Unit 2: Street Art

Content Area: **Template**
Course(s):
Time Period: **Full Year**
Length: **Full Year**
Status: **Published**

UNIT RATIONALE

The purpose of this unit is to introduce students to street art as an art movement.

ESSENTIAL QUESTIONS

What is Street Art?

Who are some of the artists that practice Street Art?

How do urban artists use humor to convey a message?

What are the characteristics of Street Art and how does that change in various cultures?

STANDARDS

NEW JERSEY STUDENT LEARNING STANDARDS: CONTENT AREA

SAVED

New Jersey (NJSLS) - Grades 6-8 - Visual and Performing Arts (2020) - Visual Arts

1.5.8.Cr2a:

Demonstrate persistence and willingness to experiment and take risks during the artistic process.

1.5.8.Cr2c:

Apply, organize and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.

1.5.8.Cr3a:

Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

VA.6-8.1.5.8.Cr2a	Demonstrate persistence and willingness to experiment and take risks during the artistic process.
VA.6-8.1.5.8.Cr2c	Apply, organize and strategize methods for design and redesign of objects, places,

	systems, images and words to clearly communicate information to a diverse audience.
VA.6-8.1.5.8.Cr3a	Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

NEW JERSEY STUDENT LEARNING STANDARDS: CAREER READINESS, LIFE LITERACIES AND KEY SKILLS

CAEP.9.2.8.B.2	Develop a Personalized Student Learning Plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan.
CAEP.9.2.8.B.4	Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.
CAEP.9.2.8.B.6	Demonstrate understanding of the necessary preparation and legal requirements to enter the workforce.
TECH.8.1.8.C.CS1	Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.
TECH.8.1.8.D.3	Demonstrate an understanding of fair use and Creative Commons to intellectual property.
TECH.8.1.8.D.4	Assess the credibility and accuracy of digital content.
TECH.9.4.8.CI.4	Explore the role of creativity and innovation in career pathways and industries.

NEW JERSEY STUDENT LEARNING STANDARDS: COMPUTER SCIENCE AND DESIGN THINKING

CS.6-8.8.2.8.EC.1	Explain ethical issues that may arise from the use of new technologies.

PRE-ASSESSMENTS

- Ask students what they know about street art/artists.

- Edpuzzle quizzes

INSTRUCTIONAL PLAN

MODULE 1

Student Learning Intentions (SLI) WALT: **(We are learning to…)**	Work collaboratively within a small group. Participate in a class critique. Create works of art that utilize the elements of art and principles of design.

	Create a stencil using positive/negative space.
Student Learning Strategies	- lecture - class discussion - class critique - visual art project assignments - small group work - teacher demonstrations - EdPuzzle quizzes - student research - teacher feedback during class period - questioning to check for understanding
Success Criteria	Students will know the definitions to the following vocabulary words: street art urban art pattern repetition large-scale highlight shadow stencil positive space negative space contour line Students will create works of art that utilize the elements of art and principles of design. Students will create a stencil using positive/negative space.
Formative Assessment (drives instructional decisions)	- Graffiti Names Visual Arts Project - Group project self-critique - Group mural plan worksheet
Activities and Resources	Banksy. Banksy: Wall and Piece. London: Century, The Random House Group Limited, 2006. Christenson, Matt. "From the Streets to the Students: Tior Bukue and Empowerment Through Graffiti." *Art Education Magazine*. January 2018, vol. 71, no. 1. Cole, Karl. "Looking, Learning, and Advocacy". *School Arts Magazine*. December 2012.

Ganz, Nicholas. Graffiti World- Street Art From 5 Continents. NY: Abrams, 2009.

Keeshin, Matthew. "L'Invasion de Paris 2.0 by Invader", *Hi-Fructose Magazine*. 2013, vol.26.

KET. Graffiti Planet. London: Michael O'Mara Books Limited, 2007.

Muzzillo, Sarah and John Santos. "Interactive Chalk Murals", *School Arts Magazine*. October 2012.

O'Shaughnessy, Leslie. "Art on the Low Down", *School Arts Magazine*. December 2012.

"Street Art", *Art Education; The Journal of the National Art Education Association*. September 2013, vol. 66, no. 5.

"Urban Art: Working With Ideas", *Scholastic Art Magazine*. April-May 2011, vol. 41, no. 6.

Suggested Modifications

English Language Learners

Native language support: The teacher provides auditory or written content to students in their native language.

Adjusted Speech: The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

Visuals: The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

Front-Loading Vocabulary: The teacher front-loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

Special Education Students

Chunking: The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

Checking for Understanding: It is important to constantly chec for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

Oral Reading: The teacher will read work orally to students. Classwork such as tests and literature circles may need to be read aloud to the student.

Timers: The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an assignment.

Students with 504 Plans

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Gifted & Talented Strategies

Extensions/Enrichments: Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

Modify/Change Activities: Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way G & T students are provided the same opportunity for support as special needs students.

Students at Risk of School Failure

Directions or Instructions: Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in a simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

Peer Support: Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask

for clarification before going to you.

Alternate or Modified Assignments: Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

Increase One to One Time: When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

Contracts: It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that need to be done and ensure completion happens. Each day writes down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

Hands-On: As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.
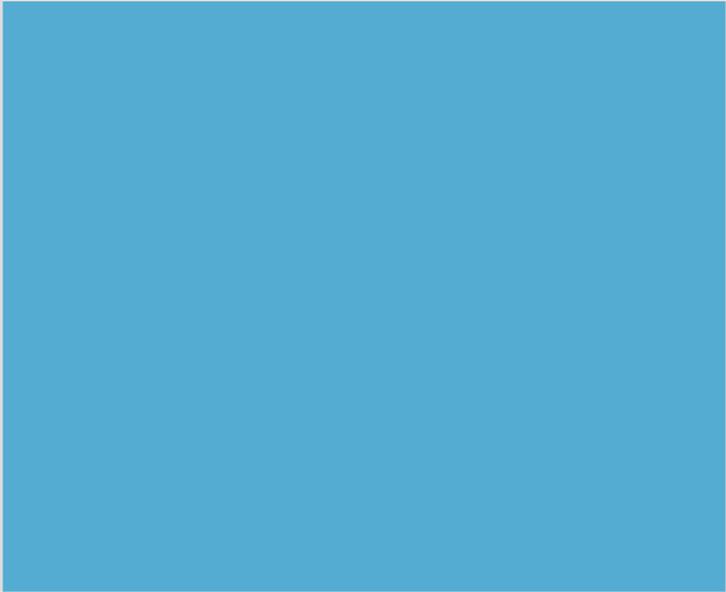
Tests/Assessments: Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch, and the final part the next day.

Seating: Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.

REFLECTIONS

INTERDISCIPLINARY CONNECTIONS: NEW JERSEY STUDENT LEARNING STANDARDS FOR ELA, SOCIAL STUDIES, SCIENCE AND/OR MATHEMATICS

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