

EDUCATOR GUIDE

Subject: *Mission Street Art*
Discipline: Visual Art (Public)

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Murals in San Francisco's Clarion Alley
Still image from SPARK story, 2010.

SECTION I - OVERVIEW

SUBJECT

Mission Street Art

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts & Language Arts

OBJECTIVE

- Understand the development of personal works of art and their relationship to broader social themes and ideas, abstract concepts, and the history of art.
- Develop visual, written, listening and speaking skills through looking at, creating and talking about visual artworks.
- Develop an expressive visual vocabulary with which to address personal and/or social themes and ideas.

STORY SYNOPSIS

San Francisco's Mission District is home to the highest concentration of street art anywhere in the world, bearing witness to an artistic community as vibrant as it is diverse. This week, Spark takes a tour through the Mission's famous decorated streets.

INSTRUCTIONAL STRATEGIES

- Group oral discussion, review and analysis, including peer review and aesthetic valuing as a group
- Teacher-guided instruction, including demonstration and guidance
- Hands-on individual projects in which students work independently
- Hands-on group projects in which students assist and support one another

INSTRUCTIONAL OBJECTIVES

- To introduce students to artists and the history of public murals in The Mission District of San Francisco
- To provide context for the understanding of community-based artwork and artists who create public art to promote social change
- To inspire students to pursue art as a career and to become familiar with the artists and art communities in their own neighborhoods

EQUIPMENT NEEDED

Spark story about Mission Street Art on VHS or DVD, **or** a computer with Internet access, streaming capability, navigation software, video projector, and speakers.

MATERIALS NEEDED

- Access to libraries with up-to-date collections of periodicals, books, and research papers
- Pencils, pens, and paper

INTELLIGENCES ADDRESSED

Interpersonal - awareness of others' feelings, emotions, goals, motivations

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations

Spatial - ability to manipulate and create mental images in order to solve problems

Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

San Francisco’s Mission District is home to a high concentration of street art, bearing witness to an artistic community as vibrant as it is diverse. A heady mix borrowed in equal parts from the Mexican *muralistas*, 1930s WPA murals, graffiti, skater graphics, hip-hop, and the alternative comics that emerged in the 1960s and 1970s, the street art of the Mission reflects the concerns, aspirations, celebration, and anguish of a dynamic and vital neighborhood.

The diverse background of Mission residents is staggering, encompassing every economic and social stratum – from loft-dwelling urban professionals to undocumented day laborers. Residents range from newly landed 20-somethings fresh out of college to families whose roots in the neighborhood run generations deep. Decades of changing demographics and diversity have created a kind of cultural laboratory that has produced more than 500 murals since the Mission mural movement began in the 1960s.



Balmy Alley

<http://www.abekleinfeld.com/images/Mission%20District%20Murals%203-05/Balmy-Alley-Murals-3-05.jpg>

Balmy Alley, located off 24th Street’s bustling commercial strip, is a one-block stretch of fences and residential structures covered with a dynamic series of murals. The project dates back to 1972, with the work of Patricia Rodriguez and Graciela Carillo, who collectively came to be known as *Las Mujeres Muralistas*. Their project grew in 1984, when Ray Patlan led an initiative that resulted in 25 additional

murals, connected through the common themes of celebrating the indigenous cultures of Central America and protesting U.S. intervention in the region. Since then, artists have continued to add to the project, making the alley an ongoing visual record of cultural and social developments.



Clarion Alley

<http://mockduck.files.wordpress.com/2009/06/sycamore.jpg>

The other major mural concentration in the Mission is Clarion Alley, a narrow passage that runs from Valencia Street to Mission Street, just south of 17th Street. Clarion has been a center of artistic activity and bohemian culture at least as far back as the early 1960s, when acclaimed minimalist composer Terry Riley occupied a warehouse space on Clarion. In 1992, inspired by Balmy Alley, a group of street artists came together to form the Clarion Alley Mural Project (CAMP). But whereas Balmy Alley grouped its murals together around a common theme, CAMP’s goals were social inclusiveness and aesthetic variety. CAMP works primarily with young artists – some are muralists, some are creating public work for the first time. CAMP has become something of a rite of passage for many artists who have gone on to establish themselves internationally.

The street art of the Mission District is available for viewing anytime. Guided tours can be booked through Precita Eyes Mural Arts and Visitor Center.

THE BIG PICTURE

San Francisco's mural tradition began with the Work's Progress Administration in the 1930s. The WPA was part of Franklin Roosevelt's New Deal, a series of initiative launched between 1933 and 1938, intended to aid American economic revival during the Great Depression. The WPA functioned alongside the Public Works Administration, which was aimed at major federal building projects.

Roosevelt and WPA administrator Harry Hopkins saw the project as more than simply economic relief, but as a means to boost morale nationally. Rather than distributing money to those in need, Roosevelt sought to create jobs that would result in projects that would benefit the country as a whole. He regarded artists of all fields as workers, and employed them in the service of creating art designed to instill pride in national and local history. The hope was that art would no longer be a rarified commodity, but rather would belong to everyone.

San Francisco benefitted greatly from the WPA program. Mayor Angelo Rossi had close ties to Washington, and often went to lobby for funds for his city. As a result, San Francisco has more WPA funded projects than any other city in America with the exception of New York. The WPA was responsible for many of the city's greatest landmarks, including both the Golden Gate and Bay Bridges.

San Francisco also has an impressive series of WPA murals, including the first ever WPA mural project and one of the best examples anywhere: the interior walls of Coit Tower. The project was the result of a collaboration of twenty-six Bay Area artists who were charged with representing inspiring visions of California's history and industry. While most of the Coit Tower murals did just that, several of the panels showed a harsher reality. The Depression had radicalized many American artists, who felt a responsibility to present a less varnished view of the national economic situation. Artist John Langley Howard depicted scenes that criticized the exploitation of the poor, showing a destitute family desperately panning for gold, while a wealthier family watches, amused. Other scenes showed angry workers reading socialist papers, a wealthy man being robbed at gunpoint, radical newspapers and Marxist book titles, and even a hammer and sickle as part of a series of symbols designed to represent the

political and religious views of San Franciscans. The murals caused a great deal of controversy and threats of censorship, but in the end, only the hammer and sickle symbol was removed.

Many of the murals that grace the Mission District draw on the same sources that inspired the WPA artists, who were heavily influenced by the work of the Mexican *Muralistas* — Diego Rivera, Jose Orozco, and David Alfaro Siqueiros — who were intent on telling the history of the Mexican people in a manner that would be available to the masses. The murals on the exterior of the Women's Building on 18th Street at Lapidge, show a similar treatment of a historical subject. The mural was completed in 1994 through a collaboration of seven artists and many more assistants. The massive work covers the two walls of the building that are visible from the street and illustrates an expansive history of famous women, including Audre Lorde, Georgia O'Keefe, and Rigoberta Menchu, alongside mythical figures like Quan Yin, Yemeyah, and Coyoxauqui. Rendered in bright, engaging colors, the murals underline women's contributions to history and spirituality.

More recently, the mural tradition has continued in San Francisco through the many projects of "Mission School" muralists that have come to prominence in the last decade. These artists have fused historical forms with a vernacular that derives from hip-hop, the graffiti art of the 1980s, pop art, and other sources. Artists like Rigo 23, Andrew Schoultz, Margaret Kilgallen, Barry McGee, Jo Jackson, Chris Johansen, and others have virtually reinvented the contemporary mural, and gone on to be celebrated internationally for their work.



Exterior of Women's Building
<http://static.panoramio.com/photos/original/10298065.jpg>

RESOURCES – TEXTS

Brennan, Chris and Steve Rotman. Bay Area Graffiti. Mark Batty Publishing, 2009.

Drescher, Timoty W. and Victoria Scarlett, A Checklist of San Francisco Murals, 1915-1986. San Francisco State University, 1986.

Drescher, Timoty W. and Willie Brown. San Francisco Bay Area Murals: Communities Creates their Muses 1904-1997. Pogo Press, 1998.

Jacoby, Annice , ed. Street Art San Francisco: Mission Muralismo. Abrams, 2009.

Lee, Anthony W. Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals. University of California Press, 1999.

Zakheim, Masha, Coit Tower San Francisco: Its History and Art. Volcano Press, 2009.

RESOURCES – WEB SITES

Clarion Alley:

<http://www.meganwilson.com/related/clarion.php>

Balmy Alley:

<http://www.balmyalley.com/where.html>

Precita Eyes:

<http://www.precitaeyes.org/>

Mission School article on Wikipedia:

http://en.wikipedia.org/wiki/Mission_school

Rigo 23 on Wikipedia:

http://en.wikipedia.org/wiki/Rigo_23

Barry McGee on Wikipedia:

http://en.wikipedia.org/wiki/Barry_McGee

Margaret Kilgallen on Wikipedia:

http://en.wikipedia.org/wiki/Barry_McGee

Chris Johanson on Wikipedia:

http://en.wikipedia.org/wiki/Barry_McGee

WPA murals in SF:

<http://www.wpamurals.com/sanfrancisco.html>

VIDEO RESOURCES

Piece by Piece: San Fracisco Graffiti Documented, 1995. Dir. Nic Hill. 79 mins.

BAY AREA FIELD TRIPS

Balmy Alley, located one street east of Harrison, between 24th and 25th Streets. [Map](#)

Clarion Alley, located one street south of 17th Street, running between Valencia and Mission. [Map](#).

Precita Eyes Mural Arts and Visitor Center
Precita Eyes offers guided tours of Mission District Murals. Call for a reservation. (415) 285 2287.
<http://www.precitaeyes.org/>

Women's Building, located at the corner of 18th Street and Lapidge. [Map](#)

For further research projects, explore the following partial list of artists whose work appears in the Spark video about Mission Street Art*

Juana Alicia
Miranda Bergman
Edythye Boone
Jesus "Chuy" Campusano
Mona Carron
Susan Kelk Cervantes
Merra Desai
Susan Greene
Margaret Kilgallen
[John Jota Leañes](#)
Yvonne Littleton
Los Cincas
Los Uberlocos
Al Lujan
Jet Martinez
Barry McGee
Julie Murray
Aaron Noble
Sirron Norris
Irene Perez
Ride
Rigo
Diego Rivera
Artemio Rodriguez
Isis Rodriguez
Andrew Schoultz
Mats Stromberg
Swoon
The Urban Rats
Creativity Explored Artists
Precita Eyes Artists

*If you recognize artwork in the video by artists whose names do not appear on the list above, let us know by sending an email to ArtsEd@KOED.org

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY & CONCEPTS IN THE SPARK STORY

Chicano(a)

A Mexican-American man or woman. *Chicano(a)* is a term used only for Mexican Americans, not for Mexicans living in Mexico. *Chicano* is a term of pride for many Mexican Americans, and has political resonance since it is not a term which is coined or accepted by all Mexican Americans.

Much of the street art in the Mission District in San Francisco has roots in the Chicano movement. "This Mission tradition of painting murals is done with respect and reverence for a native past," Carlos Santana, from *Street Art San Francisco: Mission Muralismo*, edited Annice Jacoby for Precita Eyes Muralists, Abrams, 2009, p23.

Composition

An arrangement of visual elements

Conceptual Art

Artwork in which the idea is primary rather than the object produced. The best medium is chosen to achieve the desired effect. The term is derived from an art movement beginning in the 1960s and 70s in which artists deliberately sought to avoid using fine art traditional materials and approaches to art making.

Doodle

Scribble or sketch

Fresco

The art or technique of painting on a moist, plaster surface with colors ground up in water or a limewater mixture

Graffiti

Words or pictures "scribbled" ("graffiti" means "scribble" in Italian) on walls or other surfaces, usually in public, and usually done without permission. The term, *Graffiti* is gaining recognition as a genre of art based on stylized lettering and cartoon-like figures and objects. This art form

originates in illegal public art, primarily created using spray paint and permanent markers.

(From lesson plan *Murals: Heritage on the Walls*, by Claire Bain at

<http://uw.kqed.org/edresources/plans/Murals2.pdf>)

Logo

A graphic symbol, comprised of letters and/or shapes, which signifies a person or business. It is usually a design used by an organization on its letterhead, advertising material, and signage as an emblem by which the organization can easily be recognized.

Medium

Particular material or form used to create a work of art.

Mixed media

Artistic technique whereby the artist employs two or more media, such as painting, charcoal, collage, and combines them into a single work.

Mural

A wall painting or fresco

"Pieces"

These are "masterpieces" composed of graphic spray paintings consisting primarily of names and, occasionally, other words which signify concepts. They are usually larger than tags and occupy horizontal rectangular space.

Sketch

A quick, simple drawing which conveys the basic visual idea of an image.

Stencil

A template used to draw or paint identical letters, numbers, symbols, shapes, or patterns. It is a technique used in visual art.

Symbolism

Representing things or ideas by means of symbols, or attributing symbolic meanings or significance to objects or images, events, or relationships.

Surrealism

Early 20th-century movement in art and literature that sought to represent the subconscious mind by creating fantastic imagery, juxtaposing contradictory ideas and images, and exploring ways to free the imagination.

"I draw from dreams, nightmares, apparitions, and the far corners of the psyche, all pointing to a mysterious thing," Carolyn Ryder Cooley, from *Street Art San Francisco: Mission Muralismo*, p86.



http://www.missionmuralismo.com/mission_muralismo/muralismo_images.html#28

Photo ©Lori B (Bloustein) / paradox arts 2009

Tags

A form of signature or territorial marker used by graffiti artists, which are recognized by a subculture, and function as a claim to territory or identity. They take the form of messages on the wall and are often placed in as many places as possible so that taggers can stake their claim. "It was a new counter-code forming on the skin of the city," Aaron Noble, *Street Art San Francisco: Mission Muralismo*, p.116.

Tags & Graffiti (how they are related)

"Graffiti 'tags' are large sets of letters which spell the assumed street name of the tagger; they are quickly 'thrown up' onto the wall to indicate the presence of their writer, or the nearby presence of a larger piece by the artist. They are mostly located at street level and are placed on blank wall spaces often framed architecturally by doors or other built features. "A tag represents the person who did it... their visual configuration... in location and shape and their meaning evidences the presence of the writer and

the specific reader, in this case, youth. The reader is most important; graffiti is a branch language which can only be decoded and understood by the subculture which it serves."

From Claire Bain, *Hell In Playland*,

<http://cbainwalls.blogspot.com/>

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES & DISCUSSION POINTS

Mission Muralismo

Introduce the term *muralismo* to students as signifying “a vibrant public art movement,” (*Street Art San Francisco: Mission Muralismo*), “the creative outpouring of public community mural art in the Mission district.” (Susan Kelk Cervantes, Founding Director, Precita Eyes Muralists)

Screen the **SPARK** segment on *Street Art San Francisco: Mission Muralismo* and invite students’ initial responses to the following questions:

- Have you seen any of the artwork depicted in the segment? Where?
- Do you have a sense of the history or social context of the work?
- How do you respond to this use of public space? For example, much of the work is posted without permission.
- Does it make a difference if artwork is displayed in public spaces as opposed to in art galleries? Does placement matter? Does “place” affect how a work of art is seen?
- Can artwork build community?

Explore these questions with the group in the context of the wealth and diversity of street art. Introduce notions of counter culture, and political and community activism and discuss the concept of street art inscribing on city walls the ideals and aspirations of generations.

Ask student to free-write for 15-20 minutes their thoughts and responses to this discussion and then invite them to share their reflections.

SPARKLER* (more ideas to extend learning)

*Consider Shepard Fairey, street artist, fine artist, and commercial artist who works inside the gallery system. Discuss the relationship between street art and art which is exhibited in “high art” venues like galleries and museums. Are these art forms valued differently? How does place relate to value? What

determines hierarchy in the art world? Where do murals fit?

Close Looking Exercise

If students live in the Bay Area and are able to visit murals in San Francisco, suggest that they work in pairs and select one or two murals that are located within close proximity to their school.

Explain to them that they will need sufficient time to look very carefully at the mural they visit, before responding to the questions below. If they are able to visit a mural, suggest they take photographs, tag and upload their pictures on a class [Flickr](#) site for everyone to view as a class slideshow.

If it is not possible or convenient for students to visit a mural, move straight to the following slideshow activity.

Project the images from the slideshow at http://www.missionmuralismo.com/mission_muralismo/muralismo_images.html#0 onto a screen in the classroom, pausing on each image long enough for students to look very closely at each image.



Juana Alicia, Alto al Fuego/Cease Fire, 1988/2002

[http://www.missionmuralismo.com/mission_muralismo_images.html#3](http://www.missionmuralismo.com/mission_muralismo/muralismo_images.html#3) Photo Lori B (Bloustein) paradox arts, 2009.

Encourage them to resist evaluating the work as “good” or “bad” and emphasize close viewing and observation, as well as awareness of social and historical context. Suggest students take notes as

they view each mural and try to describe in detail what they see. It may be useful to focus the slide show on three or four murals.

Pose the following questions as they view each piece.

- What exactly do you see? Describe the mural in as much detail as you can, moving slowly from left to right of the image.
- How would you categorize this street art: mural, graffiti, tagging, poster, doodle, flyer, or stencil? Does the artwork fall into a different category or a combination of these categories?
- Can you recognize stylistic references? For example, does this mural look like or remind you of comics or cartoons? Mexican mural painting? Pop Art, Surrealism or other artwork you may have seen?
- What materials are used? Material qualities include color, pigment, surface texture, shape, size, etc.
- What images or symbols do you see? Describe them in detail. What do they represent?
- What ideas, aspirations, visions, associations may have inspired these murals?
- Is this mural contentious in any way?
- Does this mural evoke associations, memories or emotions for you?

Allow students time to write up their notes and responses. Share their ideas with the whole group, returning to the issues raised in the first activity.



Artist unknown

http://www.missionmuralismo.com/mission_muralismo/muralismo_images.html#26 Photo Lori B (Bloustein) paradox arts, 2009.

Contested Space

Initiate a discussion comparing murals and billboards, and the ways in which they compete for public space.

“Both serve as territorial markers for the sponsors of the images,” *Beauty is a Verb: Mission Muralismo 1971-82*, by Jaime Cortez, *Street Art San Francisco: Mission Muralismo*, p 71.

- How are they different? How are they similar?
- Is the purpose of a mural different from the intention of a billboard?
- What is the difference between tagging, a logo or commercial billboard?
- Does this use of public visual space vary according to neighborhood?

Direct students to the (de) Appropriation Project <http://deappropriationproject.net>

“The third archive of the *(de)Appropriation Project*: the continuing documentation of a wall fronting the jail cells of the former Mission Police Station at 1240 Valencia Street, San Francisco.” This internationally known wall changes constantly as people add to it and create a huge, layered collage that reflects topical social, political and cultural concerns. Bruce Tomb, who owns the property, declared the wall to be a public art project, and as such, protected by the First Amendment.

Ask students to discuss the issues at stake in terms of the city’s response to graffiti and defacement, whether the wall differs from a construction site covered with posters and advertisements, and finally Bruce Tomb’s right to defend the postings as a public art project. What is he trying to do?

How Do We Evaluate Public Art? Thinking Critically

If students have access to the book *Street Art San Francisco: Mission Muralismo*, edited by Annice Jacoby for Precita Eyes Muralists, Abrams, 2009, direct them to the two following essays. Ideally, print them out for students to read carefully and take notes.

1. *Beauty is a Verb: Mission Muralismo 1971-1982* by Jaime Cortez, *Street Art*, p59.
2. *Whose Art is this Anyway?* by Will Shanks, *Street Art*, p198.

Ask students to work in pairs to discuss the criteria they bring to bear in determining the value or significance of a mural. Again, encourage them to resist evaluating artwork as “good” or “bad”, but to engage more broadly with ideas about public art and what it can do or be.

It may be helpful to project the slideshow onto the wall in the classroom so that students can reference the artwork as they think through the issues.

As they report back, draw up a list of the criteria they identify on the board for everyone to mull over. Criteria may include: technical proficiency or expertise; artistic skill; aesthetic sensibility suggesting beauty; topicality and relevance of subject matter; placement; community involvement in terms of content and execution. Students may have other suggestions to add.

Move on to discuss who determines value in this instance. Who are the stakeholders? “Every act of artistic presentation involves stakeholders. In a museum, an exhibition might require the participation of the artist, collectors, civic agencies and sponsors.” (Jaime Cortez, *Street Art*, p75.) Who are the stakeholders in the case of street art?

Ask students to write 500 words comparing the way commercial art exhibited in a gallery is evaluated and the way murals are valued, as traditional examples of public art.

SPARKLER*

*“While stone sculptures and ceiling frescoes were designed to address eternity, outdoor murals are subject to the tyranny of time, street life, politics and fashion”. Will Shanks, *Street Art*, p198.

Is street art essentially a transient or temporal medium, of the moment and disposable?

Are there mural artists whose message, subject and style are here to stay e.g. Diego Rivera? Challenge students to research this question.

Thinking about Space

This activity was developed in collaboration with Claire Bain, artist, muralist, and art educator.

In this activity, students think about mural design in relation to a public or private space. Suggest that they locate an image of a wall or building on the internet, in a magazine or bring in a photograph of a building that they feel offers a suitable site for a mural.

Ask them to explain their choice of location in terms of both the neighborhood and architectural features of the building. They should be aware of the scale and proportions of the site they have selected, and consider how their mural design will work in relation to these factors.

Assemble materials including sketch paper, such as plain white 8.5” x 11” or 11”x17” paper, pencils, erasers, markers, color pencils, oil crayons, pastels, or paint. Copies of the photographs could be used and students could draw the mural design directly on the photocopies if they are clear enough.

Ask students to choose one of the locations and work in groups to craft a design for a mural which incorporates the building. The design will need to demonstrate an awareness of the proportions of the building so that the mural is designed roughly to scale – working to a 1” to 1’ scale.

Each group should discuss their ideas and decide on a theme, and then explore how they would like these ideas to be represented. How will the mural express their message in form and content in the space selected? How might it function in the community after it is painted?

If it is helpful, allow students to review the slide show from

http://www.missionmuralismo.com/mission_muralismo/muralismo_images.html#0, but encourage them to develop their own style and aesthetic and to use their group to process thoughts and find their voice.

Schedule adequate time for students to create their designs and then exhibit the work, together with the source photo or image of the space, on the wall in

the classroom. Invite the whole group to comment and discuss each design in terms of ideas, composition, aesthetic merit and use of space.

Collaborative Murals

As an alternative activity choose a theme for a collaborative mural – a theme that resonates with the group as a whole. Brainstorm ideas, select a theme and explore how these ideas could be represented. What message does the group seek to convey? Why is it important? How should the mural depict these ideas – in representational or abstract form?

Point out to the group that the mural can consist of a number of panels or sections that express the theme in different ways, so the artwork can encompass a variety of perspectives and aesthetic styles.

Assemble materials as before, including sketch paper such as plain white 8.5" x 11" paper, large mural paper, pencils, erasers, markers, color pencils, oil crayons, pastels, or paint. If possible, provide additional materials for painting a large mural: charcoal, paint and paintbrushes, sign painters' large carbon paper, and other art supplies (materials will vary according to each class's mural project).

Suggest that students try out designs on practice sheets, before working on the composite drawing for their mural. All the drawings should be placed on the mural wall mock-up before the mural itself is begun.

The class can now color-in the mural, using markers, color pencils, oil crayons, pastels, or paint. Ensure that all students participate in and contribute to the process to the best of their ability.

For the painting of an actual mural, a minimum of four hours is necessary for a small mural (up to approximately 8 feet by 4 feet) with an uncomplicated design.

For detailed lesson plans on designing and painting a mural, and collaborating to create a pictorial, collective voice, see, **Murals: Heritage on the Walls**, developed by Claire Bain at <http://uw.kqed.org/edresources/plans/Murals2.pdf>

SPARKLERS*:

*Suggest that students stream the discussion aired on **FORUM** (February 5, 2010 at 10am) on Mission Muralismo with Annice Jacoby, editor of *Street Art San Francisco: Mission Muralismo* and mural artists Aaron Noble, Juana Alicia, Ricardo 'Apex' Richey and Sirron Norris.

<http://www.kqed.org/epArchive/R201002051000>

Ask students to formulate comments for discussion in class.

***Precita Eyes Tours**

Students may enjoy a mural tour which can be organized through Precita Eyes. Visit <http://www.precitaeyes.org/tours.html> for information.

***De Young Series**

The de Young Museum is hosting a year long series celebrating *Street Art San Francisco: Mission Muralismo*, edited by Annice Jacoby for Precita Eyes Muralists, Abrams, 2009. As part of the museum's weekly program Cultural Encounters: Friday Nights at the de Young, starting February 2010, this program is FREE.

For more information: www.deyoungmuseum.org or

http://www.missionmuralismo.com/mission_muralismo/events%21.html

Research Project

Invite each student in the class to select one Bay Area muralist to research and to write a 1500 word essay on the artist of their choice. For example: John Jota Leños, R. Crumb, Shepard Fairey, Rigo, Swoon, Barry McGee (TWIST), Spain Rodriguez, Juana Alicia, Susan Kelk Cervantes, Chris Johanson etc.

Advise students to keep a detailed log of sources of information and organize their research material into sections. They should seek to locate historical, social and cultural influences on the artist they choose, and discuss ideas, materials and style, as well as the impact on the urban landscape and other issues that they feel to be important.

Students may consider requesting an interview with the artist to support this research study – if this is possible.

Explain to students that they will be invited to present their research to the group and should be prepared to illustrate their presentation with visual illustrations of the artist's work.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/standards/vpa>.

RELATED STANDARDS

VISUAL ARTS

Grade 4

1.0 ARTISTIC PERCEPTION

1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space and value), emphasizing form, as they are used in works of art and found in the environment.

Grade 6

2.0 CREATIVE EXPRESSION

2.1 Use various observational drawing skills to depict a variety of subject matter.

Grade 8

1.0 ARTISTIC PERCEPTION

1.1 Use artistic terms when describing the intent and content of works of art.

4.0 AESTHETIC VALUING

4.3 Construct an interpretation of a work of art based on the form and content of the work

Grade 9-12 – Proficient

1.0 Artistic Perception

1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

Grades 9-12 – Advanced

1.0 Artistic Perception

1.6 Describe the use of the elements of art to express mood in one or more of their works of art.

2.0 Creative Production

2.4 Demonstrate in their own works of art a personal style and an advanced proficiency in communicating an idea, theme, or emotion.

2.5 Use innovative visual metaphors in creating works of art.