

Visionary Studio: Saturday Art Program

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Unit Plan

Title: *Raise That Fist*

Context:

Visionary Studio is a nine-week, theme-based studio program for high school students that addresses significant social issues and the ways in which art and artists influence society. Each class addresses a theme such as war, propaganda, environment, or re-visioning history and uses group discussion, field trips, and artistic exercises to develop student ideas for a more complex final project. Classes conclude with an exhibit of final works in NYU's Commons gallery for a wide audience of parents, friends, teachers, and NYU faculty. The program is open to young artists of all experience levels.

Description:

Depending on how we use it, power can be positive or negative. We can be leaders or tyrants, and we can inspire through peace or violence. The fist, which is used in personal fights between people has also become a symbol of justice. Often called the revolutionary fist, it has been used by artists and musicians to call attention to inequalities in labor (work) practices, against racism and other oppressions. Artists challenge authority and injustices in our society. Artists use art to critique and challenge existing power structures, and use their work to imagine alternative ways of living together that are more just. The exercise of imagination, or the ability to see anew, is crucial to an increasingly democratic society. We all have experienced versions of power in our lives that can make you feel bad and want to fight back through brute force or one can fight back in a constructive manner to change unfair situations by raising your fist. Have you felt inspired by someone that made you feel like you can take on the world? Have you been defeated by someone who makes you feel like you want to give up? Art is a powerful tool and you as an artist hold that power. In this class, students will create artworks on how power affects us. They will examine unfair situations they have experienced in their lives and respond to changing it through art.

Overview: This unit will uncover the nature of power by engaging students in critical dialogue about oppressive forces in society, and promoting self-empowerment, freedom and pride. Why do artists engage with the topic of power and why is it important to explore this today with adolescents? Utilizing the visual realm to express, deconstruct, reform and react to ideas requires a critical understanding of power dynamics and conscientious decision-making in the process of creation. Our students are aware of (and burdened by) societal expectations and the economic imbalance. We will push students to investigate issues of power, beginning with the self in relation to society, and push them towards critical and bold gestures of reaction through collage, digital art and street intervention.

Subject Area: Visual Art, Digital Art, Interventionist Art, Sculpture

Grade Level: 9-12

Time: Eight 2-hour sessions (4-5 lessons, 3-4 studio sessions) and final exhibition

Big Question: What is power?

Sub-Questions:

1. How do we exercise power in our society?
2. How do iconic images about power affect us?
3. How can we intervene within power structures in order to create change?

Learning Objectives:

Conceptual

- Students will learn how power is represented.
- Students will understand how contemporary artists address the notion of power.
- Students will understand the concept of power as it plays out in their lives.
- Students will explore the effects of social expectations in their lives.
- Students will investigate and invent symbols that evoke power.
- Students will discuss the different ways economic structures impact their lives.
- Students will understand the power and placement of street art, through observation and practice.
- Students will learn how artists use strategies to intervene and stimulate dialogue.

Technical

- Students will learn the technique of combining drawing and text.
- Students will learn the technique of collage, juxtaposition and appropriation.
- Students will learn the technique of creating powerful symbols, through juxtaposition and amalgamation, to scan and transform into temporary tattoo and stickers.
- Students will learn the technique of creating posters with an introduction to *Photoshop*.
- Students will learn about Interventionist *Street Art* application and etiquette.

Assessment of Student Work:

Students should have completed the following works: Text and Drawing piece, Representative mark (Sticker or Tattoo), Consumerism Collage, Economic Reaction Poster, and Interventionist street installation. Students should also have completed worksheets, and preparatory sketches.

There is an expectation of mutual respect, constructive criticism and thoughtful work.

Unit Overview

Part 1: How do we exercise power in our society?

Lesson 1: Students will begin the unit with *Power and Me*, a lesson on fighting for justice. They will look at artworks such as the interactive performance “The Great Game of Power” by Pedro Reyes, Barbara Kruger, and Jackson Pollock’s splash paintings, to begin to think about how artists contend with issues of power. they will identify a moment they wish to fight for (or have fought for) in today’s society and create a storyboard based on that idea or event Students will explore the context of empowerment and the possible consequences of a historical point of view.

Lesson 2: In the second lesson *Social Power* students will explore the role of popular images in the formation of societal expectation, especially with regards to gender. they will identify an icon that has affected their self-image (such as *Barbie*), and reshape it.

Section 2: How do iconic images affect us?

Lesson 3: The third lesson, *Marks on bodies*, will introduce students to the role of symbols in empowerment. Students will design their own self-empowering mark, based on their experiences, perhaps in the form of body paint, stickers, or temporary tattoos. They will take part in affecting visual culture.

Lesson 4: In the lesson *i-Consume* students will deconstruct how the economy affects them personally by identifying symbols and tropes in images and text. Students will then create collages to appropriate and re-contextualize the information.

Section 3: How can we intervene with and change power structures?

Lesson 5: In the final lesson, *Talk Back*, students will contend with and practice interventionist art on the streets. They will create stickers or posters to share with society, focusing on the power of words and images and the impact of placement.

Visionary Studio: Saturday Art Program

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Section 1: How do we exercise power in our society?

Unit Title: Raise that Fist

Part 1: Power and Me

How do we exercise power in our society?

Grade Level: 9-12

Overview:

From mass media, to peer pressure, to politics, power is a part of everyday life. As media consumers, we are exposed to information that has been processed and selectively presented to us. To help give a voice to those who are silenced, artists create images and produce counter-narratives. Art has the potential to incite and promote cultural and political resistance. It is a medium that can be used to engage citizens in political discourse and garner opposition to existing hierarchical structures.

As artists, we address the topic of power in order to rediscover ourselves as free citizens; we become the storytellers of the people, examining the multiple facets of life affected by socio-economic inequalities. But why is art important for revolution? Revolutions transform an established mindset into a new ideal that unites the dissatisfied populace. Art enables an interdisciplinary and uncensored approach to the transmission of a new message to mass audiences.

For adolescents, as well as artists, collective situation art becomes a tool that enables transformations in everyday life. It is in these moments that art become a mechanism for artists and students to make sense of their social and political selves and participate in changing unjust situations. This reflection and transformation begins by recognizing the stake of the individual in social groups, beginning with the family and expanding outward to institutions and systems that hold power over our everyday lives.

Aim:

In this lesson, students will consider the way we understand power in our society. What is power? How do we encounter power in our everyday lives? How and why do artists engage in the topic of power? After examining different artists and how they explore ideas of power, students will create their own work. This work will reflect a negative or positive experience with power, to reveal or transform these relationships. Students will then reflect on their own voice as artists.

Objectives:

- Students will examine the role of power in their day-to-day lives

- Students will examine the way artists challenge social, economic and political power structures
- Students will understand how artists use their voice and make creative decisions to instigate dialogue about power
- Students will practice basic drawing techniques
- Students will examine how power affects their lives.

Resources/Materials:

Materials: drawing paper, construction paper, glue, scissors, pencils, colored pencils, markers, crayons, worksheet

Artists:

- Mark Lombardi (1995) BNL, Reagan, Bush, & Thatcher and the Arming of Iraq, ca. 1983-9
- Alexa Meade (2010) Blueprint
- Sharron Hayes (2003) 10/02/2003
- Oyvind Fahlstrom (1972) World Map
- Dulce Pinzon (2002) Superheros
- Ron English (2010) Billboard

Procedure:

- Have students come into the classroom
- Students will briefly introduce themselves
 - Everyone is going to share:
 - their name
 - where they are from
 - what they are passionate about (it can be anything)
 - what they like to do
- Have students play the interactive performance “The Great Game of Power” by Pedro Reyes,
 - Without explanation, instruct students to play this new version of follow the leader
 - Students follow the leader’s path and emulate the way the leader walks
 - Here is the catch: the leader can change
 - If someone at some point decides to separate from the leader and you are behind that person, they are now your new leader and you must follow and copy them
- After playing this game, have a discussion with students about how this game reflects ideas of power
 - Where does the power come from?
 - What is the relationship between the leaders and followers?
 - How does one become a leader?
- Hand out worksheet
 - Before students start worksheet, briefly give examples of power that surrounds them, i.e. school, peers, parents.

- Emphasize that interacting with power can be an everyday experience
- On worksheet have students think about one or more experiences where they have been affected negatively or positively by power:
 - How did it feel?
 - Write or draw an image answering this question
 - Ask students to present their writings or sketches and discuss the ideas that arose.
 - Introduce artists and artworks that contend with power issues.
 - Whilst sharing artworks, either through slides or passing around photographs, introduce art-making lesson for the day:
 - Think about a typical day in your life, and how you interact with power:
 - Authority, money, friends, parents, school, etc.
 - Create a piece representing either one specific moment, or a map of the day. Create a 2D work, either through collage of materials, drawing or painting.
 - Show examples of teacher's work.
 - When students complete their artwork, ask for volunteers to present their work.
 - What kind of power is being displayed?
 - How does this make you feel?
 - What is the artists' role in relation to power?
 - Assign homework:
 - Students are handed a transparent card
 - One side says Society
 - The other side says You
 - Students are asked to take home this piece, and think about the relationship between these two entities.
 - Students are asked to bring back this card for next week.
 - They can make reflective notes or sketches if they wish.
 - Students are assigned jobs for cleanup, and clean the classroom in the last five minutes.

Assessment:

This work will be included in the students' ongoing portfolio. Throughout the lesson, students will be evaluated through general discussion, and questioning. As the teacher, I will be asking students questions about their project and checking their progress.

Throughout the lesson students will be evaluated based on their participation in group discussions. Students will engage in a presentation of work at the end of lesson.

Power and Me	Excellent	Very Good	Satisfactory	Needs work
Reflection of Power	Gives various, thoughtful examples of power in their everyday life.		Gives some examples of power in their everyday life.	
	Does not give examples related to power in their everyday life.			

Study of Artists Critically studies and examines exemplar artists work. Tries new ideas based on artists and discussions. Student understands how artists address power issues. Examines exemplar artists work. Considers new ideas based on artists and discussions. Student somewhat understands how artists address power issues. Minimally examines exemplar artists work. Does not consider any new ideas based on artists and discussion. Student shows little evidence of understanding how artists address power issues. Does not examine exemplar artists works. Student does not demonstrate understanding of how artists contend with power.

Composition Students shows insightful, purposeful aesthetic consideration in regards to composition.

Student shows evidence of aesthetic knowledge in regards to composition. Student applies minimal or unclear aesthetic consideration in regards to composition Student does not show any aesthetic consideration in regards to composition or presents incomplete work

Understanding the Context of Power Demonstrates thoughtful contextual consideration with regards to power. Accounts for context with regards to power. Shows minimal contextual connection to power. Work shows no connection to power or work is incomplete.

Unit Title: Raise that Fist

Part 2: Social Power

What kind of power exists in society?

How does social power affect our perception of ourselves and what is normal?

Grade Level: 9-12

Time: One 2-hour class session

Overview:

Power is often seen as a measurement of our ability to control the world, people, or the environment that surrounds us. Unlike the political power of our elected government, social power is a very personal and palpable subject. It is a core element in every human interaction. So what is the essential source of social power? It is the potential difference of influence that always exists between any two or more people and which may enable one person, with or without intention, to exercise some degree of control or influence over the actions or ideas of others. This power may lie in the hands of a particular gender; social class, wealth, ascribed power, persuasion, perceived morality, group dynamic, social influence, tradition, or relationship.

Students will discuss how social power affects social norms, their perception of themselves, their impression of others, social pressure, and the expectations that they have of themselves. In short, how society's powers affect our perception of what is normal and what is expected of us.

Students will explore these ideas through a worksheet in which they will ask themselves: how do social norms affect us? Students will then discuss the influence of icons in the media, and examine the works of appropriation artists who play with these icons. Using popular icons from magazines or their memory,

students will apply their new understanding of text and appropriation to recreate an image. Their work will reflect an aspect of social power that affects them.

Objectives:

- Students will learn about social power
- Students will discuss social expectations put upon them and how they relate to their true desires.
- Student will practice the techniques of drawing and sculpture
- Students will learn about the ways artists use appropriation
- Student will learn how contemporary artists address the idea of social power
- Students will learn the relationship between iconography in advertisements and social expectations
- Students will learn the technique of modifying an icon to create new meaning

Resources/Materials:

Teaching Tools: Projector, Video: Big Gurl, by Lauren Kelly

Artists:

- Barbra Krugar (1997) Untitled (Not stupid enough)
- Cindy Sherman (2000) Untitled
- Kehinde Wiley (2002) Passing/Posing #10
- Lauren Kelley (2006) Big Gurl
- Lyle Ashton Harris (1994) Alex and Lyle
- Richard Prince (1986) Untitled (Cowboys)
- Yasumasa Morimura (2001) An Inner Dialogue with Frida Kahlo (Dialogue with Myself 1)
- Nikki Lee: (1995) The Hispanic Project

Materials: Modeling clay or papier mâché, Sharpies, X-Acto knives, scissors, paper scraps, glue, tape, magazines

Procedure:

- Start class with worksheet.
- Hand out a worksheet with a horizontal line drawn down the middle.
- The top left side says “What is expected of me because I am a (girl, boy, white, Latin, fat, thin etc.) Something about themselves that can be perceived by the outside world”.
- The right column says “what I want for myself”.
- Fill in both sides reflecting upon expectations related to job, family, friends, hobbies, and schoolwork. i.e.:

- What my high school years will be like, what I want to do in college, what I dream about becoming, where I will live, what places I will go, people I dream about meeting, what I imagine my life to be like over the next 20 years...
- Have students create sketches or write under each of the two categories on the page - Inform students that these representations do not need to be realistic.
- No one will be asked to share their ideas unless they wish to.
- Open a discussion for students to share what ways others have interacted with them, perhaps incidents that involved stereotypical assumption. Students can include examples of both recent and childhood experiences.
- Give students examples of some of your own memories. An instance when you were "supposed" to be or behave one way. What things were you expected to like, dislike, do, or not do?
- Introduce Artists
- After viewing these images:
 - Where else do we see representations people that comment on their social identities?
 - Why did Kelley choose such an iconic figure as Barbie?
 - And why a black Barbie?
 - How do their works relate to issues of race and gender?
 - In their work, whose story is being told?
- Introduce students to different images of popular culture.
 - What is popular culture?
 - Choose images that have social connotations: Barbie advertisements reflect a certain gender or race, etc.
- Define iconography.
 - How do popular images affect our perception of what is normal?
 - How does the idea of the normal affect our expectations of the world?
- Have the students view and consider a recent movie poster or newspaper ad or CD cover that suggests stereotypical roles. Students could identify what they think is suggested.
- These roles, what is expected of us. This is the power of society. This is the power of consumerist and visual-based culture. We can sometimes feel pressured to conform to what is expected rather than being true to ourselves.
 - How have some of these expectations affected you?
- Choose a figurine, icon, or iconic message you are going to appropriate in your artwork.
- Discuss appropriation and how the alterations and transformations relate to changed meaning.
- Review formal elements.
 - How do your transformations of color, scale, contrast, texture, and shape change the iconography?
- Review possibilities for transformation:
 - Change the form. Perhaps add an appendage to make the icon represent your current interpretation of it.
 - Add to the existing icon in ways that exaggerate or obliterate your current interpretation of the icon.

- Reduce the form to reveal what you identify as essential to your current interpretation of the icon.
- If it is a message. You can use the same typeface to portray a different message.
- Assemble student's figurines and ask students to share observations.
- Note a figure you recognize, both in its pop iconography and your classmates' interpretations.
- What makes it successful for you?
- How do specific transformations of color, scale, contrast, texture, or shape change the message of the icon?
- How are we redefining meaning through altering the icon?

Assessment:

This work will be included in the students ongoing portfolio. Throughout the lesson, students will be evaluated through general discussion, and questioning throughout the lesson. As the teacher, I will be asking students questions about their project and checking their progress.

Social Power

Excellent	Very Good	Satisfactory	Needs Work
Reflection of Power	Gives various thoughtful examples of social power in their everyday life. Gives some examples of social power in their everyday life.		May give one example of social power in their everyday life. Does not give examples related to social power in their everyday life.
Study of Artists	Critically studies and examines artists work. Tries new ideas based on artist examples and class discussions. Student understands how artists use their voice to address issues of social power. Examines artist work. Considers new ideas based on artists and class discussions. Student shows some understanding of how artists address social power.		Minimally examines artists work. Does not consider any new ideas based on artists and class discussion. Student shows little understanding of how to address social power through art. Does not examine exemplified artists works. Student fails to grasp how artists grapple with power issues.

Composition Insightful, purposeful aesthetic consideration with regards to composition.

Evidence of aesthetic knowledge in regards to composition.	Demonstrates unclear aesthetic consideration in regards to composition.
	Does not show any aesthetic consideration in regards to composition or presents incomplete work.

Drawing/ Construction Insightful, purposeful aesthetic consideration in regards to drawing and construction. Evidence of aesthetic knowledge in regards to drawing and construction.

Demonstrates unclear aesthetic consideration in regards to drawing and construction.	Does not show any aesthetic consideration in regards to drawing/construction or presents incomplete work.
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Cultural Connection Demonstrates thoughtful contextual consideration in regard to social power.

Accounts for context in regard to social power. Shows minimal contextual connection to social power. Work shows no connection to social power or incomplete work.

Appropriation Student successfully uses and alters popular icons to convey a message, in a thoughtful and provocative way.

Student satisfactorily alters a popular icon. Student makes use of a popular icon but fails to address inherent power structures through alteration. Student does not complete the assignment, or fails to use iconic imagery altogether.

Classroom Participation Proactively contributes to class by offering ideas and asking poignant questions.

Proactively contributes to class by offering ideas and asking questions. Rarely contributes to class by offering ideas or asking questions. Does not contribute to class by offering ideas or asking questions.

Section 2: How do iconic images affect us?

Unit Title: Raise that Fist
Part 3: Marks on Bodies
How does a symbol acquire power?
How does placement affect a symbol?

Grade Level: 9-12

Time: One 2-hour class sessions

Overview: This lesson is designed to explore symbols, how they are created and how they acquire power. The discussion will include themes of semiotics (with regards to the relationship between visual information and meaning) as well as the issue of representation in society. Students will also explore what it means to wear a mark or a symbol on the body.

This lesson will introduce the idea that art can exist outside of a gallery space, which will be further emphasized in Lesson 5, Talk Back, on interventionist street art. It is important for students to consider that powerful acts of representation and reaction are within their reach. The act of creating an empowering symbol for the self fosters identity exploration, critical synthesis of symbols, and pride.

Learning Objectives:

- Students will understand the concept of creating and deconstructing symbols.
- Students will discuss the role of symbols and gestures in tattoos designed by various artists.
- Students will learn the technique of designing temporary tattoos.
- Students will understand the relationship between visual information and the representation of ideas.

Materials/Equipment:

- printed images of artist work to pass around during class
- mixed media paper, for designing symbols
- vellum paper for transference
- colored pencils, markers, watercolors, magazines, scissors, glue
- access to a scanner, a computer and a laser printer in the 4th floor lab.
- temporary tattoo paper (water transferable for laser printers), and label-making paper (for stickers).

Artwork/Media:

- Tattoos designed by artists for the Fall 2011 issue of Garage Magazine by Jeff Koons, John Baldessari and Richard Prince
- The designer tattoo website tatt.ly
- Alexa Meade's portraits on bodies *Transit* and *Natura Morta* (2009)
- Vito Acconci's smeared and printed bite marks in *Trademark* (1970)
- Graffiti that displays amalgamated symbols by Banksy
- Deirdre Nolan: paints herself into the media (2010)

Procedure:

- Assign homework before the lesson in an email by Tuesday.
- Before Lesson: Think of three objects, places or moments that you identify with in an empowering way. Develop a sketch.
- On Saturday: Begin with a 10 min. recap of last week's session.
- Ask for three volunteers to share their sketches.
- How does this amalgamation of objects, places or moments create an empowering symbol?
- What could make this symbol more striking?
- How would it feel to wear this on your body?
- Pass around images of artwork, and discuss as the images circulate.
- Ask for 6-8 volunteers to offer insight on these topics:
- Who came up with symbols, and why have we accepted their meaning in our culture? Interject with semiotics.
- How did each artist think about placement, appropriation and meaning?

Key words: symbol, permanence, representation

- How are these marks or tattoos different from each other and more commercial images?
- Introduce the assignment: create a temporary tattoo or symbol sticker
- Make a drawing, painting or collage symbol based on your sketch, on mixed media paper. (30 min)
- Once you have finished your design, take turns coming upstairs to scan images in groups of five.
- Print and apply them.

*Save scanned images to view in a slide show or digital prints on a later date.

Assessment of Student Work: Students should complete all portions of the assignment: preparatory sketch, mixed media drawing, scanning and printing.

Students should demonstrate a creative and conceptually considered approach towards mark-making. Feedback will occur in the form of group discussion, and through one-on-one conversation. An email will be sent out to each student with notes on the progress of their work and the evident relationships between themes and artistic decisions.

Criteria	Excellent	Satisfactory	Needs
Productive Dialogue	Student participated in class discussions and contributed ideas. Student showed interest in the dialogue.	Student did not contribute positively to dialogue during class.	
Comprehension and Application of Symbols	Student understood the concept of creating and deconstructing symbols, and applied this knowledge to the fulfilment of his or her own design. Student demonstrated usage of symbols and fulfilled completion of the assignment.	Student did not consider symbols in the creation of his or her tattoo/sticker.	
Aesthetic Choices and Ideas	Student understood the relationship between visual information and the representation of ideas. Student demonstrated aesthetic consideration and completed the assignment with regards to image and content.	Student failed to consider symbols as a tool for contending with ideas.	
Complexity and Consideration	Student effectively incorporated considerate and complex use of symbols in their piece. The student used symbols in their artwork.	The student did not consider symbols in the execution of their piece.	
Craftmanship	The student demonstrated care and skill for the fulfilment of their ideas for the execution of their piece. The student demonstrated skillful use of materials.	Student did not show consideration in the execution of their work.	

Unit Title: Raise that Fist
Part 4: i-Consume
How does the economy affect you personally?
How do iconic images affect us?

Grades: 9-12th

Time: 2.5 Hours or 2 and a half classes.

Overview:

We are all affected by the capitalist economic structure that has been established for better or for worse in the United States. There is a movement in contemporary art to address important issues of economic inequalities and environmental sustainability. Students will therefore investigate where the power lies within our economy and how it affects them on a personal level. The pillars of capitalism will be discussed, such as how banking and the stock markets work (or don't work), and are connected to our daily lives. The concept of a free market system, the stronghold of corporations, and the philosophy of growth (by any means necessary), will be examined. There will be a breakdown of how corporations and .01% of the population control all the resources and the flow thereof within the US economy. A connection will be made to the local (and global) Occupy Wall Street movement. Political symbols, such as the fist, and laws about who should pay taxes will be examined. Theories such as trickle-down economics, in which 99% of citizens are expected to wait patiently while the .01% receive huge tax breaks and then decide when and how to reinvest all the resources they have accumulated - will be explored. Spoof ads and contemporary art images using themes such as irony and juxtaposition to question where power lies will be looked at and discussed. Other important related concepts will be explored such as our individual consumer habits, including the creation of art itself and its effects on the environment. Sustainability concepts and solutions will be presented in order to raise awareness and urge positive actions on important issues regarding the preservation of the natural environment through responsible art practices. Art is a great medium for raising awareness and taking action, which represents real power. Therefore art is powerful and can be used to balance out other forms of power in what is supposed to be, at its core, a democratic system of checks and balances of power established in the American constitution.

Learning Objectives:

- Students will understand the basic concepts of economic power structures and examine how these structures directly affect their lives.
- Students will learn about the ways images and text are used in contemporary art to create meaning and provoke reactions with regards to power.
- Students will learn new collage techniques using Photoshop software on computers.
- Students will learn and understand contemporary art concepts such as deconstruction, metaphor, irony and juxtaposition.
- Students will understand the relationship between subtle or overt image & text manipulation in order to sell products or ideas to consumers.
- Students will be made aware of and be able to integrate the concepts of economic power, consumerism and sustainability. Students will understand their own power and position within the greater economy.
- Students will learn that art can and does play a role in raising awareness on important contemporary issues.

Materials/Equipment:

Computers for all students to use individually. Computers must be equipped with Internet access and a color printer. There will be a Photoshop demonstration with basic layering techniques using image and text.

Artwork/Media:

- 1) Barbara Krueger: "I shop therefore I am" 111" by 113" photographic silkscreen/vinyl 1987.
- 2) Shepard Fairey: "Andre the Giant has a posse" & "Obey" sticker/poster campaign – 1989-1999.
- 3) Mark Lombardi: Whitewater's connection to the Vatican Bank scandals, pencil drawing - 2003.
- 4) Banksy's "Child with semi-automatic gun w/flowers" stencil & spray-paint street art, LA – 2011.

Links to power and wealth resources information, spoof ads and sustainability...

<http://motherjones.com/mojo/2011/10/charts-income-richest-growth>

<http://motherjones.com/mojo/2011/10/one-percent-income-inequality-OWS>

<http://www.adbusters.org/spoofads> - (check out website for other ads on video)

http://www.youtube.com/watch?v=llDpCT1tOqE&feature=player_embedded

<http://youtu.be/CZrr7AZ9nCY>

<http://www.nytimes.com/2010/01/22/business/media/22adco.html>

www.storyofstuff.org/

Procedure:

Before the class: Email students by Tuesday with an explanation of the upcoming lesson and various links to spoof ads, wealth resources, etc.

During class: Start with a 15-minute discussion about the economy in terms of power. The discussion will surround the videos and resources emailed earlier in the week, focusing on issues of US power/wealth distribution and spoof ads, and what these discrepancies mean to the kids personally. Questions such as...

- How does the current economy affect you?
- Do you think the current system is fair?
- What are some solutions you can think of to help fix any of major problems in the economic system?

- Then the terms deconstruction, metaphor and juxtaposition will be introduced.
 - Deconstruction, meaning critical thinking i.e. the breaking down and deciphering of complex information.

- Metaphor, as in using unique representative images or colorful word phrases that are different yet similar to their literal meanings as a creative alternative for artistic expression.
- Juxtaposition, as in putting together images or words that are ordinarily never seen together to express an idea or convey meaning.
- The teacher will discuss how these are applied in contemporary art.
- The teacher will bring up well known artists such as Barbara Kruger, Mark Lombardi, and street artists Shepard Fairey and Banksy, as well as one of the teacher's own art examples - all using artistic expressions such as metaphor, juxtaposition and irony.
- The teacher will conduct a 10 min. demonstration on basic Photoshop techniques, and supplement it with an online guide students can access.
- Focus on how to manipulate an image & text using the layering techniques in Photoshop.
- The students will then use the Internet to retrieve, or search for and download poignant images. The students will be instructed to use thought-out, expressive text (considering the combination between a particular font and powerful words), to assemble their artistic vision with the theme of power using Photoshop. The teacher will assist the students using Photoshop all through the class. The last 10 minutes will be for printing. A collective critique of the students work will occur during the first 20 minutes of the next class.

Assessment:

Criteria	Excellent	Satisfactory	Needs Work
Participation	The student participated in class discussions and demonstrated insight substantiated by the video resources and links sent as homework.	The student participated in class discussions effectively.	The student failed to participate in class discussions.
Conceptual Understanding	The student thoughtfully reflected upon the various power structures that surround the economy, and the effect of these forces on his or her reality.	The student referenced economic structures in their piece.	The student failed to consider economic power structures in their piece, or presented incomplete work.
Skills	The student demonstrated gradual improvement and used tools effectively for the fulfilment of their concept.	The student demonstrated some effective use of the tools, and asked for help when they needed it.	The student failed to incorporate usage of the tools in their piece, or presented incomplete work.
Timeliness	The student stayed focused, was productive, and finished the project in a timely manner.	The student finished in a timely manner but focus sometimes waned.	The student failed to complete their work by the end of the session and did not make good use of their time.

Section 3: How can we intervene with and change power structures?

Unit Title: Raise that Fist

Part 5: Talk Back

How can you intervene with oppressive power structures?

Grade Level: 9 - 12

Time: One 2-hour class period

Overview:

Interventionist art is art that agitates for social change.

Activist artists begin their process with connection, 'start where they are', engaging in critical self-reflection and attentive exploration of sources of power. Then they begin critical reflection through question posing. Why are things the way they are? Where do you stand? Thereafter they translate their ideas into an artwork, which involves addressing the implication of process in art making and a reflection about purpose of their artistic intervention. The act of creating interventionist art empowers the student with the ability to initiate a living idea, and directly share it publicly, with maximum impact.

This lesson is designed to explore meaningful exchange in public domain promoting ideas for real social change. It also allows students to, visually express and interpret a power issue that affects them directly. Students will examine unfair situations they have experienced in their lives and respond to it through art. Students will contend with and practice social-justice art making via interventionist art on the streets. They will create stickers, posters, flyers, to share with society, focusing on the power of words and images and the impact of its placement.

Learning Objectives:

- Students will understand the power and placement of interventionist art.
- Students will learn the technique of interventionist Street Art and its application.
- Students will examine the work of contemporary interventionist artists and how their work is a critical response in the public domain.
- Students will learn the concept of co-opting and manipulating sourced image and the use of ideas and text.
- Students will learn the principle of public discourse.
- Students will understand that by sharing their art in the public domain they can create social change.
- Students will learn that small act can make a difference.

Materials/Equipment:

- Hand outs - images of contemporary interventionist Street Art works.

- Access to computers and laser printers.
- Mixed media paper.
- Colored pencils, markers, watercolors, magazines, scissors, glue.
- Industrial spray on adhesive.
- Iron on T-shirt paper.

Artwork/Media:

- Trespass - A History of Uncommissioned Urban Art, Carlo McCormick, Marc & Sara Schiller, Ethel Seno, Taschen 2010.
- Public Discourse(2003) by Brad Downey & Quenell Jones
<http://vimeo.com/1454031>
- www.woostercollective.com
- Kaws - Untitled, NYC,1998
- Ji Lee - Bubbled Camel Ad, NYC, 2007
http://www.emptykingdom.com/main/wp-content/uploads/2010/03/01bubbleproject_cover_copy1.jpg
- Ron English - Fat, F*ck'd-UP & 50 - To Serve Man, San Francisco, 2005
- Jenny Holzer - Survival, NYC, 1983
<http://classes.dma.ucla.edu/Spring05/25/img/holzer/03.jpg>
- DeGecko - Hypocrisy(Night Time), Madrid, 2008
- Dr. Revolt - Revolt, NYC, 1996
http://www.graffiti.org/stlouis/stl00_02drrevolt.jpg
- Swoon -
http://4.bp.blogspot.com/_hO94dOcGlis/TPZT7jR91I/AAAAAAAAACmA/ZmB3Bp2FnXg/s1600/croppedBurkagirl.jpg
- Jason Eppink - <http://cdn.randomfunnypicture.com/wp2/wp-content/uploads/2010/04/reboot-universe.jpg>
- Armsrock - http://www.kimmatthiesen.dk/graffsite/wp-content/uploads/2010/04/04_armsrock.jpg
- JJ Veronis - Pump Series, NYC 2011

Procedure:

- Prior to lesson - Students are instructed to examine the work of various interventionist street artists, thru on-line links. They are asked to think about visuals & text that they will illustrate or appropriate (via Photoshop) in creating their own critically responsive message to personal or social injustices.
Messages can be a visual narrative or abstract images. Students are asked to prepare a sketch or idea to use in class.
- Class time: Students will embark on a 20 minute walking tour of the neighborhood, examining a dozen examples of interventionist street art, including: opti-scans, stickers, posters, wheat pastes, sprayed stencils,

mosaics, metal sculpture.

- Back in the class room, students will view handouts of interventionist art. They will reflect and discuss all work previously viewed for 10-15 mins.
- Introduce the assignment: create a personal visual statement in response to an injustice that has affected your life or the lives of others. Students are encouraged to experiment and take risks. Statements can be drawn, painted, collaged, or photoshopped. Images will then be scanned and printed.(60 mins.)
- Students with completed works will gather, head back out onto the streets, consider and select an appropriate location for placement, and under the guidance and supervision of the instructor, install work.(20 mins.)
- All work will be documented an end of each stage.

Visual Art Standards:

National Standards

- Understanding and applying media, techniques and processes.
- Understanding the visual arts in relation to history and cultures.
- Choosing and evaluating a range of subject matter, symbols, and ideas.

NY State Standards

- Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors.
- Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.
- Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own idea

Assessment:

Students will be assessed based on the following criteria:

Student Evaluation

Yes or No? Comments

Did student complete the project?

Did student explore the concept of social justice art making?

Did the student learn the technique of interventionist Street Art and it's applications in works of art.

Did students examine the work of contemporary interventionist artists and how their work is a critical response in the public domain?

Did students learn the concept of co-opting and manipulating sourced images and the idea of using ideas and text?

Did students learn that by sharing their art in public domain they can create social change?

	Excellent	Satisfactory	Needs Work
Comprehension	Student understood the impact of interventionist street art and applied this knowledge to the creation of their own piece.	Student demonstrated awareness of interventionist street art conventions.	Student did not demonstrate comprehension of interventionist art.
Conceptual Consideration	Student demonstrated understanding of the concepts of co-opting and manipulating source images in the execution of their piece.	Student understood the concepts of co-opting and manipulating source images.	Student did not demonstrate knowledge of co-opting or manipulating source images.
Placement and Social Interaction	Student considered location and surrounding artworks in the placement of their piece.	Student demonstrated awareness of the importance of placement.	Student failed to consider the protocols of placement.
Participation	Student showed interest and insight during the walk, the work period, and the installation of their piece.	Student went on the walk, worked well, and installed their piece.	Student was late or absent for the walk or didn't take advantage of the work time.

Art Standards

The lessons outlined in this unit comply with the following New York State Standards for the Visual Arts:

N.Y.S. Standard #1: (Creating and Performing in the Arts)

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

N.Y.S Standard #2: (Knowing and Using Arts Materials and Resources)

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

N.Y.S Standard #3: (Responding to and Analyzing Works of Art)

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

N.Y.S Standard #4: (Understanding the Cultural Dimensions and Contributions of the Arts)

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Standards addressed in Lesson 3:

- National Standards
 - Develop and present basic analyses of works of art from historical, structural, and cultural perspectives.
 - Relate various types of arts knowledge and skills within and across the arts disciplines.
- Standard I - Commencement
 - Create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions , ideas and viewpoints.
 - Create works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors and images.
 - Reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly.
 - Use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation.

Standards addressed in Lesson 4:

NY Art Standards:

- Understanding and applying media, techniques and processes
- Choosing and evaluating a range of subject matter, symbols and ideas
- Understanding the visual arts in relation to history and cultures
- Reflecting upon and assessing the characteristics and merits of their work and work of others
- Making connections between visual arts and other disciplines