

UNIT OVERVIEW

<p>Unit Length</p>	<p>20 1-hour lessons</p> <p><i>Educator Note: This unit was taught over 20 weeks for one hour, once a week.</i></p>
<p>Grade Level(s)/Subject(s)</p>	<p>6th grade Visual Arts</p> <p><i>Additional subjects include: printmaking, journalism, social and emotional competencies, restorative practices, cultural competency, trauma awareness, performance art, social Justice, personalized learning, and civic engagement</i></p>
<p>Unit Overview</p>	<p>In this unit, students break patterns and disrupt the media’s, schools’, and society’s systematic crisis of isolating and erasing authentic individual identities through discussion, storytelling, and visual art.</p> <p>Students will begin with inquiry exercises to identify areas of interest when reflecting on underreported stories. Through a series of class discussions, students will reflect on the underreported global issues that are important to the interest of their peers and create a “wonder wall,” which identifies possible areas of research, inquiry and deeper learning. Students will explore issue areas by reading a series of articles from the Pulitzer Center website and utilize the Pulitzer Center Website to research more about their interest. Small groups will be formed for students to work together on topics, share information, and peer assess. Students will implement a process of identifying key words and developing symbolic associations to represent central themes and ideas in articles and then leverage that process to consider and express their own identities. Students will use symbolic images that they have created to represent their identity to communicate their ideas.</p> <p>Students will craft broadsides that capture their identities and contribute their art to a <i>Proclamation Wall</i> that is for the school community to examine.</p>
<p>Objectives & Outcomes</p>	<p>Students will...</p> <ul style="list-style-type: none"> ● Investigate underreported stories through inquiry

	<ul style="list-style-type: none"> ● Practice visual literacy skills as they read, write and create visual images that represent their identity ● Practice their visual literacy skills by using images to make inferences, utilize schemas, and synthesize information ● Identify an issue that relates to their social self and intrinsic identity ● Research, workshop, communicate new findings, and interact with their peers to understand their stories to build empathy and community ● Utilize the Pulitzer Center Website to deepen Visual Literacy skills by examining the use of semiotics in underreported stories that relate to their self-identification. ● Create and post their broadside in the surrounding community as an act of civic engagement that raises awareness about underreported stories that connect to their experiences, identities, or interests <p><u>Outcomes:</u> Students will...</p> <ul style="list-style-type: none"> ● Expand their emotional intelligence as they examine underreported stories and practice the anatomy of empathy ● Employ visual media as a linguistic tool with which can communicate our stories, promote inquiry, develop emotional intelligence, inform social change and justice,, and deepen empathy
Standards	<p>Visual Literacy Standards Focus: Standards 3, 4, and 5</p> <p>Illinois Arts Learning Standards</p> <ul style="list-style-type: none"> ● Combine concepts collaboratively to generate innovative ideas for creating art ● Formulate an artistic investigation of personally relevant content for creating art ● Design or redesign objects, places, or systems that meet the identified needs of diverse users ● Reflect on whether personal artwork conveys the intended meaning and revise accordingly ● Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit ● Identify and interpret works of art or design that reveal how people live around the world and what they value ● Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions ● Collaboratively interpret art and generate meanings through describing and analyzing feelings, subject matter, formal characteristics, artmaking approaches, and contextual information ● Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making

<p>Unit Resources</p>	<p><u>Pulitzer Center Resources</u></p> <ul style="list-style-type: none">• Visual Literacy Workshop Demonstrates the Power of Photography• Journalist Visits to Classrooms• How to Tell Underreported Stories with Photography• On-Demand Webinar: Examining Media Representation, Identity and Community• How to Find Understanding Underreported Stories• Visual Literacy Workshop: A Discussion with Allison Shelley and Nathan Diamond• On-Demand Webinars for Students: Local Letters for Global Change <p><u>Pulitzer Center Reporting</u></p> <ul style="list-style-type: none">• Signs of Your Identity: Forced Assimilation Education for Indigenous Youth• Julien's Story: A Year of Emotions• Crisis and Community: How Chicago's Rebuild Foundation Is Closing the Gap Between Art Spaces and the People They Serve <p><u>Additional Texts and Resources</u></p> <ul style="list-style-type: none">• Kerry James Marshall: Mastry• Kerry James Marshall Art Institute of Chicago• What is Visual Literacy?• Cultivating Empathy Flowchart [link] [pdf]• What Is the CASEL Framework?• Broadsides of the 17th Century• What the Heck Is Inquiry-Based Learning?• Civically Engaged Art• The Palgrave Handbook of Positive Education <p><u>Teacher Created Resources</u></p> <ul style="list-style-type: none">• Pulitzer Center Resources for Students [.pdf] [.docx]• Cultivating Empathy Flowchart [link] [pdf]• Mystery Madness SEL Empathy Lens [.pdf]• Building Community through Restorative Practices [.ppt] [.pdf]
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<p>Performance Task</p>	<p>The unit will culminate with an Agents of Change community event. The school community will have an opportunity to learn more about the students, their identities, and view illustrated underreported stories that they have selected as relevant to who they are in the world around them.</p> <p><u>Formative Tasks</u> Students will begin with inquiry exercises to identify areas of interest when reflecting on underreported stories. Through a series of class discussions, students will reflect on the underreported global issues that are important to their peers and create a “wonder wall,” identifying possible areas of research, inquiry and deeper learning. Students will explore issue areas by reading a series of articles from the Pulitzer Center website . Small groups will be formed for students to work together on topics, share information, and peer assess. Students will implement a process of identifying key words and developing symbolic associations to represent central themes and ideas in articles and then leverage that process to consider and express their own identities.</p> <p><u>Performance Tasks</u> Students will create a broadside to communicate their identities. The broadside will be posted throughout the school, surrounding community, and on social media. The school community will be able to view the students' work in a gallery walk, take a broadside with them and have an opportunity to discuss the meaning of the work.</p> <p><u>This Unit’s sequence of performance tasks will:</u></p> <ul style="list-style-type: none">● Encourage students to break patterns and disrupt the media’s systematic crisis of erasing and denying access to the accurate identities of individuals by making them invisible and silent● Facilitate a network of peers crossing personal experiences to collaboratively and collectively impact students’ opportunities to experience global and communal stories to build and develop a sense of belonging and advocacy and expose authentic stories in an effort to dispel bias amongst members of the community, deepen visual literacy skills and tell civically engaging stories igniting inquiry and deepening the capacity for experiencing empathy with visual literacy and journalism as the vehicles● Guide cultural engagement opportunities building an arena for diverse stories to be told across cultures, experiences, and values, and provoke a gamut of emotions● Students will practice visual literacy skills to communicate their identity and tell under reported stories that are meaningful and integral to their identity.
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	<ul style="list-style-type: none">• Broadsides will be available to the school community and will be posted around the school and surrounding community.
Assessment/Evaluation	<p>All assessments will be formative.</p> <p>Promote and Plan for Self-Regulation: Student’s Self-Regulation Rubric [.pdf] [.docx]</p> <p>For each task students will create a 3 point rubric to set expectations and guide work. For a teacher resource on student created rubrics, review this formative assessment presentation [.pdf]</p> <ul style="list-style-type: none">• Peer Symbolic Representation of Identity - Research Check In [.pdf] [.docx]• Teacher Materials: Student Created Rubric Guidelines for Broadsides [.pdf]• Who Am I Among Others -Teacher Sample Rubric [.pdf]• Who I Am Among Others Student Rubric [.pdf]

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
<p>Week 1 Pre-Work</p> <p>In the first two lessons of this unit, students lay the groundwork for exploring the unit themes of identity and authenticity by discovering underreported stories and voices through journalism and art. Students learn about underreported stories and discuss how and why some stories are underreported. Students also practice analyzing art from Chicago-based artist Kerry James Marshall and consider how his art is a form of underreported storytelling. The Pacing for this pre-work depends on the student's background knowledge.</p>				
Day 1	<p>MCA - Kerry James Marshall: Mastry</p> <p>Kerry James Marshall Art Institute of Chicago</p>	<p><u>Essential Question:</u> Who is invisible and what does it feel like to be invisible?</p> <p><u>Objectives:</u> Students will...</p> <ul style="list-style-type: none"> ● Explore the work of artist Kerry James Marshall ● Analyze how art captures and reframes stories about historically marginalized communities ● Apply key terms to discussions about 	<ol style="list-style-type: none"> 1. Introduce the artist Kerry James Marshall, a Chicago-based artist whose work captures the everyday life of Black Americans. Review MCA - Kerry James Marshall: Mastry, Kerry James Marshall Art Institute of Chicago, and any additional resources you find online. <ol style="list-style-type: none"> a. Review biographical details b. Review and discuss a selection of Marshall's work 2. Discuss the following questions as a whole group: <ol style="list-style-type: none"> a. How does Marshall's art portray Black people and experience? b. How are Black people portrayed in the media? 	<p>Teacher Materials: Pre-Work Vocabulary [.pdf] [.docx]</p>

		<p>identity, social justice, and art</p>	<p>c. Is Marshall’s portrayal of Black Americans different from the way the media portrays Black people?</p> <p>d. What impact did Marshall’s paintings have on you? What impact do you think they are intended to have on viewers?</p> <p><u>Vocabulary</u> Discuss the following key terms with students using the following Teacher Materials: Pre-Work Vocabulary [.pdf] [.docx]</p> <ul style="list-style-type: none"> ● Identity ● Appropriation ● Content ● Culture ● Counterculture ● Graphics ● Icon ● Printmaking ● Propaganda ● Reform <p>1. Use Marshall’s work to provide examples of each term.</p> <p>2. Encourage students to make their own connections to the terms.</p> <p>3. Introduce the unit. Tell students that they’ll be using these terms to explore how art and journalism tell stories and uplift voices we don’t always hear. We’ll</p>	
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			<p>learn how art and journalism have the power to tell truthful stories about identity, culture, and experience.</p>	
<p>Day 2</p>	<p>How to Find Understanding Underreported Stories (6:58)</p> <p><u>Additional Resources</u> How to find and analyze underreported stories: Critical thinking, text analysis and writing</p> <p>Webinar: What are under-reported stories, and how do I find them? (1:03:02)</p> <p>Journalist's Toolkit</p>	<p><u>Essential Question:</u> Who is invisible and what does it feel like to be invisible?</p> <p><u>Objectives:</u> Students will be able to...</p> <ul style="list-style-type: none"> ● Describe and identify underreported stories ● Discuss and analyze reporting ● Generate questions in preparation for a virtual journalist visit 	<ol style="list-style-type: none"> 1. Screen the Toolbox Video How to Find Understanding Underreported Stories and then discuss the following questions in small groups or as a class: <ol style="list-style-type: none"> i. What are underreported stories? ii. Whose voices are elevated in underreported stores? iii. Why are some stories underreported? 2. Prepare for a virtual journalist visit from a Pulitzer Center grantee. <ol style="list-style-type: none"> a. Introduce the guest journalist by reviewing the journalist's bio on the Pulitzer Center website. b. Select a handful of articles written by the journalist to review. <ol style="list-style-type: none"> i. Encourage students to identify the underreported issue investigated in the article and answer the underreported story questions. c. Brainstorm questions in preparation for the journalist visit. <p><i>Educator note: Our class connected with Marina Walker-Guevara who is featured in the webinar and journalist toolkit.</i></p>	

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<p><i>Weeks 1-7</i></p> <p>In weeks 1 through 5, students explore the theme of identity. Through class discussion, analysis of underreported news stories, and personal inquiry, students distill emotions and ideas into symbols that express their identity. Students employ empathy maps, visual literacy skills and text analysis to engage in personal and collective reflection.</p>				
<p>Day 1</p>	<p>7 Tips for Teaching Students How to Ask Questions in Class</p> <p>Signs of Your Identity: Forced Assimilation Education for Indigenous Youth</p> <p>Empathy Mapping: The First Step in Design Thinking</p>	<p><u>Essential Question:</u></p> <ul style="list-style-type: none"> Who Are The Individuals that are Invisible because of underreported stories? How do we find underreported stories that are important to us? <p><u>Objectives:</u> Students will...</p> <ul style="list-style-type: none"> Connect the idea of identity to art and storytelling Explore photojournalism about Indigenous communities Create an empathy map to connect to emotions and themes covered in reporting 	<p><u>Warm up:</u> In small groups, have students discuss the concept of identity. Use the Teacher Materials: Identity Question Prompts [.pdf] [.docx] to guide you.</p> <ol style="list-style-type: none"> Have students share and/or record responses to identity question prompts. Encourage students to develop their own questions about identity. Use 7 Tips for Teaching Students How to Ask Questions in Class as guidance on how to teach the skill. Ask students: what mediums do artists use to communicate their identity (painting, music, poetry, etc) <p><u>Lesson Steps:</u></p> <ol style="list-style-type: none"> Review and analyze photojournalism project, Signs of Your Identity: Forced 	<p>Teacher Materials: Identity Question Prompts [.pdf] [.docx]</p> <p>Underreported Stories Reflection Questions [.pdf] [.docx]</p> <p>Cultivating Empathy Flowchart [link] [pdf]</p>

		<p><u>Outcomes:</u></p> <ul style="list-style-type: none"> ● Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions ● Collaboratively interpret art and generate meanings through describing and analyzing feelings, subject matter, formal characteristics, artmaking approaches, and contextual information 	<p>Assimilation Education for Indigenous Youth.</p> <ol style="list-style-type: none"> a. Introduce the project to students. b. Choose a collection of images from the project to review as a class. Using the Underreported Stories Reflection Questions [.pdf] [.docx], have students analyze each image and accompanying caption. c. After reviewing the collection of images, ask students to discuss how their understanding of Indigenous communities has changed: <ul style="list-style-type: none"> ● How did this project inform your ideas about the identities of Indigenous communities? ● This is considered an underreported story. What are some of the underreported elements of this story? ● How did the journalist use photography in imaginative ways to describe Indigenous identity? <ol style="list-style-type: none"> 2. Have students create an Empathy Flowchart [link] [pdf] 3. using one word from the reporting that describes Indigenous people. 4. Discuss the following closing questions in small groups or as a class: <ul style="list-style-type: none"> ● Define community using one word? ● When reviewing Signs of Your Identity: Forced Assimilation 	
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			<p>Education for Indigenous Youth, do you think members of our own community are represented in this story? How? Are there connections to your own community?</p>	
Day 2		<p><u>Objective:</u> Students will be able to...</p> <ul style="list-style-type: none"> Formulate an artistic investigation of personally relevant content for creating art 	<p>Have students list 10 adjectives that describe their identity.</p>	<p>Various Materials available for students to select and experiment</p>
Day 3	<p>Visual Literacy Workshop Demonstrates the Power of Photography</p> <p>Visual Literacy Workshop: A Discussion with Allison Shelley and Nathan Diamond (4:52)</p>	<p><u>Essential Question:</u> How do I represent who I am?</p> <p><u>Objective:</u> Students will...</p> <ul style="list-style-type: none"> Employ inferences, schemas, and themes to formulate ideas and interpretations. Explore how culturally-significant images evoke emotions and inspire action. 	<p><u>Warm up:</u></p> <ol style="list-style-type: none"> Introduce or review the following terms to students: <ul style="list-style-type: none"> Visual literacy: The ability to read, write and create visual images. Visual literacy involves accurately interpreting the language, communication and interaction of visual media. Visual media is a linguistic tool used to communicate, exchange ideas and navigate our complex world. Inferences: Inference can be defined as the process of drawing a conclusion based on the available evidence plus previous knowledge and experience (schema). Schema: How we organize knowledge as we take in new information and make connections 	<p>Visual Literacy: Cultivating Empathy Flowchart [link] [pdf]</p>

			<p>to other things we know, believe, or have experienced to comprehend and learn.</p> <ul style="list-style-type: none"> • Themes: the most significant idea intended to be conveyed that connects to the viewers own life <p><i>Educator note: Use What is Visual Literacy? to prepare for this conversation.</i></p> <ol style="list-style-type: none"> 2. Discuss how these elements formulate ideas and interpretations. <p><u>Lesson Steps:</u></p> <ol style="list-style-type: none"> 1. Introduce the process behind the Visual Literacy: Cultivating Empathy Flowchart [link] [pdf] 2. Direct students through the process of visual literacy using the terms inferences, schema, and themes. 3. Introduce the cultivating empathy flowchart to students. <ol style="list-style-type: none"> a. Have students turn to a partner and identify something on the chart they wonder about b. Have students discuss schema with a partner (reference chart) c. How do we build our schema? 	
<p>Day 4 -6</p>	<p>Local Letters for Global Change: A Pulitzer Center Writing Contest</p>	<p><u>Essential Question</u> What connection does storytelling have when communicating identity?</p>	<ol style="list-style-type: none"> 1. Introduce students to Local Letters for Global Change: A Pulitzer Center Writing Contest. <ol style="list-style-type: none"> a. Implement the workshop using the 	<p>Local Letters for Global Change: Letter-writing worksheet</p>

	<p>Local Letters student presentation 2021 (MS/HS)</p> <p>Winners and Finalists: Local Letters for Global Change 2021</p>	<p>Objective Students will...</p> <ul style="list-style-type: none"> Analyze student-written letters advocating for change on an urgent, global issue Connect the main idea of a student letter to a word and symbol 	<p>Local Letters for Global Change workshop slides</p> <ol style="list-style-type: none"> Review the Local Letters for Global Change: Letter-writing worksheet Share the Dialectic Journal Reflection: Identity [.pdf] [.docx] with students. In the worksheet, students will be instructed to <ol style="list-style-type: none"> Select one letter to review from Winners and Finalists: Local Letters for Global Change 2021 Complete a series of independent, small group, and whole group settings. 	<p>Dialectic Journal Reflection: Identity [.pdf] [.docx]</p> <p>Available art supplies</p>
<p>Day 7</p>		<p>Essential Question Does my identity impact how I hear the stories others tell?</p> <p>Outcomes:</p> <ul style="list-style-type: none"> Formulate an artistic investigation of personally relevant content for creating art Reflect on whether personal artwork conveys the intended meaning and revise accordingly Analyze ways that visual components and cultural associations suggested by images influence ideas, 	<ol style="list-style-type: none"> In pairs, have students peer review the 10 objects that represent their identity. Students can show the symbol they created to represent their adjectives and ideas without revealing the meaning. During peer review students will make inferences about the meaning of the symbol. Together students will discuss the artist’s intention and how to communicate their ideas more accurately and clearly. <ol style="list-style-type: none"> Review using inference, schema, and theme. Review presentation norms. Students should be comfortable representing each adjective intentionally to 	

		emotions, and actions	communicate accurate meanings of symbols. This can be done in small groups or in groups of peers. c. Review feedback norms.	
			2. In pairs, students should brainstorm and sketch a symbol for each adjective using the medium of their choice.	

Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objective(s) or Essential Question(s)	Lesson / Activities	Lesson Materials
<p><i>Lessons 8 - 11</i></p> <p>How do underreported stories connect to me and my community? Students read a range of underreported stories from the Pulitzer Center website and practice evaluating why stories are underreported, making global to local connections, and practice processing their emotional responses.</p>				
<p>Day 8</p>	<p>On-Demand Webinars for Students: Local Letters for Global Change</p> <p>Local Letters for Global Change: A Pulitzer Center Writing Contest</p> <p>Pulitzer Center Issues</p>	<p><u>Essential Question:</u> What is an underreported story and why are they underreported?</p> <p><u>Objective:</u> Students will...</p> <ul style="list-style-type: none"> Analyze why and how stories become underreported Make personal connections to themes and ideas in underreported stories Develop symbols that express themes, ideas, or details from underreported stories <p><u>Outcomes</u> Students will...</p> <ul style="list-style-type: none"> Combine concepts 	<p><u>Warm up:</u> Using On-Demand Webinars for Students: Local Letters for Global Change, review the following:</p> <ul style="list-style-type: none"> What are underreported stories Why are stories underreported? <p><u>Lesson Steps</u></p> <ol style="list-style-type: none"> Have students select an underreported news story that they feel connects to their identity. <ol style="list-style-type: none"> Remind them of their 10 adjectives and symbols from previous lessons. Share the following links from the Pulitzer Center for stories: <ul style="list-style-type: none"> Local Letters for Global Change: A Pulitzer Center Writing Contest - suggested stories Pulitzer Center Issues <p><i>Educator note: If students need guidance, take time to model this research process and help</i></p>	<p>Underreported Story That is Important to Me Text Analysis [.pdf] [.docx]</p> <p>Available art supplies</p>

		<p>collaboratively to generate innovative ideas for creating art</p> <ul style="list-style-type: none"> • Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making 	<p><i>them make connections between their own identities and stories on the site.</i></p> <ul style="list-style-type: none"> c. Hold space for students to read and annotate the article of their choice. Encourage them to make personal connections. d. Students should use the Underreported Story That is Important to Me Text Analysis [.pdf] [.docx] e. to analyze the reading and make connections. <ol style="list-style-type: none"> 2. Students should select one word or phrase from the article that captures why the story resonates with their identity. 3. Students will create a symbol that visually expresses the word or phrase they chose. 4. Discuss the following questions with students as a class or in small groups: <ul style="list-style-type: none"> • What issues aren't getting attention? • Who is affected by those issues? How? Why? • Is there anybody trying to help? • Do underreported stories help us become more aware of the deeper issues facing our society and my identity? • Do underreported stories help us develop potential solutions? • Will our curiosity about 	
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			<p>underreported stories help us become smarter, more empathetic citizens who are better able to make informed decisions and important contributions to society?</p>	
Day 9	<p>Julien's Story: A Year of Emotions</p>	<p>Essential Question: When reading a story what emotions are provoked and what emotions are under reported?</p> <p>Objectives Students will...</p> <ul style="list-style-type: none"> Analyze underreported news stories Identify their emotional responses to underreported stories <p>Outcomes:</p> <ul style="list-style-type: none"> Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making 	<p>Warm up: Have students enter their chosen word from lesson 8 into the Pulitzer Center website search engine and note the stories that appear.</p> <p>Lesson Steps:</p> <ol style="list-style-type: none"> Using their knowledge of their chosen underreported story and the symbol they created in the last lesson, students should use the Emotional Intelligence Reference Sheet to evaluate their responses. Students can complete this activity independently or in pairs. Students should read and discuss Julien's Story: A Year of Emotions in small groups or independently. <ol style="list-style-type: none"> Students should list their emotions as they read Students should analyze the story with the Emotional Intelligence Reference Material Instruct students to practice using the 	<p>Emotional Intelligence Reference Material [.pdf] [.docx]</p> <p>Pulitzer Center Resource for Students [.pdf] [.docx]</p>

			<p>Emotional Intelligence Reference Material [.pdf] [.docx] by reviewing a list of curated underreported stories from the Pulitzer Center Resource for Students worksheet [.pdf] [.docx] and choosing at least one story to review. Students can do this activity in small groups or pairs. Students can also choose the stories they discovered in the warm up.</p>	
<p>Day 10</p>		<p><u>Essential Question:</u> How do underreported stories disrupt what we think we know about an issue or a community?</p> <p><u>Objectives</u> Students will be able to...</p> <ul style="list-style-type: none"> • Explore the idea that underreported stories disrupt systems that marginalize communities, voices, and issues • Analyze underreported stories 	<p><u>Warm up:</u></p> <ol style="list-style-type: none"> 1. Introduce the word “disruption” to students. Draw from background knowledge to discuss what the word means. 2. Introduce the idea that underreported stories are disruptive. Ask students to make predictions around the following questions: <ul style="list-style-type: none"> ○ What do underreported stories disrupt? ○ Is that disruption good or bad? For who? 3. Establish the idea that underreported stories disrupt systems that marginalize communities by amplifying issues, perspectives, or identities that don’t get the attention they deserve. <p><u>Lesson Steps:</u></p>	<p>Disruptor Discussion Questionnaire [.pdf] [.docx]</p> <p>Pulitzer Center Resource List [.pdf] [.docx]</p> <p>Disruptor worksheet [.pdf] [.docx]</p>

			<ol style="list-style-type: none"> 1. Have students complete the Disruptor Discussion Questionnaire independently. 2. Students review one or more Pulitzer Center articles and complete a text analysis. <ol style="list-style-type: none"> a. Share the Pulitzer Center Resource List [.pdf] [.docx] or encourage students to find the list of Pulitzer Center stories that had their key word. b. Encourage students to review additional stories that they have not already read and complete a Disruptor worksheet [.pdf] [.docx] after reading. 	
<p>Day 11</p>	<p>"What the Heck Is Inquiry-Based Learning?" Edutopia</p>	<p><u>Essential Question</u> How is an underreported story relevant to my life?</p> <p><u>Objectives</u> Students will</p> <ul style="list-style-type: none"> • Develop questions about underreported stories to spark inquiry and identify learning interests and needs • Analyze underreported stories 	<p><i>Educator Note: Before class, have questions from the wonder wall worksheet posted around the room so students can post their responses like a gallery walk.</i></p> <p><u>Lesson Steps</u></p> <ol style="list-style-type: none"> 1. Introduce the Wonder Wall performance task to students. Explain that students will develop a series of questions based on all the learning they have done about underreported stories. <ol style="list-style-type: none"> a. Have students complete the Wonder Wall Worksheet [.pdf] [.docx] b. Have students post their responses 	<p>Chart paper for various wonder walls</p> <p>Sticky notes for student contributions to wonderwalls</p> <p>Wonder Wall worksheet [.pdf] [.docx]</p> <p>Underreported Story Student Reflection [.pdf] [.docx]</p>

		<p><u>Outcomes:</u> Students will...</p> <ul style="list-style-type: none"> Combine concepts collaboratively to generate innovative ideas for creating art Collaboratively interpret art and generate meanings through describing and analyzing feelings, subject matter, formal characteristics, artmaking approaches, and contextual information Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making 	<p>under the wonder wall question posted around the room</p> <p>c. Take time as a class to discuss everyone’s responses to each question.</p> <p><i>Educator note: The wonder wall is a collection of students' inquiries. Collectively the students will create a wonder wall by identifying what they wonder about when reflecting on underreported stories. The teacher can use the wonder wall to identify students interests and learning needs and create small groupings or pair up students with similar interests. Students can use the wonder wall to navigate their research by identifying inquiry that they would like to focus on to learn more and research.</i></p> <p>2. From their wonder wall students will select an underreported story from the Pulitzer Center website that helps them develop a deeper understanding of their inquiry question. Underreported Story Student Reflection</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
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Lessons 11-20

In the final stage of this unit, students discover the history of broadsides and the way we can leverage broadsides to communicate complex ideas. Students will use broadsides to communicate their own identities, developing rubrics to assess how effectively they use symbols, words, design principles, and color to create effective art. The teacher will lead a proclamation wall process where students' broadsides are pasted individually on plywood, creating a wall and/or sculpture that effectively communicates the range of identities in the classroom. Classes from the school will be invited to view the proclamation wall and learn more about their classmates.

Day 12	"Broadsides of the 17th Century," History of Journalism	<p><u>Essential Question:</u> What is a broadside and how can we use it in modern day to tell underreported stories?</p> <p><u>Objectives:</u> Students will...</p> <ul style="list-style-type: none"> ● Describe the history of broadsides ● Describe how broadsides disrupt traditional forms of art and storytelling 	<p><i>Educator Notes: Set up a wonder wall that is titled "broadside wonder wall"</i></p> <p>Lesson Steps</p> <ol style="list-style-type: none"> 1. Introduce the term broadside to students and review its history using Broadsides of the 17th Century. <ol style="list-style-type: none"> a. Tell students that historically, broadsides were used as a temporary document to communicate a specific point quickly, then thrown out. Today, broadsides are regarded more as fine art and often incorporate poems with the message. b. Ask students to reflect on American History or current American History: How do you think a broadside could be used in the past or can be used currently to disrupt the status quo. 	<p>Broadside wonder wall</p> <p>Sticky notes for student contributions to the wonderwall</p> <p>Dialectical Journal Entry: Broadside [.pdf] [.docx]</p> <p>Available art supplies</p>
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			<p>c. Do you see anything in current daily life that serves the same purpose of historical broadsides? (Example: Billboards, TikTok, Instagram) How are they effective?</p> <p>2. Have students complete the Dialectical Journal Entry: Broadside [.pdf] [.docx]</p> <ol style="list-style-type: none"> a. Students should complete the worksheet and choose a word that they will share in small groups. b. Each small group should choose one word that they want to contribute to the class wonderwall. c. Discuss the class contributions together. d. Students should return to their small groups and review the resource with a new understanding. e. In small groups, they should create a symbol that exemplifies broadsides. 	
Day 13	<p>Teacher Sample Rubric</p> <p>Teacher Materials: Student Created Rubric</p>	<p><u>Essential Question</u> Where am I in this process?</p> <p><u>Objectives:</u> Students will...</p>	<p><u>Lesson Steps:</u> Introduce the broadside performance task and rubric</p> <ol style="list-style-type: none"> 1. Explain that students will be using their symbols and words to create a broadside. 	<p>Who Am I Among Others -Teacher Sample Rubric [.pdf] [.docx]</p>

	<p>Guidelines for Broadsides</p>	<ul style="list-style-type: none"> Develop criteria to assess the performance task 	<p>2. Using the Who Am I Among Others -Teacher Sample Rubric [.pdf] [.docx], review the process</p> <ol style="list-style-type: none"> In small groups, have students list the criteria for the performance task In whole group, ask the groups to share out their listed criteria and write each response on a note card In small groups, students should develop 5 to 6 categories to group criteria In whole group, have each small group share their categories. Students should work together to select 5 to 6 categories to group criteria. Once categories are agreed upon, have students complete the Who Am I Among Others Student Rubric [.pdf] [.docx]. <p><i>Educator note: This rubric can be used several times throughout the sequence of activities. The rubric can monitor teachers' need for reteaching and lesson adjustments and for students to monitor their own progress, revise, redo and allow self-pacing to meet individual student</i></p>	<p>Who Am I Among Others Student Rubric [.pdf] [.docx]</p>
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			<p><i>learning needs. The rubric can also be added to as "mini" performance tasks are introduced.</i></p>	
<p>Day 14</p>	<p>Printed Ephemera: Three Centuries of Broad­sides and Other Printed Ephemera</p> <p>Pinterest page with examples of broadsides</p>	<p><u>Essential Question</u> How can a broadside communicate my proclamation (a public or official announcement, especially one dealing with a matter of great importance)?</p> <p><u>Objective:</u> Students will...</p> <ul style="list-style-type: none"> Analyze the structure and impact of printed ephemera Describe how printed ephemera and/or broadsides can be considered enduring artwork today 	<p><u>Warm up:</u> Review the term broadside with students.</p> <p><u>Lesson Steps:</u> Introduce the term <i>printed ephemera</i>: "Transitory documents created for a specific purpose, and intended to be thrown away." Review the article Printed Ephemera: Three Centuries of Broad­sides and Other Printed Ephemera.</p> <p><i>Educator note: preview this article and highlight terms and phrases that may be challenging for your students. If the article is too challenging, scaffold it appropriately for their learning needs.</i></p> <p>Share this Pinterest page with examples of broadsides</p> <ol style="list-style-type: none"> Have students choose one poster from the page. Students should complete a Student Reflection: Broadside [.pdf] [.docx] on their chosen poster. In small groups or whole group, have students share their chosen broadside and a summary of their reflection. <p>2. Lead a closing whole group discussion and pose the essential question: How might we use broadsides to express our</p>	<p>Student Reflection: Broadside [.pdf] [.docx]</p>

			identities?	
Day 15		<p><u>Essential Question</u> How can a broadside communicate my proclamation?</p> <p><u>Objective:</u> Students will...</p> <ul style="list-style-type: none"> Use adjectives and symbols to plan broadsheet posters that communicate their identities 	<p><u>Warm up:</u> Review the terms with students</p> <ul style="list-style-type: none"> Printed ephemera Broadsides Identity <p><u>Lesson Steps:</u> Students will spend the class planning their broadsides.</p> <ol style="list-style-type: none"> Share and review the Broadside Planning Worksheet Hold time for students to complete these worksheets independently 	<p>Student adjectives and symbols</p> <p>Broadside Planning Worksheet [.pdf] [.docx]</p>
Day 16	<p>Music Instruments and Composition Watercolor Painting Lesson</p>	<p><u>Essential Question</u> How can a broadside communicate my proclamation?</p> <p><u>Objective:</u> Students will...</p> <ul style="list-style-type: none"> Employ design strategies to create a meaningful composition 	<p><u>Lesson Steps</u></p> <ol style="list-style-type: none"> Use the Music Instruments and Composition Watercolor Painting Lesson to introduce and practice the following terms: <ul style="list-style-type: none"> Composition Emphasis Focal point Composition structures: <ul style="list-style-type: none"> Rule of thirds Triangle L-shape S-shape O-shape 	<p>11x14 bond paper</p> <p>Broadside Planning Worksheet [.pdf] [.docx]</p> <p>Scissors</p> <p>Glue / glue sticks</p>

			<ul style="list-style-type: none"> ○ Diagonal <p>2. On an 11x14 inch bond paper, have students arrange the symbols outlined on their planning sheets to create a complete composition. The composition can be done by cutting and pasting the elements. Offer students the following guidance:</p> <ul style="list-style-type: none"> ● Borders: Be sure all elements are inside the borders of the paper ● Size: Largest images/words are most important. Fill the entire page ● Location or Placement: The eyes are naturally drawn toward the center of an artwork. Anything placed near the center of the work will be noticed first. That being said, discourage students from placing the main subject in the center of the paper because it makes for a less interesting composition. Placement should be determined in the beginning stages when you are selecting your composition ● Leading Lines: Lines or implied lines will direct the viewer’s visual path. Use a line to direct the eye to the focal point. 	
Day 17		<p><u>Essential Question</u> How can a broadside communicate my proclamation?</p>	<p><u>Lesson Steps:</u> Hold this day as an independent work time. Offer students one-on-one support or small group support as they design and craft their</p>	<p>11x14 bond paper Broadside Planning Worksheet [.pdf]</p>

			<p>broadside posters.</p>	<p>[.docx]</p> <p>Scissors</p> <p>Glue / glue sticks</p>
Day 18	<p>Proclamation Wall Teacher Directions [.pdf] [.docx]</p>	<p><u>Essential Question</u> How can a broadside communicate my proclamation?</p> <p><u>Students will</u></p> <ul style="list-style-type: none"> Analyze and make connections to individual broadsides 	<p><u>Teacher Directions</u> Today, you'll paste student broadsides to a chosen space. The experience of pasting each student broadside poster to the wall is meant to be witnessed. You will lead this process, but students will be encouraged to share, describe, and engage as the process unfolds.</p> <p>This process requires significant preparation. You should have a chosen space where you plan to paste each broadside. Review the Proclamation Wall Teacher Directions to prepare all materials and review the wall-crafting process.</p> <p><u>Lesson Steps</u></p> <ol style="list-style-type: none"> Introduce the <i>Proclamation Wall</i> to students. <ol style="list-style-type: none"> We'll paste student broadsides to this wall. It will become more than an exhibit...It will become a living, growing, experience. The layers will add up, thickening to a sculptural element. Set norms for students throughout the sculpting process. As we paste each broadside to the 	<p>Plywood</p> <p>Screws and/or nails</p> <p>Printer</p> <p>Wheat paste</p> <p>Foam roller</p> <p>Sponge</p> <p>Squeegee</p> <p>Drop cloth/ old shirt</p> <p>Apron</p> <p>Newspapers (lay this down to help protect floors)</p>

			<p><i>Proclamation Wall</i>, ask students “see, think, wonder” questions.</p> <p>2. Hold a class discussion to describe the following:</p> <ul style="list-style-type: none"> • What unique qualities and experiences do we represent as a community? • What trends do you see? What do we have in common? • What is something new that you learned about a classmate? 	
	<p>Virtual Journalist Visits to Classrooms Pulitzer Center</p> <p>Student-Created Questions for Guest Claire Voon [.pdf] [.docx]</p>	<p><u>Essential Question</u> How can civic engagement efforts tell global and communal stories?</p> <p>How does engagement with journalism and art build a sense of belonging and advocacy?</p> <p>How does engagement with underreported stories and art dismantle bias, deepen visual literacy skills, and cultivate empathy?</p> <p><u>Objective:</u> Students will...</p> <ul style="list-style-type: none"> • Generate questions for virtual journalist 	<p><u>Lesson Steps:</u></p> <p>1. Prepare for a virtual journalist visit from a Pulitzer Center grantee.</p> <ol style="list-style-type: none"> Introduce the guest journalist by reviewing the journalist’s bio on the Pulitzer Center website. Select a handful of articles written by the journalist to review. <ol style="list-style-type: none"> Encourage students to identify the underreported issue investigated in the article and answer the underreported story questions. Brainstorm questions in preparation for the journalist visit. <p><i>Educator note: Our class connected with Claire Voon, a journalist focused on covering the impact of art on community. We reviewed her bio and article, "Crisis and Community: How Chicago's</i></p>	

		<p>guest</p> <ul style="list-style-type: none"> ● Develop a civic engagement plan ● Analyze the impact of sharing their personal art with their community 	<p>Rebuild Foundation Is Closing the Gap Between Art Spaces and the People They Serve</p> <p>2. Make a civic engagement plan. Civic engagement can be done virtually or in person, within the school community, surrounding community, or reaching out to the greater community. Your civic engagement plan depends on each teacher's specific community circumstances and classroom. Every Student and teacher are at varying stages of civic engagement practice. Design your civic engagement plan that meets your students needs and access.</p> <p>Civic Engagement Resource: Civic Engagement Youth.gov</p> <ol style="list-style-type: none"> a. Introduce the civic engagement plan to students. b. Encourage students to volunteer ideas and record their responses in a visually accessible space. c. Group similar ideas together. d. Discuss and eliminate ideas that are not possible due to school restrictions e. Select one idea and develop a description f. Distribute or assign roles g. Create deadlines for 	
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			<p>implementation</p> <p>3. Hold a closing discussion on the following essential questions:</p> <ul style="list-style-type: none">• How can civic engagement efforts tell global and communal stories?• How does engagement with journalism and art build a sense of belonging and advocacy?• How does engagement with underreported stories and art• dismantle bias, deepen visual literacy skills, and cultivate empathy?	
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