



National Research & Development Center to Improve  
**EDUCATION FOR SECONDARY ENGLISH LEARNERS**  
WestEd 



## Unit 3: Murals as an Expression of Communal History

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# TEACHER INSTRUCTIONS

Name: \_\_\_\_\_

Class: \_\_\_\_\_





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**Unit 3:** Murals as an Expression of Communal History

**Lesson 1:** Murals Through History

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# TEACHER INSTRUCTIONS





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

The highest, most logical, purest and strongest form of painting is mural painting. It is also the most generous since it cannot be turned into an object for personal profit; it cannot be hidden for the benefit of the privileged few. It is for the people. It is for everyone”

—José Clemente Orozco

#### About the Unit

In this unit, you are going to be learning about murals, which are paintings usually created on the outside walls of buildings, under freeway overpasses, and sometimes inside buildings and museum walls. You will observe various murals, read about them, and discuss with your classmates how they represent communities and serve to tell the story of groups of people. Later, you will reflect on the communities you are a part of, then you will come up with ideas about how you might represent those communities’ aspirations in art. By the end of the unit, you will create a composition in which you describe and explain a mural you would like to create that includes your dreams and concerns in order to persuade possible funders that your ideas are convincing.

#### About this Lesson

In this first lesson, you will learn about murals during a special time of their development—the Mexican Muralist Movement. You will then focus on one particularly famous muralist, Diego Rivera, and a famous mural of his in which he represents his community—the Mexican people.

#### TEACHER INSTRUCTIONS AND RATIONALE

##### Introducing the lesson to students:

You may choose to display the paragraphs “About the Unit” and “About the Lesson” on a slide and invite students to read them on their own, or you may read them aloud to them as they follow along.

By the end of this lesson students will be able to:

- Explain the different ways in which humans have used murals to express ideas, beliefs, understandings, and desires for their world
- Make inferences about people based on their art
- Use information from several texts to define and explain murals as a genre of art and expression
- Understand how informational texts tend to be organized
- Analyze informational texts by summarizing, making connections, clarifying misunderstandings, and asking questions
- Interpret both written and visual texts by comparing and contrasting how information is presented in alternative ways
- Reflect on your own learning process and understand how reading texts and collaborating with peers can help you understand texts more deeply



## Lesson Objectives

In this lesson you will:

- Learn about the different ways in which humans have used murals to express ideas, beliefs, and understandings of the world.
- Make inferences about people, based on the art they produced.
- Use information from several texts, both written and visual, to define and explain murals as a genre.
- Understand how informational texts are typically organized.
- Analyze informational texts by summarizing, making connections, clarifying and asking questions.
- Interpret both written and visual texts by comparing and contrasting how information is presented.
- Understand how to analyze visual texts and justify your analysis by expressing your thoughts through expository writing.
- Reflect on your own learning process and understand how reading texts and collaborating with peers can help you understand texts more deeply.

## Lesson Architecture


### Preparing Learners

- **Task 1:** Anticipatory Guide
- **Task 2:** Mural Sort
- **Task 3:** Silent Reading: Introduction to Murals
- **Task 4:** Round Robin
- **Task 5:** Reading with a Purpose
- **Task 6:** Quick Write with Group Share

### Interacting with Text

- **Task 7:** Analyzing a Mural
- **Task 8:** Reading with a Clarifying Bookmark
- **Task 9:** Types of Question and Answer Relationships
- **Task 10:** Drawing Conclusions Based on Evidence
- **Task 11:** Identify, Describe, Explain
- **Task 12:** Detailed Analysis

## Extending Understanding

-  ● **Task 13:** Reflecting on My Own Understanding
- **Task 14:** Collaborative Mural Sketch
- **Task 15:** Mural Description Letter



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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## PREPARING LEARNERS

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### TEACHER INSTRUCTIONS AND RATIONALE

Explain to students that before they begin reading about how people have expressed their ideas, ideologies, beliefs, and identities through murals, they will first reflect on what they already know about murals. They will consider what types of murals speak to them as individuals by looking closely at and analyzing a mural of their choice. They will also read a short informational text about the history of the Mexican Muralist Movement.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 1: Anticipatory Guide

**Purpose:** To share with a partner what you already know or believe about murals.

**Process:**

**Step 1:** Decide who is Partner A and who is Partner B. You will complete only the first column, *My Opinion Before Reading*. Do not write down any reasons; you will share them orally with your partner.

**Step 2:** Partner A, using the formulaic expressions at the top of the handout if needed, reads Statement 1 aloud and explains whether they agree or disagree with the statement and why.

**Step 3:** Partner B listens to Student A and then either agrees or disagrees with what Partner A has said and why.

**Step 4:** Partners A and B switch roles, and Partner B reads the next statement aloud.

**Step 5:** Continue taking turns until all the statements have been read and responded to.

#### TEACHER INSTRUCTIONS AND RATIONALE

In this task, students take turns reading the statements in the guide aloud with a partner. The formulaic expressions (language models) at the top of the page support students' turn taking as well as their discussion. Students may use them if they need support in thinking and sharing with their partner, but they can use their own phrases if the expressions are not needed.

Point out to students that the responses ask them to choose between agree and disagree. They state their opinion using their own life experiences.

**Modeling:**

Since this is not the first time students engage in the task, choose two of them to model for the class using Statement 1.

Be sure to point out the formulaic expressions so that students see how they work, and remind them they can use the expressions if they choose but may not be needed.

After modeling, students will respond to the next four statements, taking turns with a partner.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 1 Handout: Anticipatory Guide

#### Formulaic Expressions

**Partner A:** I will read Statement \_\_\_. It says, \_\_\_\_\_. I agree/disagree with this statement because \_\_\_\_\_.  
So, for Statement \_\_ I am going to mark agree/disagree. What do you think?

**Partner B:** I agree/disagree with you because \_\_\_\_\_. For Statement \_\_ I am going to mark agree/disagree.  
Now I will read Statement \_\_\_.

	Step 1		Step 2		
	My Opinion Before Reading		My Findings After Reading		Reasons
	Agree	Disagree	Agree	Disagree	
1. Artists create paintings because they are pretty to look at, not because they want to make people think about history or politics.					
2. The best and most important art is normally found in museums.					



	Step 1		Step 2		
	My Opinion Before Reading		My Findings After Reading		Reasons
	Agree	Disagree	Agree	Disagree	
3. Human beings need language (reading, writing, listening, speaking) to communicate historical events to younger generations.					
4. Art should represent only the beautiful and nice parts of life.					
5. Pictures have the power to influence people and change history.					



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 2: Mural Sort

##### TEACHER INSTRUCTIONS AND RATIONALE

Explain to students that observing murals can cause powerful reactions in viewers for a variety of reasons—the scenes depicted, the power of the colors used, the facial expressions of painted characters, etc. Even if students do not know the specific details of the story the murals are presenting, they can still appreciate their artistic value. So, before we take a closer look at one specific mural, we will look at a group of famous murals and try to figure out what they have in common: objects, colors, symbols, the message the mural conveys, etc. Remind students that they do not have to understand everything in the mural; they will simply discuss their initial thoughts, reactions, and interpretations.

You will need to cut out the pictures from some text booklets, making sure that each group of students has one set of cards.

##### Opportunity for Modeling:

Modeling: Ask students to locate the following picture:



*Image attribution: AlejandroLinaresGarcia, CC BY-SA 4.0, via Wikimedia Commons*

Explain that in their groups, students will each choose one picture to describe to their group, and that you will show them how to do that using this picture as an example.



### TEACHER INSTRUCTIONS AND RATIONALE (CONTINUED)

Alert students to the formulaic expressions they can use (as you see in the box below) and describe the picture so they know how they will describe their pictures.

What you can say; you may also choose for yourself how to begin sharing:

“My picture shows ...”

OR

“One thing that stands out for me in this picture is ...”

OR

“It looks like the muralist was saying ...”

For our example picture, you might say:

My picture shows a lot of people. Some of them are hanging from the branches of a very large tree. They are facing away from the viewer, so we cannot see their faces. On the other side of the picture is a group of indigenous people. In front of them is a group of soldiers that look like Spanish conquistadors. These men have spears and seem to be attacking the trunk of the tree. In the very front of the scene is an indigenous man holding an axe and facing the trunk of the tree as well.

For me, one thing that stands out in this picture is a creature that is half animal and half human that is under the tree. It has the head and tail of an animal and the hands and feet of a person.

It looks like the muralist was saying that the Spanish were forcing the indigenous people to chop down the tree and destroy parts of their home, their people, and the natural beauty of their land.



**Purpose:** In this second task, you will begin to think about how murals communicate historical moments by looking at some famous murals that document events, important people and places, and include symbols important to the communities they represent.

**Process:**

### Part 1: Describing the Pictures

**Step 1:** Look at the pictures your teacher has provided. Each member of your group will choose a picture to describe and analyze it more closely.

**Step 2:** Team members take turns describing what they see in the mural.

Information team members can include:

- something that stands out and is important
- the overall message of the mural
- what the muralist portrayed

You can use the formulaic phrases below to guide your conversation if you need them.

**What you can say:**

“In this picture, I see ...”

OR

“One thing that stands out for me in this picture is ...”

OR

“It looks like the muralist was saying ...”

### Part 2 - Sorting the Pictures:

**Step 3:** One by one, team members give ideas about how they think the different murals might be sorted or categorized based on similarities. Use the formulaic expressions below if you need them.

### TEACHER INSTRUCTIONS AND RATIONALE

Once all groups are finished describing the murals (Part 1), go over the steps in Part 2 for sorting the murals into categories. Remind students that there is no right answer; the most important part of the activity is that they reach a consensus based on agreed-upon similarities. Make sure they talk first and reach oral consensus before they begin sorting the mural cards.

Now that students have seen some examples of murals, they will have a chance to learn about a time in which murals were used to cause social change.

**What you can say:**

“I think these images belong in a group called \_\_\_\_\_ because ...”

OR

When I compare these murals, I see they have ... in common. So I would put them in a category called ...

OR

I think we need a group called \_\_\_\_\_ because ...

**Step 4:** When all team members agree on the categories and which murals belong in each category, move the cards into the categories and label your categories with post-its.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 3: Silent Reading: Introduction to Murals

**Purpose:** You will learn about murals as a genre by reading a brief introduction in Text for Task 3: *Introduction to Murals Through History* on page 55 which defines murals, how they have been used throughout time, and what reaction or information they seek to provide.

**Process:**

**Step 1:** In your small groups of four, silently read the introductory paragraph to yourself.

**Step 2:** Highlight or annotate anything in the text that defines what constitutes a mural, and any information that you feel is significant, helpful, or interesting. Be sure to write down your reason for highlighting something in the margin. You will share out some of your ideas in the next task.

#### TEACHER INSTRUCTIONS AND RATIONALE

This short reading provides background information to students about murals and how murals, throughout history, have communicated a vision of society and community. Before students read the text silently on their own, annotating and highlighting as they do so, alert them to the focus question in italics above the first paragraph in Handout Task 3: *Introduction to Murals Through History* in their blue booklet. In the next task, they share in their small groups what they found interesting in what they read.





#### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 4

**Learning Goal:** Understand and use the Round Robin discussion strategy as a way to support making meaning of a text by sharing your own ideas about the text with peers and listening to their ideas.

**Success Criteria:** Apply the Round Robin discussion strategy after reading a text to support comprehension.

**Learning goal for students:**

Good readers use strategies to help them understand complex text. Today, we are going to learn to use a Round Robin discussion strategy to help ensure that we all understand some introductory information about the purpose of murals throughout history. Sharing what is important to you from a text and listening to other people’s ideas can help you understand the text more deeply.

**Success criteria for students:**

- From your reading, take turns communicating to your peers what constitutes a mural and anything else you found interesting in the text.
- Ask each other questions about what was communicated. [Teacher note: You may want to provide examples of some of the questions they could ask each other; for example, “Why do you think that? Why did you find that interesting?”]

**Introduction:** Discuss Learning Goals and Success Criteria with students. Connect the goal and criteria to previous lessons using a Round Robin. Make sure that the students understand that while other students are taking their turn to share, they should be listening to see whether they noticed something similar or different. When everyone has shared, they will be able to talk about all the ideas presented and ask clarifying questions of their peers to help them better understand what the text meant.

**Dynamic Assessment Evidence:**

- Observations of a sample of student groups as they use the Round Robin strategy. Listen to what all four students share out before interjecting so that you model good listening behavior to the students.

**Possible actions:**

- If any of the students’ interesting facts or concepts show a misunderstanding or an incomplete understanding of the text, say to them, “Your fact shows me that you have understood some parts of the text [possibly saying which parts the student has understood]. Can you re-read the text and see if you can clarify your idea?”
- If the students are having difficulty asking follow-up questions to the other students, give them prompts such as “Did you all pick the same idea about what constitutes a mural, or did you all pick the same fact that you were interested in? What different ideas were identified? What were the reasons for your ideas?”
- Some students might also need additional support to ask clarifying questions or generate other ideas for the purpose of discussion. In this case, consider some teacher modeling with a group; for instance, “When I heard [student] say this, it made me think about ... and I wondered if ...” or “I wasn’t clear about ... Can you explain more?” or “I was a little confused about ... Can you tell me more?”



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 4: Round Robin

**Purpose:** To share and hear the ideas of others in your small group so you can find out whether other students think similarly or differently from you. You can also add to your ideas by providing details shared by others.

**Process:**

**Step 1:** Take turns sharing your understanding of what constitutes a mural and anything else you found interesting in the introduction. No one may interrupt or comment during the sharing.

**Step 2:** After everyone in the small group has had a chance to share their thoughts, you may continue having a conversation and ask questions of each other until your teacher tells you that time is up.

#### TEACHER INSTRUCTIONS AND RATIONALE

The Round Robin supports students' sharing their ideas in their small group in an equitable way while supporting them to make connections between what they and their peers think. Remind students of the process: Each student shares one interesting fact or concept they learned in the reading; after all the students in the small group have shared, they may ask questions and discuss the reading.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 5: Reading with a Purpose

**Purpose:** When reading difficult texts, it is helpful to know what information to pay attention to what information to look for. By knowing what the salient, or important, information is, you can read with intention, making sure to focus on that information in particular and not worrying about other ideas you may not understand at the moment.

**Process:**

**Part 1**

**Step 1:** Locate Task 5 Handout: *Reading Focus Guide Part 1* on the next page.

**Step 2:** Use the handout as a reference to remind you of what you will be looking for as you read. As you encounter the information in the text, circle or highlight it and add any notes you might like to the notes section in the margin of the text.

**Part 2**

**Step 1:** Use your notes to answer the questions on Part 2 of the handout under the column “My Answer.”

**Step 2:** Share your answers with a partner. As you listen, record your partner’s answers under the middle column.

**Step 3:** Talk with your partner about the ideas you have that are the same and record them in the column “Our Consensus Answer.”

#### TEACHER INSTRUCTIONS AND RATIONALE

In this task, students have an opportunity to learn some background information about the Mexican Muralist Movement before going deeper into the work of Diego Rivera.

Alert students to the reading focus guide (Task 5 Handout: *Reading Focus Guide*) on the next page. Prior to reading, review the pertinent information students will be reading for and explain to students how this focus serves to guide their reading and alert them to what they should be looking for.

When they finish, guide them through Part 2 on the next page. Model for them how you might answer the first question and record the answer in the first column. You can ask a student to answer and record their answer in the middle column. Finally, talk through what you and your “partner” agree upon to show students how to form a consensus answer for the last column.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 5 Handout: Reading Focus Guide

##### Part 1

As you read the text, “The Mexican Muralist Movement,” look for the following information. Circle or underline where you find it in the text and make notes about any ideas or questions you may have in the margin of your text.



Image attribution: Erik Törner, CC BY-NC-SA 2.0 Deed

Time period or dates	Purpose: What intention did the painter(s) have?	Artistic elements and features	Objects or images depicted or shown in the murals and their significance

**Part 2**

**Step 1:** Using the information you identified in your reading, answer the questions below.

**Step 2:** Now share your ideas with a partner. Listen carefully and record their answer in the second column.

**Step 3:** Discuss similarities and differences with your partner and try to form a consensus answer using ideas from both your answers.

	My Answer	My partner's Answer	Our Consensus Answer
What can you <b>infer</b> about the people who created these murals? What makes you make this <b>inference</b> ?			
What is a question you have about the reading?			



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 6: Quick Write with Group Share

**Purpose:** To focus on one of the major purposes of art—representing communities and who people are by documenting important societal events, cultural symbols, and reflecting what life is like for certain groups just like the Mexican muralists did long ago.

**Process:**

**Step 1:** Read the following prompt and respond to it taking notes individually using Task 6 Handout: *Quick Write*.

**Step 2:** Share the ideas you wrote about with your table group.

Make sure to:

- Include the name of the community.
- Describe what you all have in common.
- Explain why you value being part of the community.

**Step 3:** Make sure to listen carefully to others' ideas and as you do take notes about some things you hear from your classmates that are different from your culture. Be ready to share your ideas and explain the differences to the class.

#### TEACHER INSTRUCTIONS AND RATIONALE

This task supports students by inviting them to think about what they already know about major themes and topics they will encounter in texts they will read—in this case, how artists represent communities. Give students time to think about the different communities they identify with and what it means to be a member of those communities.

Post and read aloud the prompt in Task 6: *Quick Write*. Remind students that the quick write is meant to give them an opportunity to jot down their thoughts and ideas as they come, and therefore, they do not need to worry about correct spelling or grammar when writing.

They will first write down their thoughts silently and independently. Once students have jotted down their thoughts, you can direct them to a group share. Invite them to listen to each other's descriptions of their cultures and pay close attention to any differences they might find with their own. They can jot down some notes and be ready to share what they learn with the whole group. Once the small groups have finished their discussion, call on a few students to discuss the differences they identified.

After partners have shared their Quick Writes with each other, you will bring the whole class together for a brief whole class share out. Call on two to three people to share what their team members shared with them. Try to illicit responses of different communities that go beyond groups such as a soccer team or people who like video games. You will return to this during the Extending Understanding moment of the lesson.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### Task 6 Handout: Quick Write

Communities are groups of people that share the same practices, beliefs, preferences, values, way of speaking, and ways of doing things. People who belong in a community interact frequently with each other or live in the same place.

Think about a community that you are part of and give a quick description of who the people are, what you have in common, and why you value your community (why it is important to you).



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

## INTERACTING WITH TEXT



### Task 7: Analyzing a Mural

**Purpose:** In this task, we will look at one of the murals we saw before and later read more about it. For now, you will focus only on the overall painting and what you notice. In later tasks, you will learn much more about the mural and its creator.

**Process:** Arrange students into groups of 4.

#### Part 1:

**Step 1:** Decide who will focus on which element of the mural using Task 7 Handout: *Analyzing a Mural* on the next page.

**Step 2:** Look closely for your assigned element and write down notes about what you see on a piece of paper so you can later share your ideas with your group.

**Step 3:** Share your answers with each other in Round Robin fashion.

#### Part 2:

**Step 1:** Discuss your ideas and come to a consensus for each answer.

**Step 2:** Each of you will record your answer on your own matrix.

#### TEACHER INSTRUCTIONS AND RATIONALE

In this task, students are introduced to the main text of our lesson, Rivera's mural, *Dream of a Sunday Afternoon in Alameda Park*. As the lesson progresses, students will look more closely at the painting, so for this task, instruct students to look at the overall picture and think about their initial thoughts and impressions. Point out that we will learn much about the mural in the tasks that follow in the lesson.

Students will first focus on only one element of the mural to later share with their small groups, so make sure they are in groups of four. Once they have shared, they will analyze the mural as a whole together as a group.

If you have access to Chromebooks or laptops, have students access the mural at <https://tinyurl.com/RiveraUnit3>

Alternatively, you can go to <https://mexicana.cultura.gob.mx> and type "una tarde dominical" in the search box, then click on the Rivera mural. This site will allow students to move around the mural and zoom in to see detail.

You may want to project the mural on the wall or smartboard as well so students can see the details more easily.

For this lesson, it is crucial that students understand that when analyzing a mural, we usually start with the overall impressions and then move to a more detailed analysis. That is why we begin by guiding students to draw first impressions of Rivera's work. Later in the lesson, students will learn about Rivera's work, life, and influence and will return to this text later to connect to it with greater detail.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Handout 7 Handout: Analyzing a Mural

##### Part 1: Focus Elements of the Mural

<p><b>People:</b> Approximately how many people do you see? How are they dressed? What do they have in common? How are they different?</p>	<p><b>Objects:</b> What objects do you see? Which ones stand out to you? Which do you think are the most important?</p>
<p><b>Colors:</b> What predominant or main colors do you see? What feeling do the colors give or evoke in you?</p>	<p><b>Actions:</b> What are the specific groups or people you identify doing? Why do you think they are doing what they are doing? What can you guess about who they are based on their actions?</p>

**Part 2**

In Round Robin fashion, each member of the group will share their ideas from their focus element. When everyone is finished, answer the questions below together as a group, using what you have learned from each other.

Record your group’s answer.

Overall	
What kind of people or things do you recognize in the painting?	
What questions do you have about the painting?	
What title would you give this mural? Why?	
What overall message or story is the mural telling?	



### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 8

**Learning Goal:** Understand and use metacognitive reading strategies to support making meaning of text: (1) summarize the text; (2) connect ideas in the text with other ideas relevant from prior reading; (3) ask clarifying questions; and (4) ask questions about other ideas.

**Success Criteria:** Apply specific metacognitive strategies when reading a text to support comprehension.

**Learning goal for students:**

Good readers use strategies to help them understand complex text. Today, we are going to add new strategies and practice applying them to a text about Diego Rivera.

**Success criteria for students:**

- As you read, decide which strategy you want to use to help you understand the text and why that strategy is useful at the moment.
- Talk about your use of the strategy with your partner (you may use formulaic expressions).

**Introduction:** Discuss Learning Goals and Success Criteria with students. Connect the goal and criteria to previous lessons using a Clarifying Bookmark, reminding students that the goal is to add to the strategies they have used in previous units. Make sure that the students understand the four strategies: (1) “summarize” involves giving a short account of the main ideas in a text, in the students’ own words; (2) “make connections” entails identifying what relevant ideas might be (what does the idea remind me of, what have I read before about this); (3) “clarify” entails asking clarifying questions to help you understand what someone is saying to you; and (4) “ask questions about other ideas” entails asking questions about ideas that might connect to something beyond the text itself to something you may have learned in social studies or arts class, for example. Review the expressions the students can use to aid their responses.

**Dynamic Assessment Evidence:**

- Observations of a sample of students as they use the Clarifying Bookmark while reading paragraphs 1–4.

**Possible actions:**

- If a mismatch is observed between the announced strategy and the student’s expression of the strategy (e.g., the student is giving a summary when the strategy announced is connecting to other relevant ideas), prompt the student to rethink either the strategy or the expression.
- If a student’s summary restates what is written directly in the text, ask the student to say the main points in their own words.
- If the student’s summary shows a misunderstanding or an incomplete understanding, say to the student, “Your summary shows me that you have understood some parts of the text [possibly saying which parts the student has understood]. Can you re-read the text and see if you can add to your summary?” Similarly, if a student has missed some important points, note the successful points made and ask the student to re-read and add to the summary.



### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 8 (CONTINUED)

#### Possible actions:

- If the students are having difficulty connecting what they have read to other ideas, give them prompts such as “do you remember when we read [name of text]? Think about what you learned from that and if there are any connections to what you have just read in this text.”
- Some students might need additional support to ask clarifying questions. In this case, consider some teacher modeling with a group, using the formulaic expression in the bookmark. Use the same strategy if the partner student struggles to respond fully per the formulaic expressions.
- Some students might also need additional support to ask questions about other ideas. Again, consider some teacher modeling with a group; for instance, “When I read this part, it made me think about ... and I wondered if ...”
- If students’ use of language is minimal, for instance, a partner response of “I agree,” prompt them to use the formulaic expressions and/or ask further questions of their partner to help them expand their ideas and use of language (e.g., why do you agree?)





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 8: Reading with a Clarifying Bookmark

**Purpose:** In previous units, you were introduced to the Clarifying Bookmark. You will again use the Clarifying Bookmark to support you to think about your understanding of what you read, only this time there are more strategies you can choose from.

**Process:** Just as you did many times before in the previous units, you will take turns reading the first four paragraphs of the text on page 59 aloud with a partner.

After you read a paragraph aloud:

1. Decide which strategy you want to use.
2. Tell your partner which strategy you will use.
3. Use one of the formulaic expressions provided (or you may also use one of your own) to share your thoughts.
4. Your partner will respond to what you say.

#### TEACHER INSTRUCTIONS AND RATIONALE

Explain to students that they will now learn more about the artist who painted the mural they just analyzed, Diego Rivera. Explain that learning about the artist—his personal life, his beliefs, and the historical context in which he lived—helps us understand the purpose and message of his murals.

Students will read the first four paragraphs using a Clarifying Bookmark. Remind students that they used a Clarifying Bookmark in both units one and two. Reiterate the steps for students; if needed, you can model the first paragraph with one or two students (or choose students to model for the class), reminding them how to use the prompts in the Clarifying Bookmark to talk about and make sense of what they read. Make sure to let them know that if they have their own ways of expressing the same ideas, they can use them instead of the language of the bookmark.

For this task, they will read the text on page 59, *Diego Rivera*. Tell students that since we are now in Unit 3, this Clarifying Bookmark is a bit more complex in that it offers them four strategies to use as they read. You may find it beneficial to go over the different strategies, giving examples of each before they begin.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 8 Handout: Clarifying Bookmark III

Reading Strategy	I can ...	Expression I can use	Partner Response
Summarize	summarize my understanding so far	I can summarize this section of the text by saying ...  OR  The most important points made in this part of the text are ...	I agree with you, and another point I can add is ...  OR  I disagree with your summary because I consider the most important points to be ...
Make connections	connect what I read to other relevant ideas	This section of the text reminds me of ...  OR  I already know something about this from ...	Me too! It also reminds me of ... because ...  OR  I hadn't thought about that. It reminds me of ...
Clarify	look for clarification by asking questions	I'm not sure I understand this part fully, but I think it might mean ... What do you think?  OR  I am a little confused. Do you think this part means ... or ...	I think I can explain this section by saying ...  OR  I'm confused a little too, but I think it might mean ...
Ask questions about other ideas	ask a question about related ideas not mentioned in the text	This section of the text makes me wonder ...  OR  A question I have about what I read is ...	Me too! I also wonder ...  OR  I think the answer to your question might be ...





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 9: Types of Question/Answer Relationships

**Purpose:** The Clarifying Bookmark is a metacognitive task which makes us aware of some of the strategies (we defined them before as ‘plans of attack’) we can use to understand a text deeply. While initially practiced orally, the idea is that you will appropriate it over time, using it more consciously at first, and then without needing to think about them consciously.

The Clarifying Bookmark offers you the possibility to ask questions about pieces of the text you either do not understand fully or you want to explore further. However, there are some questions that are better than others. In this task we give you a classification containing four different types of questions. *Right There Questions*, while needed sometimes are not the greatest questions simply because they indicate we were not paying attention in the first place. They ask for information that the text has already mentioned explicitly. *Think and Search* are better questions because they ask you to put information together, infer, and wonder whether your inference is right. In other words, the answer for these questions is “hidden in the text.” *On my own* are excellent questions because as readers we keep wondering a number of things about the characters that the author has not mentioned yet. The author may write about it later on in the text, or they may never write about it. You, as a reader, however, have considered these queries and it is a good thing to express them. Finally, *The Author and Me Questions* go beyond the text to ask the author more personal things about the text. For example, questions such as When was the first time

#### TEACHER INSTRUCTIONS AND RATIONALE

Good readers ask themselves questions about texts as they read them to make sense of what they understand. This task supports students in developing that skill. As students read paragraph by paragraph, they will stop and ask questions of one another. They must, however, decide what type of question they will ask, which guides their thinking about what they understand and would like to know.

**Modelling:** Be sure to model the process for students

1. Read a paragraph out loud to the class.
2. Think silently about a question and write it down, deciding which category the question falls into.
3. Announce what type of question you are going to ask before articulating your question.
4. The class responds or questions the validity of the classification first and then follow with a discussion.



you heard this story and what was your reaction? Why did you write this story?, etc. are valid and important questions to record, even if we never get the chance to meet the author.

1. **Right There Questions:** look for information that is explicitly stated in the paragraph.
2. **Think and Search Questions:** the answer to these questions is implicit in the text, so you need to infer, conclude, etc.
3. **On My Own Questions:** the questions ask for information that is not present in the text, but it is related to the theme of the text.
4. **The Author and Me Questions:** these are questions that readers would ask the author if they had the opportunity to meet.

**Process:** Students work in pairs.

**Step 1:** Student 1 reads a paragraph aloud.

**Step 2:** Both students use Handout 10 to think of a question and write it down in the “Notes” column of the text. They also classify the question (which type is it?)

**Step 3:** Student 1 shares the type of question before asking it to partner 2.

**Step 4:** Student 2 responds to the question.

**Step 5:** Student 2 shares their type of question and asks their question before Student 1 responds.

**Step 6:** The roles are reversed for the next paragraph.

**Step 7:** Students each read two paragraphs for a total of four paragraphs.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### Task 9 Handout: Type of Question/Answer Relationships

##### Raphael's Types of Question/Answer Relationship (Raphael, 1982)

**1. Right There Questions**

Look for information that is explicitly stated in the paragraph.

**2. Think and Search Questions**

The answer to these questions is implicit in the text, so you need to infer, conclude, etc.

**3. On My Own Questions**

The questions ask for information that is not present in the text, but it is related to the theme of the text.

**4. The Author and Me Questions**

These are questions that readers would ask the author if they had the opportunity to meet.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 10: Drawing Conclusions Based on Evidence

**Purpose:** In this task we will look at a written text (*Diego Rivera* on page 59) to gain more information about the creator of the mural we just examined, so we can understand it, its context, and its message much better.

**Process:**

**Step 1:** Decide if you want to read the text silently and individually or aloud, sharing the reading with your partner.

**Step 2:** Read one section of the text.

**Step 3:** Before continuing with the next section, discuss the guiding questions in Task 9 Handout: *Drawing Conclusions Based on Evidence*.

**Step 4:** Come to a consensus with your partner as to the answer and record it in the notes section of your text.

**Step 5:** Underline or circle the evidence from the text you based your answer on.

**Step 6:** Continue reading section by section until you have finished the text.

**Step 7:** Look back at the notes you took with your partner while reading, now answer the questions using all the information you discussed.

#### TEACHER INSTRUCTIONS AND RATIONALE

Remind students that people can access different kinds of information from different types of sources. For example, they just looked at a painting by the muralist Diego Rivera. We will now read a written text to understand more specific information about him. Understanding the artist and the context in which he worked will help students understand why he painted the mural, what influenced his themes, and the messages he wanted to convey.

As they read, students will draw conclusions about what kind of person Rivera was based on evidence they encounter in the text. Remind them that the exact answers to the questions might not be in the text. They will have to use the evidence they identify and their own knowledge of the world and people to draw conclusions about the artist.

Again, tell them they do not need to understand everything in the text. They just need to focus on the influences in Rivera's life and the evidence from the text that shows that influence. Give students two options to work through the activity.

1. In dyads, students read aloud with a partner. Students will take turns reading section by section, stopping to come to a consensus on how to annotate the text before continuing.
2. Students read silently and independently. If students choose this option, make sure that they are seated in dyads so that they can come to a consensus on how to annotate each section before continuing.

**TEACHER INSTRUCTIONS AND RATIONALE  
(CONTINUED)****Opportunity for Modeling:**

Model for students the first section of the text, which they have already read using the Clarifying Bookmark. Post the focus questions as you explain what kind of person Diego Rivera was during his early life. Point out how you are describing Rivera in your own words and writing your thoughts directly in the text. Then, show them how to mark the evidence from the text by either highlighting or circling to justify your ideas.

Example: You could say something like, *During his early life, Diego Rivera was influenced by people with different views and beliefs about life, so I can describe him as complex. The evidence I am using to support this claim is in Paragraph 2: “His father was very politically involved and believed people should be free to choose how they live their own lives while his mother was a very strict Catholic. At the same time, Rivera was also raised by an indigenous nanny named Antonia, who inspired his love for her culture and the history of Mexico before the Spanish arrived.”*





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### Handout 10 Handout: Drawing Conclusions Based on Evidence

For each section, think about the questions below and draw conclusions based on the information you find.

What happened in Rivera's life that influenced him?

How would you describe him?





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 11: Identify, Describe, Explain

**Purpose:** In this task we will read an analysis of one of Diego Rivera’s most famous murals, *Dream of a Sunday Afternoon in Alameda Central Park*—the mural you observed earlier in the lesson. As you read, think about both the things you see in the painting and why Diego Rivera may have included them.

**Process:**

**Part 1**

**Step 1:** Listen to your teacher so you know who is Student A, student, and Student C and what your reading focus will be as well as the questions you will answer from Task 10 Handout: *Identify, Describe, Explain*.

**Step 2:** Read through the entire text *Dream of a Sunday Afternoon in Alameda Park* on page 63, thinking about your reading focus and questions.

**Step 3:** As you read, look at the mural (on page 58) and identify the details you are looking for. You can circle them, draw arrows, etc. Make sure that you can describe them in detail and explain them to the group (the answers to the focus questions).

**Step 4:** When everyone is finished, take turns explaining your information to the group and listening carefully to your group’s explanations.

**Part 2**

**Step 5:** Once everyone has explained their ideas and interpretations, come to a consensus and answer the Final Group Questions (in the last box) together.

#### TEACHER INSTRUCTIONS AND RATIONALE

Now that students understand the artist’s background, they will return to the mural we examined before and analyze it more deeply. They will read a short text that explains a few of the details Rivera included in the work and their deeper meanings. Show the mural to them again, and explain the purpose of the text before they begin reading.

Explain to students that now that they have more information about the artist’s life and his intentions for painting, they will use that knowledge to determine his motivations and reasoning for including so many kinds of people, colors, etc. They will try to interpret the painting and draw conclusions based on what they know and what they see.

**Organizing student groups:**

Organize students into groups of three. Assign (or have students choose) who will be Student A, Student B, or Student C. The handout will alert them to their reading focus based on their letter. Give students time to read the text individually. Tell them they can mark, circle, draw arrows, etc. to identify the important aspects of the mural.

When finished, they will discuss what they found before moving on to Part 2 of the handout, in which they will reach a consensus about conclusions they can draw as a group about why Rivera painted the mural.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 11 Handout: Identify, Describe, Explain

##### Part 1

Student A	Student B	Student C
<p><b>Personal Details</b></p> <p>What details does Rivera include that come from his personal life?</p>	<p><b>Historical Details</b></p> <p>What historical details from Mexico's history does Rivera include?</p>	<p><b>Social Commentary</b></p> <p>What details are included that give us a clue as to Rivera's view of society?</p>



## Part 2

Keep in mind everything you have just taught each other in your group and answer the question below together.

### Final Group Questions:

What was Rivera's purpose in creating the mural?

What message was he sending to the viewer?



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 12: Detailed Analysis

**Purpose:** Now we will take an even closer look at the mural to look for detailed examples of how Rivera incorporated the different aspects of life in Mexico we just read about to understand how Rivera used detail to tell the story of the society he lived in.

**Process:**

**Step 1:** Look closely at the section of the mural from the center of the painting on page 66.

**Step 2:** Analyze what you see by looking for specific details and answering the questions in Task 11

Handout: *Detailed Analysis Writing* using the matrix to guide you.

#### TEACHER INSTRUCTIONS AND RATIONALE

Explain to students that Rivera's mural tells the story of the history of Mexico and is made up of many different people, groups, symbols, and scenes—many of which had never been represented before. Explain that the mural is enormous and measures 51 feet by 15 feet, so observers can see it in great detail.

Now they will look closely at one important section of the painting, study an example of how Rivera included all these aspects in his work, and draw conclusions about how and why he included these people, objects. Then, they will use their ideas to write a description of how they might explain this section to a group of students in a museum. If time permits, you can have them pretend to be docents at the museum and explain the section of the mural to one another.

Make sure to emphasize that this task is like Task 7: *Analyzing a Mural*, in which we initially looked at the entire mural, but this time instead of looking at the painting as a whole, they will pay close attention to the smaller details in this section only.

Students can also return to the interactive mural link to zoom in on the section on their laptops.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 12 Handout: Detailed Analysis Matrix

<p>What people, objects, or symbols do you notice in this section that you didn't notice before?</p> <p>Give a detailed description.</p>	
<p>Why do you think Rivera included these images?</p>	
<p>What name would you give to this section?</p>	



Imagine you work at the Diego Rivera Museum in Mexico City, and you are conducting a tour for a group of eighth grade students. How would you explain this section of the mural to them?

Use your ideas from the matrix above to write a short paragraph that explains your interpretation of this section in a way other students can understand.

Make sure to include a detailed description of what is present in the section as well as an explanation of why you think they are included.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

## EXTENDING UNDERSTANDING



### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 13

**Learning Goal:** Learn to use metacognitive thinking to be reflective learners.

**Success Criteria:** Identify two ways in which current and previous thinking about the Rivera mural are different and identify the contributing reasons for those changes.

**Learning goal for students:**

Reflect on how your thinking about Rivera’s mural has developed or changed over the course of the unit and why your thinking has changed. What contributed to the changes?

**Success criteria for students:**

- Compare your initial ideas about the mural with what you understand and identify any developments or changes in your thinking.
- Identify the reason or reasons that you think have contributed to those changes.

**Introduction:** In this lesson, we’ve used several metacognitive reading strategies to help us better understand text. [If you think it would be helpful, ask students to identify some of the metacognitive reading strategies.] Effective learners are able to use other metacognitive strategies to help them think deeply about their learning. Another strategy is called “metacognitive thinking,” which means “thinking about your thinking.” Good learners routinely think about how their understanding of a concept or a topic changes over time so that they learn to celebrate the learning that is taking place or can seek out support for areas of difficulty. Practicing this kind of thinking helps you develop a kind of “thinking muscle” so that you can learn to do it automatically.

In this activity, you are going to think metacognitively by reflecting by yourself on your own understanding of the Rivera mural and how it has developed or changed since your initial reflections on the mural. You do not need to identify every idea that has developed or changed, but think about what is important to you and then think about what might be the reasons for the change.

Review Learning Goals and Success Criteria with students. You may need to remind students of the process for a Round Robin and also review the formulaic expressions they can use.

**Dynamic Assessment Evidence:**

- Observations of students’ writing (Handout 13, sections 1 and 2)
- Listening to Round Robin





### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 13 (CONTINUED)

#### Possible actions:

- If students have identified a change or development that is not connected to the initial idea, either ask them to review the initial idea and think about what aspects of this idea they are now thinking about differently or ask why they have identified this particular idea and how it represents a change in their thinking.
- If students' thinking is superficial (e.g., I didn't know much about Diego Rivera; now I know more), ask questions to help them deepen their analysis. For example, ask what parts of Rivera's life they know more about or what influences on Rivera they know more about.
- Students may need prompting to identify the reasons for the developments or changes. If so, ask them to review the blue notebook for the lesson and think about what they did that made them change their thinking about the mural. If they still need support, ask them if the reading they did, discussions with their peers, or doing a detailed analysis of the mural were reasons that changed their thinking.
- If students' use of language is minimal, for instance, when providing a reason, the student says the name of the activity; prompt them to expand their response by asking what it was about the activity that made the change possible. Or prompt them to use the formulaic expressions to expand their ideas and use of language.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 13: Reflecting on My Own Understanding

**Purpose:** In this task, you will go back and compare the first, initial ideas you had when you saw the mural to what you think about it now.

**Process:**

**Step 1:** Look back at both your initial thoughts from viewing the mural and the information from the article you read.

**Step 2:** Decide what information is similar between then and now and what new and different information you received from the written text.

**Step 3:** Record your answers in Section 1 of Task 12 Handout: *Reflecting on My Own Understanding*.

**Step 4:** Use the information in Section 1 to think about what you have learned during the lesson and how that process helped enrich your analysis and understanding of the mural.

**Step 5:** Record your ideas as to why you think your understanding and analysis of the mural changed in Section 2 of the handout.

**Step 6:** Share your ideas with the group.

#### TEACHER INSTRUCTIONS AND RATIONALE

Now that students have observed the mural, read about its historical and political context, and analyzed it closely, they will take a moment to monitor their own understanding of the mural and reflect upon how their ideas have evolved during the lesson. Encourage students to look back over the tasks in the lesson and think about what they have done to deepen their understanding of all the texts they have encountered.

In this task, students will return to their initial reflections about the mural *A Dream of a Sunday Afternoon in Alameda Central Park* from Task 7 Handout: *Analyzing a Mural*. They will compare their initial ideas with what they think about it now. By doing this metacognitive reflection, they will see how the details that they learned through reading and zooming in on one section of the mural helped deepen their understanding of the entire mural.

This task invites students to silently reflect on their own before sharing with the group. They do not need to identify every idea that has developed or changed. After giving students a short time to jot down their thoughts, engage them in a Round Robin Share, reminding students that every member of the group must share a thought, even if someone has already shared their same idea. You may choose to model how the Round Robin works to remind students of the process. You can also post the formulaic expressions to help guide their share.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### Task 13 Handout: Reflecting on My Own Understanding

##### Section 1

My first ideas of the mural before reading and detailed analysis	What I think now

##### Section 2

What made the change possible?





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 14: Collaborative Mural Sketch

**Purpose:** Before creating a mural, muralists sketch out their ideas. You will now brainstorm and organize your initial ideas for the design of a community mural and plan a sketch. You will return to them many times and have a chance to change them or add to them.

**Process:** Use Task 13 Handout: *Community Mural Sketch* to brainstorm your ideas with your group.

**Step 1:** Look back at Task 6: *Quick Write with Group Share* and think about the different communities you identified. As a group, choose one (or come up with a new one) that all of you are members of and that you would like to represent in a community mural. (If you don't have one in common, discuss now and figure out which community you all belong to.)

**Step 2:** Read the questions in Task 14 Handout: *Collaborative Mural Sketch* one by one.

**Step 3:** In a Round Robin, each group member will share their idea for the mural design. You can add on to ideas that you agree with or propose new ideas.

**Step 4:** Once you have agreed upon the design, make sure you jot your ideas down in the handout. Raise your hand so that your teacher can check your ideas.

**Step 5:** After your teacher has listened to your ideas, you will sketch them out on chart paper. Remember to include all the ideas you recorded in your matrix, like important people and groups

#### TEACHER INSTRUCTIONS AND RATIONALE

For this task, distribute poster paper to each group. They will use this to sketch out their plans for a community mural. Make sure that students have markers in four different colors that they will use to contribute to the sketch. As usual, have students sign their names with their colored marker.

Explain to students that muralists had to plan out their designs before they could paint them in their designated locations, just as Diego Rivera did. They did this by sketching out their ideas, usually with drawings and detailed labels explaining how the mural would look. Tell students that they will now plan an initial sketch for their mural. Before they sketch out their ideas, they need to brainstorm. They will begin by using Task 9 Handout: *Mural Sketch* to jot down their ideas. Once the group has reached consensus about their ideas for their mural, have students raise their hands so you can check to see that their ideas are complete.

of people from the community, historic scenes, symbols that are important to the community, and anything else that represents your community and serves to help others understand your message.

Remember that everyone in the group must contribute to the poster sketch and sign their name with their designated colored marker.

*\*Note:* This is NOT a final product, but a sketch. You can draw rough outlines or sketches of the images that you want to include. You can include labels and descriptions that designate the types of images and colors that you want to include in your mural. Make sure that your sketch includes:

- Important people and events for your community
- Objects or symbols that represent the community or message you are telling
- Colors or other features
- Title for the mural
- Message or summary you are telling in your mural
- Location for your mural

### TEACHER INSTRUCTIONS AND RATIONALE

For the Collaborative Mural Sketch, be sure to remind students that they are NOT drawing their mural but rather creating a sketch, or outline, of what they intend to create. This may include outlines of images and should include labels. Also, as this is lesson one, they will get a chance to return to these ideas and add to or change them. Make sure they understand that these are just their initial ideas, and they may change as they gain a deeper understanding of what murals are and what they would like theirs to represent as they move through subsequent lessons.

\*You may want to review and post the requirements on the board:

- The people and events you are including in the mural
- Objects or symbols that represent the community or your message
- Colors or other features you will use
- Possible title(s) for the mural
- Possible location(s) of the mural



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 14 Handout: Community Mural Sketch

**Quick summary of the story to be told:**

**People to include:**

- Famous People
  
- Other people/groups

**Important Events to include:**

**Objects/Symbols to include:**

**Colors and Other Features to include:**

**Possible Title(s) for the Mural:**

**Possible Location(s) of the Mural:**





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 15: Mural Description Letter

**Purpose:** To describe your ideas in writing to others so they can understand your ideas more fully.

**Process:**

**Step 1:** Imagine that you could speak with Diego Rivera and get his advice and suggestions for the mural you and your group have envisioned. What would you ask him? What would you like him to know?

**Step 2:** Write a letter/postcard/email to Diego Rivera describing your mural ideas to him. Make sure to explain to him why you are including the different elements you are including and what you want to express.

#### TEACHER INSTRUCTIONS AND RATIONALE

In this final task, students will take what they have created and describe it in writing. Let them know that at the end of the unit they will be writing a persuasive essay using everything they learn to try to convince someone to commission the mural they began planning in the last task. Part of that work will be to describe their ideas in detail and explain their choices. Therefore, they will begin organizing their thoughts on paper in this task by describing their sketches and explaining their choices in a letter to Diego Rivera.





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### Task 15 Handout: Mural Description Letter

Write a letter/postcard/email to Diego Rivera describing your mural ideas to him. Make sure to explain to him why you are including the different elements you are including and what you want to express.







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**Unit 3:** Murals as an Expression of Communal History

**Lesson 1:** Murals Through History

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# TEXTS





## Task 2 Images: Mural Sort





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## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### Task 3 Text: Introduction to Murals Through History

##### What has been the purpose of murals throughout history?

- 1 Beginning in prehistoric times, human beings have used murals to communicate with others about important elements of their culture and values and to express specific messages. Throughout history, people have painted on walls—first in caves and later on buildings—to warn others about possible dangers or signal certain advantages, to depict events in their daily lives, traditions, and to document important events. In many cases, murals provide valuable information about the type of life human beings led a long time ago. Murals represent the vast diversity of cultures, religions, beliefs, and needs throughout human history.

##### Key Ideas and Questions



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 5 Text: The Mexican Muralist Movement



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#### Key Ideas and Questions

- 1 Murals as an art form have been present in Mexico for hundreds of years; the ancient civilizations of Mexico painted some of the earliest murals in South America. When the Mexican Revolution ended in 1920, after 10 long years of fighting, the new government of Mexico wanted to use this traditional and familiar art form to promote a new vision of Mexico to its citizens—one that would make people feel proud about their background and celebrate their history as well as move forward into the modern age.
- 2 Because many people in Mexico during the 1920's were nonliterate, the government was unable to promote their vision for a new Mexico through published writing; that is, the government needed a way to communicate to the people in a way other than through newspaper articles, magazines, and political pamphlets. Consequently, the government commissioned or paid artists for large murals to be painted in public places.
- 3 It was the hope of the new president, Álvaro Obregón that the beauty and artistic appeal of the murals would help the Mexican people develop a sense of national pride. The themes of the murals were to honor the Mexican Revolution, as well as celebrate the new government, and remind the people of Mexico's early pre-Hispanic heritage.



- 4 The most famous artists and leaders of the Mexican Muralist Movement were three men: Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros. Together, they were known as “Los Tres Grandes”—The Big Three. These three artists sought to bring the people of Mexico together, communicating messages of nationalism and pride through their murals. Undoubtedly, the most famous of these artists is Diego Rivera, who painted scenes depicting, or showing, the working class and indigenous people of Mexico as beautiful, noble, and strong, using bright, vibrant colors, flowers, and symbols to convey his message.

**Key Ideas and Questions**



## Task 7 Image: Analyzing a Mural



**Mural by Diego Rivera, Dream of a Sunday Afternoon in Alameda Central Park.**  
Image attribution: Fedaro, CC BY-SA 4.0, via Wikimedia Commons



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Tasks 8, 9 and 10 Text: Diego Rivera

##### Early life and influences

- 1 Diego Rivera is one of the best-known Mexican artists of all time. A revolutionary who believed society needed to be changed to represent all ideas, people, and ways of thinking, he spent his life challenging the norms of both art, society, and government in his native Mexico and around the world.
- 2 Rivera was born in Guanajuato, Mexico in 1886 into a family with ideological conflicts. His father was very politically involved and believed people should be free to choose how they live their own lives while his mother was a very strict Catholic. At the same time, Rivera was also raised by an indigenous nanny named Antonia, who inspired his love for her culture and the history of Mexico before the Spanish arrived. All of these influences would later manifest themselves in his painting.
- 3 Recognizing his son's artistic talent, Rivera's father encouraged him to paint from a very young age. At the age of 18, he began studying art formally at an art academy in Mexico City. Eight years later, Rivera exhibited 26 of his first original works. Just as he had done before, Rivera's father recognized his son's uncommon talent for painting and decided it would be best for him to continue studying art in Europe.
- 4 Rivera set out for Madrid, Spain in 1907 where he lived for the next two years. After that, he moved on to Paris, the center for artists, where he lived among famous painters and artists of his day, among them Picasso and Matisse. Many of Rivera's artist friends went on to shape what we now know as 20th century art and were instrumental in the development of Rivera's technique. Rivera began finding his own style by initially imitating theirs (especially Picasso's cubism), but later broke from them to define his own unique way of painting.



**Diego Rivera.**

*Image attribution: Unknown author, Public domain, via Wikimedia Commons*

##### Key Ideas and Questions

## A new kind of Mexican art

- 5 Rivera was not only passionate about art but became very involved in politics as well. He was always concerned with the plight and struggle of everyday people and those who did not have much money or power. While living in Paris, Rivera met another famous Mexican muralist named David Alfaro Siqueiros. Both men were inspired by the revolution in their own country, Mexico (1914) and by the Russian revolution (1917). In both countries, the poorly treated and paid working class—the great majority of the people—revolted and fought against the ruling class (a small, powerful group who controlled life in the country) to change society and demand better treatment. In the Mexican Revolution, the rural farmers and the city working class came together to overthrow a dictatorship and demand fair and just treatment.



Detail from a mural by Diego Rivera showing life during the reign of the Aztecs featuring the market of Tlatelolco. Mexico City—Palacio Nacional  
Image attribution: Diego Rivera , CC BY-SA 3.0, via Wikimedia Commons

- 6 Starting in Paris, the two artists, Rivera and Siqueiros, discussed how to make larger than life, monumental art that could reflect Mexico’s new transformation both politically and culturally. The two wanted to create a new kind of art that would represent their reality, and that wouldn’t be locked away in museums and galleries where only the rich, upper class and educated people could pay to see it. They wanted their new work to be made accessible to the common working people outdoors, in public spaces such as on walls and buildings. This would make art available to all kinds of people and speak to them. They decided that their new large-scale artwork would depict national themes that told the story of Mexico not from the viewpoint of those in power, but from the people’s perspective—such as political events, religious symbols, and the indigenous history of Mexico

## Key Ideas and Questions

before it was conquered by the Spanish. This was a new idea as even though these groups of indigenous people had a rich history in Mexico, they had traditionally been overlooked by the writers of history who favored the rich rulers who had descended from Europeans. Rivera and Siqueiros remained friends for many years and together changed Mexican art forever by leading what is now known as the Mexican Mural Renaissance.

- 7 The purpose for this new kind of art went beyond just painting beautiful scenes and pictures. Rivera and Siqueiros wanted to educate the mostly illiterate masses about all aspects of their rich Mexican history, including the way in which they had been exploited. This celebration of the Mexican people's potential to redirect their nation's history became a key theme in what would become known as Mexican muralism. Through these massive paintings, the artists cultivated a style that defined Mexican identity and civic purpose following the Revolution.
- 8 Rivera and Siqueiros along with José Clemente Orozco, another famous Mexican muralist, became known as "Los Tres Grandes." Together they developed a new style of depicting their fellow citizens that featured non-European, indigenous heroes from Mexico's rich history, present, and future. The muralists depicted their new heroes as Aztec warriors battling the Spanish, humble poor peasants fighting in the Mexican Revolution, common laborers of Mexico City, and the mixed-race people who they believed would bring about the next great age in Mexico's history. Their paintings also criticized the unjust power that a few people had. The three artists depicted indigenous and poor people and stories as admirable and beautiful on massive murals on the walls of highly visible, public buildings in many different locations around the country.
- 9 In order to carry out this important work, Rivera had to return to Mexico. In 1922 he settled in Mexico at the age of 36, and joined the Communist party. He then went on to contribute to the founding of the "Sindicato"—a union of workers and artists who joined together as a group to protect and fight for their rights and their art representing all Mexican people. In all, he painted more than 124 murals in just four years from 1922 to 1926. This work made him famous not only in Mexico but throughout the world and began a new interest in mural painting. In 1928, he met famous Mexican painter Frida Kahlo who would later become his wife.

## Key Ideas and Questions

## Work outside of Mexico

- 10 Because of his work in Mexico, Rivera received international fame and was invited to the United States where he was commissioned to paint many more murals. His work can still be seen in cities such as Detroit or San Francisco. Although he worked for money, he never lost his passion for representing the common people. In fact, the heir of one of the richest families in New York City at the time, David Rockefeller, commissioned Rivera to paint a mural for one of his family's buildings in the city. As was his style, Rivera included symbols and pictures that represented the working class—including an homage to Lenin, the first head of state in the Soviet Union. Since communism was seen as an enemy to the US system of capitalism, the Rockefeller family demanded that Rivera remove the portrait of Lenin. He refused, took pictures of the mural, and destroyed it completely, painting black over it. Rivera then returned to Mexico City where he repainted the mural in the Palacio de Bellas Artes complete with the portrait of Lenin once again demonstrating his lifelong faithfulness to his ideals.
- 11 Today, Rivera's murals, along with all of his artwork, are appreciated all over the world. Thousands of people visit Mexico City every year to see his work firsthand. He helped bring the world a new kind of artwork—one that belonged to the common people as much as it did to the elite, educated, rich people. Influences from his style and murals can be seen all over the world in streets and neighborhoods where muralists continue expressing the values, history, and hopes of their own cultures for all to see.

## Key Ideas and Questions

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Source: IMDb Mini Biography By: Steve Shelokhonov  
Dr. Doris Maria-Reina Bravo, "Mexican Muralism: Los Tres Grandes—David Alfaro Siqueiros, Diego Rivera, and José Clemente Orozco," in Smarthistory, August 9, 2015, accessed December 9, 2020, <https://smarthistory.org/mexican-muralism-los-tres-grandes-david-alfaro-siqueiros-diego-rivera-and-jose-clemente-orozco/>.



## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History



#### Task 11 Dream of a Sunday Afternoon in Alameda Central Park

- 1 In the mural *Dream of a Sunday Afternoon in Alameda Central Park*, hundreds of characters from 400 years of Mexican history gather for a stroll through Mexico City's largest park. But the colorful balloons, impeccably dressed visitors, and vendors with diverse wares cannot conceal the darker side of this dream: a confrontation between an indigenous family and a police officer; a man shooting into the face of someone being trampled by a horse amid a fight; a sinister skeleton smiling at the viewer. What kind of dream, or nightmare, is this?
- 2 Rivera, in *Dream of a Sunday Afternoon in Alameda Central Park*, cobbles together a scene composed of disparate historical personages, including Hernán Cortés (the Spanish conqueror who initiated the fall of the Aztec Empire), Sor Juana (a seventeenth-century nun and one of Mexico's most notable writers), and Porfirio Díaz (whose dictatorship at the turn of the twentieth century inspired the Mexican Revolution).
- 3 Rivera even depicts himself as a child in the center of the mural with a frog emerging from his pocket directly. Rivera is escorting, "La Catrina", an elegantly dressed skeleton figure representing the rich, upper class of Mexico. La Catrina holds hands with another famous Mexican artist—Jose Guadalupe Posada—who was a great influence on Rivera. Behind Rivera, we see his wife Frida Kahlo, a famous Mexican painter in her own right, holding the yin-yang symbol with a hand on young Diego's shoulder.



Detail from a mural by Diego Rivera, *Dream of a Sunday Afternoon in Alameda Central Park*.  
Image attribution: Fedaro, CC BY-SA 4.0, via Wikimedia Commons

#### Key Ideas and Questions

## Reading Mexican history

4 Stepping away from the center, if one reads the mural like a text, a chronology emerges: the left side of the composition highlights the conquest and colonization of Mexico, the fight for independence and the revolution occupy the majority of the central space, and modern achievements fill the right. For some art historians the central area is a snapshot of bourgeois life in 1895—as refined ladies and gentlemen promenade in their Sunday best, under the watchful eye of Porfirio Díaz in his plumed military garb. One gets a sense of the inequality that stirred average Mexicans to overthrow their dictator and initiate the Mexican Revolution which lasted from 1910 until 1920.

5 In this light we can appreciate the dreams and nightmares within each time period represented. To the left of the balloons the nightmares of the conquest of Mexico by the Spanish and religious intolerance during the colonial-era give way to the dream of a democratic nation during the nineteenth century, represented by the over-sized figure of Benito Juárez, who restored the republic after French occupation and attempted to modernize the country as president. On the right of the composition, beyond the bandstand, the battles of the revolution give way to a society where “land and liberty,” as championed by the workers’ flags, becomes a tangible reality.



Detail from a mural by Diego Rivera, **Dream of a Sunday Afternoon in Alameda Central Park.**  
Image attribution: Fedaro, CC BY-SA 4.0, via Wikimedia Commons

## Key Ideas and Questions

## Histories normally edited out

- 6 More often than not history is written by the victor and thus reflects an incomplete story which does not include stories of the underprivileged, poor, and powerless. *Dream of a Sunday Afternoon in Alameda Central Park* is an antidote, or counterpoint to this: Rivera guarantees that histories normally edited out (the stories of the indigenous and the masses) have a place in this grand narrative. The artist reminds the viewer that the struggles and glory of four centuries of Mexican history are due to the participation of Mexicans from all parts of society.



**Detail from a mural by Diego Rivera, *Dream of a Sunday Afternoon in Alameda Central Park*.**  
Image attribution: Fedaro, CC BY-SA 4.0, via Wikimedia Commons

## Key Ideas and Questions

Dr. Doris Maria-Reina Bravo, "Diego Rivera, *Dream of a Sunday Afternoon in Alameda Central Park*," in Smarthistory, August 9, 2015, accessed December 9, 2020, <https://smarthistory.org/rivera-dream-of-a-sunday-afternoon-in-alameda-central-park/>



## Task 12 Image: Detailed Analysis



Detail from a mural by Diego Rivera, *Dream of a Sunday Afternoon in Alameda Central Park*.  
Image attribution: Fedaro, CC BY-SA 4.0, via Wikimedia Commons



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**Unit 3:** Murals as an Expression of Communal History

**Lesson 1:** Murals Through History

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# CLUSTER OF STANDARDS





## Unit 3: Murals as an Expression of Communal History

### Lesson 1: Murals Through History

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#### CLUSTER OF STANDARDS ADDRESSED IN LESSON 1

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##### California

**CCSS.ELA-LITERACY.RI.8.1:** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RI.8.2:** Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RI.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

**CCSS.ELA-LITERACY.RI.8.7:** Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

**CCSS.ELA-LITERACY.SL.8.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

**CCSS.ELA-LITERACY.SL.8.2:** Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

**CCSS.ELA-LITERACY.SL.8.6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

##### Connecticut

**RL.8.1:** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.8.2:** Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

**RI.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

**RI.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).



**W.8.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**SL.8.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

## Texas

**ELA.8.2.A:** Use print or digital resources to determine the meaning, syllabication, pronunciation, word origin, and part of speech.

**ELA.8.2.B:** Use context within or beyond a paragraph to clarify the meaning of unfamiliar or ambiguous words.

**ELA.8.3:** Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to adjust fluency when reading grade-level text based on the reading purpose.

**8.5 Comprehension skills:** listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.

**8.6 Response skills:** listening, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

**8.7 Multiple genres:** listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

**8.11 Composition:** listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre specific characteristics and create to compose multiple texts that are meaningful.

**Knowledge and Skill Statement R6:** The student reads texts to find information on self-selected and assigned topics.

**Knowledge and Skill Statement R7:** The student formulates and supports responses to various types of texts.



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**Unit 3:** Murals as an Expression of Communal History

**Lesson 2:** Representing the Past and the Present: The Chicano Muralist Movement

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# TEACHER INSTRUCTIONS





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement

#### About this Lesson

In this second lesson, you will learn how murals have been used more recently to express people's feelings, ideas, and common struggles. Specifically, you will consider how Chicano/Latino muralists have used murals as a way of uniting people and documenting their shared history, struggles, and triumphs.

#### Lesson Objectives

In this lesson you will:

- Analyze informational texts by summarizing, making connections, clarifying, and asking questions.
- Revisit and consider how symbols represent the beliefs, identities, and histories of artists and muralists.
- Interpret both written and visual texts by comparing and contrasting how information is presented.
- Understand how and why some people have objected to murals—and to the people who paint them—over time.
- Consider multiple audiences for your mural.



#### TEACHER INSTRUCTIONS AND RATIONALE

Students begin the lesson by revisiting how Rivera used symbols in his murals; this connection helps to prepare them to read—in print and in images—about the Chicano murals of California. Students will also explore the symbols and images included in these paintings. Finally, students dive deeper into the symbols and images they chose for their mural in Lesson 1 in preparation for Lesson 3.

*Note:* Ideally, students are sitting in the same small groups as they were in Lesson 1, as this lesson builds on some of the small group work students did in the previous lesson.

## Lesson Architecture


### Preparing Learners

- **Task 1:** Mural Symbol Hunt
-  ● **Task 2:** Partner Share
-  ● **Task 3:** Quick Write
- **Task 4:** Small Group Round Robin
- **Task 5:** Reading with a Focus
- **Task 6:** Partner Share

### Interacting with Text

- **Task 7:** Expert Group Reading with Bookmark
- **Task 8:** Reading Guide Reaching a Consensus
- **Task 9:** Round Robin Reading Guide Sharing
- **Task 10:** One Interesting Thing

### Extending Understanding

-  ● **Task 11:** Considering Multiple Audiences
- **Task 12:** Acknowledging Other Points of View



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement

#### PREPARING LEARNERS



#### Task 1: Mural Symbol Hunt

**Purpose:** To prepare for reading about new murals by reminding us of how Rivera used symbols to explore the identity, values, and beliefs of the Mexican people.

**Process:**

**Step 1:** Look at the mural on page 29.

**Step 2:** Find two symbols that Rivera includes in his mural. Remember that a symbol is a drawing or an image that stands for an idea.

**Step 3:** Draw a circle around or an arrow pointing to the images you chose.

#### TEACHER INSTRUCTIONS AND RATIONALE

The Mural Symbol Hunt gives students a chance to return to the Diego Rivera mural they examined in Lesson 1 and to identify symbols and images that Rivera used in his painting.

Remind students, for example, of the skeleton, the artist as a child with a frog in his pocket, the police, and so on. As they looked at, read about, and analyzed the mural in Lesson 1, students became aware of the figures and symbols that Rivera included in his mural to communicate with his audience.

In this task, students identify one or two symbols from Rivera's *Dream of a Sunday Afternoon in Alameda Park*. Remind students they read about many of the symbols Rivera used in his mural; they may choose these or new symbols they identify.





## DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 2

**Learning Goal:** To understand how symbols can represent something beyond their literal meaning to communicate ideas.

**Success Criteria:** Participate in a collaborative discussion where students identify their chosen symbols and describe the meaning behind each one. Students listen to peers and build on their ideas.

**Introduction:** Discuss the purpose of this activity: by sharing and hearing others' ideas and reflections, as well as sharing your own observations, you have a chance to reinforce your understanding about the symbols and the images used in Rivera's mural. You may also hear something new or interesting about the painting that you may not have noticed.

### **Learning goal for students:**

Good readers use strategies to help them understand complex written and visual text (images). Today, we are continuing to learn to make inferences by looking closely at symbols in a complex image.

### **Success criteria for students:**

- As you share in your small group, express your ideas clearly to explain what symbol or image you chose, why, and what it means or symbolizes to you.
- As your partner shares their ideas, listen attentively so that you can ask questions and build on their ideas during the discussion.

[*Teacher Note:* to make the success criteria very concrete, display the sample conversation between two students about a balloon, pointing out how the student is able to give a reason for the selection of balloons and what it symbolizes.]

### **Dynamic Assessment Evidence:**

- Listening to a sample of students as they engage in the partner share.

### **Possible actions:**

- If the students' answers consist of one or two words, prompt them to say more. For example, "Can you say more about that? Can you tell me more?" Or help them elaborate by saying, "I heard you say you had chosen (symbol). Can you help us understand why you chose it/what it means to you?"
- Help students develop their understanding by prompting them to explain how their selected symbol fits with what Rivera was trying to say.
- If some groups have richer discussions than others, based on what you have heard, ask them to share their symbols, why they chose them, and what they symbolize with the class. Note, this provides students an opportunity to hear and reflect on their peers' use of language.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 2: Partner Share

**Purpose:** To review and solidify your understanding about symbols and the images used in Rivera's mural.

**Process:** Share with a partner one symbol or image you identified in Rivera's mural. Be sure to answer the following questions while sharing:

- What symbol or image did you choose and why?
- What does it mean or symbolize?

Below is a sample conversation between two students discussing a symbol one of them found:

**Student 1:** The symbol I chose are the colorful balloons. To me, balloons symbolize happiness. Kids have balloons at birthday parties.

**Student 2:** Yes, I agree. Balloons symbolize celebrations and make people happy. Because the scene takes place on a Sunday afternoon, for many people, going for a walk with children is a happy occasion.

#### TEACHER INSTRUCTIONS AND RATIONALE

By sharing with a partner, students have a chance to articulate their own choice of a symbol or image they identified in the mural. For example, invite them to explore what the policeman may stand for, what the blonde girl and her facial expression may symbolize, or what the Catrina may represent in the mural. Invite students to carefully listen to what their partners say and connect it to readings and discussions in Lesson 1.

After students have shared with a partner, call on several pairs to share out symbols and images they chose to discuss.

**Modeling:** You may choose to model with a student one of your own ideas or alert students to the example in their instructions (to the left).



### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 3

**Learning Goal:** Use the quick write strategy to capture initial ideas for future refinement.

**Success Criteria:** Come up with a set of symbols or images related to the students' own lives and what they represent to further develop mural ideas.

**Learning goal for students:**

Good writers use free-writing strategies to help them get initial ideas on paper for future refinement. Today, we are going to apply this strategy to help us generate ideas for a mural. Remember, in a quick write, you write all your ideas on your own without stopping for two or three minutes.

**Success criteria for students:**

- Each symbol or image communicates something important about your life or your community.
- As you write, don't edit or censure your ideas. It is more important to have enough ideas down initially that you can work with later.

**Introduction:** Discuss Learning Goals and Success Criteria with students. Discuss this writing activity, which is an opportunity for students to reflect on some initial thinking about what would be important to include in their mural. It is also an occasion for students to be creative and think about how to use symbols to communicate about what is important to them and for you to assess how well they understand the idea of symbolism.

**Dynamic Assessment Evidence:**

- Observations of students' writing. Note that it is important for students to have sufficient ideas written down so that they have something meaningful to share in the next task.

**Possible actions:**

- If students are struggling to come up with ideas, ask them to think about what they like about their community or do not like, or to think about who or what organizations are important in their community, or to think about places or people that are particularly important to them. Are there any buildings or statues or parks that are important to their community? What kind of symbols could they include to communicate those ideas?
- If students are struggling to explain the meaning of their symbol or image in terms of an idea it represents, remind them of how Rivera used symbols and the meaning they conveyed. Prompt them to think about the idea they wanted to convey by selecting this particular image. Remind them that the purpose of the mural is to communicate a message and ask them to explain the message of their symbol. They may need to be prompted to select another symbol that better represents the idea they want to communicate.
- If students use of language is minimal, ask them to describe the symbols to you or to write about it first in their home language, and/or to draw an illustration.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 3: Quick Write

**Purpose:** To begin thinking about the type of mural you might design and create that represents you and your community.

**Process:**

**Step 1:** Look back at Task 13 from Lesson 1, on page 43 of this book. In that task, you identified objects or symbols that represent the community or message of the mural you are planning.

**Step 2:** Take a few minutes to write about the symbols and images you chose to include in your mural sketch.

Use Task 3 Handout: *Quick Write* on the next page and make sure to answer the questions you see there.

#### TEACHER INSTRUCTIONS AND RATIONALE

This quick write supports students in thinking more deeply about the symbols and images they chose that represent their community in Task 14 from Lesson 1. Students will build on their Quick Write in this task, so it is important that they write down their ideas to refer to in the next step.

Ask students to write for 2 or 3 minutes, silently on their own.

It may be helpful to project the questions under Step 2 for them and go over them quickly before they write.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 3 Handout: Quick Write

In the space below, write about the symbols and images you included in Task 14 from Lesson 1.

- What do these symbols or images represent?
- What do the symbols or images tell about you and your community?
- Which symbols might you want to add that you have not yet included? What is missing?



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 4: Small Group Round Robin

**Purpose:** The Round Robin gives you an opportunity to share and hear the ideas of others in your small group.

**Process:**

**Step 1:** Take turns sharing your understanding of what your group's symbols and images mean or represent.

**Step 2:** After everyone in the small group has had a chance to share their thoughts, continue the conversation by asking each other questions until your teacher tells you that time is up.

#### TEACHER INSTRUCTIONS AND RATIONALE

The Round Robin supports students' in sharing their ideas and paying attention to the ideas of their partners in their small group in an equitable way. Remind students of the process. Each student shares what they wrote in the Quick Write and after all students in the small group have shared, students may interconnect ideas, ask questions, and discuss their ideas.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 5: Reading with a Focus

**Purpose:** When reading difficult texts, it is helpful to know what information to pay attention to, and to know what information to look for. The *Reading Focus Questions* alert you to what to focus on as you read the text.

**Process:**

**Step 1:** Locate Task 5 Text: *The Chicano Muralist Movement*, on page 30.

**Step 2:** Read the *Reading Focus Questions* in the box below; these questions are also in the reading itself. As you encounter the information in the text, circle or highlight it and add any notes you might like to the key ideas and questions section in the margin of the text.

**Reading Focus Questions:**

- When did the Chicano Muralist Movement take place (Time Period)?
- What purpose or intention did the artists have? Why did they paint the murals?
- What symbols or images did the muralists use? For what purpose?

#### TEACHER INSTRUCTIONS AND RATIONALE

In this task, students have an opportunity to learn some background information about the Chicano Muralist Movement before reading about some neighborhood and city murals.

Students will use the focus questions located just before the reading on page 30. Prior to reading, review the reading focus questions and explain how this focus serves to guide their reading and alert them to what they should be looking for.

Remind students that they followed a similar process in Lesson 1 when reading about the Mexican Muralist Movement.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 6: Partner Share

**Purpose:** To review and solidify your understanding about the text you read.

**Process:** Take turns with a partner sharing your responses to the following questions from the reading:

**Question 1:** When did the movement take place?

**Question 2:** What was the purpose of the Chicano Muralist Movement?

**Question 3:** What is one symbol, image, or theme you identified? Is it religious, cultural, or political in nature? How do you know?

#### TEACHER INSTRUCTIONS AND RATIONALE

By sharing with a partner, students articulate the pertinent information of the text and have a chance to clarify any misunderstandings.

After students have shared with a partner, call on several pairs to share out with the class symbols and images they identified.

If students need additional support, some images may be:

- Chains (symbolizing oppression)
- Cross (religious)
- Jaguar (religious, cultural)
- People raising fists (political)
- Gardening/Working in the fields (cultural, political)
- Mother with baby (cultural)





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement

## INTERACTING WITH TEXT

### TEACHER INSTRUCTIONS AND RATIONALE

In this next section of the lesson, students read and become experts on one of three texts:

- Text A: The Lost Chicano Murals of Los Angeles
- Text B: The San Francisco District Mission Murals
- Text C: Parque Chicano in San Diego

Since students are already sitting in small groups of four, assign each small group one of three texts (A, B, or C).

Later in the lesson, each student in the small group will move to a new group of three and create a small group with one student who has read one of three different texts. By first working together and preparing in their small group, students are better prepared to move to a new group to share the highlights from their reading.





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 7: Expert Group Reading with Clarifying Bookmark and Focused Reading

**Purpose:** Just as before, the Clarifying Bookmark helps you to engage with a text in a specific way, practice good reading strategies, and understand better what you read.

**Process:** Just as you did many times before in the previous units, you will take turns reading aloud with a partner the first four paragraphs of your assigned text.

Your teacher will assign each small group one of three texts to read and become an “expert” on:

- Text A: The Lost Murals of Los Angeles (page 32)
- Text B: The San Francisco Mission District Murals (page 35)
- Text C: San Diego Parque Chicano (page 38)

After you finish the first four paragraphs with your partner, finish reading the rest of the text by yourself. As you read, focus on the following questions:

- What is important to know about the origin of the murals?
- What stories do they seek to tell?
- What social intentions do they have?
- How do they want to impact viewers?
- Why are they significant?

#### TEACHER INSTRUCTIONS AND RATIONALE

For this task, students will need Task 7 Handout A: *Clarifying Bookmark* (page 16) and their assigned text. (Text A, B, or C).

Explain to students that they will now learn more about how some Chicano muralists have used their own community landscapes to paint murals.

Working with a partner, students will read the first four paragraphs using the Clarifying Bookmark. Remind students that they used a Clarifying Bookmark in Lesson 1. Reiterate 1) the purpose of the task: to consciously develop interpreting skills that after several practices will become a natural part of students’ reactions while reading; and 2) review the steps for students. If needed, you can model the first paragraph with one or two students, reminding them how to use the prompts in the Clarifying Bookmark to talk about and make sense of what they read. Make sure to let them know that if they have their own ways of expressing the same ideas, they can use them instead of the language suggested by the bookmark.

Before students begin, explain that when they finish the first four paragraphs with a partner, they will finish the rest of the text on their own. Share with them the focus questions in the Reading Guide on page 18; that will guide their reading.

As is always good practice, ask a pair of students to model for the class as a reminder of the process.



**Steps:**

Working with a partner:

1. Review the questions in the Reading Guide (Task 7 Handout B: *Reading Guide*).
2. Decide who will read the first paragraph aloud of your assigned text.
3. After each paragraph, select the strategy you want to use and share your choice with your partner.
4. Use one of the formulaic expressions provided (or you may also use one of your own) to share your thoughts.
5. Your partner will respond to what you say.
6. Continue this process for the first four paragraphs, taking turns reading aloud and selecting a strategy to use from the Clarifying Bookmark.
7. Complete the rest of the text by silently reading on your own; circle, underline, and write notes in the margin of the text that respond to the focus questions.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 7 Handout A: Clarifying Bookmark

Metacognitive Strategy	Partner A	Partner B
I can make inferences about the text	<i>Based on what I've read so far, I expect the text to provide information about ...</i>  <i>I expect the next section of the text to provide information about ...</i>	<i>I agree with you and can add ...</i>  <i>I disagree with you because ...</i>
I can align the information in the text with the focus questions	<i>This section provides some information for question _____ because it states ...</i>  <i>One question that I can provide some information about is question _____ because ...</i>	<i>I agree with you and can add ...</i>  <i>I disagree with you because ...</i>





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 8: Reading Guide Reaching a Consensus

**Purpose:** To deepen our understanding of a text by discussing our ideas with others who have read the same text.

**Process:**

- In a Round Robin, take turns sharing your ideas and responses to the focus questions in the matrix. If someone shares an idea that is the same as yours, you may elaborate by stating, “My response is similar to XXX; I also think that ...”
- Only after everyone has shared their ideas will you decide as a group what to write in each box of the reading guide, Task 8 Handout: *Reading Guide Reaching a Consensus* on page 18.
- When you are finished, raise your hand and to let your teacher know; when called upon, share with your teacher how you responded to each question.

#### TEACHER INSTRUCTIONS AND RATIONALE

In this task, students have the support of their small group to complete their column of the Reading Guide.

In the next task, students move to a different group and will have the responsibility of sharing their assigned text and Reading Guide responses with two students who read different texts.

**Note:** Make sure students raise their hands when they finish so you can check the information they have recorded. In the next step, they will explain this information to classmates who read a different text so it is imperative that the information be correct.





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 8 Handout: Reading Guide Reaching a Consensus

Focus Questions	Text A: Los Angeles	Text B: San Francisco	Text C: San Diego
1. What is important to know about the origin of the murals?			
2. What stories do they seek to tell?			
3. Why are the murals significant?			





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 9: Round Robin Reading Guide Sharing (In new groups of 3)

**Purpose:** To share what you learned and to listen to what others learned in their assigned texts. The structure of the Round Robin (as you will recall from earlier) allows you to speak without interruption or comment.

**Process:**

**Step 1:** The person who read *Text A* will begin by sharing key aspects of the murals and what they learned from the reading.

**Step 2:** The person who read *Text A* will tell the group the information they recorded in each cell of the matrix.

**Step 3:** Group members may ask for information to be repeated or rephrased, if needed and will write down what they learn in the handout.

**Step 4:** Continue this process until everyone has shared and the Reading Guide is complete.

**Step 5:** The teacher will tell everyone when it is time to return to the original groups.

#### TEACHER INSTRUCTIONS AND RATIONALE

For this task, you will create new small groups of 3. Each small group needs to have one student each from Texts A, B, and C.

It is very important that you tell students they may not copy from each other's Reading Guides; all information must be shared orally. Encourage students to ask for clarification or elaborations, if needed.

When they finish, have them return to their original groups of 4.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 10: One Interesting Thing

**Purpose:** To learn something new that perhaps you did not hear during the sharing of the texts in the previous task.

**Process:** In a Round Robin, each member of the group shares something they learned from the previous tasks. It can be something that you wrote down in your Reading Guide, or just something that you found interesting.

#### TEACHER INSTRUCTIONS AND RATIONALE

Ideally, students have all heard variations of the same information during the Round Robin in the previous task. By sharing one interesting thing they learned, students have an opportunity to summarize the conversations they had in the previous task and to hear any new ideas from their groupmates.

Invite students to—based on their readings—speculate about the role of murals in a community and why some people are interested in destroying them.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement

## EXTENDING UNDERSTANDING

### TEACHER INSTRUCTIONS AND RATIONALE

In this lesson, students have learned about how sometimes the ideas presented in murals are destroyed by people who do not want those ideas or beliefs shared with the public.

In order to further plan their mural, students need to consider who might disagree with their proposal and the ideas presented there. By thinking about the obstacles encountered by artists of the Chicano Muralist Movement, students can begin to think about both their intended audience and other audiences who may encounter their mural. The tasks in this moment of the lesson help them do that.

Remind students that even famous artists sometimes have their work censored by funders, the public, or politicians. In the last lesson, students learned that when Rivera was asked to remove Lenin from his mural at Rockefeller Center in New York City, he refused and destroyed the mural, repainting it at the Palacio de Bellas Artes in Mexico City.





### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 11

**Introduction:** Discuss the purpose of this activity. In Lesson 1, you worked together to generate ideas, symbols, people, and so on that represent your communities. In this activity, you are going to review the planning you did for the mural and think about who the audience for the mural is. This means you will need to think carefully about what the message of your mural is, who you want to communicate the message to, and why you want to do that.

Remember, you learned that the artists of the Chicano Muralist Movement encountered many obstacles in their work. You are also going to think about who might object to your mural. [Teacher Note: Here you might ask the students to recall some of the obstacles to help them think about the obstacles their own murals might encounter, or remind them about Rivera’s refusal to remove Lenin from his mural when people objected to it.]

**Learning goal for students:**

- To deepen your understanding of the reasons why artists want to communicate a message in their murals.
- To deepen your understanding of why people object to murals or have concerns about their content.
- To develop a logical argument in support of a mural, including a response to potential counterarguments for your point of view.

*Teacher Note:* Review the success criteria in each cell of handout 14—see below. Discuss each criterion with students to ensure they understand what a plausible audience is, what logical reasons mean, and what causal reasoning entails. Also discuss what a counterargument entails and what reassurance means.

**Success criteria for students:**

	People or Communities	Reasons
Who is your intended audience? Which community does your mural speak to?	Clearly state the intended and plausible audience (i.e., the target audience makes sense given the mural’s content).	The reasons given are logical and clearly connect to the target audience and the purpose/message of the mural.
Who might object to or not want your mural? Why might they object?	Clearly state who might object and show causal reasoning, e.g., they might object because ... (Why did their objection happen?)	Provide reasons for their objections that connect to the ideas, symbols, and people in the mural. Reasons for objections are based on factors related to the mural and the viewers.
What are two reasons you can think of to counter or reassure those who might object?	Two reasons are clearly stated and either provide a counterargument (e.g., identifies the claim being answered, makes a counter claim with a justification or evidence for the counterargument) or reassurance (e.g., state the objection/concern, state the purpose of the mural in a way that addresses the objection, e.g., I understand your concern, but this is why I think the message of the mural is important and needs to be communicated ...).	



### DYNAMIC ASSESSMENT OPPORTUNITY FOR TASK 11 (CONTINUED)

#### Dynamic Assessment Evidence:

- Listen to group discussions
- Observe students' written responses on the handout

#### Possible actions:

- If the target audience does not make sense, given the mural's content, ask the students why they chose that audience and why they think that audience would be interested in the message. If they do not recognize a mismatch, ask them to explain their message and probe further as to why they think the audience is appropriate. Ask them if there are other audiences who might be interested in the mural's message.
- Based on observations, if some groups have clearly stated the target audience and given logical reasons for their selection, ask them to share with the class and follow up with each group with a question for the class to consider: Why does their target audience make sense?
- If students are having difficulty thinking of who might object to their mural and why, ask them to think about the reasons they have discussed earlier in the lesson about why people object to murals and if any of these would be relevant to theirs. If they need further support, select some students who have clearly stated reasons and ask them to share with the class or with the specific group. Then prompt the students to reflect on the reasons and whether they are applicable to them.
- Students may need prompting to either provide or expand on reasons for the objections; use question prompts such as "Is there something in the mural people might be afraid of or disagree with? Can you say a bit more about your idea? Can you explain why you think that?"
- Students may need support to provide a counterargument. Question prompts such as "Why do you think the message of your mural is important? Why do you want people to see your mural?" could help students get started with their counterargument. Depending on their experience and/or proficiency with developing counterarguments, some students may need to have a short mini-lesson with examples of what an effective counterargument is. If other students have developed a good counterargument, they could share it with the class. Ask the class why it is a good counterargument. Similar strategies would be applicable if students needed support with providing reassurance, especially with the question, "How might you help people to not be afraid of your mural?"



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 11: Considering Multiple Audiences

**Purpose:** To prepare for the final writing assignment in Lesson 3 by thinking about who the audience of your mural is and who might object or disapprove of your mural.

**Process:**

**Step 1:** Look back at your notes from Lesson 1, Task 14 on page 45, as well as your letter to Diego Rivera that you wrote at the end of Lesson 1.

**Step 2:** As a group, work together to complete the graphic organizer, Task 11 Handout: *Multiple Audiences* on the next page.

#### TEACHER INSTRUCTIONS AND RATIONALE

In Lesson 1, students began thinking about the type of mural they might create based on their communities, beliefs, and cultures. In Task 14 from Lesson 1, students worked together to generate ideas, symbols, people, etc. that represent their communities.

In this task, students revisit their initial planning for their community mural and consider who the intended audience is as well as who might object to the mural or the ideas expressed there.



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 11 Handout: Multiple Audiences

Work with your small group, building on Task 14 from Lesson 1, to identify people in each category.

	People or Communities	Reasons
Who is your intended audience? Which community does your mural speak to?		
Who might object to or not want your mural? Why might they object?		
What are two reasons you can think of to counter or reassure those who might object?		





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 12: Acknowledging Other Points of View

**Purpose:** Now that you have identified some people who may disagree with you or your ideas, articulate/explain your ideas in two written paragraphs. This will help you to consider your broad audience for your writing in Lesson 3.

**Process:**

**Step 1:** Consider those who may disagree with you, oppose your ideas and your vision, and might not want your mural to be painted. What do you think their fears are? What would you say to address those fears?

**Step 2:** Write two paragraphs acknowledging what some members of the community might disagree with and why you want to move forward with your mural installation. Be sure to include some examples in your explanation.

- Paragraph 1: What fears or objections do you imagine some people may have, and why?
- Paragraph 2: Why are your ideas for your mural still valid and worthy of an art installation? Why is it important for every member of the larger community to see and learn from your mural?

You may use one of the prompts below to get started, or you may write one of your own.

#### TEACHER INSTRUCTIONS AND RATIONALE

In this final task, students will use their ideas from the previous task and address in writing those who may object to their mural and the reasons they have for their objection. As was explained in Lesson 1, remind students that at the end of the unit they will be writing a Persuasive/argumentative essay, and they will need to consider those who might disagree with their ideas.

Building on the writing from Lesson 1, students now write two paragraphs about:

- 1) who in the community or society might disagree with them, their ideas, or their visions for their mural
- 2) why their mural is still worth painting, despite these objections or concerns.

Remind students to use their notes from Task 11 (page 25) in this lesson in order to write their paragraphs.

You may use one of the prompts below to get started, or you may write one of your own.

**Paragraph 1:** What fears or objections do you imagine some people may have, and why?

- *Some people in the community may object to our mural because ...*
- *Something that some people may be uncomfortable with in our mural is ... because ...*

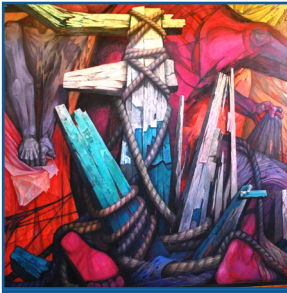
**Paragraph 2:** Why are your ideas for your mural still valid and worthy of an art installation? Why is it important for every member of the larger community to see and learn from your mural?

- *Although some people may object to our ideas, it is important to paint our mural because ...*
- *While we acknowledge that some people may be uncomfortable with some elements of our mural, we feel it is important to continue because ...*



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**Unit 3:** Murals as an Expression of Communal History

**Lesson 2:** Representing the Past and the Present: The Chicano Muralist Movement

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# TEXTS





## Task 1 Image: Mural Symbol Hunt



Mural by Diego Rivera, *Dream of a Sunday Afternoon in Alameda Central Park*.  
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## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 5 Text: The Chicano Muralist Movement

As you read, focus on the following questions:

- *When did the Chicano Muralist Movement take place (Time Period)?*
- *What purpose or intention did the artists have? Why did they paint these murals?*
- *What symbols or images did the muralists use? For what purpose?*

#### Key Ideas and Questions



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- 1 As you have learned, people have been painting on walls and buildings for hundreds—even thousands—of years in order to communicate their ideas with others. Murals convey the spirit of the people who create them. Ancient humans even painted on the walls of caves. In recent history, murals have been painted to express people’s histories, cultures, and beliefs. This is the case with the Chicano Mural Movement of the 1960s and 1970s, when artists painted murals in order to express their identity, their communal struggles, and to tell the stories of their past.
- 2 The Chicano Mural Movement began in the 1960s in the Mexican-American neighborhoods of Los Angeles and later spread to Chicago, San Antonio, and New York City. The movement was influenced by the Mexican Muralist Movement of the 1920s. What made these murals unique is that the artists

used publicly accessible locations as their canvases such as the walls of city buildings, schools, churches, fences, freeways, and houses to paint large-scale murals that depicted the identities of the people who lived there. The murals included themes of struggle and contained images from Mexican culture and American culture, and reflected the duality, joy, and sorrow of many Chicano's identity as Mexican Americans.



Image attribution: Fabrice Florin, CC BY-SA 2.0 Deed, via flickr

- 3 From the beginning, the Chicano Mural Movement has had two primary purposes. The first goal is to advocate for social and political equality for Chicano-American communities. The second goal is to make the Chicano culture visible through art and artistic expression. Because of these two main goals, the murals tend to include elements from pre-Columbian art, images from the Aztec civilization, symbols and themes of the Chicano community, and religious themes associated with Catholicism. The murals cover many important topics, including the history of Mexico, feminism, civil rights, and immigration. Which of these images and themes can you identify in the mural here?

## Key Ideas and Questions



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 9 Text A: The Lost Chicano Murals of Los Angeles

##### Introduction

- *Why are books and other forms of art censored?*

- 1 When people think of censorship, they often think of books or articles that a committee, school district, or community has determined are unhealthy or dangerous, and people (often students) should be kept from reading. For example, some school districts have censored, or banned, such books as “13 Reasons Why,” because they fear that it promotes teen suicide. Other districts have banned “The Hunger Games,” for being anti-family, containing offensive language and violence. “The Catcher in the Rye” has been banned in several schools because it contains language that some consider to be vulgar. But books are not the only form of art that is subject to censorship. Many murals painted by Chicano artists in Los Angeles have been censored, painted over, or even physically destroyed because of the images they contain or because the artists’ perspectives of history and culture are deemed inappropriate or offensive.

##### Censorship of Chicano Murals in Los Angeles

- *Why have Chicano murals been censored?*
  - *What are some of the ways the censorship has occurred?*
- 2 For most muralists, the murals they paint are a form of artistic expression that is often very personal and one that carries deep meaning and introspection. In the case of the Los Angeles murals, they represent the Chicano people’s histories, families, cultures, and ideologies. The murals help to document the past and paint a picture of a possible future. Over the years, many Chicano murals in the Los Angeles area have been censored, destroyed, or painted over, sometimes drastically altering the original work and in some cases, erasing it completely.
  - 3 One muralist, Barbara Carrasco, had her mural censored when she was still in the design phase of her work, before she even began painting on a wall. In 1981, she was commissioned by the Community Redevelopment Agency of Los Angeles to paint an immense mural (20 feet high and 80

##### Key Ideas and Questions



feet long, consisting of 40 panels), but when they saw the sketch of her design, they told her to make some of her images smaller in scale, and to completely omit, or remove, other images altogether. Carrasco's design not only included images of Chicano history, but of Los Angeles' history as a city and community. The panels included images of the Native Americans who originally inhabited the area, a drawing of Dodger Baseball Stadium and the houses and neighborhoods that were destroyed to build it, and an image of the last known slave to live in Los Angeles, a man named Bidy Mason. One image in particular that she was told to remove from her design was one depicting Japanese-Americans who were interned—held in relocation camps—during World War II because they were considered to be “the enemy.” Unlike many artists who face censorship, Carrasco was able to obtain ownership over her work, complete it, and placed it in storage for safe keeping. In 1990, an exhibition of some of her work was finally shown in Union Station in Los Angeles, and in 2018 it was displayed in a museum for the first time at the Natural History Museum.

- 4 Another muralist who wanted to illustrate the history of Los Angeles was Yreina Cervantez. In the city of Huntington Beach, Cervantez painted a mural that included the history of communities and peoples who traditionally inhabited the area. Upon completion, the mural was vandalized, and graffiti was painted on it. Rather than restoring the mural, the city chose to paint over it completely.
- 5 Some muralists have seen their work painted over; others have seen their art destroyed completely. One such muralist is a man named David Botello, whose mural was destroyed completely eight years after he completed it. Botello and two other muralists worked together to paint a mural on the wall of a gas station in Los Angeles. Their mural, called “Filling Up on Ancient Energies” included images of Mayan symbols and drawings, dinosaurs, and machines from the oil industry. In 1988, a new owner bought the gas station and tore the mural down.
- 6 A local teacher witnessed the destruction of the mural and alerted Botello and the other muralists. Botello was not able to prevent the destruction of his mural, but he was able to gather some of the remnants, including pieces of the wall and other bits of the rubble, which he saved.

## Key Ideas and Questions

- 7 In 2017, an exhibition at La Plaza de Cultura y Artes, in Los Angeles, brought together pictures, artifacts, and in some cases, the actual murals of these artists, as well as several others, to tell the story of murals made by Chicano artists in the Los Angeles area that had been censored, vandalized, or destroyed. Some artists brought remnants of their original work, such as Botello's gas station mural, to display. Others, whose murals had been destroyed, displayed photographs of their original work. Carrasco was able to display the panels of her immense mural. This important exhibition served to showcase the lost murals of Chicano artists, as well as tell the story of censorship of not only the art itself, but the culture and history of Los Angeles.

### Key Ideas and Questions

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Source: <https://www.latimes.com/books/la-ca-jc-murales-rebeldes-20170817-story.html>  
<https://californiahistoricalsociety.org/exhibitions/murales-rebeldes-l-a-chicana-o-murals-under-siege/>  
<https://missionlocal.org/2018/04/murales-rebeldes-the-stories-of-eight-censored-or-whitewashed-murals/>



## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 9 Text B: San Francisco Mission District Murals

##### Introduction

- 1 In San Francisco, California, there is an area in the city that is called the Mission District, which is known for its beautiful and colorful murals. Tourists come from all over the world to go on walking tours through the streets of the Mission District in order to view the vast amounts of murals, painted in vibrant colors, on walls, doors, and fences throughout the neighborhood.
- 2 Many of the murals first appeared almost 40 years ago, in the mid-1980s, when artists began painting murals in the neighborhood to visually represent the extent of the human rights violations of the people in Nicaragua, El Salvador, and Guatemala, as well as the rampant and widespread political corruption in central America that impacted those countries. Beginning in the 1980s, San Francisco became home to thousands of migrants from Central America who were escaping violent military repression in their own countries.
- 3 While the first murals in the Mission District told the story of the Central American migrants, the artists themselves were primarily Mexican American and Chicano artists, and they wanted to show solidarity with the people arriving in the city from the war-torn countries in Central America. Later, the themes of the murals expanded to include images of the changing character of the neighborhood, as different groups of people moved in and out of the city.
- 4 The first mural to appear in the Mission District was painted by two women who later formed a group of Chicana/Latina artists called “Mujeres Muralistas,” in the 1970s. The women were motivated to paint murals, in part, in response to the lack of women in the Mexican muralist movement of the 1930s and 1940s and the Chicano muralist movement of the 1960s. The topics that the women gravitated towards were different than that of their male counterparts, who tended to focus on political themes. The female muralists wanted to show the power and beauty of women, illustrating women’s perseverance and their role in family, cultural heritage, and community. One of the muralists, Irene Perez, stated, “We brought fine art to the streets and added the beauty of women in our culture” (foundsf.org).

##### Key Ideas and Questions

## Balmy Alley

- 5 Many of the murals in the Mission District can be found in what is called Balmy Alley, which is only one block long, but contains the largest number of murals in the city. It was here that the Mujeres Muralistas painted their first mural, on a garage door, in 1972. More murals began to appear in the mid-1980s, painted by artists who used the murals as a way of expressing their concern for the people of Central America who were suffering from human rights abuse in their countries. In 1985, 27 such murals were painted in Balmy Alley, created by 36 artists. The muralists first asked permission from property owners on Balmy Alley, and then painted their art on privately owned fences, gates, and garage doors. These first murals focused on two interwoven themes: a celebration of indigenous Central American people and as a visual message of protest with respect to the US involvement in Central American politics.
- 6 Today, the murals on Balmy Alley are ever-changing, with older murals receiving ongoing touch ups and maintenance, and new murals painted over existing ones. The murals are a source of pride for San Francisco, and a tourist destination. Many tourists enjoy walking tours of the Mission District, and of Balmy Alley in particular, learning about the murals' and artists' histories and motivations. The murals continue to utilize reclaimed spaces, such as fences and doors, and continue to highlight the legacy of Chicano history and culture, both in San Francisco and abroad.

## Clarion Alley

- 7 Another area in the Mission District of San Francisco that has an abundance of colorful murals is an area called Clarion Alley, founded in 1992 by six muralists who formed a collective—a group of artists who work together and manage themselves—known as the Clarion Alley Mural Project (CAMP). Similar to Balmy Alley, Clarion Alley is one block long, but even with a relatively small amount of space, over 700 murals have been painted in Clarion Alley since its inception. Unlike Balmy Alley, however, whose murals highlight the plight and injustices of the people of Central America, the goal of the Clarion murals is to have a community-based, local feel. The muralists on Clarion Alley are from San Francisco, and paint murals that highlight issues facing the city or its inhabitants, such as eviction and housing issues, for example, or homelessness. The muralists claim a space, such as part of a fence, and if they want to preserve their work, they must maintain it;

## Key Ideas and Questions

if they want to hand their space over to new muralists, they can do so and their work is painted over. Thus, while some murals can last many years, others are short-lived and there is always something new and different to see, which makes Clarion Alley always changing and evolving, based on new perspectives and mediums.

**Key Ideas and Questions**



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## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement



#### Task 9 Text C: Parque Chicano in San Diego

##### Barrio Logan

- 1 Barrio Logan in the southeast portion of San Diego, California was originally known as Logan Heights. At one point, this thriving community was one of the largest Chicano communities in the entire west coast of the United States. However, in the 1950s after World War II, the city changed zoning laws which designated many parts of Barrio Logan as industrial that had previously been residential. This change, which was not voted on by the people living in the neighborhood, meant that many businesses that weren't allowed to operate in other parts of the city like auto junk yards began to pop up all over the neighborhood. As if that wasn't bad enough, in 1963, Interstate Highway Five was built right through the heart of Barrio Logan, dividing the community in two.
- 2 By 1967, the people in Barrio Logan had had enough. They began to demand that the city give them the land under the Coronado Bay Bridge as a park to call their own. At first, city officials didn't want to give up the land so freely and quickly so the people of the neighborhood organized to begin protesting and held meetings to make their demands clear to the government. One of the protestors was a young artist named Salvador Torres. He stood at a meeting with city officials and told them of his dream to turn the ugly supports of the Coronado Bay Bridge into a beautiful work of art that represented not only him and his beloved Barrio Logan, but the entire Chicano community.

##### Salvador Torres and His Plan to Represent His Community

- 3 Salvador Torres had lived and worked in Oakland but returned to San Diego soon after the bridge was constructed. What he found upon his return filled him with rage and indignation. Instead of the house where he had spent his childhood, he found huge pillars made of pure concrete reaching up to the sky. These towers were built right through the middle of this once peaceful place destroying the houses, and in turn the entire neighborhood. The pillars, called pylons, were built to support a bridge for Coronado Bay Bridge—a major route connecting the city of San Diego to major ports and industry.

##### Key Ideas and Questions

4 Torres knew that his neighbors and friends had not asked for such a thing to be built in their neighborhood. He quickly found that most of his neighbors hated the pillars. The members of his community had initially resisted the construction of the bridge but with the passing of time eventually resigned to accepting its presence in their lives. Torres also began to change his view of the pillars. While he wished that they didn't exist in the first place, he began to ask himself how they could be used to help the community. As an artist, he began to think of how he could transform something so hideous into a work of art. That's when he came up with a brilliant idea. He would use the support pylons as massive concrete canvases.

5 Torres began plans to transform these concrete towers into his vision of large murals that represented the neighborhood and its people. In 1969 he officially began the Chicano Park Monumental Public Mural Program to petition city officials for permission to begin painting. Later, he traveled to Mexico City to see the Polyforum, one of the great works of the last surviving



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member of Mexico's Los Tres Grandes, David Siqueiros. The Polyforum had been built as a cultural center for both the citizens of Mexico City and the thousands of tourists who visited the city. It was elliptical in shape like an oval and consisted of 12 cement panels that made up the round structure. On this cement, Siqueiros had made gigantic murals that had a great impression on Torres. As Torres stood looking at the massive structure and pieces of art, he couldn't help but think about the similarities between the Polyforum and the cement pylons that had torn his beloved neighborhood in two. He wanted to bring that type of artistic representation to his community.

## Key Ideas and Questions

## The Murals of Parque Chicano

6 When he returned from Mexico, he got to work. The artists who agreed to help Torres with his ambitious plan were young Latinos with dreams of representing their communities and cultural identities. They began by filling the drab, lifeless gray pylons with vibrant colors and images. At first, the more than 300 volunteers from the barrio began to paint colors all over the concrete with large rollers and paint brushes. Although Torres knew it was important to have the community involved in the project, he also knew that not everyone is an artist. After this initial coloring of the cement, a smaller core group of Chicano artists took over the project to begin the mural painting. This smaller group of artists was formed of members of Chicano groups like Las Toltecas and El Congreso de Artistas Chicanos en Aztlan. They worked tirelessly in this first phase of mural creation to represent images of Mexican history in their work while illustrating their ideas of Chicano nationalism.



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7 Artists continued painting murals during the following years and were joined by Chicano artists from other places in California such as Sacramento and Los Angeles. The Royal Chicano Air Force even painted a group of murals in the spring of 1975. Painting stopped for a couple of years after but by 1977 members of the community formed the Chicano Park Steering Committee to make sure that the content of the murals was educational and taught the community about their history, great leaders, and



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## Key Ideas and Questions

cultural identity. They wanted to ensure that the history of their people was represented from Pre-Colombian times before the Spanish arrived, to the colonial era of Spanish conquest, up to more modern and contemporary times in California.

### The Park and its History are Saved

- 8 Unfortunately, though, by 1980 the project had lost its momentum and many of the murals began to look old and weathered. Some of them had even been painted over with graffiti. It seemed as though the people living in Barrio Logan had forgotten about the murals and the rest of San Diego didn't even know they existed.
- 9 However, just when it seemed like the project might be lost, two historical researchers named Mike Pearlman and Pat Barley stepped in to protect the murals. They petitioned the city of San Diego to recognize Chicano Park as a historical site. Chicano Park was found to be historically significant to the city because it represented an "era" of rebirth of Latino Pride and Mexican culture. Pearlman and Barley's report on the park also recognized the national and international fame the murals had garnered.
- 10 Articles and photos of the park and its history had appeared in famous magazines like National Geographic and others all around the world. Ironically, the city of San Diego had never officially recognized the park for its cultural contributions and influences despite its famous reputation elsewhere. Most of the people who drove over the bridge each day had no idea they were driving on top of priceless works of art.



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### Key Ideas and Questions





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**Unit 3:** Murals as an Expression of Communal History

**Lesson 2:** Representing the Past and the Present: The Chicano Muralist Movement

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# CLUSTER OF STANDARDS





## Unit 3: Murals as an Expression of Communal History

### Lesson 2: Representing the Past and the Present: The Chicano Muralist Movement

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#### CLUSTER OF STANDARDS ADDRESSED IN LESSON 2

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#### California

**CCSS.ELA-LITERACY.RI.8.1:** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RI.8.2:** Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RI.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories)

**CCSS.ELA-LITERACY.RI.8.7:** Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

**CCSS.ELA-LITERACY.SL.8.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

**CCSS.ELA-LITERACY.SL.8.2:** Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

**CCSS.ELA-LITERACY.SL.8.6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.







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**Unit 3:** Murals as an Expression of Communal History

**Lesson 3:** Street Art as a Reflection of Community Issues, Concerns, and History

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# TEACHER INSTRUCTIONS





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History

#### About this Lesson

In this final lesson of Unit 3, you will:

- Explore how the art of murals has evolved into street art and community projects to express communities' feelings, ideas, and common struggles.
- Consider how street art and murals are similar.
- Take all the knowledge you developed from the lessons in this unit to write an argumentative essay that attempts to persuade funding authorities to approve a project for a community mural.
- Finish the unit by presenting your essay in which you explain and defend your poster sketch of your ideas for a community mural.

#### Lesson Objectives

By the time you complete this lesson, you will:

- Identify key information in texts and make inferences based on that information.
- Compare and contrast information from various texts.
- Analyze and explain the purpose, organization, and structure of persuasive texts.
- Give, receive, and evaluate information collaboratively.
- Develop an argumentative writing piece.
- Present a multi-modal presentation that

#### TEACHER INSTRUCTIONS AND RATIONALE

In this lesson, students learn about how murals have evolved into different forms of street art and how their placement is integral to their messages. Students will reflect on street art in their communities and determine which messages and themes resonate with them.

Students will draw upon the information from previous lessons to develop an argumentative essay and create a final collaborative poster that they will present to the class as their cumulative task for the unit.

includes writing, speaking, and visual representations.

## Lesson Architecture

### Preparing Learners

- **Task 1:** Silent Graffiti
- **Task 2:** Extended Anticipatory Guide, Part 1
- **Task 3:** Reading with a Focus
- **Task 4:** Extended Anticipatory Guide, Part 2
- **Task 5:** Image Match

### Interacting with Text

- **Task 6:** Paragraph Reading Jigsaw
- **Task 7:** Analyze Text Structure: Argumentative/Persuasive Writing

### Extending Understanding

- **Task 8:** Quick Write
- **Task 9:** Building on Former Ideas
- **Task 10:** Dyad Share
- **Task 11:** Argumentative Writing Graphic Organizer
- **Task 12:** Round Robin Share
- **Task 13:** Dyad Writing
- **Task 14:** Peer Feedback
- **Task 15:** Rewrite of Final Essay
- **Task 16:** Proposal Presentations





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History

#### PREPARING LEARNERS



#### Task 1: Silent Graffiti

**Purpose:** By viewing and responding to images of street art, students begin to imagine who has created the art and why.

**Process:** In a group of four, each person takes a different colored marker and signs their name on the poster.

\*You will first work on your own, silently, and later discuss your thoughts with your group.

Consider the following prompts for each image.

- *What stands out to you in the image?*
- *What feelings does the image provoke?*
- *What do you think the purpose or message is and what makes you think so?*
- *What questions do you have or what do you wonder?*

**Step 1:** Using your marker, silently write your observations and reflections around the image on the poster. Use the prompts on the board to help you think about what to write.

**Step 2:** When your teacher tells you, rotate the poster at your table. Take a minute to read the comments and questions from the poster. Add your reflections and comments by responding to other comments and questions or writing your own.

#### TEACHER INSTRUCTIONS AND RATIONALE

This first task introduces students to street art by having them notice and respond to well-known street artists and the messages they convey with their art.

The Silent Graffiti task requires that teachers print and paste each image from pages 49–52 onto its own poster. Provide each table of four students one poster with an image so that each table receives a different image. Just as you have done with the collaborative posters in previous lessons, each student in a group of four should have a different color marker.

Explain to students that they will observe the image on their poster and write their reflections on what they notice about the image and what feelings it evokes in them. Direct them to the following prompts:

- *What stands out to you in the image?*
- *What feelings does the image provoke?*
- *What do you think the purpose or message is and what makes you think that?*
- *What questions do you have or what do you wonder?*

After about 1–2 minutes, ask students to rotate the poster at their table and read and respond to the reflections that their peers have written about the same image.



**Step 3:** When you receive your original side of the poster back, read all of the reflections and comments about the image on your group's poster. Then, discuss which reflections best respond to the prompts about the image. Once you reach consensus, write down (or circle) the key descriptions of this image.

**Step 4:** Your group will now join another group that has a different image. Take turns presenting your reflections about your images to each other. Make sure that everyone in the group shares a reflection or description of your image with the other group.

### TEACHER INSTRUCTIONS AND RATIONALE (CONTINUED)

After students have read their responses, ask them to reach a consensus about a couple of key observations and reflections that they wrote for each prompt.

Have two tables with different images present their images to each other, taking turns so that each group member presents a different reflection of their image to the other group.

**Note:** Depending on the number of students, you may have to assign the same image to different groups.

You may want to project the reflection prompts on the board to help guide students with their reflections.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 2: Extended Anticipatory Guide, Part 1

**Purpose:** To share with a partner what you already know or believe about street art.

**Process:**

**Step 1:** Decide who is Partner A and who is Partner B. You will complete only the first column, *My Opinion Before Reading*. Do not write down any reasons; you will share them orally with your partner.

**Step 2:** Partner A, using the formulaic expressions at the top of the handout if needed, reads Statement 1 aloud and explains whether they agree or disagree with the statement and why.

**Step 3:** Partner B listens to Student A and then either agrees or disagrees with what Partner A has said and explains why.

**Step 4:** Partners A and B switch roles, and Partner B reads the next statement aloud.

**Step 5:** Continue taking turns until all the statements have been read and responded to.

#### TEACHER INSTRUCTIONS AND RATIONALE

Like Task 1 in Lesson 1 of this unit, in this task, students take turns reading the statements aloud with a partner.

Point out to students that the responses have them choose between agree and disagree. They state their opinion using their own life experiences to decide.

Model for students using Statement 1. You may ask two students to model the process for you, or you may partner with a student.

After modeling, students will respond to the next four statements, taking turns with a partner.

*Note:* Students will only complete “Part 1” of this task at this time. They will return to “Part 2” in a later task.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 2 Handout: Extended Anticipatory Guide

	Step 1		Step 2		
	My Opinion Before Reading		My Findings After Reading		Reasons
	Agree	Disagree	Agree	Disagree	
1. Painting Graffiti, or spray-painting messages and images on public buildings, is not art.					
2. Art that is seen in public spaces should be approved by the community where it is seen.					



	Step 1		Step 2		
	My Opinion Before Reading		My Findings After Reading		Reasons
	Agree	Disagree	Agree	Disagree	
3. Painting messages and images in public spaces or buildings should be illegal.					
4. Murals should not be removed or painted over.					
5. Street artists are not real artists.					



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 3: Reading with a Focus

**Purpose:** To make connections between the intent, or purpose, of street art and how it may be similar and different from mural paintings.

**Process:** You will read the text *Street Art* on page 53 silently. As you read, annotate the text for the key ideas in each section in the margin of the text. Use the focus questions to guide your notes and annotations.

#### TEACHER INSTRUCTIONS AND RATIONALE

For the first task in the Interacting with Text moment of this lesson, students will first read the text silently, annotating key ideas from each section.

Read the focus questions aloud and explain to students that they will annotate as they read, paying attention to the key features of street art and the controversies that surround it.

If needed, read aloud the first paragraph and together with students annotate the text. Then, invite students to continue reading silently on their own, annotating as they do so.





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 4: Extended Anticipatory Guide, Part 2

**Purpose:** To return to the Extended Anticipatory Guide from Task 2 to see if your opinions have changed after learning more about street art.

**Process:** You will work in pairs to complete Part 2 of Task 2 Handout: *Extended Anticipatory Guide*.

**Step 1:** Decide who is Partner A and who is Partner B. You will complete only the second column, My Findings After Reading.

**Step 2:** Partner A, using the formulaic expressions at the top of the handout if needed, reads Statement 1 aloud and explains whether they agree or disagree with the statement and why.

**Step 3:** Partner B listens to Student A and then either agrees or disagrees with what Partner A has said and why.

**Step 4:** Partners A and B switch roles, and Partner B reads the next statement aloud.

**Step 5:** Continue taking turns until all the statements have been read and responded to.

#### TEACHER INSTRUCTIONS AND RATIONALE

Direct students to the Extended Anticipatory Guide in Task 2 of this lesson. Students will follow the same format to respond to the same statements with a partner, this time responding in the section labeled “Step 2” under “My Findings After Reading.”



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 5: Image Match

**Purpose:** You will learn about why artists choose specific locations to paint their images and messages.

**Process:** In groups of 3:

**Step 1:** Your teacher will distribute a packet of images labeled A, B, and C and a packet of Image Description Cards. Place the images face-up in the center of the table for everyone to see.

**Step 2:** Choose one Description Card, read it to yourself and look at the images at the center of the table.

**Step 3:** One person will read their description card aloud and say which image best matches their description and why they think it is a match. If the group agrees, it is a match.

**Step 4:** Continue in this way until everyone in the group has read aloud their description and the group has agreed upon all the matches.

**Step 5:** Once you have your matches, complete Task 5 Handout: *Image Match* on page 13. Write the title, location, and purpose of the community art project.

#### TEACHER INSTRUCTIONS AND RATIONALE

Students return to the images from the Silent Graffiti. As they match the images to their descriptions, they will begin to think about how the choice of location and images are integral to the artist's message.

**Explain to students** that, as people have experienced the tremendous impact that street art has on communities, many artists continue to create public images and post their messages on structures across the world.

**Explain** the process for this next task, modeling with a group how students will interact with the images and descriptions:

Students work in groups of three. Each person in the group will take a different description card. They will take turns (in a Round Robin) reading their card aloud to the group and announce which image they believe matches their description and why. The group will either agree or disagree. Once they reach agreement, the next person will read their card aloud and follow the same process. Only after everyone in the group has shared their description and the group has reached consensus will each student write the match in Task 5 Handout: *Image Match*.

**Preparation:** You will need to cut out the descriptions and images from Task 5A Handout: *Images for Image Match* and Task 5B Handout: *Description Cards for Image Match*.





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 5B Handout: Description Cards for Image Match (to cut for each group)

This painted metal mural is attached to the Mexican side of the U.S. border wall in the city of Heroica Nogales, Sonora. The mural is titled “Paseo de Humanidad” (Humanity Walk) and was created by artists Alberto Morackis, Alfred Quiróz, and Guadalupe Serrano. It depicts the struggles and harsh realities of economic refugees traveling through the Sonoran desert to reach the U.S. The artists use Aztec symbols as well as the imagery of modern-day mass consumption items; the different figures represent the transnational movement of Latin American migrants and sentiments. On one side of the “border” we can see a group of migrants preparing to cross over the boundary into the U.S. The metallic post—which represented the border—was one of the main steel beams that supported the real 1990s-era border fence.

In 2002, on a whitewashed storefront wall in Shoreditch, London, the anonymous street artist Banksy stenciled out a spare, innocent image: a young girl, windswept and monochrome, reaching for a bright red, heart-shaped balloon. Since then, the artist has remade *Girl with Balloon* a number of times throughout the decades, often using the image to address contemporary social issues. He painted a version on the Israel and West Bank border wall in 2005. In 2014, he painted a version across various international landmarks that commemorated victims of the Syrian refugee crisis. *Girl with Balloon* became more than an evocative image; now, it was an instantly recognizable symbol of social inequality and lost innocence.

“Global Warming (Hourglass)” is extremely clever and features a melting iceberg in an hourglass, which is dripping water into a flooding city below. Using the facades of high-rise buildings in Berlin, Germany, as his canvas, Blu sends relevant political messages through his works.






# Unit 3: Murals as an Expression of Communal History

## Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



### Task 5C Handout: Image Match

Image	Title, Location, Purpose
<p>Card A</p> 	
<p>Card B</p> 	
<p>Card C</p> 	



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History

## INTERACTING WITH TEXT



### Task 6: Paragraph Reading Jigsaw

**Purpose:** You will use your knowledge about argumentative persuasive writing to reconstruct a sample writing proposal for a community project. This will help you in a later task when you write your own argumentative writing piece.

**Process:** In groups of four, each person selects a card from the packet.

**Step 1:** Review Task 6A Handout: *Argumentative/Persuasive Text Format Sheet*.

**Step 2:** Silently read your assigned card to yourself. Determine where it might go in the structure of an argumentative essay.

**Step 3:** The student who believes they have the beginning of the writing piece will announce their section and read their card aloud to the group. State why you think that it belongs in this section of the writing.

You can say, “*I think I have the first part because ...*”

**Step 4:** If the group agrees, place the card face-up on the table. If not, another student must come forward and/or argue for why their card is first or next.

#### TEACHER INSTRUCTIONS AND RATIONALE

This task invites students to use what they know about the organization of argumentative writing to reconstruct an argumentative text to prepare them for writing proposal as part of the cumulative task for this unit.

Ask students to imagine that members of the community of Mexico City were requesting financial support to create Diego Rivera’s mural, “Dream of a Sunday Afternoon in Alameda Park” (from Lesson 1 of this unit). For this task, they will assemble paragraphs to form a sample argumentative writing essay that persuades funders to commission or fund the mural. Though this is not an original proposal, students will note how the author uses information from sources in Lesson 1 of the unit to support their claim.

**Model:** Make sure to model describing the part and justifying why you think it goes where it goes. Otherwise, this task turns into students silently ordering the paragraph parts, and it is easy for one student to dominate. Use Handout 6: Jigsaw Reading Response Chart as a guide.

The cards go in this order: B, D, A, C.



**Step 5:** Continue the process in this way until all the parts are ordered and face up on the table.

**Step 6:** Re-read the entire proposal together and make sure that you all agree on the order.

**TEACHER INSTRUCTIONS AND RATIONALE  
(CONTINUED)**

**Preparation:** Distribute one packet per group of four students. In advance of class, cut up the paragraph parts in Task 6B Handout: *Paragraph Reading Jigsaw* into four individual strips. You can provide the formulaic expressions at the bottom of the handout to support them in their discussion. You will need enough individual sets of strips for each group you have.

**Option for further scaffolds:** Create heterogeneous base groups of four students and strategically assign each student in the group to A, B, C, or D. Then, rearrange student groups by letter. If students need more scaffolding, then these letter groups will be their expert groups, in which they collectively determine which part of the paragraph they all have before returning to their base group.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 6A Handout: Argumentative/Persuasive Text Format Sheet

<b>Introduction</b>	<ul style="list-style-type: none"><li>● Introduce the claim or purpose of your writing</li><li>● Briefly discuss main points</li><li>● State thesis (your main argument or point)</li></ul>
<b>Body (2–3 paragraphs)</b>	<ul style="list-style-type: none"><li>● Give your Rationale/Reasons – Statements that present several points that support your claim, show evidence that your claim is correct, and/or give examples of why your claim is valid.</li><li>● Organize your ideas into paragraphs.</li><li>● Give sufficient rationale to convince your reader that your claim is correct.</li><li>● Cite the sources (the texts where your ideas came from) of your evidence.</li><li>● Offer a counterclaim – contradictory evidence or the opposing view (to acknowledge those who object to your argument)</li><li>● Explain a rebuttal – reasons that address the counterclaim that supports your claim</li></ul>
<b>Conclusion</b>	<ul style="list-style-type: none"><li>● Re-state the most compelling evidence</li><li>● Summarize why the reader should agree with your claim and restate your request or call to action</li></ul>





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 6B Handout: Paragraph Reading Jigsaw

##### CARD A

Some people might argue that it is inappropriate to design such a large mural in a prominent place of Mexico City—that it may offend some people because Diego Riveira’s artwork will show a darker side of Mexican history, including the defeat and suppression of the indigenous people, violent skirmishes and fighting, and the lasting impact of enforced European culture and standards. However, one could counter that argument by suggesting that it is important for art to reflect the history of the country an honest way. By recognizing these events, the city and country acknowledge past mistakes and validate the existence of an important part of Mexican society. By seeing the unfair treatment of others, people can have open discussions about the possibilities for change. Rather than hiding the shameful parts of history, people can develop a better understanding of the impacts of past transgressions. Hopefully, this can lead the way towards creating visions for a better tomorrow for all people in society.



### CARD B

What makes murals such a powerful art form? Mexican muralist José Clemente Orozco answers this question by stating, “The highest, most logical, purest, and strongest form of painting is mural painting. It is also the most generous since it cannot be turned into an object for personal profit; it cannot be hidden for the benefit of the privileged few. It is for the people. It is for everyone” (Source 1). Too often, important works of art are confined to the halls of museums and galleries, making them accessible to a limited number of people who can afford the time and cost of visiting such places. Why not create art that is accessible for the greatest number of people to enjoy? Mexico City needs a mural that reflects the many people that have contributed to Mexican history—a mural that can be viewed by all people and one that is not confined to the restricted halls of a museum. Hundreds of people pass by the Del Prado Hotel restaurant in Mexico City every day—from workers to families to businesspeople and tourists.

Therefore, I propose that you help fund the painting of a large mural on the wall of the Del Prado Hotel, an ideal location for a new Mexican mural.

### CARD C

The proposed mural will belong to all of the people of Mexico; they deserve to see their own reflections in the many contributions that they have made to the development and success of the country. The history of Mexico, like all countries, is often represented through the eyes of the rich and powerful and, as a result, isolates the many people that make up its society. The artist and topic for the mural is ideal for Mexico City. As learned from Diego Rivera (Source 1), the artist, a former student of the art academy in Mexico City, is inspired by the many cultures that comprise the people of Mexico.

Furthermore, this source points out that the cultural contributions and history of indigenous groups in Mexico have been overlooked by writers of history, despite their integral contributions to modern-day Mexican society. Diego Rivera’s art is best known for reflecting the diversity that makes up Mexican society and recognizing the contributions of indigenous groups and workers to its rich history.

Therefore, this mural, seen by many instead of a few, will shed light on the diversity of the city while signaling the importance of remembering the struggles and achievements of its people over time. This important piece of art will draw people from around the world to both see the mural’s beauty, as well as to better understand the history and culture of the people of Mexico.

**CARD D**

In addition to locating the mural at the popular Del Prado Hotel, considering the actual design of the mural is equally important. Another reason to consider funding this project is that commissioning this mural to the renowned Mexican artist Diego Rivera will provide a more comprehensive picture of Mexican history and society. Locals as well as tourists from around the world can enjoy its beauty while also developing a better understanding of Mexico’s past. The design of this mural will create a sense of belonging for underrepresented members of Mexican society. The proposed mural, “Dream of a Sunday Afternoon in Alameda Central Park,” will depict a chronology of the history of Mexico. Source 2 describes the mural depicting a typical stroll in one of the busiest and largest parks in Mexico City. The left side of the mural highlights the conquest and colonization of Mexico—marked by Hernán Cortés, the Spanish conqueror who initiated the fall of the Aztec Empire. The center of the mural shows men on horses carrying Mexican flags, representing the fight for Independence and the Revolution. The mural will show both indigenous groups and poorer people in society, often barefoot and wearing large yellow sombreros, and the rich upper class dressed in either elaborate colorful dresses or fancy suits with black top hats. The mural clearly shows the class divisions and cultural representations of Mexicans. The images of the mural, therefore, will reflect a wider range of people who represent Mexican society. Mexicans who pass by it can see their histories reflected, thereby validating their existence and contributions as members of Mexican society.

What You Can Say	How You Can Respond
<p>I think this part goes (in the beginning/in the middle /at the end) because ...</p> <p>What do you think?</p> <p>I think this part goes (first/next/after that/at the end) because ...</p>	<p>I agree/disagree because ...</p> <p>I have another idea. Maybe this section goes here because ...</p>



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 6 Handout: Reading Jigsaw Response Chart

Where does this part belong in the writing piece? Do you have the claim, the reason and evidence, the counter-claim and rebuttal, or the conclusion? Why do you think so?

What information do you think came before this part? How do you know?

What information do you think comes after this part? Why?



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 7: Analyzing Text Structure: Argumentative/Persuasive Writing

**Purpose:** To reread the sample argumentative essay more closely so that you can identify the specific sentences and language that are used to develop the writing. This will help you write your own argumentative writing proposal later in the unit.

**Process:** In this task, you will reread the essay in Task 7 Handout: *Sample Argumentative Writing Proposal*. As you read, identify the parts of the essay below. You can circle or underline the sentence and then write its purpose (claim, reason, evidence, etc.) in the margin.

**Claim** – What is the statement or idea for what you want?

**Reasons** – Why is this needed? Why should you support the idea?

**Evidence and Sources** – How do you know this is a good idea?

**Counterclaim** – Why might people oppose the idea?

**Rebuttal** – Response to the counterclaim

**Circle** – the transition words and phrases in each paragraph that signal the key purpose of the paragraph.

#### TEACHER INSTRUCTIONS AND RATIONALE

By analyzing sample writing, students will learn about the purpose, structure, and language of argumentative/persuasive writing. This task will help guide students when they write their final pieces in the culminating task.

Explain to students that they will read the sample argumentative writing piece more closely. This time, they will pay attention to the way in which the writers organize their writing to appeal to their audience, who are potential funders for their project. They will annotate the writing piece for specific sentences that contain: the claim, reasons, evidence and their sources, explanations of evidence, counterclaim and rebuttal, and conclusion.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 7 Text: Sample Argumentative/Persuasive Writing Proposal

##### Our Town Project: Somos Oasis

- 1 Kounkuey Design Initiative, Inc (KDI), Desert Recreation District, and the residents of Oasis seek support to design and develop a 15-acre Productive Public Space, Somos Oasis, and accompanying arts, culture, and economic programming, bringing much-needed amenities and services to local residents. Oasis is one of a handful of rural, predominately Latino, farmworker communities in the Eastern Coachella Valley that give a great deal to the region, but lack the basic social, cultural, recreational, and economic amenities their West Valley neighbors have in abundance. Oasis generates \$430 million a year, in addition to providing labor that powers the tourism industry just miles away in Palm Springs and surrounding communities. However, the nearly 7,000 residents of Oasis must travel 20 minutes by car to access public spaces or cultural activities, demonstrating an urgent need for creative outlets and opportunities to express and grow community.
- 2 Oasis currently lacks any defining space or building, making it nearly invisible to the many people driving through it on their way to more “appealing” and “known” neighboring cities. Oasis’ new public space will become a destination and serve as a central placemaking tool for the community. In 2011, KDI began to partner with these communities to address this inequity by building “Productive Public Spaces” (PPS), iconic physical spaces that: reflect local culture, history, and identity; provide amenities prioritized by the community; and develop programming that activates the physical space. Oasis will be the third in a growing network of PPS projects. Your support will help the project launch into the second phase, the *Workshopping and Design* phase of the project. During this phase, KDI’s design and planning teams will develop 15–30 engaging workshops that progressively help residents define the space and accompanying programs and ensure the plans are reflective of the priorities gathered in phase one. The outcomes of this phase are: 1) a resident-driven vision and plan for the physical space (which may include amenities such as a playground, soccer complex, exercise paths, native habitats, and

##### Key Ideas and Questions

community pavilion) and 2) resident-defined programs (such as a community library, artist workshop, vending space, or homework lab) housed in the physical space to activate it.

- 3 Through the third phase, *Program Implementation*, KDI will build resident capacity to implement desired programs and provide technical assistance such as small business classes, leadership training, and micro-loans. This phase will leverage the social capital present in the existing PPS network and grow it. For example, vendors from *Delicias Laguna Azul*, the newly formed food vending businesses at the North Shore PPS, may provide peer-to-peer mentorship to residents in Oasis. This phase is critical to maintaining momentum among residents during the permitting and construction phases of the project and to sustaining the new space once complete.
- 4 Now is a critical time to act. For the past 5 years, Oasis residents have advocated for a public space. After a failed attempt to negotiate a joint-use agreement for public space at the elementary school, residents turned their effort to work with KDI and DRD to develop a new public space. With the organizing momentum still strong and the alignment of political will and technical expertise in place, the project *Somos Oasis* is now poised and ready for implementation. Your funding support will help support the development of this important project that will provide much needed amenities to this valuable, yet underserved, community.

## Key Ideas and Questions

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Text modified from a Proposal for the Kounkuey Design Initiative Inc. Our Town Project Area: Arts Engagement, Cultural Planning, or Design Project. National Endowment for the Arts. June 2018. <https://www.arts.gov/grants/our-town>



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History

## EXTENDING UNDERSTANDING



### Task 8: Quick Write

**Purpose:** To prepare for your final task by linking the messages of current street artists to your communities.

**Process:** Consider the following prompt:

*What are some topics or messages that street artists convey in your city, neighborhood, or community? How do they reflect your community or the state of the world today?*

Write your response to this prompt in Task 8 Handout: *Quick Write*.

#### TEACHER INSTRUCTIONS AND RATIONALE

For the culminating project of the unit, students will write an argumentative essay that will request funding for their proposed mural project, clearly stating the impact that their mural will have on their community. They will use the design ideas from previous tasks in this unit to create a message and design for a mural that best reflects their chosen shared community. Finally, they will present their proposed project to the class.

**Note:** Since students are working on a design for their chosen community, make sure that they are sitting with the same group that they developed ideas with for a community mural (in Lessons 1 and 2). If students are absent or you have new students in the class, add students to groups according to their preferred shared community.

Also, it may be a good idea to find images of street art for your city/neighborhood in case students are not familiar with the art in the area. If they struggle to answer the questions, show them the images and have them answer based on what they see.





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 8 Handout: Quick Write

What are some topics or messages that street artists convey in your city, neighborhood, or community?  
How do they reflect your community or the state of the world today?



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 9: Building on Former Ideas

**Purpose:** To revisit ideas from previous lessons and identify resources that will help inform the development of your final writing piece and presentation.

**Process:** Refer back to the following tasks from Lessons 1 and 2 as resources for the creation of the remaining tasks in this unit.

- Collaborative Mural Sketch, Lesson 1, Task 13 (page 41)
- Mural Description Letter, Lesson 1, Task 14 (page 44)
- Considering Multiple Audiences, Lesson 2, Task 11 (page 25)
- Letter to Those Who Object, Lesson 2, Task 12
- Texts from Lessons 1 and Lessons 2 (\*you will work with your teacher to label these texts as sources: Source 1, Source 2, etc.)

**Step 1:** With the same team you worked with lessons to develop your community mural ideas, divide into pairs.

**Step 2:** Look at Task 9 Handout: *Building on Former Ideas*. Determine which pair will work on reviewing tasks from Lesson 1 or tasks from Lesson 2.

#### TEACHER INSTRUCTIONS AND RATIONALE

Students begin their planning for the culminating project of the unit. To do so, they will need to revisit tasks from previous lessons. In groups of four, students will revisit the following tasks (please take time to have groups gather these materials and label them accordingly):

- Collaborative Poster that they created in Lesson 1, Task 13
- Mural Description Letter, Lesson 1, Task 14
- Considering Multiple Audiences, Lesson 2, Task 11
- Letter to Those Who Object, Lesson 2, Task 12
- Texts from Lesson 1 and Lesson 2 (\*have students label these texts as sources: Source 1, Source 2, etc.)

Ask students to work in dyads within their group of four. Each dyad will focus on reviewing specific materials. They will then report suggestions for revisions to their teammates.

- Dyad 1: Review Collaborative Poster and Mural Description (from Lesson 1)
- Dyad 2: Review Considering Multiple Audiences and Letter to Those Who Object (Lesson 2)

**Step 3:** Work with your partner to review each task. Use the knowledge you gained from Lesson 3 about the purpose of street art, the importance of location for the intended audience and message of the mural, and the purpose and organization of an argumentative essay as you analyze the key ideas from your task. Jot down these key points in the corresponding row of column 1 of the handout.

**Step 4:** Discuss the ideas that you might want to add or revise to your assigned tasks. Add these suggestions in column 2 of the corresponding rows in the handout. Be prepared to share your ideas and suggestions with your teammates in the next task.

### TEACHER INSTRUCTIONS AND RATIONALE (CONTINUED)

Refer students to Task 9 Handout: *Building on Former Ideas*. Students will begin by reviewing the details from their assigned tasks. Using their knowledge gained from Lesson 3 about the purpose of street art, the importance of location for the intended audience and message of the mural, and the purpose and organization of an argumentative essay, they will consider any ideas that they might want to add or revise. Remind students to keep in mind the relevant information they will use when developing an argumentative essay in which they are requesting funding for their community mural, which will be part of a presentation at the end of the unit.

**Note:** Since students are working on a design for their chosen community, make sure that they are sitting with the same group that they developed ideas with for a community mural (in Lessons 1 and 2). If students are absent or you have new students in the class, add students to groups according to their preferred shared community.

**Preparation:** Make sure that students have organized their resources. You may want to go through the different texts from the previous lessons and label each one with students to ensure that they are citing the same sources accurately in their writing.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 9 Handout: Building on Former Ideas

	In original task	Revisions (suggestions to change, delete, or add)
<b>Dyad 1</b>  Lesson 1, Task 13: <i>Collaborative Poster</i>		
Lesson 1, Task 14: <i>Mural Description Letter</i>		



	In original task	Revisions (suggestions to change, delete, or add)
<b>Dyad 2</b>  Lesson 2, Task 11: <i>Considering Multiple Audiences</i>		
Lesson 2, Task 12: <i>Letter to Those Who Object</i>		



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 10: Dyad Share

**Purpose:** To provide opportunities for collaboration and brainstorming, which will help you with your writing.

**Process:** Using your notes from Task 9 Handout: *Building on Former Ideas*, you will take turns sharing your analysis and suggestions for revisions for each task.

You will now develop an argumentative essay similar to the sample essays that you analyzed in Tasks 6 and 7 of this lesson. For this essay, you will pretend that you are presenting your community mural idea to a *local arts foundation that is awarding a grant to fund the creation of a community mural*. Your argument will need to convince these potential funders to provide money for your mural project.

After you share your suggestions, discuss the key ideas that will help persuade funders, including the need and audience for your mural and the details of what the mural will look like (Tasks 13 and 14 from Lesson 1). Use Tasks 11 and 12 to consider who might oppose your mural and how you can respond to them to convince them otherwise.

#### TEACHER INSTRUCTIONS AND RATIONALE

Explain to students the importance of using new knowledge to build upon prior ideas. The tasks that they worked on in prior lessons will help them develop their writing in the final task. Tell students that for this essay they will pretend that they are presenting their community mural idea to a *local arts foundation that is awarding a grant to fund the creation of a community mural*.

They should keep the final task in mind as they share their ideas for revisions with their teammates. They will take turns sharing their analysis and suggestions for revisions for each task. As students listen to each other's suggestions, they will begin to develop a plan for their final writing piece and presentation, noting the important information that explains the intended audience and purpose for their community mural and describes it in detail. They will also note the potential opposition that they may face (from Task 12 of Lesson 2) so that they can address these objections in a rebuttal.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 11: Argumentative Writing Graphic Organizer

**Purpose:** To organize your ideas before you write your draft.

**Process:** A local arts foundation is presenting a grant to fund the creation of a community mural. To qualify for funding, you must present your ideas for a community mural to a jury of funders that includes community members (parents, local business owners, teachers, and leaders of local community organizations).

Your proposal must include:

- A **poster** that sketches the ideas for your mural. The sketch must include:
  - The title for your mural
  - The main message of your mural
  - The people in your mural
  - The objects and symbols in your mural
  - Colors and other features of your mural
  - Location and intended audience for your mural
- An **argumentative essay** that persuades the jury to fund your mural idea. The essay should include:
  - Your target audience and the ways in which the community will benefit from the mural.
  - A detailed description of the project that includes the location of the mural and its message and images.
  - Your essay should also address the potential concerns that some community members may have against your mural.

#### TEACHER INSTRUCTIONS AND RATIONALE

The graphic organizer in this task helps students organize their ideas into the format for argumentative writing. Refer students to Task 6 Handout: *Argumentative/Persuasive Text Format Sheet* (Page 16) in this lesson. You may want to post this on the board as a reference.

Review the following prompt for students (post the prompt on the board).

*A local arts foundation is awarding a grant to fund the creation of a community mural. To qualify for funding, you must present your ideas for a community mural to a group of funders that includes community members (parents, local business owners, teachers, and leaders of local community organizations).*

*Your proposal must include:*

- *A poster that sketches the ideas for your mural and includes:*
  - *The title of your mural*
  - *The main message of your mural*
  - *The people in your mural*
  - *The objects and symbols in your mural*
  - *Colors and other features of your mural*
  - *Location and intended audience for your mural*
- *An argumentative essay that persuades the group to fund your mural and includes:*
  - *Your target audience and the ways in which the community will benefit from the mural.*
  - *A detailed description of the project that includes the location of the mural and its message and images.*
  - *Your essay should also address the potential concerns that some community members may have about your mural.*



Use the notes from your previous task to help you complete Task 11 Handout: *Argumentative Writing Graphic Organizer*.

\*At this point you are only jotting down your ideas for each section and do not need to formulate complete paragraphs yet. The ideas that you generate here will guide your paragraph writing.

### TEACHER INSTRUCTIONS AND RATIONALE (CONTINUED)

**Explain** that students will use their notes from the previous tasks to help complete Task 11 Handout: *Argumentative Writing Graphic Organizer*. Point out that at this point they will only be jotting down their ideas for each section and not writing out full paragraphs.

**Model** for students how to use the graphic organizer on the board. As you model, think aloud your process, demonstrating how you use the tools from previous handouts and texts as sources for evidence.

**Preparation:** Make sure that these tools and resources are available for students—you may have them mark or tab the pages in advance so they can turn to these resources more easily as they write.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 11 Handout: Argumentative Writing Graphic Organizer

Claim:



Reason 1:

Reason 2:

Evidence:

Evidence:

Source:

Source:

Counterclaim:

Rebuttal to Counterclaim:

Conclusion:





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 13: Dyad Writing Argumentative Writing Proposal Draft

**Purpose:** To develop your ideas from your graphic organizer into a writing draft.

**Process:** Work with a partner in your group to develop your ideas into an Argumentative Writing Proposal for your community mural project.

**Step 1:** Each partner shares their ideas for the claim.

**Step 2:** Discuss your ideas and come up with a claim statement. Write this statement down on your own paper (you can use Task 13 Handout: *Argumentative Writing Proposal* or notebook paper to write your draft).

**Step 3:** Provide context for your claim in your introductory paragraph.

**Step 4:** Share your ideas for your first reason and decide how you will extend your ideas into your first body paragraph. Don't forget to include evidence to support this reason and cite the source that informs your evidence. Explain your evidence by connecting it to the reason.

**Step 5:** Continue sharing your ideas and writing one section at a time.

#### TEACHER INSTRUCTIONS AND RATIONALE

Students will begin writing their Argumentative Writing Essays in pairs. Remind students that although they are working with a partner, each person will need to write their own essay.

**Model** for students how to elaborate on an idea from the Graphic Organizer into a paragraph. Refer students to the sample writing piece in Handout 6 (page 16) as a reference for their writing.

Point out how each idea is expanded into a complete paragraph and that each paragraph in the body contains a reason, evidence, and a source for their evidence. Remind students that they will use the texts from the previous lessons as sources and show them how the sources are cited in the sample paragraph (and in your model).

Students can write their paragraphs in Task 13 Handout: *Argumentative Writing Proposal* or in their notebooks.





A large rectangular area with a blue border, containing 25 horizontal lines for writing.

A large rectangular area with a blue border, containing 25 horizontal lines for writing.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 14: Peer Feedback

**Purpose:** To inform your revisions and strengthen your final writing piece.

**Process:** You will now exchange your writing pieces with someone from the other pair in your group.

**Step 1:** Read your teammates paper.

**Step 2:** As you read their writing, use Task 14 Handout: Peer Response to provide feedback on their writing. Use the sample writing and Task 6 Handout: *Argumentative/Persuasive Text Format Sheet* (Page 16) as a reference for your feedback.

**Step 3:** Once everyone has finished, you will conference with the person whose paper you read. Tell your partner:

- One comment about something they did well
- One element or idea that needs attention or clarification
- One main suggestion for revision

#### TEACHER INSTRUCTIONS AND RATIONALE

In this task, each dyad will exchange papers. They will read their teammate's paper and share comments using Task 14 Handout: *Peer Response*. Explain to students that having another set of eyes on your writing can offer a new perspective that can help improve your writing. This will inform their revisions for their final writing pieces.

After about 10–15 minutes, or when you notice that most of the class has finished providing feedback, have students conference with each other. Tell students that they will begin the feedback by telling their partner one comment about something the writer did well and one element or idea that needs attention or clarification. Finally, each partner will share their main suggestion for revision.

Only after each partner has orally presented the above three items to the student can they exchange papers and read the comments.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History

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#### Task 14 Handout: Peer Response

Read your partner's essay and respond to the following questions.

What is the author's claim?

Does the claim make you want to keep reading? Explain.

What are the main points of the argument (the first reason)?

What evidence does the writer use to support the reason?

What source(s) were used?



What are the main points of the argument (the second reason)?

What evidence does the writer use to support the reason?

What source(s) were used?

What is the counterclaim? Are there any opposing arguments? If so, what are they?

How did the author respond to the opposing arguments?

What is an effective response? Explain.

Did the conclusion convince you of the proposal? Explain.

List one thing the author did WELL.

List one idea for improvement.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 15: Rewrite of Final Essay

**Purpose:** By reviewing the feedback of others, you can apply revisions that will strengthen your final writing piece.

**Process:**

**Step 1:** Review the notes from your peers. Determine which suggestions you want to incorporate that will enhance your writing.

**Step 2:** Consider other ways that you can strengthen your writing piece. What will make it more impactful to the audience?

**Step 3:** Rewrite your final Argumentative Writing Proposal to submit to your teacher.

#### TEACHER INSTRUCTIONS AND RATIONALE

This task asks students to use the feedback from their peers to apply any revisions to their essays. They will now rewrite their final pieces. You can have students write their final pieces in Task 15 Handout: *Final Argumentative Writing Proposals* or ask them to type their final pieces.



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A large rectangular area with a blue border, containing 25 horizontal lines for writing.



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 16: Proposal Presentations

**Purpose:** To bring together your ideas and persuade your audience to fund your community mural.

**Process:** The final requirement for your mural proposal is to combine your poster, which provides a visual representation of your ideas for your mural, and your argumentative essay, which will persuade the selected jury to fund your project.

**Step 1:** Review your poster and argumentative essay. Determine who will present the different elements of each. EVERYONE must present a part of the proposal.

**Step 2:** After you have assigned roles, practice your presentation.

**Step 3:** Present your proposed community mural project.

**Prompt:** A local arts foundation is presenting a grant to fund the creation of a community mural. To qualify for funding, you must present your ideas for a community mural to a jury of funders that includes community members (parents, local business owners, teachers, and leaders of local community organizations).

Your proposal presentation must include:

- A **poster** that sketches the ideas for your mural. The sketch must include:
  - The title for your mural
  - The main message of your mural
  - The people in your mural

#### TEACHER INSTRUCTIONS AND RATIONALE

Students will work in their groups to present their final proposal for their mural. Each group will present their poster and read aloud their essay. Remind students that each member of the group must participate in the presentation.

Students could also be put into pairs to present with just one partner. Each pair then presents to another pair from a different group.

Remind students that they will present the following:

- A poster that sketches the ideas for your mural. The sketch must include:
  - The title for your mural
  - The main message of your mural
  - The people in your mural
  - The objects and symbols
  - Colors and other features
  - Location and intended audience for your mural
- An argumentative essay that persuades the jury to fund your mural idea. The essay should include:
  - Your target audience and the ways in which the community will benefit from the mural,
  - A detailed description of the project that includes the location of the mural and its message and images.
  - Your essay should also address the potential concerns that some community members may have against your mural.



- The objects and symbols
- Colors and other features
- Location and intended audience for your mural
- An **argumentative essay** that persuades the jury to fund your mural idea. The essay should include:
  - Your target audience and the ways in which the community will benefit from the mural.
  - A detailed description of the project that includes the location of the mural and its message and images.
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# TEXTS





## Task 1 Images: Silent Graffiti

The next four pages contain images for Task 1.



Blu – Global Warming, Berlin.

Image attribution: <https://unurth.com/Blu-Global-Warming-Berlin>



BLM. Image attribution: Jamie Bernstein, CC BY-NC-ND 2.0 Deed, via flickr



**Border Wall.**  
Image attribution: Jonathan McIntosh, CC BY 2.0 Deed, via flickr



**Banksy - Girl and Heart Balloon.**  
Image attribution: *Dominic Robinson from Bristol, UK, CC BY-SA 2.0, via Wikimedia Commons*



## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History



#### Task 3 Text: Street Art

#### The Writing is on the Wall – Messages for the Masses

- How did the message “Kilroy was Here!” help soldiers during WWII?

- 1 **Graffiti**, defined simply as writing, drawing, or painting on walls or surfaces of a structure, began in ancient times. Images of hunting scenes which were meant to commemorate past hunting victories or were used as part of rituals intended to increase hunters’ success were found in caves in France.
- 2 During World War II, soldiers wrote the phrase “Kilroy was here,” along with a simple sketch of a bald figure with a large nose peeking over a ledge, on surfaces along their route. This simple early graffiti was a motif, or logo, of connection for these soldiers during their difficult times and their unique brotherhood in a foreign land and to make themselves “seen.” This was similar to the motivation behind contemporary graffiti, with the writers aiming to emphasize their existence and to repeat their mark in as many places as possible.



‘Kilroy Was Here’

Image attribution: Valder137, CC BY-SA 2.0, via Wikimedia Commons

#### Key Ideas and Questions

#### Graffiti Emerges in the United States

- What was the goal of graffiti taggers?

- 3 Contemporary (or “hip-hop”) graffiti began in the late 1960s and is said to have come from the Black and Latino neighborhoods of New York City alongside hip-hop music and street subcultures. The invention of the spray can was the tool of choice by artists that they used to spray walls with paint. Early graffiti artists were commonly called “writers” or “taggers.” These artists wrote “tags,” or their stylized signatures, with the goal of **tagging** as



many locations as possible. The fundamental underlying principle of graffiti was to “get up,” which meant to have one’s work seen by as many people as possible and in as many places as possible.

### Key Ideas and Questions



Tagging in NYC.

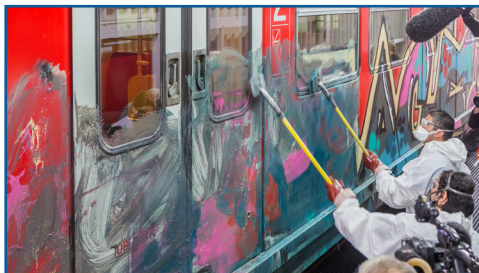
Image attribution: Azk79, CC BY-SA 3.0, via Wikimedia Commons

- 4 The exact location of the first “tagger” is difficult to identify. Some sources say it was in New York, and others identify Philadelphia as the point of origin. It is agreed upon, however, that New York “is where graffiti culture blossomed, matured, and most clearly distinguished itself from all prior forms of graffiti,” as Eric Felisbret, former graffiti artist and lecturer, explains.
- 5 It didn’t take long for graffiti to appear on city surfaces, subway cars, and trains throughout New York City. These vehicles were perfect targets for artists and taggers because they traveled great distances, allowing the writer’s name to be seen by a wider audience throughout the many diverse neighborhoods of the city. The subway quickly became the most popular place to write. Sociologist Richard Lachmann notes how the added element of movement made graffiti a uniquely dynamic art form. He writes, “Much of the best graffiti was meant to be appreciated in motion, as it passed through dark and dingy stations or on elevated tracks. Photos and graffiti canvases cannot convey the energy and aura of giant artwork in motion.”
- 6 Graffiti on subway cars began as simple tags, but as tagging became increasingly popular, writers had to find new ways to make their names stand out. Over the next few years, new styles for writing were developed, and tags turned into large, colorful pieces that eventually took up the length of entire subway cars.

## A Graffiti Problem

- *Why did some people think street art was a problem?*

7 Graffiti, however, was not welcomed by all. Some people felt that the taggers vandalized, or destroyed, the structures of the city. By the 1980s, the city of New York viewed graffiti vandalism as a major concern and poured money into trying to solve this graffiti “problem.” The city’s mayor Ed Koch believed that graffiti “had a psychological effect that made all citizens its victim through a disruption of the visual order, thus promoting a feeling of confusion and fear among people.” The New York Police cracked down on taggers, or writers, often following suspect youth as they left school, searching them for graffiti-related paraphernalia, staking out their houses, or gathering information from informants. However, graffiti did not disappear. In the past few decades, this practice has spread around the world, often maintaining elements of the American *wildstyle*, like interlocking letterforms and bold colors, yet also adopting local styles, such as manga-inspired Street Art in Japan.



**Removing graffiti from the subway.**  
Image attribution: © Raimond Spekking, via Wikimedia Commons



**Graffiti in Brazil.**  
Image attribution: Marco Gomes from São Paulo, Brasil, CC BY 2.0, via Wikimedia Commons

## Street Art Becomes Mainstream

- *Why is street art a “Celebration of existence” and an “Act of resistance?” What is the purpose of street art?*

8 Today, Street Art continues to be a popular category of art all over the world. Street artists who experience commercial success are often criticized by their peers for “selling out” and becoming part of the system that they had formerly rebelled against by creating illegal public works. Communications professor Tracey Bowen sees the act of creating graffiti as both a “celebration of existence” and “a declaration of resistance.” Similarly,

## Key Ideas and Questions

Slovenian Feminist author Tea Hvala views graffiti as “the most accessible medium of resistance” for oppressed people to use against dominant culture. Art critic and curator Johannes Stahl argues that the public context is crucial for Street Art to be political, because “it happens in places that are accessible to all [and] it employs a means of expression that is not controlled by the government.”



**Example of graffiti.**

Image attribution: Jocelyn Kinghorn, CC BY-SA 2.0 Deed, via flickr



**Example of graffiti.**

Image attribution: Darya Sannikova, via Pexels

- 9 Street artist BOOKSIIII holds an opinion not uncommon of many of today’s street artists, that it is not wrong for young artists to try to make money from galleries and corporations for their works, “as long as they do their job honestly [and] sell work.” Yet at the same time he notes that “graffiti does not stay the same when transferred to the gallery from the street. A tag on canvas will never hold the same power as the exact same tag on the street.” This movement from the street to the gallery also indicates a growing acceptance of graffiti and Street Art within the mainstream art world and art history.
- 10 Street artist BOOKSIIII holds an opinion not uncommon of many of today’s street artists, that it is not wrong for young artists to try to make money from galleries and corporations for their works, “as long as they do their job honestly [and] sell work.” Yet at the same time he notes that “graffiti does not stay the same when transferred to the gallery from the street. A tag on canvas will never hold the same power as the exact same tag on the street.” This movement from the street to the gallery also indicates a growing acceptance of graffiti and Street Art within the mainstream art world and art history.

References:

“Street and Graffiti Art Movement Overview and Analysis”. [Internet]. 2023. [TheArtStory.org](https://www.theartstory.org/movement/street-art/). Content compiled and written by Alexandra Duncan. Edited and revised, with Summary and Accomplishments added by Kimberly Nichols. Available from: <https://www.theartstory.org/movement/street-art/> First published on 17 Apr 2019. Updated and modified regularly. [Accessed 27 Apr 2023]



## Task 5 Image: Image Match

The next three pages contain images for Task 5.



Blu – Global Warming, Berlin.

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**Banksy - Girl and Heart Balloon.**  
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National Research & Development Center to Improve  
**EDUCATION FOR SECONDARY ENGLISH LEARNERS**

WestEd 



**Unit 3:** Murals as an Expression of Communal History

**Lesson 3:** Street Art as a Reflection of Community Issues, Concerns, and History

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# CLUSTER OF STANDARDS





## Unit 3: Murals as an Expression of Communal History

### Lesson 3: Street Art as a Reflection of Community Issues, Concerns, and History

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#### CLUSTER OF STANDARDS ADDRESSED IN LESSON 3

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#### California

**CCSS.ELA-LITERACY.RI.8.1:** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RI.8.2:** Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RI.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

**CCSS.ELA-LITERACY.RI.8.5:** Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

**CCSS.ELA-LITERACY.RI.8.6:** Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

**CCSS.ELA-LITERACY.RI.8.8:** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

**CCSS.ELA-LITERACY.W.1:** Write arguments to support claims with clear reasons and relevant evidence.

- a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
- b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
- c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
- d. Establish and maintain formal style.
- e. Provide a concluding statement or section that follows from and supports the argument presented.





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**LET'S PLAY THE TEST GAME!**





## Unit 3: Murals as an Expression of Communal History



### Let's Play the Test Game!

#### TEACHER NOTE

As in Units 1 and 2, we will now prepare students for assessment by “playing the test game.” You may want to go over the introduction to the section from Unit 1 to remind students of the purpose. Make sure that you go over the instructions below (the same as the ones in previous units) and stress to students that with time they will get better at using the strategies and playing the game.

Some strategies to help you:

1. Read the directions carefully: Point out that many times the directions will refer students to what kind of question they are supposed to be answering, how many choices they need to select, and if they need to refer back to previous questions. It is imperative, then, that they always read the directions and not assume that they can guess what to do.
2. Answer the question for yourself first: Model for students your thinking process aloud as you consider the practice questions and answer them (in an open-ended way) on a sheet of paper. You can then have them answer the other questions in this way in pairs or groups as well for the first few questions. Once they have their answers ready, have them proceed to strategy 3.
3. Eliminate the answers you know are wrong: Using their ideas from strategy 2, have them identify the answer choices they know are obviously wrong. Tell them to mark them out with a pencil.
4. Choose the answer that is closest to your answer: Once again, have them look at their own answers to try to choose the best option from those that were not eliminated.
5. Guess when you don't know: If students struggle, remind them to always make the best guess they can. They can review the question, try to answer it again, and mark it so they remember to return later. However, they should always try to make the best guess they can.



Now, we will once again “play the test game.” Remember that just like any other game, the more you practice, the better you will become.

Be sure to use the test-taking strategies below for every question and to make the best guess you can when you aren’t 100% sure of the answer.

Some strategies to help you:

1. Read the directions carefully.
2. Answer the question for yourself first, without looking at the answers.
3. Now read the answer choices. Eliminate the answers you know are wrong.
4. Choose the answer that is closest to your answer from Step 2.
5. Guess when you aren’t sure or don’t know.
6. Do not spend too much time considering what you do not know now. Just mark the test question so you can go back if you have time at the end to reconsider an answer.

This time, you will be answering questions based on the texts we read this unit.

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## Lesson 1: Murals Through History

Use the text “The Mexican Muralist Movement” on pages 56–57 to answer the following questions.

1. Based on the context of the text in paragraph 2, what does the term “nonliterate” mean?
  - A. Not able to read or write
  - B. Not interested in literature
  - C. Having a dislike for art
  - D. Preferring verbal communication
2. In paragraph 4, what can you infer about the author’s purpose in describing the roles of “Los Tres Grandes” in the Mexican Muralist Movement?
  - A. To highlight their failures
  - B. To emphasize their contribution to Mexican national identity
  - C. To explain their personal lives
  - D. To critique their artistic techniques

Use the text “Diego Rivera” on pages 59–62 to answer questions 3–4.

3. How is the text primarily organized to convey information about Rivera’s life and work?
  - A. By comparing Rivera’s work with that of Picasso
  - B. By describing important periods in Rivera’s life and art chronologically
  - C. By listing the themes found in Rivera’s work
  - D. By providing an overview of Mexican muralism
4. Why did Rivera refuse to remove the portrait of Lenin from his mural for the Rockefeller family?
  - A. He believed it was an artistic mistake
  - B. He wanted to demonstrate his commitment to his political beliefs
  - C. He wanted to please the wealthy patrons
  - D. He was unaware of the family’s request

Use the text “Dream of a Sunday Afternoon in Alameda Central Park” on pages 63–65 to answer the question.

5. Why did Rivera likely place himself as a child in the mural alongside famous figures?
  - A. To criticize their influence on Mexican society
  - B. To acknowledge his personal influences and inspirations
  - C. To show his dominance over other artists
  - D. To remove focus from himself and his art

## Lesson 2: Past and Present: The Chicano Muralist Movement

Use the text “The Chicano Muralist Movement” on pages 30–31 to answer the following short answer response question.

6. Based on the provided text, explain how the Chicano Mural Movement served as a means of communication for social and cultural identity. Discuss the primary purposes of the movement and how these goals were reflected in the themes and locations chosen for the murals. Use specific details from the text in your response.

### Lesson 3: Street Art as an Expression of Communal History

Use the text “Street Art” on pages 53–56 to answer questions 7–9.

7. What might be a reason why graffiti is considered both a celebration of existence and an act of resistance?
  - A. It adheres strictly to traditional art forms
  - B. It is created covertly, defying societal norms and highlighting personal presence
  - C. It often features classical themes well-received by society
  - D. It is easy to remove or paint over
  
8. What does the global spread of graffiti, with local adaptations like manga-inspired street art in Japan, suggest about this art form?
  - A. It remains unchanged and uniform worldwide
  - B. It is highly adaptable, reflecting local cultures and styles
  - C. It is primarily an American phenomenon
  - D. It does not resonate with audiences outside the U.S.
  
9. What is the author’s primary purpose in discussing the evolution and impact of graffiti and street art?
  - A. To criticize the legal actions taken against graffiti artists
  - B. To highlight the transition of graffiti from an underground movement to a recognized and influential art form
  - C. To focus solely on the artistic techniques used in graffiti
  - D. To discourage young artists from engaging in street art activities