

Graffiti and Perspective

High School Art

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ART Value and Drawing: Stage 1 – Desired Results

Established Goals	TRANSFER GOAL	
<p><i>Students will:</i></p> <ul style="list-style-type: none"> • Create their own graffiti tags and turn them into stencils • Create a graffiti sculpture • Create a drawing of a train and design their own graffiti to incorporate perspective. • Contribute to a mural to go on display. • Use a black book to brainstorm 	<p>Students will explore the culture and basic concepts of graffiti (urban art) and move through the hierarchy of an urban artist, starting out as a <i>toy</i> and moving to the level of <i>writer</i> as they contribute to a class mural.</p>	
	MEANING	
	<p>Enduring Understandings:</p> <p><i>Students will understand that...</i></p> <p>U1 – Graffiti has its own underground culture with its own sets of terms and philosophies.</p> <p>U2 – Graffiti or urban art began through the creation of hip-hop.</p> <p>U3 – The urban art movement is heavily based on the concept of identity.</p> <p>U4- The use of different media can change how two things of the same subject matter are perceived.</p> <p>U5- Composition and location of urban artwork in the city affects how it is viewed.</p>	<p>Essential Questions:</p> <p><i>Students will keep considering...</i></p> <p>Q 1 – What characteristics describe the culture associated with graffiti/urban art?</p> <p>Q2 – How did the movement of graffiti or urban art come to be established?</p> <p>Q3 – What is the basis of the urban art movement?</p> <p>Q4- How does the use of different materials influence an artwork?</p> <p>Q5- What is the importance of composition and location of an urban artwork?</p>
ACQUISITION OF KNOWLEDGE & SKILLS		

<p>ideas and show growth</p> <ul style="list-style-type: none"> • Reflect on each assignment so they can evaluate themselves. 	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • How the urban art movement began. • The underground culture associated with the urban art movement. • The hierarchy of artists in urban art. • Graffiti uses a variety of media. • The importance of location and composition in urban art. <p>Vocabulary:</p> <ul style="list-style-type: none"> - Scribbler - Writer - Toy - Urban art - Hip-hop - Composition - Perspective - Positive/Negative space 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • Create a stencil • Sculpture skills: <ul style="list-style-type: none"> - Work with cardboard - Work with wire - Handle wire cutters - Handle exacta-blades • Use aerosol paints • Collaborate on an artwork. • Grid drawing
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STAGE 2 – Evidence

<p>Evaluative Criteria</p> <p><i>Performance is judged in terms of - Critique</i></p>	<p>Assessment Evidence</p> <p><i>Students will need to show their learning by: Showcasing their paintings in a final critique and explain the elements involved.</i></p>
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<ul style="list-style-type: none"> • Black Book • Project Reflections • Project: Artist Tag • Project: Stencil • Project: Sculptural Tag • Project: Train Perspective • Performance <p>Assessment: Graffiti Mural and Critique</p>	<p>Transfer Task:</p> <p>Students will show what they learned throughout the unit by creating murals with classmates that will go on display at the school. The murals will be critiqued to explain how students’ artwork evolved as they progressed through the unit.</p>
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Summary:

My Unit Plan is based on an art 10 graffiti and perspective unit. With art units, most, if not all assessment will be project or performance based. Any tests given would associate with art history or materials, but this subject is much more about getting the students to create and be active in the class.

Graffiti (urban art) is a very non-traditional style of art and uses non-traditional materials. It has it's own underground culture and societal norms that are important to teach about for students to gain an in-depth understanding of the urban art movement. With my unit I have the students starting out as *toys*, who are beginner or lower level graffiti artists who display tags. As the unit progresses, the students try different media and encounter new artists as they become full-fledged *writers*, who are highly praised, mural painters. The performance assessment of the unit then is for students to contribute to a mural and they will encounter assignments that teach them about materials, perspective, composition, and positive and negative space to help them prepare for this final performance task and its critique.

Rationale:

This unit is being applied to the High School Art class. This consists of Art 10, 20, and 30 students. The challenge won't be just with differentiated lessons and assignments between grade levels, but dealing with working with the different grades at the same time as well. The 10s and 20s alternate class days while art 30 students attend class everyday. Tuesdays are the only day where all three grade levels are in the class together.

The High School Art class is 90 minutes long, giving plenty of time for instruction and work time while allowing at least 10 minutes for clean up at the end which will vary depending on what

students are working on and how messy it can be. Matthew Halton High School is very lucky with the amount of fine arts resources it has. The art room is large with big tables to accommodate large classes. There are also three sinks, plenty of supplies, and a kiln for ceramics. Few schools have access to resources like this that allow for more lessons that will interest students and allow them to experiment.

The students are the most important to consider when planning a unit. In this classroom there are students who are passionate about art and enjoy working with it. Some of these students however prefer to only work with one medium or only like to draw anim  figures. The challenge in this case is getting these students to step outside of their comfort zones and try new things. The other majority of students in this class are students who are just there for credit and don't see any strength in their artistry so they take the class as a joke. Finding artists and subject matter that they can relate to can keep a student's interest and provide motivation to participate in the class.

A large portion of the school consists of FNMI students since the reserve is so close by. There are a handful of these students in my HS Art Class. Students are to bring in supplies such as pencils, erasers and sketchbooks. Sketchbooks are important because they are taken in for marks during the semester. To guarantee that the FNMI students won't lose marks due to lack of materials, their sketchbooks are bought for them and supplied by the school. With this class, I am not asking them to bring in any materials or supplies because it is very likely that half of the class won't follow through.

By introducing the graffiti and perspective unit to this class, it instantly provides a hook to get the students attention and allows them enough room for expression to not feel too limited in the assignments. Students will get to learn about contemporary graffiti artists such as Banksy, Swoon, and BLU. Because graffiti can be done in so many ways, I am planning to try many different types of

media with them. Using materials such as clay, wire, and aerosol paint on a variety of surfaces allows for the students to try things they wouldn't traditionally do in 20th century art classes.

This classroom that I am entering features a diverse range of students all with different strengths as well as weaknesses that they want to strengthen. I am hoping to introduce something new that the students can relate to and will want to expand upon in order to maintain their interest and increase their love of art and realize it is as diverse as they are.

Lesson Summaries:

The following lessons outline the main assignments introduced in the unit that lead up to the final performance task. Students will have more classes than these specific lessons to work on each piece.

Lesson 1: The first lesson will focus on introducing students to the history and culture of graffiti and its association with hip hop. Students will learn about *toys* and *writers* and the differences between them. It is important to introduce some *writers* to them right off the bat so artists like Banksy, and Swoon would be good to introduce. The female influence of Swoon is good for everyone to see that urban art is not just a culture associated with the male. Space Invader's tag would also be good to show because it doesn't have text. The first lesson will introduce students to tags and have them start working on their own by the end of the lesson. In their black books. By next class students will be experimenting with permanent markers to further bring out their identity within their tags. Students will submit one final tag and fill out a reflection that has students describe urban art's culture and its relationship with identity. It will also have students identify principles and elements of art and design that they encountered in this assignment and how they would assess themselves on this project.



http://juxtapose.typepad.com/jmg_artblog/2008/01/banksy-bristol.html

Lesson 2: Students will be turning their tags into stencils using Mayfair or thin cardboard (depending on resources) after students submit a tag. By creating a stencil, students will really have to think about positive and negative space. This stencil will then be used for students to experiment with aerosol paint. This must be done outside and students needs to be forewarned to wear clothing that can get damaged. Students will reflect on this lesson by discussing the process of creating the stencil (what worked well, what didn't) as well as experimenting with the materials and how it affected the way they applied their tag to a surface (use of color and nozzles to adjust way paint came out).

Lesson 3: Students will then move into urban art as a sculpture. Students will use cardboard or wire to turn their tag into a three-dimensional object while focusing on line and positive and negative space. By changing the format of the tags to three-dimensions, students will discover the change in how the work is perceived. This assignment allows for students to use a different type of media to cover outcomes they would usually cover for drawing but provides an alternate way to cover them if students find they lack strength in drawing.



<http://www.peeta.net/sculptures/cham1.html>

Lesson 4: To move up the hierarchy of an urban artist, students will need to move out of the subject matter of tags. Lesson 4 is all about incorporating imagery and introducing students to the concept of murals. Students will work in their black books for this assignment as they test what makes specific attempts work. Scale would be a topic to be addressed in this assignment as well as

what it means to be a mural writer in urban art culture. David Hockney's paintings are a great example of incorporating imagery or a scene and have an urban artwork quality due to changing perspective. This is also really good to address prior to the next assignment on perspective. The best way to limit this so that students have an idea of where to start is to have them create a character or depict a simple scene and address different perspectives. This latter option is probably best for my unit since it still has a primary focus on perspective. Canadian writer EVOKE is a perfect example for this lesson as he distinguishes himself as a new school *artist* by portraying imagery instead of letters so the lesson addresses the change in urban art history.



http://en.wikipedia.org/wiki/A_Bigger_Splash

Lesson 5: This lesson is the only one that is really focused on realism. Students will grid out a drawing of a train going back into space. They then have to cover each rail car in graffiti and adjust it so that the perspective is correct as it goes back in space. The grid element provides help to students who struggle with realistic drawing and enhances student learning and still keeps those students happy who like to work in realism.

Lesson 6: By making a mural, students enter the role of *writer* as their artwork becomes more complex and no longer just an artist tag. It is important to show students examples of more complex work during this lesson. BLU is a good example to show how he takes one object and complicates it by animating it. It is good to add limits to the assignment or else students won't

know where to start. For this age, I will provide a choice for students (can also be differentiated for grade 10s and 11s). Students will take a character of their choosing and place them into a mural (there are some great examples of this if you Google 'graffiti murals') or they will pick a societal issue (ie: a development or endangered species) and address it through the mural. Students will get to work with a larger than normal scale and collaborate with other students as they arrange a composition together to go on display at the school.



David Hockney arranging piece: idea of way to create mural with students, all different pieces though.

Lesson Plans:

The following are only 3 lesson plans in the unit to display the sequencing and scaffolding that takes place of the concepts and skills.

Lesson Title/Focus	Lesson 1- An introduction to the history of urban art and the artist tag	Date	
Subject/Grade Level	Grade 10/ high school Art	Time Duration	90 min
Unit	Graffiti and Perspective	Teacher	Miss Shaw

General Learning Outcomes:	<ul style="list-style-type: none"> • Record: Students will combine description, expression, and cognition in the drawing process. • Investigate: Students will develop and refine drawing skills and styles. • Communicate: Students will investigate varieties of expression in making images.
Specific Learning Outcomes:	<ul style="list-style-type: none"> • SLO 1.A: Subject matter and expressive intention can be depicted with a variety of notational marks. • SLO 1.B: The expressive content of drawings is affected by the drawing media selected. • SLO 2.C: Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space. • SLO 3.A: Drawings can express the artist's concern for social conditions. • SLO 3.B: A drawing can be a formal, analytical description of an object.
Students will:	
<ol style="list-style-type: none"> 1. Understand the history of graffiti (urban art) and its association with hip-hop. 2. Gain knowledge about the hierarchy and norms of <i>writers</i>. 3. Begin to establish an artist identity by creating a tag. 	
Observations:	<ul style="list-style-type: none"> • Black book: Student's willing to experiment within their black book and in finding an identity in their tag.
Key Questions:	<ul style="list-style-type: none"> • How does your tag represent you? How does knowing the history of urban art help you become a better <i>writer</i>?
Products/Performances:	<ul style="list-style-type: none"> • Final copies of the artist tag students have designed.
Resources	Materials
<ul style="list-style-type: none"> • Rahn, Janice, <i>Painting Without Permission: Hip-Hop Graffiti</i> 	<ul style="list-style-type: none"> • Black books (sketchbooks)

<p><i>Subculture</i>. Bergin & Garvey: Westport CT, 2002.</p> <ul style="list-style-type: none"> • YouTube http://www.youtube.com/watch?v=rKTUAESacQM . 		<ul style="list-style-type: none"> • Pencils • Erasers • Permanent markers • Smartboard: artists: Banksy, Swoon.
Introduction		Time 10 min
Attention Grabber	Clip of “Exit Through the Gift Shop”	
Assessment of Prior Knowledge	Ask students if they're familiar with the film, movement or the artists in it.	
Expectations for Learning and Behaviour	Students will listen to instruction and contribute to class discussion. Students will use work time appropriately to finish projects on time. Music will be allowed during work time unless otherwise stated.	
Advance Organizer/Agenda	Have slides of artists’ work ready as well as YouTube video “rappers delight” http://www.youtube.com/watch?v=rKTUAESacQM . Gather permanent markers.	
Transition to Body	Pre-assessment of what students already know about graffiti	
Body		Time
Learning Activity #1	History of urban art: Show clip of rapper’s delight. Begin a quick question period of what hip-hop has to do with urban art. Begin to explain the hierarchy of urban artists and how students will progress through this hierarchy to become writers.	10 min
<i>Assessments/ Differentiation:</i>	Students’ contributions through discussion.	
Learning Activity #2	Introducing the tag: Bring in examples and show Banksy and Swoon’s tags and my own tag and name. Discuss how it relates to identity. Get students experimenting in their black books.	30 min
Learning Activity #3	Bring class back together to introduce the use of markers (demo) and how it can affect how you design your tag. Get students experimenting with them and working on their tags with them.	30 min
<i>Assessments/ Differentiation</i>	Use of time working in their black books. Black books will be taken in at the end of the unit. Circulate to see what students are trying. Formative assessment.	
Closure		Time
Feedback From Students:	Have students used time effectively? What was reaction to videos and class discussion providing?	
Feedback To Students	Play Exit through the Gift Shop to show more ideas to students.	

Transition To Next Lesson	Clean up. Next lesson we will begin working on final copies of our artist tags.	10 min
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Reflections from the lesson	<p>Were students paying attention? Were there enough examples? Was there enough instruction for work time? Too much?</p> <p>How does this tag represent you? Why do artists have tags? What principles and elements of art and design are present?</p>
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Lesson Title/Focus	Lesson 4: New School Artists and Imagery	Date	
Subject/Grade Level	Grade 10/ high school Art	Time Duration	90 min
Unit	Graffiti and Perspective	Teacher	Miss Shaw

OUTCOMES FROM ALBERTA PROGRAM OF STUDIES	
General Learning Outcomes:	<ul style="list-style-type: none"> • Record: Students will combine description, expression, and cognition in the drawing process. • Investigate: Students will develop and refine drawing skills and styles. • Components (1): Students will extend their knowledge of an familiarity with the elements and principles of design through practice in composing two- and three-dimensional images. • Organizations (1): Students will experiment with various representational formats.
Specific Learning Outcomes:	<ul style="list-style-type: none"> • SLO 1.A: Subject matter and expressive intention can be depicted with a variety of notational marks. • SLO 1.B: The expressive content of drawings is affected by the drawing media selected. • SLO 2.A: A change in drawing techniques can express a different point of view about the same subject matter. • SLO 2.B: Tactile qualities of surfaces can be rendered through controlled use of line. • SLO 2.C: Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space. • SLO 2.D: Natural forms can be used as sources of abstract images and designs. • SLO 1.A: Colour and value concepts are important components of an artist's compositional skill. • SLO 1.B: Positive and negative space are essential to the description of two- and three-dimensional forms. • SLO 5.A: Various materials alter representational formats and processes used in achieving certain intended

	effects.	
Students will:		
<ol style="list-style-type: none"> 1. Advance their urban art skill by creating works with imagery. 2. Analyze the work of David Hockney and EVOKE to understand perspective and imagery in urban art. 3. Begin to work with perspective and imagery in their black books while considering composition and scale. 		
Observations:	<ul style="list-style-type: none"> • Students use of class time. 	
Key Questions:	<ul style="list-style-type: none"> • What classifies images as urban art? How is imagery modified in urban art? What role does perspective, scale and composition play in it? 	
Products/Performances:	<ul style="list-style-type: none"> • Black book session will produce various compositions featuring images. 	
LEARNING RESOURCES CONSULTED		
MATERIALS AND EQUIPMENT		
<ul style="list-style-type: none"> • Rahn, Janice, <i>Painting Without Permission: Hip-Hop Graffiti Subculture</i>. Bergin & Garvey: Westport CT, 2002. 	<ul style="list-style-type: none"> • Black books • Pencils, graphite, charcoal, markers, erasers 	
Introduction		
	Time 10 min	
Attention Grabber	David Hockney's work, EVOKE's images	
Assessment of Prior Knowledge	What principles and elements of art and design are present in these works? What role does perspective play in the work?	
Expectations for Learning and Behaviour	<p>Students will listen to instruction and contribute to class discussion. Students will use work time appropriately to finish projects on time.</p> <p>Music will be allowed during work time unless otherwise stated.</p>	
Advance Organizer/Agenda	Have some imagery handy as a source for students who do not know where to start. Have a variety of drawing materials out and ready for students to use.	
Transition to Body	Start introducing exercise for class. Demo for learning activity 1.	
Body		
	Time	
Learning Activity #1	<p>Have students take an image of a scene that they can use as a source. Ensure that they are not to be replicating exactly. It is to aide them in changing perspective. Show images of Hockney's work at the time to give students a stepping off point.</p>	20 min
Assessments/ Differentiation:	Students will be formatively assessed on what they can come up with. They must keep the image in their book when submitting it to observe how they modified the perspective.	

Learning Activity #2	Students will then create their own scene/space and try creating an interesting composition. They will have to consider the questions: What makes a composition interesting? How does a modified perspective change it?	20 min
<i>Assessments/ Differentiation</i>	Kept in Black book to be submitted. Get students to reflect on these questions in their black books.	
Learning Activity #3	Students will then work to create a figure/character that they can work into a scene or manipulate its stances.	20 min
<i>Assessments/ Differentiation</i>	Again provide photos of animals or people for students who need a jumping off point. It can be easier for some if they have an image in front of them to help them design the character.	
Closure		Time
Assessment of Learning:	Students will take 5-10 minutes to reflect on their drawings expressing difficulties, things they enjoyed and what they feel they still need to work on.	10 min
Feedback From Students:	Students will take 5-10 minutes to reflect on their drawings expressing difficulties, things they enjoyed and what they feel they still need to work on.	
Transition To Next Lesson	Next lesson will work with realistic perspective with introduction of Train Perspective assignment.	

Reflections from the lesson	Did students successfully play with perspective? Did there need to be more specifics in the demo? Did students make connections with applying this to murals/urban art?
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Lesson Title/Focus	Lesson 6: Creating a Mural	Date	
Subject/Grade Level	Grade 10/ high school Art	Time Duration	90 min
Unit	Graffiti and Perspective	Teacher	Miss Shaw

General Learning Outcomes:	<ul style="list-style-type: none"> • Communicate: Students will investigate varieties of expression in making images. • Articulate and Evaluate: Students will use the vocabulary and techniques of art criticism to
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	<p><i>analyze their own works.</i></p> <ul style="list-style-type: none"> • Components (2): Students will solve teacher directed problems of unity and emphasis in creating compositions. <p>Organizations (2):</p> <ul style="list-style-type: none"> • Students will be conscious of the emotional impact that is caused and shaped by a work of art.
Specific Learning Outcomes:	<ul style="list-style-type: none"> • SLO 3.A: Drawings can express the artist’s concern for social conditions. • SLO 3.B: A drawing can be a formal, analytical description of an object. • SLO 4.A: Discussing the components of composition is part of learning to talk about art. • SLO 2.A: Compositions use positioning and grouping of subjects for different meanings and emphasis. • SLO 2.B: Unity is achieved by controlling the elements of a composition within the picture plane. • SLO 6.A: Image making is a personal experience created from ideas and fantasies. • SLO 6.B: Mood is created by tools like atmospheric perspective.

Students will:

1. Begin their final project by combining elements that they have learned already and creating a mural, raising them to the level of full fledged *writer* or new school artist.

Observations:	<ul style="list-style-type: none"> • How students spend work time. Use of materials.
Key Questions:	<ul style="list-style-type: none"> • How did you decide on your imagery?
Products/Performances:	<ul style="list-style-type: none"> • Contribution to a mural- section of a mural.

LEARNING RESOURCES CONSULTED	MATERIALS AND EQUIPMENT
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<ul style="list-style-type: none"> • Rahn, Janice, <i>Painting Without Permission: Hip-Hop Graffiti Subculture</i>. Bergin & Garvey: Westport CT, 2002. 	<ul style="list-style-type: none"> • Large sections of wooden board or thick card board. • Thin scraps of cardboard/mayfair for stencils. • Aerosol paint and markers
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Introduction		Time
		20 min
Attention Grabber	Show big bird, and simpsons murals and introduce final project.	
Assessment of Prior Knowledge	Ask the students to consider what they have done over the unit that will be incorporated into making this final assignments	

Expectations for Learning and Behaviour	Students will listen to instruction and contribute to class discussion. Students will use work time appropriately to finish projects on time. Music will be allowed during work time unless otherwise stated.	
Advance Organizer/Agenda	Examples up.	
Transition to Body	Brainstorming	
Body		Time
Introducing assignment	Be sure to emphasize preparation and thoroughly discuss the options given to students to choose. Ask students about marking expectations.	<i>20 min</i>
<i>Assessments/ Differentiation:</i>	Get students to help create expectations for rubric.	
Learning Activity #1	Brain storming	<i>Remainder of class</i>
<i>Assessments/ Differentiation</i>	Students will work in their black books to come up with ideas and how to incorporate a stencil into their mural.	
Learning Activity #2	Students can then get started after discussing their ideas with me.	
<i>Assessments/ Differentiation</i>	Sharing their ideas will help see students understand of what they've learned in the unit.	
Closure		Time
Assessment of Learning:	Combining elements of past lessons and projects will be displayed through the final project of the mural.	
Transition To Next Lesson	Work period	

Reflections from the lesson	How are students applying ideas learned from past assignments? Is the assignment too open? Do there need to be more limitations? Are students okay with getting started?
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Assessment:

Assessment Tool Title	Brief Description	Assessment FOR Learning	Assessment AS Learning	Assessment OF Learning
Black Book	The black book is a writer's (graffiti artist) sketchbook that they plot all their future projects in before putting them up in public. This will be used for students to experiment with 2-D and 3-D imaging and fonts as well as to test out working with markers. They will also plot out their tags, stencil, sculpture and mural contribution in this book.	□	□	□
Tag	The tag is something that all writers possess. A tag is the writer's signature or artist name. Students will look at examples of artists' tags such as Swoon, Banksy, and my own. Then they will design their own in their black books. While doing this they will experiment with mark making and using permanent markers as a non-traditional medium.	□		□
Stencil	Students will use the tags they've designed to create stencils with Mayfair paper. They will have to think about the use of positive and negative space and how the use of different colors affects the space. They will try aerosol spray paint with these stencils onto cardboard or tile (depending on material availability).	□	□	□
Sculptural Tag	Students will be challenged to create a sculptural tag using their choice of wire, cardboard. They will see how the meaning and perspective behind the tag changes in a different medium and bringing their creation into three-dimensionality.	□		
Train Perspective	Students will grid out a drawing of a train going back into space. They will then have to design their own graffiti works to put on the train cars and apply the proper perspective so that the graffiti gets smaller as it goes back onto the distance.	□		□

Mural	All the previous assignments will lead up to the performance assignment of the mural. Students will work with either markers or aerosol spray paint to contribute to a class mural that will be designed on a large board or cardboard (depending on resources) to go on display. Students will have to consider composition, placement, and perspective in the assignment.			□
Assignment Reflections	Students will be required to fill out a reflection sheet at the end of each assignment to say what they liked/disliked about the project, what elements of art and design were a part of the assignment, what they learned from the assignment and what they would give themselves as a grade.	□	□	□
Pre-Assessment	Pre-assessment was a discussion to hear about what materials students have worked with, what they like working with and what they want to try working with.		□	

Learning Outcomes	Assessments								
	Title	Black Book	Tag	Stencil	Sculptural Tag	Train Perspective	Mural	Assignment Reflections	Pre-Assessment
	Type <small>(Formative/Summative)</small>	Formative/Summative	Formative/Summative	Formative/Summative	Formative/Summative	Formative/Summative	Summative	Formative/Summative	Formative
	Weighting	15%	10%	10%	15%	15%	25%	10%	0%
<u>Drawing</u> <i>Record:</i> <i>Students will combine description, expression, and cognition in the</i>	SLO 1.A: Subject matter and expressive intention can be depicted with a variety of notational marks.	□	□			□	□		

<i>drawing process.</i>	SLO 1.B: The expressive content of drawings is affected by the drawing media selected.	□	□	□	□	□	□		
Investigate: <i>Students will develop and refine drawing skills and styles.</i>	SLO 2.A: A change in drawing techniques can express a different point of view about the same subject matter.	□		□	□	□			
	SLO 2.B: Tactile qualities of surfaces can be rendered through controlled use of line.	□		□	□	□	□		
	SLO 2.C: Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space.	□	□	□					
	SLO 2.D: Natural forms can be used as sources of abstract	□			□				

	images and designs.								
Communicate: <i>Students will investigate varieties of expression in making images.</i>	SLO 3.A: Drawings can express the artist's concern for social conditions.	□	□	□	□	□	□		
	SLO 3.B: A drawing can be a formal, analytical description of an object.	□	□			□	□		
Articulate and Evaluate: <i>Students will use the vocabulary and techniques of art criticism to analyze their own works.</i>	SLO 4.A: Discussing the components of composition is part of learning to talk about art.						□	□	
Compositions Components (1): <i>Students will extend their knowledge of an familiarity with the elements and principles of design through practice in composing two- and three-dimensional images.</i>	SLO 1.A: Colour and value concepts are important components of an artist's compositional skill.	□	□	□		□	□		
	SLO 1.B: Positive and negative space are essential to the description of two-	□	□	□	□	□	□		

	and three-dimensional forms.								
<p>Components (2): Students will solve teacher directed problems of unity and emphasis in creating compositions.</p>	<p>SLO 2.A: Compositions use positioning and grouping of subjects for different meanings and emphasis.</p>				☐	☐	☐		
	<p>SLO 2.B: Unity is achieved by controlling the elements of a composition within the picture plane.</p>				☐	☐	☐		
<p>Organizations (1): Students will experiment with various representational formats.</p>	<p>SLO 5.A: Various materials alter representational formats and processes used in achieving certain intended effects.</p>	☐	☐	☐	☐		☐		
<p>Organizations (2): Students will be conscious of the emotional</p>	<p>SLO 6.A: Image making is a personal experience created from ideas and</p>	☐	☐		☐	☐	☐		

<i>impact that is caused and shaped by a work of art.</i>	fantasies.								
	SLO 6.B: Mood is created by tools like atmospheric perspective.		□	□		□	□		

Performance Assessment Rubric:

	4	3	2	1	0
Mural	A comprehensive understanding of the previous lessons is displayed in the final mural.	A thorough understanding of the previous lessons is displayed in the final mural.	An adequate understanding of the previous lessons is displayed in the final mural.	An incomplete understanding of the previous lessons is displayed in the final mural.	Mural is not submitted.
Reflection	Student displays extensive understanding of concepts and in-depth reflection on process.	Student displays substantial understanding of concepts and sufficient reflection on process.	Student displays partial understanding of concepts and cursor y reflection on process.	Student displays sketchy understanding of concepts. Reflection on process is incomplete .	Reflection is not submitted
Collaboration			Student works with others to arrange mural.	Student displays an effort to work with others in arranging mural.	Student refuses to collaborate with others.
Critique	Provides insightful views on other students' murals.	Provides relevant views on other students' murals.	Provides plausible views on other students' murals.	Provides irrelevant views on other students' murals.	Does not participate in critique.

To achieve a 4, this is what you need to do:

- Incorporate techniques and elements (principles of art and design) learned in previous classes into the final mural. Display these links/growth.
- Write about these connections, understandings and thoughts about the process in the reflection.
- Collaborate with your classmates in a positive manner.
- Make personal connections or other links to work during the critique.

