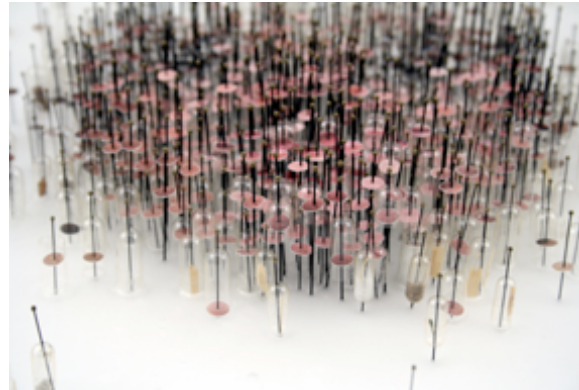
Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>Are their aspects of your personal identity that you feel a stronger connection with?</p> <ul style="list-style-type: none"> - Why/ Why not? - What are these aspects? <p>How can art become a tool for exploring your personal identity?</p> <p>What is a self-portrait?</p> <p>How do you define a self-portrait?</p> <p>What self-portraits have you seen before?</p> <ul style="list-style-type: none"> - Where did you see these portraits? - What medium/ what material did the artist use to create their self-portrait? - What color (s) did the artist utilize? <ul style="list-style-type: none"> o Did the color affect your reading or understanding of the image? o How? <p>Can a self-portrait be void of a person—meaning, does a self-portrait need to be a drawing, painting, sculpture, photograph etc. of a person?</p> <ul style="list-style-type: none"> - If YES... the why? - If NO... then how else can an artist create a self-portrait? 		<p>reflection in the mirror three separate times each day— morning, afternoon, and night.</p> <p>Afterwards, we will use these photographs to create a time line of identity. Each photograph will become an important piece of research for our “Coloring Outside the Lines—Self-Portrait” project.</p> <p>In addition to taking the photographs please answer the following prompt in your artist journal: <i>What is the most surprising observation or discovery you have made about your reflection during this week?</i></p>	<p>Acetate paper:</p> <ul style="list-style-type: none"> - Transparent <p>Typography/ text</p> <p>Symbol (s)</p>	<p>(images, journal entries, sketches, maps/ outlines, and etc.) they will apply their discoveries into a un-traditional self-portrait.</p> <p>Step 2—Self-Portraits part ‘A’</p> <p>The self-portraits will be composed of two elements that will come together in the end to create the finished product. The first element is a sheet of acetate paper on which students will use typography and symbols to describe their identity. This portion of the project has no limits in terms of compositional arrangements of the text and symbols—in other words, students will design the composition of their own work. Moreover, students can use multiple layers of acetate to build up their compositions to mirror how their own identities are layered in nature.</p>

Artistic Inspiration



Michael Mapes

Poor Boy Michael Strange, 2006



Process/Media

Students will explore different methods for emphasizing specific words, phrases, or symbols including the following: color, weight, and placement on the page (composition).

Step 3 — Self-Portraits part 'B'

In this final step of the assignment students will create an observed self-portrait using oil pastel, canvas, and mirrors. During this portion of the assignment students will be encouraged to practice observational drawing—almost impressionistic in nature using the mirrors as a reference tool. The application of oil pastel will depend on each individual student, meaning, students can work texturally, highly-realistically, abstractly, and etc. depending on their own individual strengths. Finally, both parts 'A' and 'B' will be mounted together.

WEEK TWO—Project Title: “Sewn Together—Quilt Installation”

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>How do you define the term community?</p> <p>What is included in a community?</p> <ul style="list-style-type: none"> - People? - Places? - Location? - Objects? - Beliefs/ common ideas <p>What community (s) do you belong to?</p> <ul style="list-style-type: none"> - Can you belong to more than one community simultaneously? - Do communities ever overlap? Why/ why not? <p>What do you and other members of the community have in common?</p> <ul style="list-style-type: none"> - Likes - Goals - Beliefs/ common ideas - Age - Location—do communities <p>Do you have a strong tie or connection to one or more of the communities you belong to?</p> <ul style="list-style-type: none"> - If YES... then which one? <ul style="list-style-type: none"> o Why do you feel this strong connection? o Do you feel safe in this community? o Why? 	<p>Gees Bend</p> <p>Faith Ringgold</p> <p>Guerilla Girls (*selected works)</p>	<p>A/ R/ Tography Topic:</p> <p>Often times artist’s work together on artwork in what is called a <i>collaboration</i> or collaborative relationship. In an artistic collaboration artists work together to combine their individual beliefs and styles with their partner (s) to create a single work. Artistic collaboration can be a challenging process because you need to learn how to share ideas and work together to achieve a single work of art.</p> <p>The A/ R/ Tography assignment for this week is to work with a partner in an artistic collaboration. Your challenge is to design the layout and theme of a sanctuary or safe place for the school. The place can take on any shape or form including: garden, reading corner, park, playground, statue/ monument, and etc. Think about the school community and what the members of this community would look for in a safe space. It is important to consider and discuss the</p>	<p>Community</p> <p>Group</p> <p>Belief</p> <p>Safe place/ sanctuary</p> <p>Design— aesthetics</p> <p>Collaboration</p> <p>Textile artist/ artwork</p> <p>Quilt</p> <p>Fabric</p> <p>Fabric glue</p> <p>Sewing</p> <p>Stitching</p> <p>Overlap</p> <p>Collage</p> <p>Layering</p> <p>Grid paper</p> <p>Color pencil</p> <p>Acrylic paint</p>	<p>The “Sewn Together” project is designed for students to continue engaging in explorations of identity. In this project, however, focus will shift from personal identity to explorations of a communal identity. Each student will research a community they have close ties with—the communities can include but is not limited to the following pending teacher approval: school, neighborhood, special interest group, spiritual/ faith group, sports team, volunteer group, after school group, and etc. Once students have decided what community they wish to research they would begin actively exploring this community through a variety of activities. Research will take the form of the following: sketches, community member interviews, collection of images/ artifacts, and etc.</p>

WEEK TWO Continued...

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<ul style="list-style-type: none"> - If NOT... then which community would you like to have a stronger connection to? <ul style="list-style-type: none"> o Why do you feel this way? o How can you strengthen your own connections to the community? <p>What is a quilt?</p> <p>Does your family have any quilts?</p> <ul style="list-style-type: none"> - Has this artifact (s) been passed down from generation to generation? - Do the quilts tell you something about your family? - Do you cherish this quilt? <ul style="list-style-type: none"> o If YES... then why? - Where does your family keep this quilt (s)—on a bed? Couch? Hung on the wall? <p>What material (s) are quilts made from? What types of fabric?</p> <p>Does the fabric of the quilt have a special meaning to you and/ or your family? Why?</p> <p>How does a quilt resemble the collage process? Explain...</p>		<p>following:</p> <ul style="list-style-type: none"> - Location <ul style="list-style-type: none"> o Where? - Design <ul style="list-style-type: none"> o Color? o Material? o Aesthetic look? - Impact <ul style="list-style-type: none"> o Goal? <p>In addition to collaboratively designing a safe space/ sanctuary for the school community please answer the following prompt in your artist journal: <i>Describe your experience working collaboratively using the following questions as guidelines:</i></p> <ul style="list-style-type: none"> - <i>Did you enjoy the experience? Why or why not?</i> - <i>Did the experience challenge you? Why or why not?</i> <ul style="list-style-type: none"> o <i>How did it challenge you?</i> - <i>What did you learn through the collaborative process?</i> 		<p>Afterwards, students will begin the project using the following process.</p> <p>Step 1—Research</p> <p>Step 2—Quilt square designing</p> <p>Using graphing paper (grid paper) students will begin designing their quilt square with colored pencil and markers. Students will be required to create five (4in. x 4 in.) designs. The designs need to reflect their research findings and embody the community they are representing. Once complete, students will share their sketches in groups of three-four and comment on each other’s designs. This group sharing exercise is designed to reinforce ideas explored during the A/ R/ Tography assignment—specifically artist collaboration.</p> <p>Step 3—Quilt construction</p>

Artistic Inspiration



Faith Ringgold

Subway Graffiti #3, 1978

Process/Media

Students will work with actual textiles and fabrics to translate their quilt square designs into tangible works of art. Each student will be given a base square of fabric (8 in. x 8 in.— twice the size of their original sketch). This piece of fabric will become the starting point for their individual quilt square upon which they will layer, collage, paint, sew, and etc. their representation of the community they have chosen to research. During this step, students will be encouraged to use a variety of materials and techniques to create a dense, intricate, and detailed square for their chosen community.

Step 4—Quilt construction: Sewing it together

Student will work together to design the layout and the teacher will sew it together.


WEEK THREE—Project title: “Stuck on You—Sticker Art”

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
Who can define the term logo?	Sophie Toulouse	A/ R/ Tography Topic:	Logo	<p>The “Stuck on You” sticker project is designed for students to experience creating artwork, which is quickly produced and easily accessible. Students will explore what it means to make a work of art that can be used to ‘tag’ a space, object, and etc. Moreover, as a group, students will discuss the pros and cons of sticker art. With this, students will need to consider issues of respect as well as artistic responsibility.</p> <p>The project will be accomplished using the following process.</p> <p>Step 1 — Sketches</p> <p>In their artists journal students will create 3 thumbnail sketches of their personal logo/ personal mantra. Students should experiment with composition, color, and text—experimentation will be encouraged.</p>
What is another word for logo?	Shepard Fairey	<p>As human beings we are constantly bombarded and overwhelmed by images on a daily basis. From personal photographs, to magazine articles, to book illustrations, to television shows and Internet web pages, we experience a lot of visual stimulation in short periods of time. Think about your favorite television program. What is the name of this show? What is the show about? Who are the main characters? How often do you watch this show? Do your peers also enjoy watching this show? Write down the title in your artist journal and circle it.</p> <p>The A/ R/ Tography assignment for this week is to create a commercial for your favorite show in groups of four. Your commercial needs to meet the following requirements:</p> <ul style="list-style-type: none"> - Time: 60 seconds - Written script (including a cast list and responsibilities) 	Personal mantra	
Where do you see logos?	Jay Ryan		Design	
What logos do you easily recognize?	Randy Tuten		Sticker/ sticker art	
	Andy Warhol		Collection	
	Jacques Hnizdovsky		6B pencil	
What is the purpose of a logo?	Stephen Alcorn		Printmaking	
Who can define the term mantra?	Banksy		Print (s)	
What is a personal mantra?			Linocut block	
			Relief	
			Brayer	
	Ink			
- Does anyone have a phrase/ mantra they live by?		Outline (s)		
- ... recite before a big game, tournament, performance, exam?		Negative/ positive space		
- Why do you believe in this mantra?		Computer		
o How do you feel when reciting your mantra?		Scanner		
▪ Powerful?		Printer		
▪ Strong?		i-photo		
▪ Fearless?				
o How often do you recite this phrase?				
▪ Why?				

WEEK THREE Continued...

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>What does it mean to create a logo for yourself?</p> <ul style="list-style-type: none"> - What would it look like? - Would it be a visual representation of your mantra? <ul style="list-style-type: none"> o If YES... then why? <p>What is a print—in terms of an artistic process?</p> <p>What materials are used to create prints?</p> <p>Why have you seen prints before?</p> <p>What is a sticker?</p> <p>Where have you seen stickers?</p> <p>Did you ever collect stickers as a young child?</p> <ul style="list-style-type: none"> - Where did you collect them—in a book? In a box? On a folder? - What types of stickers did you collect? <p>Why did you collect stickers?</p> <ul style="list-style-type: none"> - Did they hold a special meaning? - Did you like gathering a collection and treasuring your items? <ul style="list-style-type: none"> o If YES... then why? 		<p>of each team member documented</p> <ul style="list-style-type: none"> - Costumes - Set—backdrop and props <p>Students will be able to film their commercial during given class time (groups will sign up for time 15 minute time slots). During filming students are expected to be fully prepared with all their materials. The teacher will be in charge of the filming—he/she will be the one working the camera to insure proper handling of the equipment.</p> <p>At the end of the week, students will come together in a classroom film festival, where they will watch their commercials. The teacher will set up the classroom to aesthetically resemble a movie theater including the creating tickets, popping popcorn, and arranging the chairs in stadium seating. Moreover, after the festival students will be able to discuss one another’s commercials by becoming film critics—thumbs up!</p>	<p>Contrast</p> <p>Saturation</p> <p>Brightness</p> <p>Cropping</p> <p>Sticker paper</p>	<p>Step 2—Linocut block prints</p> <p>Students will transfer their personal logo/ mantra from their sketch onto a linoleum block for printing by tracing their designs with a 6B pencil. Afterwards, students will turn their sketch face down onto their linoleum block to transfer the image by rubbing. Finally, students will begin working with the printmaking tools to carve their blocks. During this process students will carefully learn the following aspects:</p> <ul style="list-style-type: none"> - Linoleum carving safety - Negative/ positive space treatment

WEEK FOUR—“Stuck on You—Sticker Art” Continued...

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
 <p>* See Week 3*</p>				<p>Step 2—Print production</p> <p>Once students have completed carving their linoleum blocks they will begin printing. During this step students will be encouraged to experiment with the printing process. Students should experiment printing their logo/ mantra using different colors. Students will be required to complete a series of three identical (final) prints, which are dated and signed according to the traditions of the printmaking process. Afterwards students will select their best print of the series to use for the final digital step of the project.</p> <p>Step 3—Digitizing</p> <p>In this step of the project students will digitize their best print (with the assistance of the teacher) using a computer and</p>

Artistic Inspiration



Shepard Fairey

Peace Girl, 2005



Stephen Alcorn

Bob Dylan, 1999

Process/Media

scanner. Once students have scanned in their image they will use the i-Photo program to edit and enhance their artwork. Students will learn basic editing techniques including the following:

- Adjusting color saturation, brightness, and contrast
- Cropping

Step 4—Sticker printing

After digitizing and editing their logo/ mantra image students will be able to print out their stickers using color printers and Avery sticker paper. Each student will print out his/ her sticker (three, 8.5 in. x 11 in. pages).

Afterwards, students will present their stickers to one another in an informal classroom critique session and be given time to trade and collect one another's stickers.

WEEK FIVE—Project Title: “*Let Your Body Paint To The Music—Kinetic Artwork*”

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
Who can explain the term music?	Mary Capan	A/ R/ Tography Topic:	Music	The “Let Your Body Paint to the Music” project is designed give students a break from creating more conceptual artwork and encourages free expression through kinetic engagement. Through the process of listening and visually responding to music students will create a reverse glass painting using acrylic paint and Plexiglas. In this process students will be encouraged to honestly respond to the sounds they hear and create a non-objective painting— in other words abstract and self-expressive. Students will work in groups of their choice— groups will be based on musical preferences. Afterwards, students will pair and share their reverse glass paintings and write a poem based on their individual work of art. The poem and painting will then be displayed together as a diptych.
What types of music/ genre’s do you listen to?	Karin Kuhlmann	Artists and musicians share a special bond of creativity.	Sound	
- Artists?	Marten Jansen	Through different mediums we create and inspire others	i-Tunes	
- Band/ group?	Jay Ryan	to embrace their own unique creative outlets. In fact, many	Acrylic paint	
When do you listen to music?	Randy Tuten	musicians are also active artists and vice versa.	Paint palette	
Where do you listen to this music?	Urabe Elizabeth	Consider yourself—do you play any instruments? Sing?	Plexiglas	
Why do you listen to music?	Andy Ilachinski	Write lyrics? Perform?	Reverse glass painting	
How does music make you feel?	Manoukian Gagik	Using your artists journal create a list of your favorite musician (s), band (s), or group (s). Try to include all of your musical interests. Afterwards, pair and share your list with a partner. Discuss your findings—any overlaps?	Self-expression	
- Do different genres of music create different responses?	Gerrit Verstraete		Non-objective	
o If YES... then why?	Paul Klee		Kinetic painting	
- What type of music do you listen to before a big performance or sporting event?	Wassily Kandinsky		Diptych	
o How does this music make you feel?	Jackson Pollock		Poem	
Do you and your friends have similar tastes in music?			The A/ R/ Tography assignment for this week is to choose one musician, band, or group from your list and design a concert poster. The poster must include the following:	
Do you and your family members enjoy similar types of music?				
- If YES... then explain		- Concert location		
- If NO... then explain		- Ticket price		
o What types of musical interests do you share?				
o Why?				

WEEK FIVE Continued...

Concept/Guiding Questions

What does it mean to respond visually to music?

Raise your hand if you have ever painted a work of art by responding to a song—what song?

How do you define the term kinesthetic?

What other activities are kinesthetic in nature?

- Dancing?
- Acting?

How can art become a kinesthetic process?

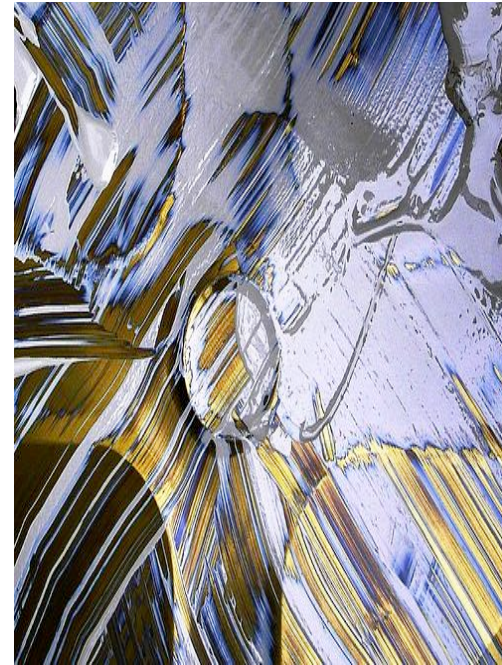
Who can define the term abstract?

What does it mean to create an abstract work of art?

What does abstract artwork look like?

How could you describe abstract artwork?

Artistic Inspiration



Art Painting Design, artpaintingdesign.com

Untitled, 2008

WEEK SIX—Project Title: “Another *Painted Brick in the Wall—Collaborative Mural*”

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>What is a mural?</p> <p>How do you define the term mural?</p> <p>Where have you seen murals?</p> <ul style="list-style-type: none"> - What does the mural look like? <ul style="list-style-type: none"> o Color? o Style? - What images are on the mural? <ul style="list-style-type: none"> o People? o Places? o Objects? - Does the mural include any text? <ul style="list-style-type: none"> o If YES... what does it say? o How does the text impact your understanding of the mural? - How does the mural fit into its space? <ul style="list-style-type: none"> o Does the mural enhance its space? o Does the mural blend into its space? <p>Why do you think artists create murals?</p> <ul style="list-style-type: none"> - Personal motivations? - Social motivations? <ul style="list-style-type: none"> o Community related? <ul style="list-style-type: none"> ▪ How? 	<p>Remed</p> <p>Michael Lin</p> <p>Derry—Ireland murals</p> <p>Julian Beever</p> <p>Robin Rhode</p>	<p>A/ R/ Tography Topic:</p> <p>Often times, artists collaborate to create a work of art that is motivated by social influences. Such works of art are created with a specific community in mind and that said the work reflects the values, beliefs, and ideals of that community. Such public works of art, also known as service learning projects, come in a variety of shapes, sizes, and forms including the following: billboards, statues, gardens, parks, mosaics, murals, and etc. Close your eyes and picture your own neighborhood community—does your community have any artwork that was made for the public to gather around and enjoy? What type of artwork is it—a community garden? Park? Mural? Think about where this artwork is located—do community members engage with this artwork? How do they engage with the work? Do you enjoy the artwork—why or why not? Do you think other community</p>	<p>Mural</p> <p>Collaboration</p> <p>Community</p> <p>Service learning</p> <p>School community</p> <p>Research</p> <p>Design</p> <p>Layout</p> <p>Composition</p> <p>Scale/ size</p> <p>Industrial (house) paint</p> <p>Paint roller—tool</p> <p>Advertisement</p> <p>You-Tube</p> <p>Photograph</p> <p>Documentation</p> <p>Scrapbook</p>	<p>The “Another Brick in the Wall” collaborative mural is a lengthy project, designed to span across three weeks (curriculum weeks six-eight). Student tasks and objectives will be broken down weekly as follows:</p> <p>Week 1—Research</p> <p>Week 2—Mural design</p> <p>Week 3—Outlines/ paint application</p> <p>Research:</p> <p>Students will work in teams of three-four. In their teams students will research their school community for which the mural will be painted. This portion of the project is invaluable since students will be required to gather a plethora of information concerning their school, which will later help them design the mural, to accurately reflect this community. The found information will include statistics, location,</p>

WEEK SIX Continued...

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>Have you ever participated in painting a mural?</p> <ul style="list-style-type: none"> - Who did you paint the mural with? - Where was this mural? - What was the subject of the mural? - Did you help design the mural? - If YES... then how did that make you feel? - If NO... have you ever wanted to help paint a mural—Why or why not? <p>Think about your school community—who are the members of this community?</p> <p>What is important to these members—what is important to you?</p> <ul style="list-style-type: none"> - Why is this important? - Do you take pride in your school community? - Why are you proud of being a member of the school community? <p>How would begin to design a mural to embody the spirit of your school community?</p> <ul style="list-style-type: none"> - What would it look like? <ul style="list-style-type: none"> o Color? o Design? - What would you include? 		<p>members enjoy this work—why or why not? How do you know?</p> <p>The A/ R/ Tography assignment for this week is to create a You-Tube advertisement for the service learning work of art you have chosen to research and explore. Your You-Tube advertisement should be fun and interactive—engaging and encouraging others to visit your chosen site. Your advertisement should include the following elements:</p> <ul style="list-style-type: none"> - Name of artwork/ artist (s) name - Location of work - Material/ medium—describe the work in your own words <p>The goal of this assignment is to bring awareness to your chosen site by encouraging others to take an interest in the work. Think about what qualities make a good advertisement—color, text, imagery, and etc.</p>		<p>address, school mission statement, school motto, school mascot, sports teams, clubs, extra-curricular activities, faculty/ staff members, resources, community affiliations, and etc. They goal of this research is to gather as much information about the school community as possible because this information will be used to design the mural layout. Afterwards, each group will present their findings in an informal ‘share and tell’ activity during which the teacher documents their findings on the board. Once each group has shared their discoveries, the students and teacher will together re-examine the list and circle overlaps and the most commonly occurring findings. These overlaps and commonalities within the research will then in turn inform the mural design by acting as a catalyst for creativity.</p>

WEEK SEVEN—“*Another Painted Brick in the Wall—Collaborative Mural*” Continued...

Concept/Guiding Questions	Exemplars	Artists Journal	Vocabulary	Process/Media
<p>What challenges do you think come with the process of painting a mural?</p> <ul style="list-style-type: none"> - How do we as a class plan to alleviate these challenges and make the process as smooth as possible? - How will we handle difficulties that may arise—do we have a ‘game plan’ in mind? <ul style="list-style-type: none"> o What is this game plan? o Why do we need to have a plan and be organized when tackling such a large, multi-stepped project? <p>How do you think this mural will help strengthen the school community?</p> <p>Are you excited to make a service learning work of art?</p> <ul style="list-style-type: none"> - If YES... then why? <ul style="list-style-type: none"> o How do you think our mural will impact the school community? <ul style="list-style-type: none"> ▪ Why? 				<p>Mural Design/ layout:</p> <p>During this portion of the project students will work together (as a collective classroom) to design the layout for their school mural. The students will need to incorporate their research findings into an engaging design, which brings a sense of pride to the entire school community. When designing the layout students will need to consider the following aspects:</p> <ul style="list-style-type: none"> - Location - Size - Scale - Composition - Color - Imagery - Text <p>Moreover, students will need to complete and submit their final, colored sketch to both the teacher and the school principle for approval—resembling the commission process of the real world.</p>

Artistic Inspiration



Unknown Artist, www.quizlaw.com/blog

Philadelphia Murals, 2008

Process/Media

Paint application:

In this final portion of the project students will turn their plans into a reality. The students will work together to paint their mural using industrial paints, large rollers and brushes, and other mural tools under teacher supervision. The painting process will be tackled using a grid system—beginning in the center and working outward toward the edges. Students will work in group of five—groups will rotate in a round-robin fashion working on the actual mural painting for 15-minute intervals. The intervals are designed to prevent student overexertion and boredom, while also creating a sense of fairness and equality among all students. For groups who are not working directly on the wall painting additional activities will be

Artistic Inspiration



Unknown Artist, personal photograph collection
Free Derry—Ireland Murals, 2003

Process/Media

provided including sketchbook/ artist journal assignments, artist statement writing, ‘catch-up’ time for students to revisit and add any previous projects. Moreover, students will be required to help the teacher document the mural process by taking process photographs, writing down their insights and comments, and creating a scrapbook for the project. The scrapbook will become as important as the mural, because it will become a living historiography of the entire process. Students will need to design a comprehensive and engaging documentary scrapbook.

WEEK NINE—Project Title: “Opening Night—Mural Reception”

Concept/Guiding Questions	Artists Journal	Vocabulary	Process/Media
<p>Who can explain the term artist reception/ opening?</p> <p>Have you ever been to an artist’s opening or show?</p> <ul style="list-style-type: none"> - Where was this? - Who was the artist reception for? - Did you enjoy it? <ul style="list-style-type: none"> o If YES... then why? o If NO... then why not? - Using your own words, how would you describe what an artists reception is like to someone who has not attended one in the past? <p>In your own words, why do you think artists hold receptions or openings for their art shows?</p> <p>What would you want your artist show to look like?</p> <ul style="list-style-type: none"> - What activities would you plan? - Where would you want to hold it? - Who would be invited? - When would you like to do it? <ul style="list-style-type: none"> o Why? o How would you feel? <ul style="list-style-type: none"> ▪ Why? 	<p>A/ R/ Tography Topic:</p> <p>As an artist, it is important to take time to reflect about your work and your growth. We learn about our strengths through reflection. It is an important process for everyone to go through every once in awhile—stop and think.</p> <p>The A/ R/ Tography assignment for this week is to answer the following prompt: <i>During these nine weeks of art making I discovered...</i></p> <p><i>This discovery made me feel...</i></p> <p><i>I will take this feeling with me as I move onto my future endeavors, which may include...</i></p>	<p>Artist reception</p> <p>Art opening</p> <p>Invitation</p> <p>Self-promotion</p> <p>Public engagement</p>	<p>As a way to wrap-up and bring closer to this Visual Culture curriculum of EMPOWERMENT students will be responsible for organizing an artist reception/ opening/ unveiling of their school mural. This week will be dedicated to designing invitations, planning a brief program (introducing the guests to project as well as describing the mural process), and etc. Students will make all the executive decisions—this should mimic the way contemporary artists work in the real world. The goal of this project to for students to feel empowered by giving them the responsibility to advocate and advertise their own achievements. The teacher will help by providing guidance and refreshments for students, parents, and guests to enjoy!</p>