



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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# STUDENT INSTRUCTIONS

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

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





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

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

**Lesson 1:** Murals Through History

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# STUDENT INSTRUCTIONS





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

### Lesson 1: Murals Through History

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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.

### 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



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## PREPARING LEARNERS

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### 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.





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#### 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.					



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#### Task 2: Mural Sort

**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.



**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.



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#### 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 44 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.





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#### 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.





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#### 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.”





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#### 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?			



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#### 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.





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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).



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## INTERACTING WITH TEXT

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### 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:** Work in 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.





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#### 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?	



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#### 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 48 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.





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#### 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 ...





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#### 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 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:** 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.



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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.





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

**Purpose:** In this task we will look at a written text (*Diego Rivera* on page 48) 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.





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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?





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#### 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 52, thinking about your reading focus and questions.

**Step 3:** As you read, look at the mural (on page 47) 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.





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#### 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?



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#### 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 55.

**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.





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#### 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.



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#### EXTENDING UNDERSTANDING

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#### 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.





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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?



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#### 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 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





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#### 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:**





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#### 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.





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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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# TEXTS





## Task 2 Images: Mural Sort





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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*.  
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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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# STUDENT INSTRUCTIONS





## 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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#### 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.

#### 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

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#### PREPARING LEARNERS

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#### 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 23.

**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.





## 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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#### 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.





## 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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#### 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 32 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.





## 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

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#### 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.





## 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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#### 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 24.

**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?





## 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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#### 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?





## 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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## INTERACTING WITH TEXT

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### 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 26)
- Text B: The San Francisco Mission District Murals (page 29)
- Text C: San Diego Parque Chicano (page 32)

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?

#### 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

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#### 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 15.
- 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.



## 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

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#### 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.





## 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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#### 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.





## 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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#### EXTENDING UNDERSTANDING

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#### 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 33, 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.





## 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

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#### 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 on the next page 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 ...*

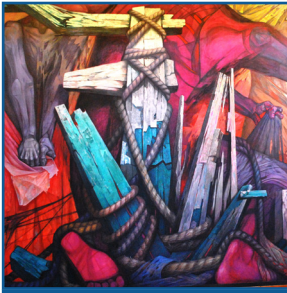
**Paragraph 2:** Why are your ideas for your mural still valid and worthy of an art installation? Why is it important for every member of the larger community to see and learn from your mural?

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



## 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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Image attribution: Fabrice Florin, CC BY-SA 2.0, via Wikimedia Commons

- 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.



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- 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



Image attribution: Gobierno CDMX, CC0, via Wikimedia Commons

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.



Image attribution: Jay Galvin, CC BY 2.0 Deed, via flickr

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.



Image attribution: AmaWikiWinner24, CC BY-SA 4.0, via Wikimedia Commons

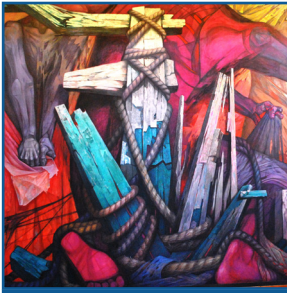
### Key Ideas and Questions





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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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# STUDENT INSTRUCTIONS





## 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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#### 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 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

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## PREPARING LEARNERS

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### 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.

**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.





## 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 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.





## 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

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#### 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 48 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.





## 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 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.





## 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 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 12. Write the title, location, and purpose of the community art project.





## 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

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## INTERACTING WITH TEXT

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### 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.

**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.





## 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

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#### 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.





## 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

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## EXTENDING UNDERSTANDING

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### 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*.





## 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

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#### 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 31)
- Mural Description Letter, Lesson 1, Task 14 (page 33)
- Considering Multiple Audiences, Lesson 2, Task 11 (page 18)
- 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.

**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.





## 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

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#### 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.





## 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 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.

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.





## 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

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#### 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.





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

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#### 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* (s 14) 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





## 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

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#### 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.





A large rectangular area with a blue border, containing 20 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

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#### 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
  - 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.







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

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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





**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.**

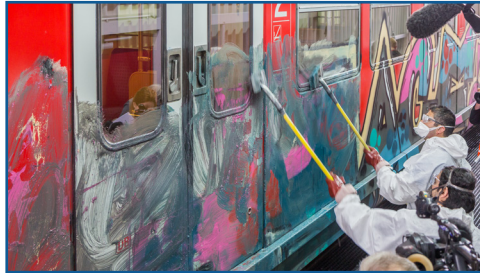
*Image attribution: Azk79, CC BY-SA 3.0, via Wikimedia Commons*

- 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?*

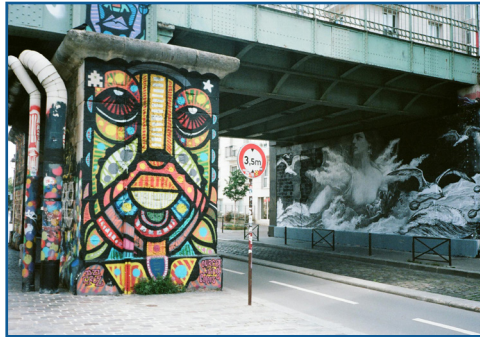
8 Today, Street Art continues to be a popular category of art all over the world. Street artists who experience commercial success are often criticized by their peers for “selling out” and becoming part of the system that they had formerly rebelled against by creating illegal public works. Communications 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.

Image attribution: <https://unurth.com/Blu-Global-Warming-Berlin>



**Banksy - Girl and Heart Balloon.**  
Image attribution: Dominic Robinson from Bristol, UK, CC BY-SA 2.0, via Wikimedia Commons

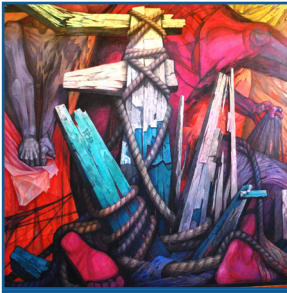






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# LET'S PLAY THE TEST GAME!





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

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### Let's Play the Test Game!

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 45–46 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 48–51 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 52–54 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 24–25 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 48–51 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