

Unit Overview

<p>Unit Length</p>	<p>Approximately four weeks</p> <ul style="list-style-type: none"> → 5 days: lessons reading Pulitzer Center-supported news stories → 3 days: additional resource exploration (Amplifier, PBS) → 2-3 days: visual arts class modeling → 2 weeks: project time → 3 days: critique/sharing/viewing
<p>Grade Level(s)/Subject(s)</p>	<p>10-11th grade Visual Arts; multilingual students</p>
<p>Unit Overview</p>	<p>In this unit, students will encounter global issues where art is a vehicle to share the underreported story, both in traditional news stories about art and artists and in news stories told through artistic means. Uncovering news outside of mainstream media through the visual arts develops media literacy skills and allows another means for students to have a powerful and just voice to share news.</p> <p>Through this art project-based unit, multilingual learners (MLLs) will explore news stories supported by the Pulitzer Center and witness how the visual arts are used globally to communicate underreported stories. MLLs can benefit from using art as a vehicle for communication, as it is a fluid language spoken by all. <i>Waste Land</i>, a documentary about artist Vik Muniz, will be viewed in class as examples of empathy in motion. Lessons will be supplemented with an introduction to contemporary artists who use their work to tell stories of underrepresented individuals and groups. During each class, students will engage in discussions in various ways, including circles, small groups, graphic organizers, and note catchers.</p> <p>After looking at examples of how artists interpret and share global issues through Pulitzer Center news stories and <i>Waste Land</i>, students will begin adapting and creating their own visual response. The students will create a linoleum or woodblock print focusing their visual art skills to tell a story of a person or people whose voices deserve to be amplified. As students create their prints, they will also film their work in progress (similar to a video journal). These videos will include dialogue explaining the artistic process and conclude their filming with a conversation with a viewer outside of class. The conversation will record reactions to both the print and the underreported story.</p>

	<p>The two products students will have at the end of their project is: one series of prints, and one 5 minute video. The project concludes with a class or schoolwide film screening.</p>
<p>Objectives & Outcomes</p>	<p>Students will be able to...</p> <ul style="list-style-type: none"> → Engage and make connections with visual art and its voice in society through discussion in English → Discuss what might categorize news as underreported and why some stories go unreported → Create woodblock/linoleum prints in response to the central theme of an underreported story they select on their own → Synthesize and analyze their comprehension of articles explored through the creation of a video → Develop and demonstrate presentation skills by introducing and screening their videos
<p>Standards</p>	<p>Common Core State Standards</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.1</u> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.3</u> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><u>CCSS.ELA-LITERACY.RI.11-12.7</u> 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.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.2</u> 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.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.2.B</u> Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>

	<p><u>CCSS.ELA-LITERACY.W.11-12.2.D</u> Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>National Common Core Visual Arts Standards</p> <p><i>Creating</i> <u>VA:Cr2.1</u> Investigate: Organize and develop artistic ideas and work. <u>VA:Cr3.1</u> Reflect, Refine, Continue: Refine and complete artistic work.</p> <p><i>Connecting</i> <u>VA:Cn10.1</u> Synthesize: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work. <u>VA:Cn11.1</u> Relate: Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future. <u>VA:Cn11.2</u> Interrelate, Extend: Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.</p> <p><i>Responding</i> <u>VA:Re8.1</u> Interpret: Interpret intent and meaning in artistic work.</p> <p><i>Presenting:</i> <u>VA:Pr.4.1</u> Select, Preserve: Select, analyze and interpret artistic work for presentation. <u>VA:Pr6.1</u> Share, Relate: Convey meaning through the presentation of artistic work.</p>
<p>Unit Resources</p>	<p>Resources on understanding underreported stories:</p> <ul style="list-style-type: none"> → What are Under-Reported Stories? → How To Find Under-Reported Stories Journalist's Toolbox <p>Underreported stories about and/or told through art:</p> <ul style="list-style-type: none"> → “Behind the Dream: A Family Broken by a Jade Mining Disaster” by Shawanang and Emily Fishbein for New Naratif and the Pulitzer Center → “Art on the Front Lines of a Changing Sudan” by Antoaneta Roussi and Matteo Lonardi for Al Jazeera and the Pulitzer Center → “The House Where Our Stories Live” by Sarah Shourd for Medium and the Pulitzer Center → Flying Kites by the 2018-2019 Stanford Graphic Novel Project

	<ul style="list-style-type: none"> → Indigenous Memory of the Pandemic by multiple journalists for OjoPúblico and the Pulitzer Center <ul style="list-style-type: none"> ◆ “Visions of Coronavirus” by multiple journalists for OjoPúblico and the Pulitzer Center → No Time to Complain: Art and Work Get This Student Through the Pandemic by H��l��ne Goupil, Molly Oleson, and Sindya Bhanoo for <i>Mission Local</i> → Waste Land, a documentary about artist Vik Muniz directed by Lucy Walker, Jo��o Jardim, and Karen Harley for PBS <p>Resources on the print-making process:</p> <ul style="list-style-type: none"> → The Printing Press Revolutionized the Spread of Information PBS → Student-made video: How to Create a Woodblock Print <p>Artwork inspirations:</p> <ul style="list-style-type: none"> → Amplifier.org → Faviana Rodriguez → Liz Johnson Artur → Woodblock prints created by students who completed this unit in Jane Kang Lawrence’s class at Manhattan International High School in spring 2022
<p>Performance Task</p>	<p>Students are encouraged to create a series of woodblock/linoleum prints that uplift an individual or group of underrepresented people based on independent reading and research. Students will explore news using the Pulitzer Center website and create artwork that responds to the individual or people represented in the story of their choice. Their visual responses can be symbolic or illustrative of the story.</p> <p>Students will also create a video that includes footage of their print in progress and dialogue explaining the artistic process.</p> <p>The unit will conclude with a presentation of the artwork and videos to a wider audience.</p>
<p>Assessment/Evaluation</p>	<p>Graphic organizer for checking understanding of news stories, kept in students’ sketchbooks.</p> <p>Sketchbook share outs: Students will share their printmaking ideas with classmates for verbal feedback.</p> <p>Final prints, videos, and written feedback on peers’ projects.</p>

UNIT PACING / DAILY LESSONS AND RESOURCES

Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objective(s) or Essential Question(s)	Lesson / Activities	Lesson Materials
<i>Week 1</i>				
Day 1	<ul style="list-style-type: none"> → "Art on the Front Lines of a Changing Sudan." an article by Antoaneta Roussi with photography by Matteo Lonardi for Al Jazeera → Diego's Rebirth, a short documentary by Dominic Bracco III for <i>National Geographic</i> → Jesus Torralba explores his Indigenous background in wildly colorful murals, a short film by Eric Slade for Oregon Public Broadcasting 	How can public art share a story?	<ol style="list-style-type: none"> 1. Present two short videos: Diego's Rebirth and Jesus Torralba explores his Indigenous background in wildly colorful murals 2. Discuss as a class: What are the similarities in the stories of these two people? Students will begin discussing how art making is an act of release and a form of sharing. 3. Transition conversation to art seen in public. Discuss: <ul style="list-style-type: none"> → In your opinion, is graffiti good or bad for the community? Why? → What are your thoughts and feelings on graffiti? Encourage students to take notes in their sketchbooks. Write down students' answers on the board. 4. Begin reading "Art on the Front Lines of a Changing Sudan" together as a class using the SmartBoard. 	Sketchbooks, Laptops

			<p>5. Using Jamboard, allow students to ask questions about the article being read together. Save this Jamboard to return to student questions next class.</p>	
<p>Day 2</p>	<ul style="list-style-type: none"> → Continue reading "Art on the Front Lines of a Changing Sudan," an article by Antwaneta Roussi with photography by Matteo Lonardi for Al Jazeera → "What Are Underreported Stories?", a short video from the Pulitzer Center → "How To Find Underreported Stories", a short video from the Pulitzer Center → Favianna Rodriguez's website and her online art archive → Amplifier.org 	<p>What is an underreported story?</p> <p>How can visuals be a learning tool for confronting underreported issues and social change?</p>	<ol style="list-style-type: none"> 1. Discuss Jamboard questions about the article from Day 1 . 2. Continue to read "Art on the Front Lines of a Changing Sudan" until finished. 3. Discuss: Did you know about the artists in Sudan? If so, how? If not, why? 4. Introduce the difference between front page <i>breaking news</i> and diving deeper into an <i>underreported story</i>. <p>Watch two short videos: "What Are Underreported Stories?" and "How To Find Underreported Stories"</p> <p>Discuss: How might the young artists in Sudan be considered a topic of underreported story?</p> <ol style="list-style-type: none"> 5. Refer back to the article, and focus on the photographs included in the story. Using See, Think, Wonder as a guide, begin a discussion. Encourage students to write down their STW answers in their sketchbook, as well as their response to the following question: <ul style="list-style-type: none"> → How can visuals be a learning tool for confronting underreported issues and 	<p>Sketchbooks, Laptops</p>

			<p>social change?</p> <p>6. Share the work of Favianna Rodriguez by introducing her biography and online art archive. Rodriguez is an example of an artist invested in social change.</p> <p>7. At the end of class, briefly introduce Amplifier by explaining or reading their About page and projecting a few examples of art featured on their website (scroll down on their homepage).</p> <p>8. Encourage students to explore the Amplifier website thoroughly at home, as well as do a deeper dive into Favianna Rodriguez’s work, while continuing to consider the essential question: How can visuals be a learning tool for confronting underreported issues and social change?</p>	
<p>Day 3</p>	<ul style="list-style-type: none"> → “Visions of Coronavirus,” an article with photography of Indigenous artwork for OjoPúblico → “Visions of Corona Virus in Indigenous Amazon (Spanish),” a podcast in Spanish from OjoPúblico → Google Slides presentation from a town hall showcasing images of students’ 	<p>What is the value and impact of simplicity when designing an image for reproduction?</p> <p>How can public art share a story?</p>	<p>1. Begin class with a discussion and student share-out about Amplifier. Encourage students to take notes in their sketchbooks.</p> <ul style="list-style-type: none"> → Which images did you like the most? Why? → Which topics did you find yourself gravitating towards? → What do all these images have in common? <p>Emphasize <i>symbolism</i> and <i>simplicity</i> as commonalities in all the images on Amplifier.</p> <p>2. Share images of collagraph artwork</p>	<p>Sketchbooks, Laptops</p>

	<p>collagraph artwork created during 2020-2021 at Manhattan International High School</p>		<p>created during 2020-2021 by students at Manhattan International High School. The assignment in the presentation was for students to create a collagraph in response to a poem. Sharing this example of art created by other students will give students a sense of the outcome of printmaking and encourage them to believe in their art-making capabilities. Ask students to take note of the simplicity in each print.</p> <p>3. Make connections. Have a class discussion reemphasizing that artwork is a vehicle to carry a story. Art can share both collective sadness and strength.</p> <p>4. Circle back and introduce another Pulitzer Center-supported news story. Begin reading the first portion of “Visions of Coronavirus” in groups of 4-5. Using Jamboard, encourage students to ask questions and to read one another's questions.</p> <p>5. Conclude class with a quick discussion.</p> <ul style="list-style-type: none">→ What is this story about so far?→ We have learned that our news story takes place mainly deep in the Upper Basin of the Amazon. How did the villages share their experience of COVID with others?→ How is art a means of sharing news and information in this story?→ How did news spread in your home countries prior to the internet? <p>6. Encourage students to find out the answer</p>	
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			to the last question by asking relatives how information and news spread in their countries when they go home.	
Day 4	→ “Visions of Coronavirus.” an article with photography of Indigenous artwork for OjoPúblico	How can visuals be a learning tool for confronting underreported issues and social change?	<p>1. Begin class by continuing reading “Visions of Coronavirus.” Students should pose questions about the story on Jamboard while they read.</p> <p>2. When class is finished, visit the Jamboard as a whole group. Discuss:</p> <ul style="list-style-type: none"> → What are some common Jamboard questions we see? → How could this be considered an underreported story? → What impact did the paintings have on the Indigenous communities? → What impact did the paintings have on the urban communities? <p>3. Discuss the photographs included in the story using the <i>Beauty and Truth</i> thinking routine:</p> <ul style="list-style-type: none"> → What’s the beauty in this artwork? → What’s the truth in it? → How might beauty reveal truth? → How might beauty conceal truth? <p>Students should write their answers in their sketchbooks.</p>	Sketchbooks, Laptops

<p>Day 5</p>	<p>→ “Behind the Dream: A Family Broken by a Jade Mining Disaster,” a news story in graphic comic form, with words by Emily Fishbein and illustrations by Shawanang for New Naratif</p>	<p>How can visuals be a learning tool for confronting underreported issues and social change?</p>	<ol style="list-style-type: none"> 1. Begin class with a discussion or written reflection on the following questions: <ul style="list-style-type: none"> → Art documents experiences. How have you documented experiences through art? → How have you experienced art that documents history? 2. Read “Behind the Dream: A Family Broken by a Jade Mining Disaster” in full together. 3. Open Jamboard and have students answer the following questions: <ul style="list-style-type: none"> → How could this be considered an underreported story? → Which image helps you understand the culture and community of the Hpakant region of Myanmar and why? → How do graphic novels bring nonfiction news into an artistic realm? And why is that a valid way of representing news? <p>Then, open up a classroom discussion drawing on students’ Jamboard responses, answering questions and encouraging students to ask aloud.</p> 4. Conclude class with a short discussion: <ul style="list-style-type: none"> → If this story were a short animated film, would you enjoy it? → What are the benefits of an animated film? What are the benefits of this being a graphic and only read on print? 	<p>Laptops</p>
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			<p>5. Remind students of the closing question from Day 4: <i>How did news spread in your home countries prior to the internet?</i> Answers will include that news was shared through word of mouth, storytelling, and newspaper (print). Conclude with emphasizing that despite the immediacy and allure of technology, print has been both historically and currently impactful.</p>	
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Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objective(s) or Essential Question(s)	Lesson / Activities	Lesson Materials
Week 2				
Day 1	<ul style="list-style-type: none"> → No Time To Complain: Art and Work Get This Student Through the Pandemic, a short illustrated video by Hélène Goupil, Sindya Bhanoo, and Molly Oleson for <i>Mission Local</i> → "The House Where Our Stories Live," an essay by Sarah Shourd for Medium → Flying Kites, a graphic novel from the Stanford Graphic Novel Project in PDF form <ul style="list-style-type: none"> ◆ Hard copies can be purchased from Haymarket Press here 	How can visuals be a learning tool for confronting underreported issues and social change?	<ol style="list-style-type: none"> 1. To start the class, watch No Time To Complain. As a class, discuss: <ul style="list-style-type: none"> → Art documents experiences. What are the various types of arts? → How are the arts similar? What do they share? → Music, dance, theater, and visual arts are ways to both emote and tell a story. Have you seen one story told in two different types of artforms? 2. Read "The House Where Our Stories Live" together. 3. Project this quote on the board: <i>A graphic novel is a very different container for story than theater. The figures depicted are not live actors in the flesh, they are small abstractions on a page. The format itself is more distancing, with various snapshots of a scene separated by space on a page (called "gutters") that the mind is forced to string together into a cohesive narrative.</i> - Sarah Shourd <ul style="list-style-type: none"> → What does it mean that a mind is forced to string together a cohesive narrative? 4. Begin reading Flying Kites independently. 	Sketchbook, Laptops, <i>Flying Kites</i> books or PDFs

			<p>5. End class with a discussion or written reflection on the following questions:</p> <ul style="list-style-type: none"> → What did you know about solitary confinement prior to what you have read so far? → How do artists use art to portray emotions? → What are ways to show emotions through drawings? 	
Day 2	<p>→ Flying Kites, a graphic novel from the Stanford Graphic Novel Project in PDF form</p> <ul style="list-style-type: none"> ◆ Hard copies can be purchased from Haymarket Press here 	<p>How can visuals be a learning tool for confronting underreported issues and social change?</p> <p>How does art champion empathy in others?</p>	<p>1. Begin class by introducing a Jamboard with the following questions, which students may respond to while reading Flying Kites:</p> <ul style="list-style-type: none"> → How might this be considered an underreported story? → What are some surprising images you read today from the graphic novel? <p>2. Students read Flying Kites independently.</p> <p>3. Conclude class with a debrief of what has been read so far and the Jamboard content.</p> <ul style="list-style-type: none"> → How does Rodrigo feel? Encourage a discussion about Rodrigo's emotional state. → How do you feel about the story so far? Do you understand his struggle? 	Laptop, <i>Flying Kites</i> books or PDFs
Day 3	<p>→ Flying Kites, a graphic novel from the Stanford Graphic Novel Project in PDF form</p>	<p>How can visuals be a learning tool for confronting underreported issues and social change?</p> <p>How does art champion</p>	<p>1. Begin class by introducing a Jamboard with the following questions, which students may respond to while reading Flying Kites:</p> <ul style="list-style-type: none"> → Which scene or line did you find the most interesting? → How does the artist share their 	Laptop, <i>Flying Kites</i> books or PDFs

	<p>◆ Hard copies can be purchased from Haymarket Press here</p>	empathy in others?	<p>identity through art?</p> <p>2. Students read <i>Flying Kites</i> independently.</p> <p>3. Conclude class with a debrief of what has been read so far and the Jamboard content.</p> <ul style="list-style-type: none"> → What are the benefits of a graphic novel in comparison to a news article? 	
Day 4	<p>→ Waste Land, a documentary about artist Vik Muniz directed by Lucy Walker, João Jardim, and Karen Harley for PBS</p>	How can visuals be a learning tool for confronting underreported issues and social change?	<p>1. Provide a copy of the graphic organizer, simply containing the questions below and spaces to respond, on each table. Have students copy the simple organizer in their sketchbook and answer as they watch the documentary.</p> <ul style="list-style-type: none"> → How did the catadores community feel about Vik Muniz and his crew at first? Why do you think they felt this way? → Which person do you find the most interesting in the documentary so far? Why? → How might this be considered an underreported story? <p>2. Begin watching Waste Land.</p> <p>3. End class by sharing out a few answers to the graphic organizer questions.</p>	Sketchbook, Graphic organizer for observations while watching
Day 5	<p>→ Waste Land, a documentary about artist Vik Muniz directed by Lucy Walker, João Jardim,</p>	How can visuals be a learning tool for confronting underreported issues and social change?	<p>1. Provide a copy of the graphic organizer, simply containing the questions below and spaces to respond, on each table. Have students copy the simple organizer in their sketchbook and answer as they watch.</p>	Sketchbook, Graphic organizer for observations while watching

	and Karen Harley for PBS	How does art champion empathy in others?	<ul style="list-style-type: none">→ How did art help the catadores community share their communal identity?→ Which person do you find the most interesting in the documentary? Why?→ Which final photograph did you find most interesting? Why?→ What is the message the catadores are sharing with the community? Globally? <p>2. Finish watching Waste Land.</p> <p>3. End class by discussing the graphic organizer questions.</p>	
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Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objective(s) or Essential Question(s)	Lesson / Activities	Lesson Materials
<i>Weeks 3-4</i>				
Day 1	<ul style="list-style-type: none"> → Student-made video: How to Create a Woodblock Print → Woodblock prints created by students who completed this unit in Jane Kang Lawrence's class at Manhattan International High School in spring 2022, which can serve as examples and inspiration for students 	How are prints made using wood/linoleum?	<ol style="list-style-type: none"> 1. Give students an overview of their final project for this unit: making a linoleum/woodblock print in response to an underreported story, and creating a video that documents and narrates their art-making process. 2. View this student-made printmaking how-to video from a previous year in Jane Kang Lawrence's class at Manhattan International High School. 3. Show examples of woodblock prints, ideally student-created ones. Here is a website containing artwork by students who completed this unit! 3. Discuss as a class: <ul style="list-style-type: none"> → What part of the printmaking process looks the most difficult? → What part of the process looks most interesting? 4. If there is time, introduce students to the tools they will be using to make their prints, including the woodblock or linoleum block, carving tools, and ink. Allow them to touch, explore, and ask questions. 	Smartboard to screen video, woodblock, linoleum block, carving tools, ink, examples of prints

<p>Day 2</p>	<p>→ “The Printing Press Revolutionized the Spread of Information.” a short video from PBS</p>	<p>How are prints made using wood/linoleum?</p>	<ol style="list-style-type: none"> 1. Start off class by introducing a question: Getting down to basics, why did we begin to print? 2. Share a brief history about the press and the significance printing has in sharing news. Refer back to the graphic novels and how imagery speaks to the population. Screen this short video on the history and significance of the printing press. 3. Model the entire printmaking process for students. 4. Homework: <i>The past two weeks we have witnessed visual arts confronting underreported issues and encouraging social change. Your prints will tell a story of a person or people whose voices deserve to be amplified. Who will it be? What story will you tell?</i> <p>Students can use the stories and characters they have encountered in class, or visit the Pulitzer Center website to explore underreported news stories. The stories can be filtered by issue and by country.</p>	<p>Smartboard to screen video, woodblock, linoleum block, carving tools, ink, examples of prints</p>
<p>Days 3-12</p>	<p>Printmaking & Editing</p>	<p>Does my print amplify a voice or a story?</p> <p>How are prints made using wood/linoleum?</p>	<p>These days are devoted to the printmaking process. The classroom becomes a bustling artmaking studio. Students share supplies and help one another both printing and recording their process. Understand students will be at various stages of the project process.</p>	<p>Sketchbooks, printmaking supplies, camera for documenting, iMovie or laptops for editing</p>

			<p>As you circulate among your printmaking students continue to ask questions about the process:</p> <ul style="list-style-type: none"> → Have you sketched out your image to your satisfaction? → What changes have you made to your sketch to create a more impactful image? → Are you supplied and ready to safely carve and print? → Any tricks to printmaking you have learned that you can share with your classmates? Share! <p>Ask questions about the message their prints convey:</p> <ul style="list-style-type: none"> → What made you choose this issue? → Whose work in your classroom are you interested in? → What does <i>this</i> symbolize? <p>The following two weeks are devoted to the artmaking process <i>and</i> creating the video of the process. As students create their prints they will also be required to film their work in progress (similar to a journal). Encourage each student to help one another record. Remind students to include dialogue explaining the process and process choices.</p> <p>Students conclude their filming with a conversation with an art viewer from outside of class. As they share their printwork they will ask their viewer: <i>Did you know about ___?</i></p>	

Day 13-15	Gallery Share	Does my print amplify a voice or a story?	<p>The two products each student will have at the end of their project is: one series of prints and one 5 minute video. We would conclude the project with a few days of video screening. As students watch one another's videos they will have an opportunity to share their thoughts and ask questions through a critique sheet.</p> <p>To conclude the entire project the teacher may assemble a book of the entire class' prints and make a physical copy for each student to bring home, a joyful conclusion that emphasizes the power of print.</p>	Smartboard, critique sheet
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