

<b>The Neighbourhood Story Project</b>		
Created by Magdalin Livingston and Shifra Cooper		
Grade: 6	Subject Areas: Literacy (Oral Communication), Visual Arts, Social Studies	
Timeframe: 4 weeks (3-4 session a week)	Art forms: Graffiti, Oral History	
<b>Curriculum Objectives:</b>		
<b>Language</b>	<b>Social Studies</b>	<b>Visual Arts</b>
<p><b>Overall Expectations:</b></p> <p><b>Oral Communication</b></p> <ol style="list-style-type: none"> <li>listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;</li> <li>use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;</li> </ol> <p><b>Writing</b></p> <ol style="list-style-type: none"> <li>generate, gather, and organize ideas and information to write for an intended purpose and audience.</li> </ol> <p><b>Specific Expectations:</b></p> <p><b>Oral Communication</b></p> <ol style="list-style-type: none"> <li>1.1 identify a range of purposes for listening in a variety of situations, formal and informal, and set goals related to specific listening tasks;</li> <li>1.2 demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including work in groups;</li> <li>1.3 identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of increasingly complex oral texts;</li> <li>1.4 demonstrate an understanding of the information and ideas in increasingly complex oral texts in a variety of ways;</li> <li>1.6 extend understanding of oral texts by connecting, comparing, and contrasting the ideas and information in them to their own knowledge, experience, and insights; to other texts, including print and visual texts; and to the world around them;</li> <li>1.8 identify the point of view presented in oral texts, determine agreement/disagreement</li> </ol>	<p><b>Overall Expectations:</b></p> <p>A1. Application: assess contributions to Canadian identities made by various groups and communities including FNMI communities</p> <p>A2. Inquiry: use the social studies inquiry process to investigate different perspectives on the historical and/or contemporary experiences of a few distinct communities in Canada including FNMI communities</p> <p>A3. Understanding Context: demonstrate an understanding of significant experiences of, and major changes and aspects of life in, various historical and contemporary Canadian communities, including FNMI communities</p> <p><b>Specific Expectations:</b></p> <p>A1.1 explain how various features, including built, physical, and social features of communities, can contribute to identities and images of a territory and/or country;</p> <p>A1.2 analyse some of the contributions that various First Nations, Métis, and Inuit communities and individuals have made to Canada;</p> <p>A1.3 analyse some of the contributions that various settler/newcomer groups have made to Canadian identities;</p> <p>A2.1 formulate questions to guide investigations into different perspectives on the historical and/or contemporary experiences of a few distinct communities in Canada,</p>	<p><b>Overall Expectations:</b></p> <p>D1. Creating and Presenting: apply the creative process to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;</p> <p>D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.</p> <p><b>Specific Expectations:</b></p> <p>D1.1 create two-dimensional, three-dimensional, and multimedia artworks that explore feelings, ideas, and issues from a variety of points of view;</p> <p>D1.3 use elements of design in art works to communicate ideas, messages, and understandings;</p> <p>D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey;</p> <p>D2.2 explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding;</p> <p>D2.3 demonstrate an understanding of how to read and interpret signs, symbols, and style in art works.</p>

<p>with the point of view, and suggest other possible perspectives.</p> <p><b>Writing</b></p> <p>1.3 gather information to support ideas for writing, using a variety of strategies and a range of print and electronic resources;</p> <p>1.6 determine whether the ideas and information gathered are relevant, appropriate, and adequate for the purpose, and do more research if necessary.</p>	<p>including First Nations, Métis, and/or Inuit communities;</p> <p>A2.2 gather and organize information from a variety of primary and secondary sources;</p> <p>A2.5 evaluate evidence and draw conclusions about perspectives on the historical and/or contemporary experience of a few distinct communities in Canada, including First Nations, Métis, and/or Inuit communities;</p> <p>A2.6 communicate the results of these inquiries, using appropriate vocabulary;</p> <p>A3.1 identify the traditional Indigenous and treaty territory or territories on which the students' community is located;</p> <p>A3.9 describe significant changes within their own community in Canada;</p> <p>A3.10 identify and describe fundamental elements of Canadian identities.</p>	
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**Unit Overview**

This unit introduces students to tools with which they can collect and represent neighbourhood stories, as well as the connections and tensions between them. Through a repeated story-collecting and synthesizing process using oral history and graffiti iconography, students will have the opportunity to explore how authorship of shared community narratives is embedded with power.

Throughout the unit, students will increase experience in:

- Conducting oral history interviews (in a range of contexts),
- Representing stories through iconography in graffiti art, and
- Critical reflection on the collective impact of community stories.

Each week, students will conduct an oral history interview with a community member, represent a phrase/image/word of importance from the story through graffiti iconography, add their icon to a class graffiti wall installation, and reflect critically on the collective impact of the class's represented stories.

As students return to this process each week, they will be given the opportunity to deepen new concrete graffiti creation and interviewing skills, through guided in-class practice and through authentic interactions with community members from a range of backgrounds, experiences and perspectives. The culminating art piece will be displayed for all project participants and the broader school community, as a living art-piece that surfaces vital community narratives and voices, while being always-in-process.

**Theory and Exemplars: Our Inspiration**

### **Being in Dialogue**

Our project is inspired by Biesta's (2018) concept that art education should facilitate ongoing conversations/relationships between people and to the broader world. To this end, this unit's design reflects the malleability and critical awareness involved in the nature of authentic dialogue across difference. Thanks in part to influence from a Toronto project, *Stories From the Badlands* (Hutcheson, 2006), which uses community story gathering and installation art to explore, and represent tensions and identifies in an urban neighbourhood, we began to design an arts-based, collaborative process that would support students in engaging with similar questions in their own communities.

### **Graffiti: Collaboration and Living Dialogue**

Throughout this unit, students collect community stories and represent them on a live graffiti wall. We were interested in the appropriateness of this form, as the nature of graffiti is an artful conversation in its own right, and has visual connections to land, space, and socio-cultural relevance (Landry 2019). As it graffiti as an artform is embedded with complex histories related to marginalized community voice and stories (Landry, 2019), we were excited to bring it into a school context, as a way of exploring and expressing neighbourhood stories.

### **Buried Stories**

Lastly, we were inspired by Jumblies Theatre's *Four Lands* project, which invites community participants into an art-making process which "explores and expresses people's relationships to a place: what they like, want to change, remember, have learned, hold in mind from different places and times, wish for and imagine." (Art Gallery of Mississauga, 2018). Throughout the unit, students will be guided to always return to the question: whose voice is missing? By scaffolding this critical reflection and creation process, we hope to engage students in being critically aware of authorship; the structural and political power of community narratives; and interconnected relationships to/within one's community.

### **Inquiry questions for teachers and artists:**

- What stories are important in our school's community?
- Which community narratives/voices are dominant? Which are hidden/buried?
- In a rapidly gentrifying urban environment, what role can we play in surfacing stories that may otherwise be buried/hidden?
- How can students play an active role in surfacing these as part of how we understand our broader school community?
- Can we work with students to develop an interactive, repeating process for reflectively and artfully collecting, representing and sharing community stories?
- In what ways does doing so reinforce or disrupt existing dominant narratives? How can our process ensure a sense of change, interaction, and transience, rather than enshrine fixed narratives?

- In what ways are graffiti and oral history effective media to engage with and represent these questions? In what ways are they limited?

Outcomes:

Students will engage with a variety of community stories, including from individuals of varied backgrounds, perspectives and experiences, including across cultures and generations.

Students will practice and develop new skills to collect community stories through oral history interviews.

Students will take part in a process to critically reflect on the power of story in creating community identity and power dynamics.

Students will take part in a guided process to apply the elements of design to a graffiti creation process, and will create four distinct pieces of graffiti art, that each represent a significant community story.

Created graffiti icons will be added to a collective graffiti wall, to be displayed for the entire school.

Students will play an active role in identifying community voices of significance, and sharing these with their broader community.

Materials:

- Recording devices (school ipads, or student-owned devices, depending on school access and policy)
- "In this place" sheet for sound walk (one per student)
- Clipboards
- Notebooks/journals (one per student)
- Oil pastel
- Acrylic markers
- Drawing paper
- Headphones

\*In preparation for this unit, teachers will have to identify a wall on which students can create their collaborative mural. Ideally this wall will be in public, in a neighbourhood location. At the very least, the wall should be visible to the full school community (not only your own classroom). If you are not able to identify a

Vocabulary:

**Art:**

1. Iconography
2. Symbolism
3. Contour
4. Proportion

**Social Studies/ Literacy**

1. Gentrification
2. *Terra nullius*
3. Treaty
4. Oral history
5. Displacement
6. Immigrant
7. Settler
8. Colonialism/ Colonization
9. Perspective
10. Intergenerational

wall, students can paint directly on, you could affix a large piece of sanded plywood.		
<b>Pre Assessment</b>		
<b>Social Studies</b>	<b>Literacy</b>	<b>Visual Arts</b>
The first journal entry (see Appendix A) acts as a diagnostic assessment, in which the teacher can evaluate students ability to critically reflect on community stories considering <b>interrelationships, perspective</b> and <b>significance</b> (three Concepts of Social Studies Thinking from the Ontario Social Studies Curriculum). Teachers can use the journal assessment (see Appendix E) to engage with the journal entries, provide feedback to students, and establish both class-wide and individual starting points.	In the first week, students should be given the opportunity to practice interviewing peers in a number of low stakes and enjoyable ways. Following these sessions, the teacher will introduce the Oral History Checklist (see appendix D) and give students the opportunity to peer-evaluate their ability to apply these skills to interview activities, including a peer interview. The teacher should also observe interviews and take detailed notes of strong skills and gaps.	In their first lesson, students create the first of four graffiti icons to represent an aspect (image/word/phrase) from their collected story. They complete the Week One Self-Assessment (see appendix B) reflecting on their successful application of the elements of design, and their addition to the graffiti wall.  The teacher uses created art product and self assessment to create the first Teacher Assessment (Appendix C), which includes providing feedback for future work.

<b>The Neighbourhood Story Project: Week By Week</b>		
<b>Week 1</b>		
This week, students are introduced to unit themes through participatory activities in Literacy, Visual Arts and Social Studies, and begin to develop oral history interview skills. They conduct their first interview (interviewing a <b>classmate</b> ), create their first graffiti icon, add it to the graffiti wall, and complete their first journal entry to reflect on its impact and next steps.		
<b>Social Studies</b>	<b>Literacy</b>	<b>Visual Arts</b>
<b>Topic:</b> Considering who/what is part of our “community” 1-2 sessions)  In this introductory session, students will take part in place-based-learning, on a neighbourhood walk. Students should begin by mapping the space they consider to be their “community”, and take part in a collaborative process to decide	<b>Topic:</b> Introduction to oral history, conducting peer interview (2 sessions)  1. Introduce students to our overarching task: we are going to spend the next four weeks exploring and collecting community stories through conducting interviews.  2. Introduction to oral history	<b>Topics:</b> Intro to iconography/graffiti (1-2 sessions)  <b>Elements of design:</b> Lines that create the illusion of force or movement/contour  <b>Medium:</b> First: oil pastels on paper Then: acrylic marker on the wall

<p>on a walking route (or multiple routes).</p> <p>*Note to teachers: There is no “correct” answer to this task. Be prepared to navigate tensions and disagreements. The chosen route should be reached through collaboration but does not need to represent unity of perception.</p> <p>During the walk, students should be encouraged to think about how the neighbourhood holds local stories, including through all five senses, and in memory and history. We suggest any of the following approaches: <i>In This Place</i> (Appendix G) , <i>Four Lands</i> (appendix F), or recording sounds.</p> <p>-</p> <p>Conclusion: Compile collected material. What stories did we find? What stories are part of our community but were not present on the walk?</p>	<p>- low-stakes activities helps students generate questions that lead to accessing community stories through interviews</p> <p>- practice asking questions of each other</p> <p>3. Introduce Oral History Checklist (see appendix D) and recording technology</p> <p>4. Students write a set of interview questions independently.</p> <p>5. In pairs, students conduct and record a 10 minute interview of a classmate, focusing on neighbourhood stories.</p> <p>6. Students use the Oral History Checklist to complete a peer evaluation of each other’s interviews. These are collected as a pre-assessment.</p> <p>7. Students complete Journal Entry Part A (Appendix A).</p>	<p>1. <b>Inquiry:</b> The use of line in graffiti: ideally using examples from the school neighbourhood (potentially collected during the neighbourhood walk) Highlight and practice: lines that suggest movement and contour responding to sensory details collected on neighbourhood walk.</p> <p>2. Brief intro to history of graffiti. Emphasize: graffiti is about participation and conversation. It is meant to change, respond and grow.</p> <p>3. Introduce to students that they will be investigating iconography throughout the month: <i>the study of visual symbols that convey meaning.</i></p> <p>4. Students use their completed Journal Entry Part A to create an icon from their first interview, applying a use of line and contour.</p> <p>6. Complete Week One Self Assessment (Appendix B)</p>
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**Week 2**

In the second week, students are introduced to local Indigenous history, including histories of treaties and residential schools. Students conduct a group interview with **an Indigenous elder**, and learn about the impact of proportion in iconography. Responding to content from the group interview, they create their second graffiti icon (applying concepts of line and proportion), add it to the wall, and complete their second journal entry.

<b>Social Studies</b>	<b>Social Studies/Literacy</b>	<b>Visual Arts</b>
<p><b>Topic:</b> Power and buried histories/stories: Residential Schools and Colonialism (1-2 sessions)</p> <p>Students revisit the graffiti wall and complete Journal</p>	<p><b>Topic:</b> Indigenous stories as part of our community (1 session)</p> <p><b>Note:</b> <i>For this session, teachers should strive to invite an elder from the local</i></p>	<p><b>Topic:</b> Exaggerated proportions/ fonts (1-2 sessions)</p> <p><b>Medium:</b> First: oil pastels on paper</p>

<p>Entry Part B, through engaging in conversation with peers.</p> <p>Class sharing: <i>whose stories did you identify as missing from the graffiti wall?</i></p> <p>Teachers should focus this lesson on local history (contextualized in national history), including local treaties, traditional people of the land the school is on, and nearby residential schools.</p> <p>Suggested resources to learn about local indigenous history:</p> <ul style="list-style-type: none"> <li>- <a href="#">Interactive Residential School Map</a> (CBC via Shinguak Residential School Centre at Algoma University)</li> <li>- <a href="#">First Story Toronto</a></li> <li>- <a href="#">Residential Schools Land Memory Atlas</a></li> <li>- <a href="#">Native Land</a> (interactive map of Indigenous territories languages and treaties)</li> </ul>	<p><i>nation into the classroom. As this may involve raising funds and/or fostering relationships, teachers should plan in advance to make this possible. The Deepening Knowledge project shares protocols and advice to teachers when bringing elders into a classroom <a href="#">here</a>.</i></p> <p><i>However, if it is truly impossible to invite an elder into your classroom, draw on conscientiously selected digital resources (such as <a href="#">through the CBC</a>) so that students can interact with existing interviews/authentic voice through video/audio.</i></p> <ol style="list-style-type: none"> <li>1. Students prepare for the interview by adapting their Oral History procedures for a group interview.</li> <li>2. Special guest is welcomed into the classroom to share stories and respond to students' pre-prepared and emerging questions.</li> <li>3. Students Complete Journal Entry Part A.</li> </ol>	<p>Then: acrylic marker on the wall</p> <p><b>Inquiry:</b> use of shape in graffiti with preplanned examples (Highlight Indigenous graffiti artist. Some suggested resources: <a href="#">1</a> <a href="#">2</a>)</p> <ol style="list-style-type: none"> <li>1. <b>Highlight:</b> the use of exaggeration and font-type in connection to iconographic symbolism. Explore how this influences viewer interpretation.</li> <li>2. Discuss "loud" vs. "soft" and how we can replicate that in proportion/ font type.</li> <li>3. Listen to music (suggestion: <a href="#">RedSky Music</a>) and practice responding to loud and soft in music and text through line.</li> <li>4. Discuss this week's Journal entry Part A and what words would students want to represent as "loud" feelings vs. "soft".</li> <li>5. Use Journal Part A to create a graffiti icon and add it to the conversation on the graffiti wall.</li> <li>6. Complete Week Two Self Assessment (Appendix B)</li> </ol>
<p><b>Week 3</b></p>		

In week three, students take time to reflect on the progress of the graffiti wall, the importance of elders to their own communities, and their developing oral history skills. As homework, students conduct their third interview (of **an elder from their own community**). At school, they take part in a lesson on colour, expression and iconography. Especially as Week 2's content may have been heavy and/or informationally dense, this week, as the mid-point, leaves flexibility for student reflection and refinement of skills. Students revise their interview questions, create their third graffiti icon in response to interview content, add it to the graffiti wall and complete their third journal entry.

Social Studies	Literacy	Visual Arts
<p><b>Topic:</b> Elders as storytellers in our community. Inherited memory. (1 session)</p> <p>1. Students revisit the graffiti wall and complete Journal Entry Part B, through engaging in conversation with peers and reflecting on last week's contributions.</p> <p>2. This week's lesson should guide students to both reflect and consolidate learning from last week's interview (including sharing reflections from journal entries, and presenting graffiti contributions).</p> <p>3. <i>Consider: why is it important to listen to stories from elders (both Indigenous and from other communities)? What knowledge do elders have access to that others do not? What knowledge do youth have access to that others do not?</i></p> <p>4. Guide students to think of elders from their own community who may carry stories not yet represented on the wall.</p>	<p><b>Topic:</b> Refining Oral History Interview Skills (1 session + at-home interview)</p> <p>1. Guide students to revisit the Oral History Checklist by focusing on developing/deepening skills that either the teacher or students (in self-assessment) have identified as needing support.</p> <p>2. Activities might involve:            - reflecting on moments from past interviews: what could be changed to have made them go more smoothly?            - rapid interview game (1 minute peer interviews) etc.</p> <p>3. Based on these activities and reflections, students should be given time to update their interview questions.</p> <p>4. Homework: take revised interview questions to an elder from your own community and complete (record) an interview at home. Complete Journal entry Part A.</p>	<p><b>Topic:</b> Colour for expressive purposes (1-2 sessions)</p> <p><b>Medium:</b>            First: oil pastels on paper            Then: acrylic marker on the wall</p> <p><b>Inquiry:</b> use of colour in some examples of graffiti that evoke a strong feeling/response.</p> <p>1. Facilitate a collaborative process in which students determine four categories of feelings, then brainstorm what colours that would evoke such feelings. <b>Practice</b> applying this colour/emotion vocabulary through drawing activities.</p> <p>2. Students are reminded of learning about line and proportion, and apply these three principles of design to creating their third graffiti icon using this week's Journal Part A and adding it to the wall.</p> <p>3. Complete Week Three Self Assessment (Appendix B).</p>



### Week Four

In the final week, students spend time analysing the graffiti wall. As their culminating task they:

- Complete their final Journal Entry Part B (Appendix A) (application of Social Studies Thinking Concepts assessed using Journal Entry Assessment, Appendix E)
- As part of their journal entry, identify a community voice still not represented on the graffiti wall
- Develop a plan to facilitate an interview that will result in representing that voice
- Video their interview and submit it for assessment of interview skills (assessed using Oral History Checklist, Appendix D)
- Create a final contribution to the graffiti wall, incorporating three elements of design to represent an image/phrase/word from their interview (assessed using Visual Arts Assessment, Appendix C)
- Share and celebrate the graffiti wall in its current state

Social Studies	Literacy	Visual Arts
<p><b>Topic:</b> Whose story is still missing? (1 session)</p> <p>1. Each student gets a chance to present at least one of their graffiti icons.</p> <p>2. Students revisit the graffiti wall and complete Journal Entry Part B, independently reflecting on last week's contributions. The final journal entry is assessed as a culminating task, using The Journal Entry Assessment (Appendix E)</p> <p>3. This final journal entry guides students to identify a community voice that is still missing from the graffiti wall. They will then create a plan to conduct an interview that will lead to this voice being added to the wall – this person will be their final interview subject.</p>	<p><b>Completed at home/outside of class time:</b> Students conduct their final interview outside of class time, using their interview questions and Oral History Checklist to guide best interview practice. Their interview should be video recorded and submitted for assessment of interview skills (using Oral History Checklist)</p>	<p><b>Topic:</b> Choice: using line, proportion and/or colour to represent community stories (1 session)</p> <p><b>Medium:</b> First: oil pastels on paper Then: acrylic marker on the wall</p> <p>1. Having completed their final interview, students create a final graffiti icon for the wall.</p> <p>This week, students have a choice of which combination of at least three elements of design they will use to render a word, phrase or image from their interview (identified in this weeks Journal Part A)</p> <p>2. Students present to the class which elements of design they have chosen and why.</p>

<b>Extensions</b>		
<p><b>Podcast</b> Throughout this unit, students will have generated interview recordings.</p> <p>Consider making a music or media literacy connection and supporting students to create a <i>Neighbourhood Story Project</i> Podcast that accompanies the graffiti wall installation.</p>	<p><b>Graffiti Wall Unveiling</b> This unit intentionally makes a connection between school and local community. At the completion of the unit, consider celebrating it with a community unveiling, inviting other classes, family members, interview participants and other community members to recognize student work and strengthen the community. Students can draw on learning from this unit to design participatory activities (ex: mini interviews, reflective responses, icon design) for guests to take part in, so that the conversation continues and lives in the community.</p>	<p><b>Continuing the Process</b> Within the scope of this unit, students will have time to learn and practice new interview and design skills, and to become practiced in a process of gathering and critically responding to community stories. However, this process does not have to stop simply because four weeks have passed. By the end of this unit, students will have developed fluency and experience in a story gathering process, and can be supported to consider next steps to continue adding to the graffiti wall or broadening the conversation to more voices. <b>The graffiti wall may be celebrated at the end of the unit, but it should not be considered permanently <i>finished</i>, when there are more stories that could be added.</b></p>

**Appendix A: Journal Entry Pages**

**Journal Entry – PART A**  
*(completed each week in weekly literacy block)*

Name:

Date:

Who did you interview?

When was your interview?

\_\_\_\_\_

What is one thing you did to make sure your interview went smoothly (please answer specifically and consider your Oral History Checklist):

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Share one impactful moment from your interview:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What word or phrase from your interview do you want to represent on the graffiti wall?

\_\_\_\_\_

Why did you choose this word or phrase to represent this story?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## **Journal Entry – PART B**

*(completed after each addition to the graffiti wall)*

Name:

Date:

Sit in front of the graffiti wall.

1. Describe something significant that you notice.

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2. Draw a picture of what you noticed:



3. Describe a new relationship that you notice between the words, phrases, and/or images on the wall. *Consider: What connections are there? What tensions? What similarities? What differences?*

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4. Whose story and perspective is still not represented on the wall? Explain your thinking.

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**Appendix B: Visual Arts Self Assessments**

**Week One Self-Assessment (Visual Arts):**

Name:

Date:

I attempted at least three different kinds of line making to express movement informed by something I noticed on the neighbourhood walk

I added one iconographic statement to the conversation on the graffiti wall

In my icon, I used

Line to represent movement

Contour lines

*(check all that apply)*

Explain how these elements of design contribute to the impact of your icon and the story it represents. Consider vocabulary and concepts discussed during story gathering process:

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**Week Two Self-Assessment (Visual Arts):**

Name:

Date:

I created a graffiti-style texts representing a “loud” or “soft” words I thought of while listening to RedSky,

Using my Journal Entry Part A, I created a graffiti-style icon representing a “loud” or “soft” words or images.

I added this icon to the conversation on the graffiti wall

In my icon, I used:

Line to represent movement

Contour lines

- Exaggeration to show emphasis  
(check all that apply)

Explain how these elements of design contribute to the impact of your icon and the story it represents. Consider vocabulary and concepts discussed during story gathering process:

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## **Week Two Self-Assessment (Visual Arts):**

Name:

Date:

- Using Journal Entry Part A, I added one iconographic statement to the conversation on the graffiti wall

In my icon, I attempted to represent the feeling of \_\_\_\_\_ with the colour \_\_\_\_\_ because \_\_\_\_\_.

Explain how your use of colour contributes to the impact of your icon and the story it represents. Consider vocabulary and concepts discussed during story gathering process:

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Which other elements of design did you use this week?

- Line to represent movement
- Contour lines
- Exaggeration to show emphasis  
(check all that apply)

Explain how these elements of design contribute to the impact of your icon and the story it represents:

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## **Week Two Self-Assessment (Visual Arts):**

Name:

Date:

Using my Journal Entry Part A, I created a graffiti-style icon using at least three elements of design.

The elements of design I used are:

- Line to represent movement
  - Contour lines
  - Exaggeration to show emphasis
  - Colour to represent emotion
- (check all that apply)*

Explain how these elements of design contribute to the impact of your icon and the story it represents. Consider vocabulary and concepts discussed during story gathering process:

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I added this icon to the conversation on the graffiti wall

Appendix C: Visual Arts Teacher Assessments

**Graffiti Icon Feedback** (*weeks 1-3*)

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Element of Design: Contour / Movement / Exaggeration.

\_\_\_\_\_ created a graffiti icon to add to the conversation on the wall.  
Student Name

\_\_\_\_\_ used the new element of design (Contour / Movement / Exaggeration) to  
Student Name

create their graffiti icon.

\_\_\_\_\_ was able to articulate how their use of this design element contributed to  
Student Name

the impact of their icon using:

Limited	Considerable	Good	Excellent	<b>clarity</b>
Limited	Considerable	Good	Excellent	<b>detail</b>

In their explanation, \_\_\_\_\_ referenced concepts and vocabulary from Social  
Student Name

Studies (story gathering) activities. Note specific examples here :

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Descriptive feedback (suggestions for future work):

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## Graffiti Icon Feedback (week 4)

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Element of Design: Contour / Movement / Exaggeration.

\_\_\_\_\_ created a graffiti icon to add to the conversation on the wall.  
Student Name

\_\_\_\_\_ used at least three element of designs (Contour / Movement /  
Student Name

Exaggeration / Colour) to create their graffiti icon.

\_\_\_\_\_ was able to articulate how their choice of design elements contributed to  
Student Name

the impact of their icon using:

Limited	Considerable	Excellent	<b>clarity</b>
Limited	Considerable	Excellent	<b>detail</b>

In their explanation, \_\_\_\_\_ referenced concepts and vocabulary from Social  
Student Name

Studies (story gathering) activities (Note specific examples:

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Descriptive feedback (suggestions for future work):

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## Appendix D: Oral History Checklist

### **Before the Interview:**

- Prepare 10 interview questions
- Plan to start with simple questions before moving to more complex ones
- Test recording equipment
- Chose a place with little background noise

### **During Interview:**

- Get verbal consent from your interview subject (record it)
- Make notes (using pen and pencil) of words, phrases or images that stand out
- Ask all prepared questions
- Ask new questions that you become curious about
- Let the interviewee take the lead (be a listener)
- Avoid questions with yes/no answers
- Don't interrupt. Only speak at the end of phrases.
- Ask questions using: "When" "What" "How"?
- Allow there to be silence
- Stay neutral (don't assume what people think, ex: "that must have been terrible)
- Ask one question at a time
- Listen with your whole body

Adapted from *Oral History Checklist* (Jumblies Theatre, 2013)

**Appendix E: Journal Entry Assessment**

**Social Studies/ Literacy Assessment for Journal Part B**

Used each week (assessment for learning) and of culminating assessment (assessment of learning)

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

Date: \_\_\_\_\_

	<b>Limited</b>	<b>Considerable</b>	<b>Good</b>	<b>Excellent</b>
Inquiry (thinking)	<p>Reflects on a new perspective with limited detail</p> <p>Demonstrates little to no connections to specific examples that explains their thinking</p> <p>Thinking is articulated with limited clarity</p>	<p>Reflects on a new perspective with considerable detail and</p> <p>Demonstrates a few connections to specific examples that explains their thinking</p> <p>Thinking is articulated with a considerable amount of clarity</p>	<p>Reflects on a new perspective with good detail</p> <p>Demonstrates to make some connections to specific examples that explains their thinking</p> <p>Thinking is articulated with good amount of clarity</p>	<p>Reflects on a new perspective with excellent detail</p> <p>Demonstrates to make thorough connections to specific examples that explains their thinking</p> <p>Thinking is articulated with a great deal of clarity</p>
Knowledge and Understanding	<p>Includes little to no connection to concepts of social studies thinking (different perspectives and/ or interrelationships)</p>	<p>Includes a few connections to concepts of social studies thinking (different perspectives and/ or interrelationships)</p>	<p>Includes some connections to concepts of social studies thinking (different perspectives and/ or interrelationships)</p>	<p>Includes multiple connections to concepts of social studies thinking (different perspectives and/ or interrelationships)</p>

Overall feedback and consideration for future work:

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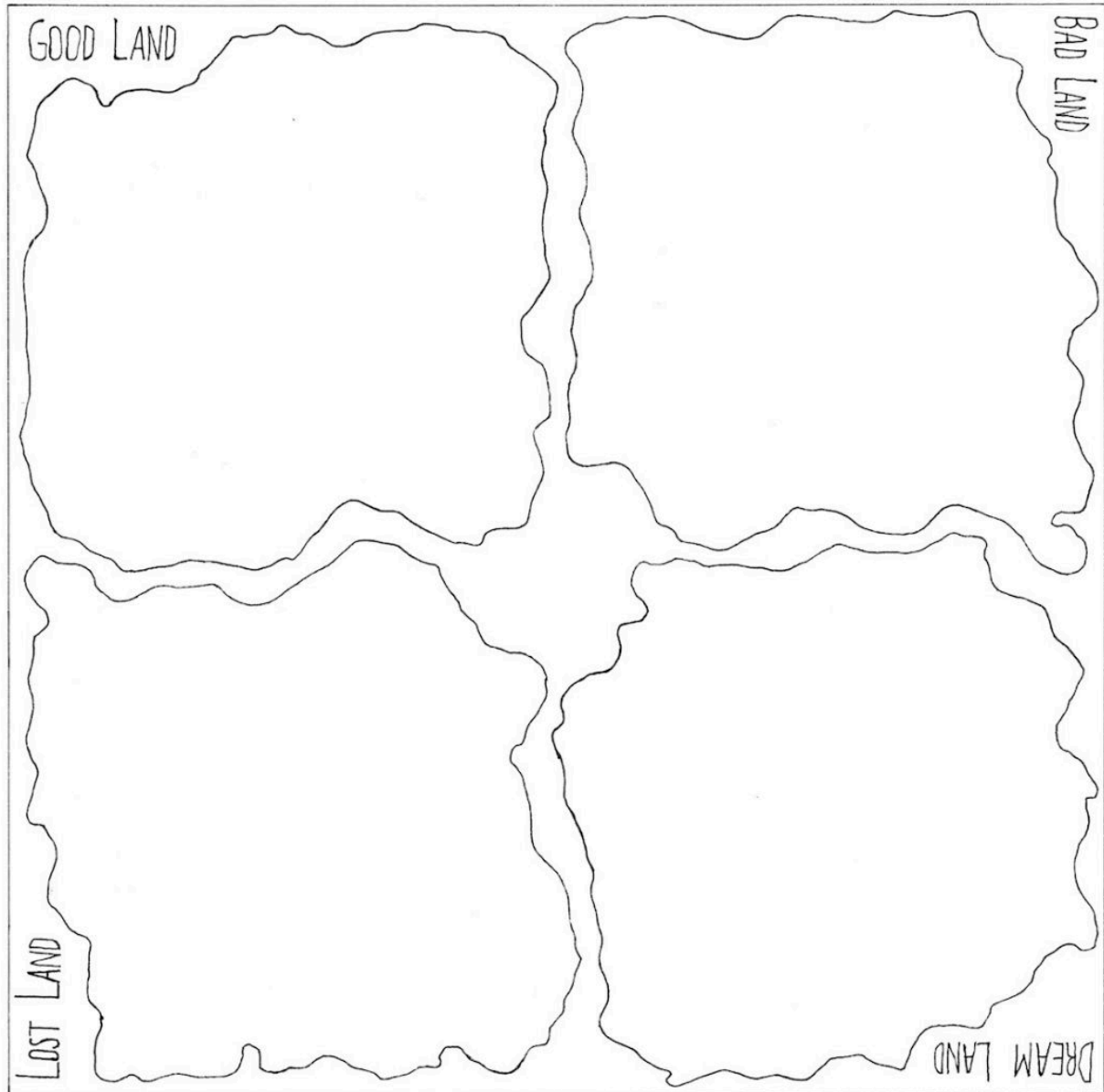


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**Appendix F: Four Lands Template** (optional resource for neighbourhood walk)



Jumblies Theatre

- Good Land: Something you like
  - Bad Land: Something you want to change
  - Lost Land: Something that exists in memory or history
  - Dream Land: Something that exists in imagination
- \*Encourage students to use all five senses

*Created by Ruth Howard, Jumblies Theatre. Used with permission.*

# IN THIS PLACE...

## (PERCEPTION)

- | SEE...
- | SMELL...
- | TOUCH...
- | TASTE...
- | HEAR...

## (MEMORY)

- | REMEMBER...
- | I'M REMINDED OF...
- | I'VE FORGOTTEN...

## (HISTORY)

- | KNOW...
- | WONDER...
- | LEARNED...
- | WAS TOLD...

## (IMAGINATION)

- | WISH...
- | FEAR...
- | HOPE...
- | ENVISION...

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