Unit Title: Creating Community

Accessibility: This unit was designed for multi - level high school classes; mixed in regards to age, grade and ability with a full spectrum of academic and behavioral needs. While it was designed for Visual Arts and ELA classes, it is our hope that this unit could be adapted as desired. Classes are held three times a week; two 80 minute blocks and one 40 minute period.

Courses involved in this unit are the following:

The *Studio Art* class is designed to be largely, a "choice based" classroom allowing for student exploration of medium, skill and topics. This course also consists of "direct instruction" themes or topics with the goal being open ended solutions.

The *Publications/ELA class* is designed around creating the school's yearbook. When the publications side is done, students spend the remainder of the year exploring areas of graphic design and journalism. This second part of the year also allows for some direct instruction on topics chosen by the students. The class usually consists of 7-10 Juniors and Seniors, showing great comfort and ease in working on their laptops.

Visual Arts Unit Goal:
Through analyzing text (including images and literature), historical events and works of art (primarily posters and murals), students will investigate how artists interpret and create their community.

Objectives:
In exploring concepts related to community, students will create a group mural depicting group identity, and a (digital) propaganda poster.   Students will:
- Work with standards related to artist's purpose and making meaning
- Compare the idea of using art to identify or define versus using art as a propaganda tool (creating art to sway the viewer toward a point of view).

 This integrated unit combines the *Studio Art* and *Publications* course, using war related images to explore these concepts, comparing images as text and for compositional analysis

Integrated Activities:

Writing Sprints to a Word Collage - to get us started with "community"

Tableau
> to explore artistic composition
> to demonstrate the importance of communicating of ideas with clarity
> to explore terminology involved (list of terms created through discussion and overlayed by teacher)

Visual Thinking Strategies, use regularly to decipher artist's intent as well as compositional choices

Standards:

Visual Arts	MLRs: A1 Artist's purpose A3 Disciplinary Literacy B2 Compositional Skills B1 Skills B3 Making Meaning C1 Creative Process D1 Aesthetics & Criticism E1 Art History & World	NCAS Creating #VA:Cr1.1Anchor Standard: Generate and conceptualize artistic ideas and work. #VA:Cr2.1 Anchor Standard: Organize and develop artistic ideas and work. #VA:Cr3.1Anchor Standard: Refine and complete artistic work. Responding #VA:Re7.1 Anchor Standard: Perceive and analyze artistic work. #VA:Re8.1 Anchor Standard: Interpret intent and meaning in artistic work. Connecting #VA:Cn10.1 Anchor Standard: Synthesize and relate knowledge and personal experiences to make art. #VA:Cn11.1 Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Theater	B1 Movement B3 Improvisation	NCAS:Theatre/Creating #TH:Cr3.1 Anchor Standard: Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation
History	MLRs B3 Individual, Cultural, International, and Global Connections in Civics and Government E1 Historical Knowledge, Concepts, Themes, and Patterns E2 Individual, Cultural, International, and Global Connections in History	
ELA	Common Core **CCSS.ELA-LITERACY.W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. **CCSS.ELA-LITERACY.W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **CCSS.ELA-LITERACY.RH.9-10.6**	

	Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts. **CCSS.ELA-LITERACY.RH.9-10.9** Compare and contrast treatments of the same topic in several primary and secondary sources.
Guiding Principles	A. A clear and effective communicator C. A Creative and Practical Problem Solver E. An Intergrative and Informed Thinker

Assessments:

Formative Products:	Assessment Tools:	Standards Assessed:	Learning Target (s): The student
Word Print	Checklist	NCAS VA:Cr1, MLR C1	
Group Mural Sketches	Checklist	NCAS VA:Cr1, MLR C1	Students can collaborate
Critique	Exit Slip	NCAS VA:Re7.1 MLR D1	
Propaganda Poster Analysis Worksheet	Checklist	A1,D1,CCSS.ELA-LITERACY.W.11-12.9, E1	
Studio Habits of Mind	Guiding Principles Rubrics		

Summative Products:	Assessment Tools:	Standards Assessed:	
Group Mural	Rubric	NCAS VA:Cr3, VA:Cn10.1 MLR B!, C1, B3	
I am Poem …Hiroshima	Rubric	**CCSS.ELA-LITERACY.W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	

Creation of Digital Propaganda Poster	Rubric	**CCSS.ELA-LITERACY.W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.	
Artist Statement	Rubric	**CCSS.ELA-LITERACY.W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **MLR D1 Aesthetics and Criticism**	

Timeline Overview:

	Publications	Visual Arts
Day 1: Introduction; Community & Identity	World War II History Overview with emphasis on Japan (via *Hiroshima No Pica)* and Spain (Picasso & Guernica) Analyzing the visual text, composition & artist's intent, leading into a discussion about community and artist's role	
Day 2	Define community & introduce group propaganda poster	Define Community & introduce group mural project
Day 3	Discussion on biases and construction of "I Am" poem	Artist's role in community & groups begin sketching ideas
Day 4		Refining work and clarifying the idea
Day 5 +		Begin creating Mural

Tools & Resources:

Teacher made resources:
Propaganda Poster Analysis Worksheet (attached)

Pdf of Studio Art Slideshow (will be uploaded)

Propaganda Poster rubric and Community Mural Rubric
Rubrics

Artist's Statement Standard VA Rubric

Visual Arts Lesson

Defining Community through Public Art, The Mural

Introduction

Through this unit, students will be exploring how artists create works in response to their communities. This work can reference identity of the community and / or critical events in the community's past. Through such works, communities strengthen their bonds, celebrate their connection and when necessary, heal.   In the visual arts, one example of a community based art form is the mural.

Throughout time, murals have served many purposes, including to act as a decorative architectural element (ie. Pompei). In our modern times murals have been chosen, particularly in urban areas, where communities have been nearly devastated with violence, racism and extreme poverty, to rebuild and celebrate community identity.   These murals then come to represent or define the communities in which they serve.

Using murals for this purpose is not a modern concept.   In regards to historically significant artists who have used murals to define community, we could look to Michelangelo's

ceiling of the Sistine Chapel, Da vinci's *Last Supper,* Diego River's many murals depicting historical and political concerns or Keith Herring's work on AIDS awareness and support for the LBGT community. While technically not a mural except in size and function, and commissioned by the Spanish Republican Government to be publically exhibited at the Spanish Pavilion at the Paris International Exposition in 1937, the (so -called) mural *Guernica* by Pablo Picasso is one such work that was used to describe a significant event in a community's past in order to honor and heal.

Technically, a mural is a work of art done directly on the wall. It becomes one of the architectural elements. *Guernica* is actually a large scale painting with a sort of impermanent mural status. It acts as a mural in it's size and but it can and has been moved to various locations. Therefore it is not a permanent architectural fixture. In both theme and physical construction, Guernica will serve as a jumping off point for student work in this lesson.

Established Goals:

The overarching goal of this collaborative unit is to have students investigate, through various content and learning experiences, the concept of "community." In the visual arts class, through this lesson, *Defining Community through Public Art, The Mural,* students will explore how artists impact their community and how artists are impacted by community events. Working in groups (mini- communities), student will collaborate to create a mural that depicts their group identified community.

Understandings:

Students will understand that artists respond to the world around them. They are influenced by their communities, and this influences their art making.   In turn, their art, creates community identity.

Essential Questions:

What's the relationship between an artist and his / her community?

What responsibilities does an artist have to their community?

How does the artist's intent relate to the viewer's experience?

How does an artist create work that is personal and universal?

Students will know that artists…

Can collaborate on projects,from idea development through the execution

Throughout the process of creating, continue to elaborate on their ideas

Through their art, define the communities they belong to

Students will be able to…

Develop sketches based on input from the group

Reflect throughout the process in order to make appropriate choices in order to meet their goals

Choose appropriate format and materials to express their group's ideas with clarity

Demonstrate their skill level and technical ability with proficiency

Find clarity of their idea through writing sprints and theater improv activities.

Understand the history context involved in Picasso creating Guernica.

View and discuss historical & contemporary examples, focusing on Guernica by Picasso

Understand that the arts create community and community identity.

Engage in various integrated activities in order deepen their understanding of community

Collaborate in small groups to create semi - permanent murals depicting their chosen community identity

Integrated Activities:

Writing Sprints to a Word Collage - to get us started with "community"

Tableau
> to explore artistic composition
> to demonstrate the importance of communicating of ideas with clarity
> to explore terminology involved (list of terms created through discussion and overlayed by teacher)

Visual Thinking Strategies, use regularly to decipher artist's intent as well as compositional choices

Steps:

Day 1: Introduce the topic and Picasso's Guernica

  "The world today doesn't make sense, so why should I paint pictures that do?" - - Pablo Picasso

The class will look at *Guernica* by Pablo Picasso. The historical context will be shared and the class will analyze the composition.   They will compare and contrast it with an illustration in *Hiroshima No Pika (from the* lesson they do in *Publications*) and they will reconstruct the composition of Guernica using the Living Tableau method.   This will be used to observe and explore composition while finding empathy for the characters.   Students will break into small groups. Each group will become a character from the painting. They will make choices on who they think their character is, what happened before the scene we are witnessing and what will happen next? How will the characters resolve the issue being shown? The group will act this out for the class. We will wrap up with a discussion based on class observations and reflections on the process and what the artist. Picasso was trying to communicate to his viewers and how the they think Picasso' s work impacted his country men.

Day 2: Community
Essential Questions:
- What is community?
- Can you be a part of more than one community?

The teacher will begin by introducing the topic of "community" and the project at large.

"What communities do you belong to?" Brainstorm a list as a class.

Then, Students will do a 3-2-1- minute writing sprint that will conclude in a word collage. The word collage will be spoken but the student will have written their word (with attention to composition of lettering) on a card. Once the collage is spoken, the students will collaborate to arrange their cards the bulletin board.

Reflect - Are there any overlaps, trends or ways of pairing students? Create small groups. Within groups, students will begin working together to reflect on their commonalities in order to define their group community. This session will be recorded in their sketchbooks to help record and document the working process of the group.

Day 3: Defining Community Identity

"I begin with an idea and then it becomes something else." - Pablo Picasso

Essential Questions:

- What role do you think an artist has in their community?
- What responsibilities does an artist have to their community?

In groups, students will elaborate on the details of their chosen community and it's identity. The essential questions will be posed by the teacher. Each group will reflect and record responses (in their sketchbook). Time will be taken for each group to share their thoughts with the class. Then, the groups, based on their community's identity, will begin sketching out possibilities for their mural.

Day 4: Building on the Idea

Essential Questions:

- How does the artist's intent relate to the viewer's experience? (For example, Is Guernica an effective image if you don't know the historical context?)

The teacher will elaborate on the summative project, the rubric for the mural will be discussed and criteria unpacked. The class will discuss identity and clarity through materials. They will review the artists viewed on Day 1 and a discussion of appropriate materials will be had. Groups

will discuss appropriate technique, tools and material choices for their murals. They will elaborate on their sketch.

Day 5: **Refining work and clarifying the idea or story**

"An idea is a point of departure and no more. As soon as you elaborate it,

it becomes transformed by thought. " - Pablo Picasso

Essential Question:

- How does an artist create work that is personal and universal?

 The groups will be asked to create a sentence that defines their mural idea. Then they will be asked to find the most important word. This word will be used for the Tableau.
They will be given 10 minutes to plan their tableau and will be given the criteria & guidelines involved.   Each group will perform their tableau with time for discussion each. Groups will then regroup in order to reflect on feedback. Was their message clear. Looking at the sketch, what can be more clear in order to ensure your idea is being conveyed.

Groups will share their sketches in a gallery walk critique. Students will share feedback via Post - It comments. Groups will take their sketches and post - its and reflect on the ideas shared with them. Sketches will be changed and elaborated on accordingly in order to refine and bring clarity to their story.

Day 6 - 12: Groups will begin creating their murals.   We will take time to critique and reflect throughout this time period group - group, within groups and teacher - group. During this period, time will also be used for students to write individual artist statements. Once complete, groups reflect on their collaborative process and their goals and develop a one paragraph exhibition statement. Murals will go on exhibit and a final class critique will take place.

Publications Lesson

Propaganda Aspect

Introduction: One cannot turn on the television or surf the Internet without being bombarded with images and text influencing you to purchase one thing or another. The use of propaganda takes that influential writing and imagery to a level in which tragic events can occur. In this unit we will be exploring how the influence of propaganda can destroy communities and make the individuals within question their own identity. This exploration will take place through the study of artist's purpose pertaining to Canadian and American propaganda posters of WWII. An often overlooked aspect of WWII was the bombing of Hiroshima and Nagasaki. The big focus is usually on the Holocaust, but the communities of Japan were never the same after the bombings. These changes will be explored through *Hiroshima No Pika*. While this is a "picture book" the themes of the book can be explored by high school students. The images are quite graphic and therefore should be handled gently with a younger audience. It is based on a true story and is from the viewpoint of a three year old girl in Japan at the time of the bombings.

Essential Questions: What is propaganda? How do governments and media outlets, use this technique? Is it effective based upon your knowledge of World War I? How is it being used since in the current day and age?

Students will know that artists…
- Can influence individuals and communities in both positive and negative ways.
- Can tell a story through the imagery they use.

Students will be able to…
- Develop propaganda posters as a form of visual persuasive essay
- Explore the effects of WWII on specific communities (Hiroshima and Nagasaki)

Publications
Day One: A brief history of WWII with emphasis on the often overlooked aspects of the War. These will include focus on Japan using Hiroshima No Pika. Students will be presented a video that gives a brief overview of the events leading up to the bombing.

Day Two- **Hiroshima No Pika Images**
Essential Question: *How does the artist's intent relate to the viewer's experience? (For example, Is Hiroshima No Pika effective imagery if you don't know the historical context?) If there was no text would you still understand the story through the images?*

Students will view all images from the book (without text). Students will be doing writing sprints to lead up to a word collage to draw out the empathetic side of students as to what residents of Hiroshima & Nagasaki must have been seeing and feeling in these exact moments. The images will be selected from the text and displayed on the screen or handed to each group.

Day Three:
Essential Question: *How did the violence of the bombings on Hiroshima and Nagasaki affect the communities within?*
   - Discussion on biases, collateral losses and the "win at all costs" mentality of war.
   - Create I am poem based upon background knowledge and the images from the book

Students will explore the techniques of the author/illustrator Toshi Maruki.
   - What viewpoint does his artwork portray?
      - Identify what techniques Maruki is using to convey his viewpoint?
         - Ie. Brush strokes, lack of facial details, fluidity movement, color choice (reds, oranges indicating burning, suffering)
   - Identify the techniques used by the author.
      - How do those techniques emphasize and draw out the purpose of the photograph?

Day Four:
Standards: A1 Artist's purpose
#VA:Re7.1 Anchor Standard: Perceive and analyze artistic work.

Goal:
Introduce and review the term propaganda. Students will be shown a simple commercial and determine what about the commercial makes you want to buy the product. Students should be picking up on things such as color, pricing and the positive aspects that are pointed out. What are the goals and techniques are used?

1. Start class by having students write down ideas to answer the following question: What is propaganda?

2. Have students share, in a KWL chart their answers While sharing ask students "What periods of history or currently were or are these techniques being used.

3. After the discussion provide the students with the proper definition "Something designed to influence our opinions, emotions, attitudes and behavior to persuade us to believe in something or to do something. Examples include a poster, ad, song, movie, etc."

4.   Show the class the Canadian Propaganda Ad - We will be using visual thinking strategy questions to build conversations and draw out knowledge.
-    What's happening in this picture? What makes you say that?
-    What else is there?

https://www.pinterest.com/shawn54/world-war-2-posters/

5. As students are looking at the primary source, ask them to think about questions pertaining to what they are seeing:
- Why do you think this certain image was used?
- What change to the poster would drastically change its meaning?
- When was the ad created?
- Who created it?
- What might its purpose have been?
- What was happening at the time that the ad was made?
Students can put these responses in the Poster Analysis Worksheet. Discuss with students that they will be creating their own propaganda poster as a visual persuasive essay. They will be working in teams of two. *Materials: Primary source, propaganda poster analysis worksheet (Formative Assessment)*

Day 5-10 - Students will be working on their Persuasive Propaganda Posters.
- Each poster will be required to contain elements that reflect the techniques used by Maruki
- Each poster will also be accompanied by an artist's statement.
- Students will be critiqued throughout the process (developing sketches with peer review) and will be allowed to use a variety of media.
- Each duo's poster will be presented to the class and the other students will be able to give a final critique as to the poster's persuasiveness.
- All artwork will be assessed using the attached visual arts rubric.

Propaganda Poster Analysis Worksheet

Title of Poster:

1. What is the primary **goal** of this poster?

2. What **techniques** were used to reach this goal? Provide a specific example that illustrates each technique used. Many posters use more than one technique.

Strategy: _____   Example: _____

Strategy: _____   Example: _____

Strategy: _____   Example: _____

1. Are the messages in the poster primarily visual, verbal, or both?

2. Who authored the message?

1. Who is the intended audience for the poster?

2. Is the author attempting to elicit a behavior or belief? Explain.

3. Does this message attempt to manipulate with emotion, reason or both?

4. The most effective posters use symbols that are unusual, simple, and direct. Is this an effective poster? Why, or why not?

1. What are the main colors used in the poster?
2. What symbols (if any) are used in the poster?

3.	If a symbol is used, is it . clear (easy to interpret)? b. memorable? c. dramatic? _____ _____ _____
4.	Are the messages in the poster primarily visual, verbal, or both? _____
5.	Who do you think is the intended audience for the poster?
6.	What does the Government hope the audience will do? _____
7.	What Government purpose(s) is served by the poster? _____
8.	The most effective posters use symbols that are unusual, simple, and direct. Is this an effective poster? _____

Poster Analysis Worksheet