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EDUC466/ART326

Let's go Public! Mural Process and Product

Enduring Understanding:

Visual arts explore the relationship between the self and others

Artists collaborate toward a common goal

Materials, Methods and Techniques are used by artists to communicate meaning

- Visual art has inherent characteristics and expressive features
- Art and design have purpose and function
- Historical and cultural context are found in visual art
- Reflective strategies are used to understand the creative process
- Interpretation is a means for understanding and evaluating works of art
- Make judgments from visual messages

Objectives/Outcomes/Concepts/Standards:

1. Students will be able to describe the differences and similarities between graffiti, painting for personal benefit, and murals. (*Understanding; Comprehend: Art and design have a purpose and function*)
2. Students will be able to identify Michelangelo's *Sistine Chapel*, works of Shepard Fairey, Kent Twitchell, Judy Baca and Chris Bates (*Understanding; Comprehend: Historical and cultural context are found in visual art*)
3. Students will be able to develop a plan for a mural. (*Creating; Create: Art and design have purpose and function*)
4. Students will be able to describe how collaboration can assist in reaching a common goal. (*Creating/Applying; Create/Reflect: Reflective strategies are used to understand the creative process. Interpretation is a means for understanding and evaluating works of art.*)
5. Students will be able to describe and demonstrate the process of creating a mural. (*Understanding/Creating; Create/Transfer: Visual art has inherent characteristics and expressive features. Art and design have purpose and function*)

Pre-assessment:

1. Can students describe the differences and similarities between graffiti, painting for personal benefit, and murals?
2. Can students identify Michelangelo's *Sistine Chapel*, works of Shepard Fairey, Kent Twitchell, Judy Baca and Chris Bates?
3. Can students develop a plan, to scale, for a mural?

4. Can students describe how collaboration can assist in reaching a common goal?
5. Can students describe and demonstrate the process of creating a mural?

Accommodations and modifications:

Students will be challenged by being presented with a collaborative mural project. Although the mural will be temporary students will be given the opportunity to go through the process of planning a small scale mural with a patron in mind. Each student will be responsible for a portion of the piece, and everyone must collaborate to complete a cohesive image. Students will challenge each other by presenting problems with subject matter, balance and unity.

Materials:

- **Sketchbook and Pencil**
- **Rulers**
- **Coloring Materials (colored pencils, markers, crayons, etc)**
- **Acrylic Paint**
- **2 Large card board pieces**
- **Video Camera/Camera**

Resources:

- Bates, Chris. (2012). Mighty Fine Art (Online), 9/4/2012. <http://mightyfineart.org/>
- Kent Twitchell on KABC:
 - http://www.youtube.com/watch?v=UPDKiuHMC9s&feature=player_embedded
- Kent Twitchell home site: <http://kenttwitchell.org/Site/Home.html>
- Kleiner, Fred S. (2009). *Gardner's Art Through the Ages: A Global History*. Thirteenth Edition, Volume II. (pp 588-596). United States: Thompson Wadsworth.
- The art of the Mural by Professor Judith Baca: <http://www.pbs.org/americanfamily/mural.html>
- Maestrapeace:
 - <http://www.juanaalicia.com/content/remembering-the-mission-a-reflection/>
- Mural with graffiti:
 - <http://www.fineartconservationlab.com/wp-content/uploads/2011/12/Entire-Mural-Before-Removal-of-Tag.jpg>
- Shepard Fairey Video:
 - http://www.youtube.com/watch?v=FX_HoSTKJOk&feature=fvwr
- http://architecture.about.com/od/graffiti/Graffiti_Wall_Art_Landscape_Design.htm
- http://farm4.static.flickr.com/3520/3941616580_9a74bd96eb.jpg
- <http://www.today.colostate.edu/userfiles/images/plaza-story.jpg>
- <http://mightyfineart.org/wp-content/uploads/2011/02/harvestastic.jpg>
- <http://mightyfineart.org/wp-content/uploads/2011/02/Bates5HardtoLeave.jpg>
- http://www.wga.hu/art/m/michelan/3sistina/3ceil_ho.jpg

- <http://www.art-wallpaper.com/16630/Buonarroti+Michelangelo/The+Last+Judgement+fresco+on+the+altar+wall+of+the+Sistine+Chapel+overall+view-1600x1200-16630.jpg>

Preparation:

- Write introductory Letter and send to students
- Gather Images and Prepare PowerPoint
- Email Gary Voss to confirm temporary Mural
- Write out questions for students' sketchbooks and make copies
- Gesso cardboard
- combine paints

Safety: All students will be instructed on ladder safety. If students shall require a ladder for completion of the temporary mural they must know that all four legs of the ladder need to rest firmly on the ground. Also, students should never stand on the top rung.

Action to motivation/anticipatory set:

1. Ask students if they have seen a mural before. If so, what was most memorable about it? (Slide 1) The color? scale? subject matter? Show video "Enzios Mural:" http://www.youtube.com/watch?v=_JgVhACEH5c . (5 minutes)
2. Then I will turn students to their sketchbook to answer the questions I provided for them on the student letter. Students can cut the questions off of the letter and paste them into their notebook. This will give them a chance to consider what they already know about murals and reflect on what they have just learned. Also, this will give students a chance to get into the mindset of being a muralist for the next activity.
 - Are murals generally narrative or propaganda? Where does the idea for a mural come from? The patron? or the artist? Why are murals most often found in public places? Does there need to be more consideration when the mural is out in the open? Inside the building? How does a muralist begin? What techniques have you seen used? How long do you think a mural takes? Do the artists work alone or with a crew? Were any of the murals "mixed media"? What was the general subject matter? Who pays for the murals? (Sketchbook reflection) (5-8 minutes)

Procedures:

1. Day 1: Begin with Motivation:
 - Ask students if they have seen a mural before. If so, what was most memorable about it? (Slide 1 and 2) The color? scale? subject matter? Show video "Enzios Mural:" http://www.youtube.com/watch?v=_JgVhACEH5c . (5 minutes)
 - Then I will turn students to their sketchbook to answer the questions I provided for them on the student letter. (Leave up Slide 3) This will give them a chance to consider what they already know about murals

and reflect on what they have just learned. Also, this will give students a chance to get into the mindset of being a muralist for the next activity.

- Are murals generally narrative or propaganda? Where does the idea for a mural come from? The patron? or the artist? Why are murals most often found in public places? Does there need to be more consideration when the mural is out in the open? Inside the building? How does a muralist begin? What techniques have you seen used? How long do you think a mural takes? Do the artists work alone or with a crew? Were any of the murals “mixed media”? What was the general subject matter? Who pays for the murals? (Sketchbook reflection) (5-8 minutes)

2. (Day 1:) Next, I will ask them to separate into the two groups I have assigned them to for mural painting. Once they are in their groups, I will reiterate the mural project that I briefly introduced in the letter. (Slide 4)

- Plaza Group: Mel, Kirtsten, Kelsey, Brooke, Eileen, Teal
- Department Group: Mary, Allison, Hannah, Janis, Hilary, Graham, Eun Soo

- a. In this project we will be illustrating and advertising the art department in the form of two murals. (List on the board in group discussion) What are some attributes to the art department? What are the various departments we offer? (painting, printmaking, graphics, education, photography, sculpture, ceramics, drawing, metalsmithing) How would you describe the art department to an outsider? (Although the outside looks like a prison, we are full of colorful and vibrant students who explore the world around them through art)
- b. Now, each group is serving a slightly different purpose. The plaza group will strongly be considering the public and aspects of promotion and advertisement because their piece will be intended for the CSU plaza. How can we show other students and visitors what the art department is all about?
- c. The group whose piece will be on display in the art department may have more creative freedom because it could be easier to communicate the essence of the art department. Try to consider symbolism and focus on honoring the art department.

3. (Day 1) For the next 10 minutes in your group discuss potential items and ideas you would like to have represented on your mural. record you ideas in your sketchbook as I pass out the paper we can use to design the murals. I will be acting as the patron for both murals so as you are designing and creating I will be floating throughout the class to make sure what you are creating is what I am looking for. Also, before you begin painting I need to check off your plans. (Discussion Ideation) (10 minutes)

- As I float about the room I will be looking for the expressive features and characteristics of art. Also, I will make sure that each mural is representing multiple departments as well. For the plaza group I will be considering promotion. How is this

mural communicating to people who are unfamiliar with the art department? With the internal department mural group I would like to see more symbolism and freedom in the creation.

4. (Middle to End of Day 1) Show students a slide show of historical and contemporary wall art and murals (Lecture) (10-15 minutes)
 - Michelangelo's Sistine Chapel (Slide 5) Michelangelo was commissioned by Pope Julius II to paint the Sistine ceiling in 1508. With the ceiling Michelangelo had to overcome many obstacles: painting upside down, painting on a curved ceiling, considering the viewers distance from the painting, and creating the painting with a fresco technique. (Slide 6) Not to mention the ceiling alone was roughly 5,800 square feet. Although Michelangelo was in protest to this commission, he pursued the painting and later was commissioned again to paint the Last Judgement on the wall. (Slide 7)
 - Judith or Judy Baca is another noted muralist who is known for her murals and mural restoration throughout LA. (Slide 8) Baca believes murals are important as a visual language that can send a message to its viewers. Many of the murals throughout central LA are meant to make a statement for justice and equality. She started her work in 1970, by bringing together rival gang members and coming up with creative solutions to their territorial conflicts. Baca redirected their attention to mural painting and public expression. The New group she formed was called "The New View." Judy also started out as an art teacher who frequently taught art to young students and senior citizens at parks. At these parks she would slowly establish relationships with the gang members by playing games and holding short conversations. Eventually they became her students and collaborators in mural projects. One of the first mural projects was in response to Chicano oppression. During that time the Vietnam war was going on and the Chicano population was protesting the war due to the disproportionate amount of Chicanos being forced to deploy. Because some gang members outside "The New View" and other locals disagreed with the mural painting, Baca and the group established several lookouts to keep the painting group safe. Once Baca connected with the parks official of LA she also was able to approach the city council about the first citywide murals program (responsible for 400 mural productions. She also helped found the Social Public Art Resource Center a non-profit organization to eliminate governmental influence. SPARC exists in order to promote freedom of speech and free expression. Now she is a Professor at UCLA. (Show Slides 9, 10, 11)
 - Kent Twitchell (Slide 12) (Show video) He always must consider location, signage, trees, etc. Any small number of things can affect the way his artwork is viewed. Dr. J was one of his first noted murals. Julius Erving/ Dr. J mural was created in 1990 in Philadelphia. (Slides 13 and 14) He uses a crew and sometimes his students. They are generally

photo realism and figures from popular culture. He claimed in a video from his website that when people vandalize his artwork he wants to stop public art and move into studio work that occurs in a more stable environment. (Slides 15 and 16) His mission is to impact his viewers through a large scale realism. http://www.youtube.com/watch?v=UPDKiuHMC9s&feature=player_embedded

5. (Day 1) Ideation: I will open a discussion to the class about the previous slides. On the board I will list key words and concepts the students gathered from the lecture.
6. (Day 2) Ask students about the comparison between graffiti and Murals. Why do you think murals are most often found in public spaces? Are murals different from graffiti? or Studio painting? Are they similar? Show video “Shepard Fairey Creates Mural on Houston Street:” http://www.youtube.com/watch?v=FX_HoSTKJOk&feature=fvwrel (Small discussion) (5 minutes)
 - How does creating a previously planned mural change his style of creation?
7. (Day 2:) Students then will be given the chance to demonstrate what they have learned about murals by creating two acrylic murals. (Skills, inquiry, brainstorming)
 - Students will have hopefully begun painting on Monday and will be continuing to paint.
8. (Day 1 and 2) **Clean up:** All of the preliminary drawings can be placed in a pile at the front of the room so that I can collect them and make sure they will be available for the next class. Whenever we have the paints out for the creation of our murals, I will stop the painting 8-10 minutes early for clean up. During this time I will ask each group to put away their paintings. I believe they will both fit in the back room for storage, but they cannot be leaning against one another or they will stick. Also, I will remind students that brushes and water tubs need to be thoroughly rinsed and put away in the proper places.
 - Then Kirsten and Teal will be in charge of putting away the paints for the plaza group, and Mary and Graham will be in charge for the department group. Palettes need to be thrown away, paints need to be back in the cabinet, tables need to be wiped down and the floor need to be checked for paint drips. If there is a mess on the floor I will have Janis mop.
9. (Handouts) Finally, I will go back to the PowerPoint to briefly discuss my experiences with murals and answer any question that come up. (Lecture) (10-15 minutes)
 - Rocky Mountain High School Mural
 - Peace with Christ Lutheran Church mural
 - Garfield Elementary Mural
 - Behr paint and primer- indoor/outdoor paint

Student reflective/inquiry activity: Each student will *individually* write an artist statement that discusses the mural they worked on the and the observations they made throughout the process by answering:

- Was it difficult to design the mural in a group?
- Was it difficult to translate the scaled drawing to the mural?
- Describe working with a group: Did you work well together? What was difficult? Why?
- How did you feel painting for a patron?
- Briefly describe the final product. How did you communicate to the viewer? What Characteristics and Expressive features of art did you use?

Post-Assessment (teacher-centered):

1. Are students able to describe the differences and similarities between graffiti, painting for personal benefit, and murals?
2. Are students able to identify Michelangelo’s *Sistine Chapel*, works of Shepard Fairey, Kent Twitchell, Judy Baca and Chris Bates?
3. Are students able to develop a plan to scale for a mural?
4. Are students able to describe how collaboration can assist in reaching a common goal?
5. Are students able to describe and demonstrate the process of creating a mural?

Criteria	Advanced	Proficient	Partially Proficient	Basic
Describe the differences between graffiti, street art, and murals	Clearly explained that graffiti is not generally considered artwork because it was not created by a highly trained artist. Street artwork and murals are very similar but murals generally have patron or person in charge.	Students expressed that there are differences in graffiti and murals but could not explain why. Students could not clearly define street artwork and murals.	Students could not clearly define graffiti, murals or street art, but could recognize differences.	Students could not clearly define or identify the differences between graffiti, murals, or street art
Identify Michelangelo’s <i>Sistine Chapel</i> , works of Shepard Fairey, Kent Twitchell, Judy Baca and Chris Bates	All murals and artists are correctly identified	Four murals and artists are correctly identified	Three murals and artists are correctly identified	Less than three murals and artists are correctly identified
Develop a plan for	Plans demonstrate	Plans demonstrate	Plans only briefly	Barely any plans

a mural	thought process and identify the imagery that will be painted on to card board mural	thought process but do not clearly show what the final image will	show intent	completed
Describe how collaboration can assist in reaching a common goal	Students described how they assigned each person a task which made the process go more smoothly. Also students communicate that having more minds working on finding a solution led to a better product.	Students understand the benefits of working in a group, and could briefly explain how the collaboration aided the final product.	Students expressed an understanding of collaboration, but could not clearly explain the ways in which it aided the final product.	Students could not clearly describe any benefits from working in a collaborative manner.
Describe the process of creating a mural	All the processes used to create a mural can be described. (Consultation, brainstorming, planning, preliminary sketching, preparing surface, under-painting or large scale plan, creation, and applying varnish or medium)	Can name four processes involved in the creation of the mural	Can name three processes involved in the creation of the mural	Can name less than three processes involved in the creation of the mural
Demonstrate the process of creating a mural	Was involved in all of the process pieces: collaboration, ideation, planning by creating to scale drawing, translating that image to mural, and finishing the painting itself.	Only demonstrated three processes involved in the creation of the mural	Only demonstrated two processes involved in the creation of the mural	Only demonstrated one processes involved in the creation of the mural
Studio habits are demonstrated in the artistic process	Persistence and effective use of class time is always demonstrated. Materials are always properly used and cared	Persistence and effective use of class time is almost always demonstrated. Materials are always properly used and cared	Persistence and effective use of class time is not always demonstrated. Materials are sometimes not properly used and	Persistence and effective use of class time is rarely demonstrated. Materials are rarely used properly and

	for. Work area is always cleaned up at the end of each studio session.	for. Work area is always cleaned up at the end of each studio session.	cared for. Work area is sometimes not cleaned up at the end of each studio session.	cared for. Work area is rarely cleaned up at the end of each studio session.
	100/A	80/B	70/C	60/D

Self-Reflection: *After the lesson is concluded* write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address:

- To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.)
- What changes, omissions, or additions to the lesson would you make if you were to teach again?
- What do you envision for the next lesson? (Continued practice, reteach content, etc.)