**The Whole Ball of Wax: Holistic Learning infused in the Essential Standards and Common Core Curriculums through Mural Creation**

**Introduction**

Students will utilize technology and hands-on research of the past, present, and future of our city on the topics of events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion to commemorate their city and high school. (This project was originally designed for our city’s Sestercentennial and our high school’s Centennial celebrations.) The students will design and create a mural using their skills of drawing, painting, and collaging to commemorate and pay homage to the history of the city and school. Students will gain a sense of the real life applications of a Visual Artist with the culminating understanding that nothing is created or happens in isolation as they learn that, in essence, a Visual Artist must use a full spectrum of knowledge, content, and collaboration to create this mural, which pays homage to our city and high school.

**Learning Outcomes**

1. Students will incorporate the studies of Interdisciplinary Subjects: US History (American History) and Biology into Visual Art by researching the environment and personality of our cities’ past, present, and future on the topics of events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion by participating in presentations made by our Mayor and a local historian, as well as, by engaging in hands-on research in the form of fieldtrips to our cities’ downtown area to see historic sites, listen to historical presentations, and visit area museums.
2. Students will incorporate Technology, Web 2.0 Tools, and Literacy in the form of domain specific, low stakes writing and infuse the study of 21st Century Skills and Interdisciplinary Themes into the study of Visual Art by researching online, planning and designing the mural, as well as, designing and creating digital invitations, press releases, programs, menus, the guest list, and a multimedia presentation on the Mural Creation process with the options of using technology, Web 2.0 Tools, sketching, and hand drawing methods.
3. Students will research, analyze, and critique historical and contemporary murals and mural triptychs, so as to understand the mural creation process.
4. Students will research and analyze both historical and contemporary art styles as appropriate styles to incorporate into the mural.
5. Students will utilize drawing, painting, and collaging skills in the creation of the mural.
6. Using Feldman’s Four Step Critique Process, students will host a collaborative critique of the finished mural with invited local Visual Artists.
7. Students will plan, organize, and host the Mural Unveiling Ceremony open to the public.
8. Students will plan, organize, and host a presentation on the Mural Creation process for the student body.

**Curriculum Alignment**

**Visual Art:**

* P.V.1 Use the language of visual arts to communicate effectively.
	+ P.V.1.1 Use art vocabulary to analyze compositions.
	+ P.V.1.2 Understand the relationship between personal expression and design.
	+ P.V.1.3 Recognize contemporary styles, themes, and genres in art.
	+ P.V.1.4 Evaluate the use of the Elements of Art and Principles of Design in art.
* P.V.2 Apply creative and critical thinking skills to artistic expression.
	+ P.V.2.1 Implement planning to arrive at original solutions to artistic problems.
	+ P.V.2.2 Recognize how personal experience influences the perception of the environment.
	+ P.V.2.3 Understand the relationship of creative expression to the development of personal style.
* P.V.3 Create art using a variety of tools, media, and processes, safely and appropriately.
	+ P.V.3.1 Compare properties of tools in the creation of art.
	+ P.V.3.2 Analyze the relationship between media, processes, and results.
	+ P.V.3.3 Select appropriate processes and techniques to create art.
* P.CX.1 Understand the global, historical, societal, and cultural contexts of the visual arts.
	+ P.CX.1.1 Understand the role of visual arts in United States history as a means of interpreting past eras within an historical context.
	+ P.CX.1.2 Understand how personal perspective is influenced by temporal context.
	+ P.CX.1.3 Exemplify contemporary art and artists.
	+ P.CX.1.4 Understand how personal aesthetic responses to art are influenced by culture.
	+ P.CX.1.5 Understand the relationship of the environment to art, including technology, preservation, and sustainability of resources.
* P.CX.2 Understand the interdisciplinary connections and life applications of the visual arts
	+ P.CX.2.2 Understand how knowledge learned in other disciplines is used to solve artistic problems.
	+ P.CX.2.3 Understand the value of collaboration with peers to arrive at effective solutions to artistic problems.
	+ P.CX.2.4 Analyze how contextual relevance affects aesthetic responses to digital media.
* P.CR.1 Use critical analysis to generate responses to a variety of prompts.
	+ P.CR.1.2 Critique personal art based on reflective inquiry.

**American History I & II:**

* AH1.H.1 & AH2.H.1 - Apply the four interconnected dimensions of historical thinking to the United States History Essential Standards in order to understand the creation and development of the United States over time.
	+ AH1.H.1.2 & AH2.H.1.2 - 4. Analyze visual, literary and musical sources
	+ AH1.H.1.3 & AH2.H.1.3 – 5. Evaluate the influence of the past on contemporary issues.
* AH1.H.3 - Understand the factors that led to exploration, settlement, movement, and expansion and their impact on United States development over time.
	+ AH1.H.3.1 - Analyze how economic, political, social, military and religious factors influenced European exploration and American colonial settlement (e.g., Reformation, mercantilism, improvements in navigation technology, colonization, defeat of Spanish Armada, Great Awakening, etc.).
	+ AH1.H.3.2 - Explain how environmental, cultural and economic factors influenced the patterns of migration and settlement within the U.S. before the Civil War (e.g., economic diversity of regions, mercantilism, cash crops, triangular trade, ethnic diversity, Native American Indian beliefs about land ownership, Lewis & Clark expedition, farming, Industrial Revolution, etc.).
	+ AH1.H.3.3 - Explain the roles of various racial and ethnic groups in settlement and expansion through Reconstruction and the consequences for those groups (e.g., Germans, *Scotch-Irish*, Africans, Native American Indians, Irish, Chinese, etc.).
	+ AH1.H.3.4 - Analyze voluntary and involuntary immigration trends through Reconstruction in terms of causes, regions of origin and destination, cultural contributions, and public and governmental response (e.g., Puritans, Pilgrims, American Indians, Quakers, Scotch-Irish, Chinese, Africans, indentured servants, slavery, Middle Passage, farming, ideas of the Enlightenment, etc.).

**Biology:**

* Bio.2.1 - Analyze the interdependence of living organisms within their environments.
	+ Bio.2.1.1 Analyze the flow of energy and cycling of matter (water, carbon, nitrogen and oxygen) through ecosystems relating the significance of each to maintaining the health and sustainability of an ecosystem.
	+ Bio.2.1.2 Analyze the survival and reproductive success of organisms in terms of behavioral, structural, and reproductive adaptations.
	+ Bio.2.1.3 Explain various ways organisms interact with each other (including predation, competition, parasitism, mutualism) and with their environments resulting in stability within ecosystems.
	+ Bio.2.1.4 Explain why ecosystems can be relatively stable over hundreds or thousands of years, even though populations may fluctuate (emphasizing availability of food, availability of shelter, number of predators and disease).
* Bio.2.2 - Understand the impact of human activities on the environment (one generation affects the next).
	+ Bio.2.2.1 Infer how human activities (including population growth, pollution, global warming, burning of fossil fuels, habitat destruction and introduction of nonnative species) may impact the environment.
	+ Bio.2.2.2 Explain how the use, protection and conservation of natural resources by humans impact the environment from one generation to the next.

**English Language Arts:**

* Reading Standards for Informational Text 6–12
	+ Integration of Knowledge and Ideas
		- Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
* Writing Standards 6–12
	+ Text types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

* Production and distribution of Writing

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

* Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

* Speaking and Listening Standards 6–12

2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

* Presentation of Knowledge and Ideas

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

* Language Standards 6–12
* Vocabulary acquisition and Use

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

* Reading Standards for Literacy in Science and Technical Subjects 6–12
* Craft and Structure

4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.

* Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

* Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6–12
* Text types and Purposes

d. Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers.

* Production and distribution of Writing

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

* Research to Build and Present Knowledge

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

**Mathematics:**

* **Geometry**
	+ Congruence
		- Make geometric constructions

12. Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.). Copying a segment; copying an angle; bisecting a segment; bisecting an angle; constructing perpendicular lines, including the perpendicular bisector of a line segment; and constructing a line parallel to a given line through a point not on the line.

* Geometric measurement and dimension
	+ Visualize relationships between two-dimensional and three-dimensional objects

4. Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.

**21st Century Skills:**

* Core Subjects : Visual Art, US/American History, biology, English Language Arts, & Mathematics
* Interdisciplinary Themes : Environmental Literacy
	+ Demonstrate knowledge and understanding of the environment and the circumstances and conditions affecting it, particularly as relates to air, climate, land, food, energy, water and ecosystems
	+ Demonstrate knowledge and understanding of society’s impact on the natural world (e.g., population growth, population development, resource consumption rate, etc.)
* Learning and Innovation Skills
	+ Creativity and Innovation
		- Think Creatively
		- Work Creatively with Others
		- Implement Innovations
	+ Critical Thinking and Problem Solving
		- Reason Effectively
		- Use Systems Thinking
		- Make Judgments and Decisions
		- Solve Problems
	+ Communication and Collaboration
		- Communicate Clearly
		- Collaborate with Others
* Information, Media & Technology Skills
	+ Information Literacy
		- Access and Evaluate Information
		- Use and Manage Information
	+ Media Literacy
		- Analyze Media
		- Create Media Products
	+ ICT (Information, Communications and Technology) Literacy
		- Apply Technology Effectively
* Life and Career Skills
	+ Flexibility and Adaptability
		- Adapt to Change
		- Be Flexible
	+ Initiative and Self Direction
		- Manage Goals and Time
		- Work Independently
		- Be Self-directed Learners
	+ Social And Cross Cultural Skills
		- Interact Effectively with Others
		- Work Effectively in Diverse Teams
	+ Productivity and Accountability
		- Manage Projects
		- Produce Results
	+ Leadership and Responsibility
		- Guide and Lead Others
		- Be Responsible to Others

**NC Professional Teaching Standards:**

**Standard I: Teachers demonstrate leadership**

**1a. Teachers lead in their classrooms.** Teachers demonstrate leadership by taking responsibility for the progress of all students to ensure that they graduate from high school, are globally competitive for work and postsecondary education, and are prepared for life in the 21st century. Teachers communicate this vision to their students. Using a variety of data sources, they organize, plan, and set goals that meet the needs of the individual student and the class. Teachers use various types of assessment data during the school year to evaluate student progress and to make adjustments to the teaching and learning process. They establish a safe, orderly environment, and create a culture that empowers students to collaborate and become lifelong learners.

**1b. Teachers demonstrate leadership in the school.** Teachers work collaboratively with school personnel to create a professional learning community. They analyze and use local, state, and national data to develop goals and strategies in the school improvement plan that enhances student learning and teacher working conditions.

**1c. Teachers led the teaching profession.** Teachers strive to improve the teaching profession. They contribute to the establishment of positive working conditions in their school. They actively participate in and advocate for decision-making structures in education and government that take advantage of the expertise of teachers. Teachers promote professional growth for all educators and collaborate with their colleagues to improve the profession.

**Standard II: Teachers establish a respectful environment for a diverse population of students**

**2a. Teachers provide an environment in which each child has a positive, nurturing relationship with caring adults.** Teachers encourage an environment that is inviting, respectful, supportive, inclusive, and flexible.

**2c. Teachers treat students as individuals.** Teachers maintain high expectations, including graduation from high school, for students of all backgrounds. Teachers appreciate the differences and value the contributions of each student in the learning environment by building positive, appropriate relationships.

**Standard III: Teachers know the content they teach**

**3a. Teachers align their instruction with the North Carolina Standard Course of Study.** In order to enhance the North Carolina Standard Course of Study, teachers investigate the content standards developed by professional organizations in their specialty area. They develop and apply strategies to make the curriculum rigorous and relevant for all students and provide a balanced curriculum that enhances literacy skills. Elementary teachers have explicit and thorough preparation in literacy instruction. Middle and high school teachers incorporate literacy instruction within the content area or discipline.

**3b. Teachers know the content appropriate to their teaching specialty.** Teachers bring a richness and depth of understanding to their classrooms by knowing their subjects beyond the content they are expected to teach and by directing students’ natural curiosity into an interest in learning. Elementary teachers have broad knowledge across disciplines. Middle school and high school teachers have depth in one or more specific content areas or disciplines.

**3c. Teachers recognize the interconnectedness of content areas/disciplines.** Teachers know the links and vertical alignment of the grade or subject they teach and the North Carolina Standard Course of Study. Teachers understand how the content they teach relates to other disciplines in order to deepen understanding and connect learning for students. Teachers promote global awareness and its relevance to subjects they teach.

**3d. Teachers make instruction relevant to students.** Teachers incorporate 21st century life skills into their teaching deliberately, strategically, and broadly. These skills include leadership, ethics, accountability, adaptability, personal productivity, personal responsibility, people skills, self-direction, and social responsibility. Teachers help their students understand the relationship between the North Carolina Standard Course of Study and 21st century content, which includes global awareness; financial, economic, business and entrepreneurial literacy; civic literacy; and health awareness.

**Standard IV: Teachers facilitate learning for their students**

**4a. Teachers know the ways in which learning takes place, and they know the appropriate levels of intellectual, physical, social, and emotional development of their students.** Teachers know how students think and learn. Teachers understand the influences that affect individual student learning (development, culture, language proficiency, etc.) and differentiate their instruction accordingly. Teachers keep abreast of evolving research about student learning. They adapt resources to address the strengths and weaknesses of their students.

**4b. Teachers plan instruction appropriate for their students.** Teachers collaborate with their colleagues and use a variety of data sources for short- and long-range planning based on the North Carolina Standard Course of Study. These plans reflect an understanding of how students learn. Teachers engage students in the learning process. They understand that instructional plans must be consistently monitored and modified to enhance learning. Teachers make the curriculum responsive to cultural differences and individual learning needs.

**4c. Teachers use a variety of instructional methods.** Teachers choose the methods and techniques that are most effective in meeting the needs of their students as they strive to eliminate achievement gaps. Teachers employ a wide range of techniques including information and communication technology, learning styles, and differentiated instruction.

**4d. Teachers integrate and utilize technology in their instruction.** Teachers know when and how to use technology to maximize student learning. Teachers help students use technology to learn content, think critically, solve problems, discern reliability, use information, communicate, innovate, and collaborate.

**4e. Teachers help students develop critical-thinking and problem-solving skills.** Teachers encourage students to ask questions, think creatively, develop and test innovative ideas, synthesize knowledge, and draw conclusions. They help students exercise and communicate sound reasoning; understand connections; make complex choices; and frame, analyze, and solve problems.

**4f. Teachers help students work in teams and develop leadership qualities.** Teachers teach the importance of cooperation and collaboration. They organize learning teams in order to help students define roles, strengthen social ties, improve communication and collaborative skills, interact with people from different cultures and backgrounds, and develop leadership qualities.

**4g. Teachers communicate effectively.** Teachers communicate in ways that are clearly understood by their students. They are perceptive listeners and are able to communicate with students in a variety of ways even when language is a barrier. Teachers help students articulate thoughts and ideas clearly and effectively.

**4h. Teachers use a variety of methods to assess what each student has learned.** Teachers use multiple indicators, including formative and summative assessments, to evaluate student progress and growth as they strive to eliminate achievement gaps. Teachers provide opportunities, methods, feedback, and tools for students to assess themselves and each other. Teachers use 21st century assessment systems to inform instruction and demonstrate evidence of students’ 21st century knowledge, skills, performance, and dispositions.

**Standard V: Teachers reflect on their practice**

**5a. Teachers analyze student learning.** Teachers think systematically and critically about student learning in their classrooms and schools: why learning happens and what can be done to improve achievement. Teachers collect and analyze student performance data to improve school and classroom effectiveness. They adapt their practice based on research and data to best meet the needs of students.

**5b. Teachers link professional growth to their professional goals.** Teachers participate in continued, high-quality professional development that reflects a global view of educational practices; includes 21st century skills and knowledge; aligns with the State Board of Education priorities; and meets the needs of students and their own professional growth.

**5c. Teachers function effectively in a complex, dynamic environment.** Understanding that change is constant, teachers actively investigate and consider new ideas that improve teaching and learning. They adapt their practice based on research and data to best meet the needs of their students.

**Classroom Time**

This unit of lessons will require 2.5 months of 90 minute class sessions.

* Twenty 90 minute class sessions will be used to gather research on murals, the subject and content of the mural, and for sketching the mural parts. This may be further broken down into:
	+ Five 90 minute classes for research, partly in the form of a critique on historical and contemporary murals, triptychs, what they are and what makes them successful.
	+ Ten 90 minute classes for research on the past, present, and future of events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion of your city or location including presentations, online research and field trips.
	+ Two 90 minute classes for research on historical and contemporary art styles to be employed in the creation of the mural.
	+ Three 90 minute classes for sketching the 3 part triptych panel layout and composition of the actual mural based on a chosen art style.
* A second set of thirty 90 minute class sessions will be used to enlarge the three panel sketches onto the canvases; draw, paint, and collage the mural; and host the collaborative local artisan critique of the mural. These class sessions may be broken down this way:
	+ Ten 90 minute classes for students to enlarge and draw the chosen mural panel sketch onto the canvases.
	+ Five 90 minute classes for students to draw the chosen items on paper that will be collaged onto the canvases.
	+ Five 90 minute classes for students to paint the painted areas on the canvases.
	+ Five 90 minute classes for students to collage the gathered artifacts, print objects, and small relief items onto the canvases.
	+ Five 90 minute classes for students to host the collaborative local artisan critique of the mural and then make any necessary corrections.
* To avoid extending class time, students will create the following projects as digital homework to be turned in weekly during the mural creation process: the invitation, press release, program, menu, guest list, and multimedia presentation for the Mural Unveiling Ceremony and Student Body presentation of the Mural Creation Process.
* Also, while students are collaboratively working on the large 3 part mural, when they are not working, they will be creating an individual artwork to commemorate the same occasions.

More or less time may be required depending on whether or not the students need more time to complete research, the creation of the mural, and/or the planning of the Unveiling Ceremony and Student body presentation.

**Materials Needed**

Two 45” x 60” 1” deep canvases; One 1” deep 11” x 14” wooden canvas for the second panel; Sixteen 1” deep assorted size canvases for the third panel; full spectrum of acrylic paint; acrylic paint brushes; water bowls; brush cleaner; palate knives; newspapers; easels; matt board; collage items from newspapers, publications, pamphlets, magazines, architectural plans, photographs; Mod Podge; soft bristle brushes; low weight artifacts for relief, such as: pins, military coins, etc.

**Technology Resources**

LCD Projector, Laptop, Elmo, Smartboard, PC, Live Scribe, Lightboard, Web 2.0 tools: Voki.com, Penzu.com, Edmodo.com, Prezi.com, TitanPad.com, Linoit.com, Delicious.com, Scoopit.com, Todaysmeet.com, Wordle.net, Tagxedo.com, and Vimeo.com.

**Pre-activities for the Teacher:**

* Set-up class site, folders, and add documents to folders on Edmodo.com
* Contact the Mayor’s office and the local historian to schedule them to make guest speaker presentations to kick off the mural creation process.
* Schedule use of the Media Center for the guest speaker presentation in order for all three classes to participate.
* If available and to be used, contact and schedule time for a visiting artist to enrich the instruction of the classes in landscape painting.
* If available and to be used, contact and schedule times for an AP Language teacher, a US History teacher, a Biology teacher, Computer Applications or Digital Media Applications teacher, and the Media Center Coordinator to enrich the instruction of the classes in writing, researching, technology, digital tools, digital document creation, and the contents of US History and Biology as it pertains to the mural creation.
* Contact local area museums, the botanical garden, the state and local history room at the CC library, and the local historian to schedule the two required research field trips.
* Gather and make available to students, photo release and field trip forms for student participation. The teacher will need to submit the field trip forms to administration and the county board.
* Talk to the principal and the athletic director about using an activity bus for free by using teachers during their planning periods or assistants to drive.
* Reserve the activity bus with the athletic director.
* For both field trips, secure drivers who have planning when the driving is to take place.
* Contact area agencies for artifacts to be collaged on the mural (for example: CityView Magazine, Cumberland County School personnel, Fayetteville City, local Universities, etc.)
* Purchase or order multiple canvases, acrylic paints, watercolors, Mod Podge, spray fixative, paint brushes, easels, palette knives, spray paint, drawing pencils, erasers, rulers, yard sticks, charcoal, pen, etc. for creating the mural.
* Procure the use of a color laser printer to print items to be collaged or schedule printing at the school system print shop.
* Finalize Mural Project Overview and dates of Unit Plan activities.
* Create any resources and or handouts, sample applications, or tools to be used in Unit Plan and curriculum resource including: Feldman’s Four Step Critique handouts; digital homework assignments; press release, invitation, program, menu, guest list, and multimedia creation tutorials; Mural Websites, WPA Mural Information and websites, Contemporary mural websites; Instructional Power Points; and student handout/documents: Mural Project and Field Trip Explanation, Community request Letter, Mural Diagnosis Form, Mural Triptych Beginning Research and Planning, Mural Research and Collaborative Group Discussion, Mural Planning and Collaborative Group Discussion, Group Contracts, Group Member Evaluations, and Alternative Field Trip Assignments.
* Reserve the use of a class set of laptops for research, planning, and digital artworks.
* Contact a group of five local area Visual Artists to participate in the Formal Mural Critique.
* Schedule with the school and the Mayor a time and place for the Mural Unveiling Ceremony and the Student Body Presentation.
* Purchase or borrow a high quality still camera and a high quality video camera to document the student research, work process, and artwork creation.

**Pre-activities for the Students:**

* Research, understand, and practice using Edmodo.
* Research, understand, and practice using Word, Power Point, and Prezi.
* Return photo release and field trip forms with all information and signatures.
* Ready yourself with a positive attitude for a positive experience in the extensive study and creation of a mural.

**Activities**

**Lesson 1 – Mural Project Organization** **and Research** - Identify and research historical and contemporary triptychs and murals based on media, style, and content. Identify and research methods to create this triptych mural based on media, style, and content. Identify and analyze pros and cons of each. Analyze the methods and identify the most feasible methods for implementation in the creation of the mural. Decide from this discussion what constitutes successful composition in a mural and which art styles would be appropriate for each section of the mural: past, present, and future. Generate ideas for the mural composition which incorporate media, style, and content.

**Lesson 2, 3, & 4 – Drawing the Past, Present, & Future -** Identify and research Visual Culture and how it affects our lives today. Research and gather information in sketch and photographic form for application in the Fayetteville/Cape Fear Region mural from the past, present, and future on the topics of events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion. Analyze the material gathered and categorize into media groups of drawing, painting, and mixed media for each portion of the mural: past, present, & future. Decide what content based on topics to include in the mural drawing. Create a sketch for each section of the mural. Decide on the final composition of the mural for each section and produce a drawing to scale using a web 2.0 drawing tool and a grid, which can be enlarged onto the canvas.

**Lesson 5 - Enlarging the Drawings –** Identify and research credit lines on works of art. Create a credit line on each canvas. Identify and research methods for enlarging drawings onto larger canvases. Analyze the methods and identify the most feasible methods for enlarging images on the mural canvas. Create an enlargement on each canvas. Monitor proportion and scale of enlargement as the work progresses.

**Lesson 6 – Painting the Mural –** Identify and research the historical and contemporary art styles appropriate for each section of the mural: past, present, and future. Identify and analyze pros and cons of each. Decide from this discussion which historical or contemporary art style appropriately and effectively communicates the message of each portion of the mural: past, present, and future. Create a seamless composition which flows from one section to the next in the painting of each section of the mural.

**Lesson 7 – Critiquing the Mural –** Understand and apply Feldman’s Four Step Critique Process to the mural. Describe, Analyze, Interpret, and Judge the artistic merit of each section of the mural and the mural as a whole. Create informational and analytical articles to be used in the press release, invitation, and credit line of the Mural Unveiling and Presentation Ceremony.

**Lesson 8 – Unveiling and presenting the Mural –** Identify and research the necessary components of hosting an Art Exhibit. Identify, research, and analyze the best methods for accomplishing the work involved. Decide on style of invitations, date, time, place, refreshments, guest list, admission/fundraiser, tickets, photographer, background music, work shifts, set-up, clean-up, ticket sales, etc. Use technology to create invitations and tickets, write final draft of press release, invitation, and credit line of the mural presentation, create guest list/database and line up work shifts for set-up, selling tickets, and clean-up.

**Assessment**

**Lesson 1 – Mural Project Organization** **and Research Assessments –** Students will complete and share their knowledge in the following documents and activities: Mural Diagnosis; Mural Triptych Beginning Research and Planning; Mural Research and Collaborative Group Discussion; Mural Planning and Collaborative Group Discussion; a group critique on a mural of their choice; and notes, sketches, and photos from two field trips to downtown Fayetteville, Botanical Gardens, Transportation Museum, and Airborne Special Operations Museum.

**Lesson 2, 3, & 4 – Drawing the Past, Present, & Future Assessments –** Students will complete and share their knowledge in the following documents and activities: Three part Mural sketch of the past, present, and future on events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion of Fayetteville, NC.

**Lesson 5 - Enlarging the Drawings Assessments –** Students will complete and share their knowledge in the following documents and activities: Group Mural Contract; transferring the chosen sketch to the mural by enlarging with a grid, the Elmo, or by hand.

**Lesson 6 – Painting the Mural Assessments –** Students will complete and share their knowledge in the following documents and activities: Group Mural Contract; drawing, shading, panting, and collaging the chosen sketch onto the mural canvases by hand while working on an individual Fayetteville Mixed Media project.

**Lesson 7 – Critiquing the Mural Assessments –** Students will complete and share their knowledge in the following documents and activities: Feldman’s Four Step Critique Matrix and a formal critique of the mural with local area Artists.

**Lesson 8 – Unveiling and presenting the Mural Assessments –** Students will complete and share their knowledge in the following documents and activities: Art Homework Assignments for Kenan Fellow Mural; Mural Unveiling Ceremony; Student Body Presentation on the Mural Creation Process.

**Modifications**

* Students collaborate and work in groups during the research and planning portions of this project so that these multi-level ability groups function in a way in which all students can collaborate and succeed as they work together.
* Visual Art is already developmentally appropriate. Students can only work at the level at which they have ability; however, students who are not fluent in drawing, may paint. Students who are not fluent in drawing or painting, may collage or paint a solid. There is level of work for any ability of student built into this project. In addition, each student will be working on an individual project for their own ability level during their down times while working on the mural since an entire class cannot work on the mural at once.
* Students who are more adept at digital art and word processing will find the digital components of creating the invitations, press release, guest list, menu, work shift schedule, and PowerPoint of the mural creation process fulfilling.
* This project also meets the needs of all learning modalities: Visual, Auditory, and Kinesthetic.

**Alternative Assessments**

Due to the nature of the project and the utilization of Universal Design for Learning, all audiences will be able to succeed and be successful as explained above.

Three primary principles guide UDL—and provide structure for the Guidelines:

I. Provide Multiple Means of Representation

[Perception](http://www.udlcenter.org/aboutudl/udlguidelines/principle1#principle1_g1)

[Language, expressions, and symbols](http://www.udlcenter.org/aboutudl/udlguidelines/principle1#principle1_g2)

[Comprehension](http://www.udlcenter.org/aboutudl/udlguidelines/principle1#principle1_g3)

II. Provide Multiple Means of Action and Expression

[Physical action](http://www.udlcenter.org/aboutudl/udlguidelines/principle2#principle2_g4)

[Expression and communication](http://www.udlcenter.org/aboutudl/udlguidelines/principle2#principle2_g5)[Executive function](http://www.udlcenter.org/aboutudl/udlguidelines/principle2#principle2_g6)

III. Provide Multiple Means of Engagement

[Recruiting interest](http://www.udlcenter.org/aboutudl/udlguidelines/principle3#principle3_g7)

[Sustaining effort and persistence](http://www.udlcenter.org/aboutudl/udlguidelines/principle3#principle3_g8)[Self-regulation](http://www.udlcenter.org/aboutudl/udlguidelines/principle3#principle3_g9)

**Supplemental Information**

**Essential Questions for each Lesson Part:**

**Lesson 1 – Mural Project Organization and Research Assessments:**

* What is the reason for creating a mural of our region? For example the Cape Fear Fayetteville Region?
* What makes a great mural?
* What kind of composition is used in a mural?
* What subject matter and art styles will be used in the mural?
* What is a triptych?
* How will the triptych mural be divided?
* What skills, media, materials, tools, and technology will be used to create the mural?
* How will the jobs and tasks for creating the mural be divided?
* How will the mural be created; what processes and methodologies will be used?

**Lesson 2 – Drawing the Past:**

* How is past information gathered about the topics in the mural: events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion?
* What processes are needed to gather information?
* What art skills are needed to gather information?
* What effect did the wars such as Revolutionary, Civil, WWI, WWII, Korean, and Vietnam Wars have on the culture of our region?
* What plants, grasses, trees, and leaves where indigenous to our region in the past?
* How is information recorded in the field so that it can be used in a drawing for the mural?
* How can technology or Web 2.0 tools can be utilized to create a final drawing for the Past section of the triptych?

**Lesson 3 – Drawing the Present Assessments:**

* What is Visual Culture?
* How can Visual Culture be incorporated into the mural?
* How is present information gathered about the topics in the mural: events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion?
* What processes are needed to gather information?
* What art skills are needed to gather information?
* What plants, grasses, trees, and leaves where indigenous to the Cape Fear Fayetteville Region in the past?
* How is information recorded in the field so that it can be used in a drawing for the mural?
* How can technology or Web 2.0 tools can be utilized to create a final drawing for the Present section of the triptych?

**Lesson 4 – Drawing the Future Assessments:**

* What will 2032 be like? How can it be imagined or described?
* How is future information gathered about the topics in the mural: events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, and religion?
* Who can make prediction about 2023?
* What processes are needed to gather information?
* What art skills are needed to gather information?
* What plants, grasses, trees, and leaves where indigenous to our region in the past?
* How is information recorded in the field so that it can be used in a drawing for the mural?
* How can technology or Web 2.0 tools can be utilized to create a final drawing for the Future section of the triptych?

**Lesson 5 - Enlarging the Drawings Assessments:**

* How are canvased labeled for title, identity, and date?
* How is the chosen drawing enlarged onto the canvas?
* How can students work together collaboratively to make this process happen?
* How can students check the proportion and scale of their canvas drawings?

**Lesson 6 – Painting the Mural Assessments:**

* What are the techniques for painting a landscape?
* How can these painting techniques be used to paint a mural?
* What art styles will be most successful in the painting of the mural?
* How can painting techniques be used to seamlessly join the mural triptych together?
* How can the painting of the canvas be finalized so that it is successfully finished?

**Lesson 7 – Critiquing the Mural Assessments:**

* What are Feldman’s Four Steps of Critique?
* How can Feldman’s Four Step Critique process be used to critique a class mural?
* How is a critique conducted collaboratively?
* How can information from the critique process be used to write press release, invitation, and credit line of the mural presentation?

**Lesson 8 – Unveiling and presenting the Mural Assessments:**

* How is a mural unveiling presentation planned?
* How and to whom is the presentation to the school prior to the unveiling to be created and presented?
* How is the style of invitations, date, time, place, refreshments, guest list, admission/fundraiser, tickets, photographer, etc. decided upon?
* How can students be successfully divided into groups to plan tasks: invitations, refreshments, guest list, music, tickets, work shifts, set-up, selling tickets, and clean-up?
* How can technology be used to create invitations and tickets, write final draft of press release, invitation, and credit line of the mural presentation, create guest list/database and line up work shifts for set-up, selling tickets, and clean-up?
* How can we use the Culinary Arts department and students to help with refreshments?
* How people will be contacted from the newspaper, school, local government, school system, school and why?

**Critical Vocabulary**

Line, Shape, Form, Value, Color, Texture, Space, Balance, Rhythm, Unity, Variety, Scale, Proportion, Harmony, Contrast, Emphasis, Pattern, Vanishing Point, Picture Plane, Geometric, Organic, Static, Active, Dynamic, Contour, Symmetrical, Asymmetrical, Radial, Linear Perspective, Horizon Line, Hatching, Cross-Hatching, Blending, Stippling, Primary Hues, Color Scheme, Color Harmony, Hue, Secondary Hues, Color Temperature, Neutral Color, Intensity, Tertiary Hues, Color Systems, Color Spectrum, Monochromatic Colors, Triadic Colors, Complementary Colors, Easel, Layout, Motif, Collage, Mosaic, JPEG, PDF, Depth of Field, Palette, Wash, Imitationalism, Tint, Tone, Shade, Underpainting, Gouache, Watercolor, Mass, Proportion, Scale, Additive, Assemblage, chalk, Bas Relief, Installation, Mixed Media, Collage, Drawing, Painting, Shading, Blending, Graphite, Pencil, Tortillion, Pastel, Oil Pastel, Charcoal, Acrylic, Substrate, Description, Analysis, Interpretation, Judgment, Critique, Artist, Web 2.0 tool, composition, Formalism, Triptych, Mural, art style, brainstorming, connector, visual movement, unity, contemporary, cityscape, landmarks, Postmodernism, Modern, media, content, events, celebrations, cultures, military, education, landmarks, landscape, cityscape, people, government, transportation, religion, photography, sketch, canvas, enlargement, credit line, historical or contemporary art style, message, seamless composition, Feldman’s Four Step Critique Process, artistic merit, press release, invitation, Mural Unveiling, Art Exhibit, guest list/database, work shifts, set-up, tickets, clean-up, Edmodo, indigenous plants, artifacts, research, collaboration, production, region, liaison, arbitrator, pictorial sources, hand written narratives, original, digital, sepia, genre, dominant, subordinate, foreground, middle ground, background, leading lines, story, viewer, techniques, symbols, expressive qualities, Emotionalism, literal qualities, formal qualities, purpose, meaning, content, materials, tools, processes, methodologies, processes, Citation, web link, website, multimedia presentation, credit line, plaque.

**Websites**

**Murals from the past, WPA Mural Artwork websites:**

* <http://ralphdeeds.hubpages.com/hub/I_PAINT_WHAT_I_SEE__A_Ballad_of_Artistic_Integrity_by_E_B_White>
* <http://www.smithsonianmag.com/arts-culture/1934-Picturing-Hard-Times.html>
* <http://pinterest.com/mariekazalia/murals-wpa/>
* <http://www.askart.com/AskART/interest/WPA_1.aspx?id=118>
* <http://www.nyc.gov/html/hhc/harlem/html/about/wpa-murals.shtml>
* <http://www.compassrose.org/uptown/Uptown-Post-Office.html>
* <http://usatoday30.usatoday.com/news/nation/2010-11-22-wpa22_ST_N.htm>
* <http://www.pbs.org/opb/historydetectives/investigation/wpa-mural-studies/>
* <http://www.columbia.edu/cu/iraas/wpa/murals/index.html>
* <http://www.postalmuseum.si.edu/resources/6a2q_postalmurals.html>
* <http://www.youtube.com/watch?v=Vetu1XjgtVg>
* <http://www.theartstory.org/org-wpa.htm>
* <http://www.wpamurals.com/sanfrancisco.html>
* <http://www.wpamurals.com/>
* <http://www.wpamurals.com/ncarolin.htm>

**Mural Sites:**

* <http://www.pbs.org/americanfamily/mural.html>
* <http://www.smithsonianmag.com/arts-culture/Decoding-Jackson-Pollock.html>
* <http://www.mexconnect.com/articles/1064-mexican-muralists-the-big-three-orozco-rivera-siqueiros>
* <http://www.bikemural.org/muralprotection.html>
* <http://www.cpag.net/guide/2/2_pages/2_1.htm>
* <http://www.moma.org/visit/calendar/exhibitions/1168>
* <http://mariabrophy.com/business-of-art/painting-a-wall-mural-ten-ways-to-please-your-client.html>
* <http://seattlemuralart.com/interior-murals/>
* <http://www.andrewtedesco.com/wall_murals.htm>
* <http://www.ericgrohemurals.com/index.html>
* <http://www.muralsfantastic.com/murals.htm>
* <http://kurtwenner.com/>

**Street Art Murals:**

* <http://www.artnet.com/magazineus/reviews/drohojowska-philp/moca-art-in-the-streets-4-15-11.asp>
* <http://www.banksy.co.uk/>
* <http://saberone.com/blog/>
* <http://taki183.net/>
* <http://streetart101.blogspot.com/2013/02/the-godfather-of-street-art-blek-le-rat.html#.USkvg6W398E>
* <http://www.huffingtonpost.co.uk/2012/11/13/urban-masters-street-art-show_n_2121406.html>
* <http://goabove.com/options.html>
* <http://www.fatcap.com/artist/above.html>
* <http://tagthisphilly.com/tag/el-toro/>
* <http://streetartsf.com/el-toro/>
* <http://blog.vandalog.com/tag/neckface/>
* <http://streetartnyc.wordpress.com/street-artists/neck-face/>
* <http://latimesblogs.latimes.com/culturemonster/2009/04/chaka-from-graffiti-to-gallery.html>
* <http://www.fatcap.com/artist/chaka.html>
* <http://www.yatzer.com/VHILS-Alexandre-Farto-Deconstructed-Wall-Art>
* <http://twistedsifter.com/2012/10/street-art-portraits-chiseled-into-walls-vhils/>
* <http://roaweb.tumblr.com/>
* <http://www.unurth.com/filter/ROA>
* <http://www.flickr.com/people/c215/>
* <http://www.hauspanther.com/2013/01/20/incredible-street-art-cats-by-christian-guemy/>
* <http://pinterest.com/streetartberlin/street-artist-c215-aka-christian-guemy-in-berlin/>
* <http://mentalgassi.blogspot.com/>
* <http://www.themost10.com/clever-street-art-examples-by-mentalgassi/>
* <http://www.unurth.com/filter/Hyuro>
* <http://www.fatcap.com/artist/hyuro.html>
* <http://bumbumbum.me/2010/07/29/hyuro-street-art-2/>
* <http://www.fatcap.com/artist/titifreak.html>
* <http://statigr.am/tag/titifreak>
* <http://artsy.net/artist/titi-freak>
* <http://spy.org.es/>
* <http://www.fatcap.com/artist/laguna.html>
* <http://www.unurth.com/Laguna-Ever-Almagro-Spain>

**Web 2.0 tools:**

* <http://prezi.com/>
* [www.Bomomo.com](http://www.Bomomo.com)
* <http://sketch.odopod.com/>
* <http://www.sumopaint.com/start/>
* <http://pixlr.com/editor/>
* <http://www.pixton.com/>
* <http://www.wordle.net>
* <http://www.tagxedo.com/>
* <http://www.flickr.com/>
* <http://photobucket.com/>
* <http://picasa.google.com/>
* <http://titanpad.com/>
* <http://www.voki.com/>
* <http://en.linoit.com/>
* <http://vimeo.com/>
* <https://penzu.com/p>
* <https://delicious.com/>
* <http://www.scoop.it/>
* <http://todaysmeet.com/>

**Digital Document Tutorials:**

* <http://thepracticalartworld.com/2011/06/19/how-to-create-a-press-release-for-your-art-exhibition/>
* <http://www.lightspacetime.com/art-blog/how-a-professional-art-press-release-should-look/>
* <http://artmarketingsecrets.com/2009/09/3-examples-of-art-press-releases-that-get-attention.html>
* <http://www.artbusiness.com/openingtips.html>
* <http://www.presentationmagazine.com/how-to-create-a-multimedia-presentation-164.htm>
* <http://www.thwt.org/index.php/presentations-multimedia/presentations>
* <http://cft.vanderbilt.edu/teaching-guides/technology/presentations/>
* <http://www.uen.org/general_learner/multimedia_resources.shtml>
* <http://edutechwiki.unige.ch/en/Multimedia_presentation>
* <http://wiki.answers.com/Q/What_is_an_art_credit_line>
* <http://prezi.com/9xc2hnxo-emu/art-criticism-the-feldman-model/>
* <http://quizlet.com/7143555/art-criticism-flash-cards/>
* <http://bellevuecollege.edu/artshum/materials/art/Tanzi/fall04/105/ARTcriticismfall04.htm>

**Comments**

This lesson requires a large part of the semester but please understand that almost all if not all of the Essential Standards in Visual Art are addressed in this project, therefore, students will ascertain a successful learning experience from a real-life Artist experience in a way that does not happen in a normal classroom setting or without the two very important commemorative events for which this mural is created. The deep learning will only occur when you, as the teacher, provide holistic learning which employs STEM and the study of other Core subjects embodied in works of Art, which is what happens in the real world.

**Author Information**

Kellie Pfaff Perkins teaches Visual Art in the Cumberland County School system in Fayetteville, NC. She teaches students in the following portfolio levels of Visual Art: Intermediate, Proficient, Advanced, and also AP Studio, including 10th, 11th, and 12th graders. She has been teaching 30 years and in National Board certified in Early Adolescence through Young Adulthood Visual Art. She attained her BFA with a concentration in Sculpture with a teaching certificate from the University of North Carolina in Chapel Hill and her Masters in Art Education with a concentration in painting from the University of North Carolina at Pembroke. She was on the 2009 Essential Standards writing team for NCDPI and has written Instructional Task Analyses, Content Elaborations, and Unit Plans for Cumberland County Schools numerous times. Currently, she is serving on the NCDPI Standard 6 Growth Portfolio Pilot.

**Attachments**

* Kenan Fellow Mural Project Overview
* Mural Diagnosis Form
* Kenan Fellow Project Explanation
* Mural Triptych Beginning Research and Planning
* Mural Research and Collaborative Group Discussion
* Mural Planning and Collaborative Group Discussion
* Community Request Letter
* Fayetteville/Cape Fear Region Mural Team Contract
* KF Mural Visual Art Homework Assignments
* Art Analysis: Feldman's method
* MATRIX: Introduction to Feldman's Method of Art Criticism