

Wynwood Walls Educational Resource Guide



Artwork by: Shepard Fairey (AKA OBEY)



Artwork by: Os Gemeos



Artwork by: Ron English

Museum Education Program
Ariana Diaz, Museum Educator
Miami-Dade County Public Schools

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Basel @ MB Convention Center

ArtCenter/South Florida

ArtWorks Student Gallery

Bass Museum of Art

Coral Gables Museum

Dade Heritage Trust Program

de la Cruz Collection

Fairchild Tropical Botanic Garden

**Frost Art Museum/Sculpture
Park at FIU**

Freedom Tower

History Miami

Jewish Museum of Florida

Kislak Foundation

Lowe Art Museum

Art @ the Library

mia Gallery at MIA

Miami Children's Museum

Museum of Contemporary Art

PAMM

Rubell Family Collection

Vizcaya Museum and Gardens

The Wolfsonian-FIU

Wynwood Walls



Mabel Morales, District Supervisor, Art
Division of Academic Support, Visual & Performing Arts
Miami-Dade County Public Schools

Museum Education Program

Welcome to the Museum Education Program. Thirty-four years ago, the Art Education Program developed the Museum Education Program, a collaborative effort between Miami-Dade County Public Schools, local museums, and galleries. This program is designed to provide all students attending art classes, kindergarten through senior high school, with an opportunity to view and discuss original works of art and architecture in a museum, historic site, or gallery setting.

Museum educators, who are Miami-Dade County art teachers, guide students through interdisciplinary tours of modern, classical, contemporary, and student produced art. Specially designed educational resource guides emphasize the connection between art, language arts, math, science, social studies, and career awareness. On-site and follow-up art, reading, and writing activities reinforce the concepts explored through the museum tour. These multi-curricular experiences serve to foster student awareness of the link between themselves and artists who express personal thoughts, feelings and experiences through works of art. The art reflects the cultural, historical, social, and economic climate of the times in which it is created.

The Museum Education Program represents twenty one museums, galleries, and outreach programs. The museum educators are art teachers who have been chosen for their ability to plan tours, develop educational resource guides, and create relevant and interesting tours of permanent collections and traveling exhibitions. This unique program has become a nationally recognized model by the National School Boards Association as one of the outstanding curriculum ideas in the United States.



Linda Mangual, Lead Museum Educator
Division of Academic Support, Visual & Performing Arts
Miami-Dade County Public Schools

Dear Art Educator,

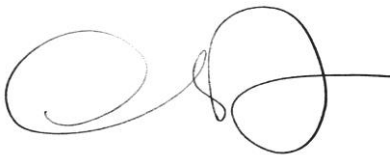
The field of education is continually expanding as educators join forces to create new teaching methods, which provide students with meaningful and lasting educational experiences. In Miami-Dade County, Museum Educators have the opportunity to work closely with school teachers to design an effective and influential art curriculum.

You and your students are invited to visit the Wynwood Walls in Miami, FL as part of the Miami-Dade County Public School Museum Education Program. Wynwood started as an idea in 2009. The idea was to transform what was formerly a warehouse district, and converting those warehouse walls to blank canvases for street and mural artists. The Wynwood area also boasts one of the largest permanent outdoor mural exhibits in world called Wynwood Walls. It was then, that Wynwood Walls was originated by the late Tony Goldman.

In a partnership to enhance K-12 education, the Wynwood Walls and Miami-Dade County Public School Museum Education Program has developed specialized student tours and teacher resource materials in conjunction mural/street art. I hope that you will use these activities, vocabulary, and visuals to prepare your students for their museum visit and to heighten their awareness of the interdisciplinary elements within the tour.

I look forward to providing your students with a creative and innovative experience at the Wynwood Walls Museum site. I hope that through this museum visit, students will become more visually literate as they learn to explore relevant connections between art and their own daily lives.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ariana Diaz', with a stylized, cursive script.

Ariana Diaz
Museum and Art Educator
MDCPS

Museum Education Program Preview

This exhibition preview has been prepared to assist art teachers in the correlation of resources in the visual arts galleries with the authorized curriculum of the Miami-Dade County Public Schools, Miami, Florida.

MUSEUM / GALLERY: WYNWOOD WALLS

EXHIBITION TITLES: Wynwood Walls, Wynwood Doors, and Outside the Walls

EXHIBITION DESCRIPTION: Began in 2009 The Wynwood Walls was conceived by the renowned Tony Goldman. He was looking for something big to transform the warehouse district of Wynwood, and he arrived at a simple idea: "Wynwood's large stock of warehouse buildings, all with no windows, would be my giant canvases to bring to them the greatest street art ever seen in one place."

EXHIBITION DATES: Permanent Collection

SUGGESTED APPROPRIATE STUDENT LEVEL:

High School Middle School Elementary School

MEDIA/TECHNIQUE:

Painting, Graffiti, Murals, Wheat paste, Stencils

DESIGN ELEMENTS:

Line, Shape, Color, Space, Texture, Balance

DESIGN PRINCIPLES:

Rhythm, Contrast, Tension, Proportion, Emphasis

ARTISTIC STYLE:

Expressionistic, Utilitarian / Functional, Decorative, Conceptual, Abstract, Realism, Surrealism

CONTENT / MEANING:

Figurative, Portraiture, Landscape, Imaginary Events, Common Events, Religious, Political

NOTE TO THE TEACHER:

The exhibitions may contain (nudity) and/or (images of violence). It is suggested that teachers may wish to preview the exhibition before the date of the class visit.

The Museum Education Program is not responsible for content of exhibited artwork. Please discuss any concern with your assigned Museum Educator **before** your tour.

This site also does not have a bathroom facility, it is imperative that you have students use the bathroom in school before boarding the bus.

Please feel free to check out: <http://thewynwoodwalls.com/>

Vocabulary

Abstract Design- Nonrepresentational design; art that does not try to be realistic, instead it emphasizes lines, colors, forms, and arrangement of pattern.

Background: The area of an artwork that appears farthest away from the viewer; also, the area against which a figure or scene is placed.

Bomb- To *bomb* or *hit* is to paint many surfaces in an area. Bombers often choose to paint **throw-ups** or **tags** instead of complex **pieces**, as they can be executed more quickly

Buff - To remove painted graffiti with chemicals and other instruments, or to paint over it with a flat color

Complementary colors: Colors located opposite each other on the color wheel and that, when mixed together, produce a shade of gray or brown. When one stares at a color for a sustained period of time then looks at a white surface, an after image of the complementary color will appear.

Composition: The arrangement of elements within a work of art.

Crew - A *crew*, *krew*, or *cru* is a group of associated **writers** or graffiti artists that often work together. Crews are differentiated from gangs in that their main objective is to paint graffiti, although gang-like activity can occur. Any group of friends can quickly and informally form a crew if they are interested in graffiti and want to start collaborating. Often crews will recruit new members over time in order to maintain their relevance. There is a smaller risk of being held responsible for crew works if a single member gets arrested. From a legal point of view, the name could have been painted by anyone in the group.

Curator: A person whose job it is to research and manage a collection and organize exhibitions.

Foreground: The part of the picture that appears closest to the viewer.

Geometric Design- Design that emphasizes lines and angular shapes in space.

Motif: A distinctive and often recurring feature in a visual composition.

Piece - A large, complex, and labor-intensive graffiti painting. *Pieces* often incorporate 3-D effects, arrows, and many colors and color-transitions, as well as various other effects. These will usually be done by writers with more experience. Originally shorthand for masterpiece considered the full and most beautiful work of graffiti). A piece requires more time to paint than a throw-up. If placed in a difficult location and well executed it will earn the writer more respect. Piece can also be used as a verb that means: "to write".

Portrait: A representation of a particular individual.

Proportion: Refers to the harmonious relation of parts to each other or to the whole.

Run -The length of time graffiti remains up before being covered or removed. If a piece has been up for a year, it is said to have "run for a year".

Slash - To put a line through, or tag over, another's graffiti. This is considered a deep insult. It is also known as "marking", "dissing" and "capping" (because of an infamous writer called CAP going over almost every piece on every car of the New York transit system in the early 70s and has become sort of a criticized legend because of that). Also referred to as "crossing out", "dissing", "hating" or "going over".

Sticker - Also referred to as "labels" or "slaps". A sticker (often obtained from shipping companies and name greeting labels) with the writer's tag on it. A sticker can be deployed more quickly than other forms of graffiti, making it a favorite in any public place such as crosswalk signs, newspaper dispensers, stop signs, phone booths etc. A popular sticker that was used originally was the "Hello my name is" red stickers in which a writer would write his or her graffiti name in the blank space. Reflector stickers, found at hardware stores are sometimes assembled to form a crew meaning, or individual writer's moniker.

Subject matter: The visual and/or narrative focus of a work of art.

Symbol: Something that represents or stands for something else, either in pictorial or textual form.

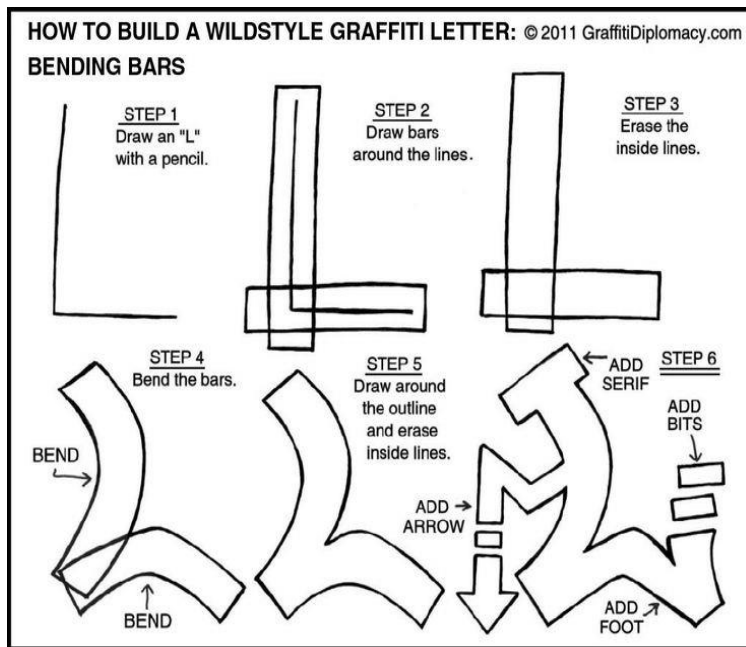
Tag - A stylized signature, normally done in one color. The simplest and most prevalent type of graffiti, a tag is often done in a color that contrasts sharply with its background. *Tag* can also be used as a verb meaning "to sign". Writers often tag on or beside their pieces, following the practice of traditional artists who sign their artwork. A less common type of tag is a "dust tag", done by smudging the dirt of a wall with the fingers. Writers use this technique to get up without technically vandalizing. The verb tagging has even become a popular verb today in other types of occasions that are non-graffiti-related. Tagging first appeared in Philadelphia, with spraypainted messages of "Bobby Beck In '59" on freeways surrounding the city. Since then, individual graffiti scenes have displayed very different forms of tagging that are unique to specific regions. For example, a Los Angeles tag will look very different from a Philadelphia tag, etc.

Technique: The method of working with materials to produce and artwork.

Throw-up - A throw-up or "*throwie*" sits between a *tag* and a *bomb* in terms of complexity and time investment. It generally consists of a one color outline and one layer of fill-color. Easy-to-paint bubble shapes often form the letters. A throw-up is designed for quick execution, to avoid attracting attention to the writer. Throw-ups are often utilized by writers who wish to achieve a large number of tags while competing with rival artists. Most artists have both a tag and a throw-up that are essentially fixed compared to pieces. It is mostly so because they need to have a recognizable logo for others to identify them and their own individual styles

Tone: The lightness or darkness of a color.

Suggested Art Activities



1.

These pictures show you how to write in graffiti letters.

(click the Money picture for a coloring page link ~>)

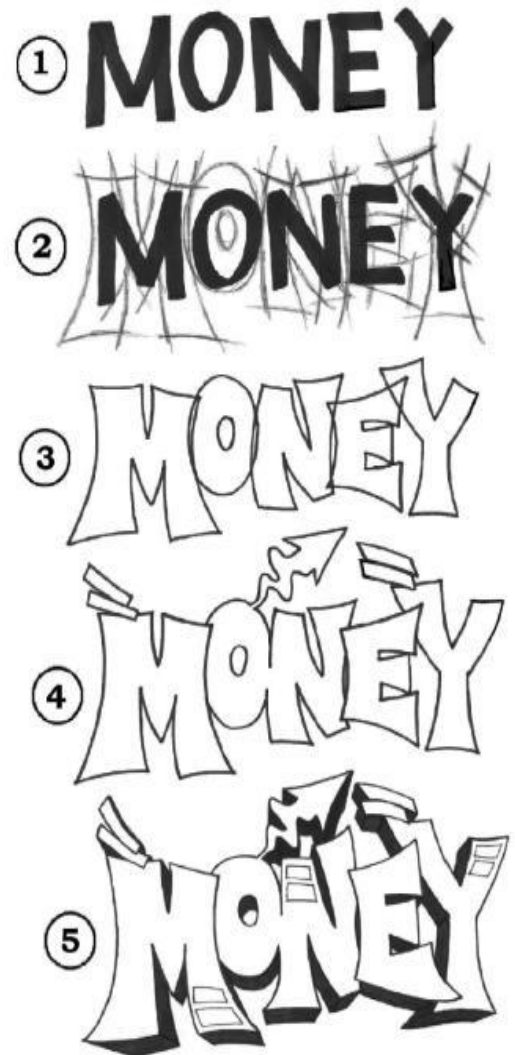
2. The Graffiti Creator allows you to design your own name or logotype in graffiti-style online. (good use of smart boards)

Use link: <http://www.graffiticreator.net/>

3. A lot street art these days IS created with stencils and spray cans. You can create easy stencil designs (one solid shape) or just a few to make one larger stencil. (ex. Abstract art)

As long as you remember not to cut out everything completely and maintaining one complete piece of cardboard. (I do recommend using posterboard paper to create your stencil on). Then you can use spray paint or you can use watered down paint in a spray dispenser, or you can always sponge paint it on with acrylic paints.

4. You can also create sidewalk paint and have the students create artwork on a sidewalk or wall, and once it has erases due to weather or time, explain the process of street art being the same. It can always be buffed or painted over and it is one of the down sides to street art.



5.

STREET ART 101: HOW TO MAKE A WHEAT PASTE POSTER

<h3>MAKING THE WHEAT PASTE</h3> <p>YOU WILL NEED: FLOUR, WHOLE WHEAT FLOUR, WATER, A POT FOR BOILING WATER, 2 CONTAINERS</p> <ol style="list-style-type: none"> MEASURE OUT A 1:4 RATIO OF WHEAT FLOUR/WATER AND PLACE THEM IN SEPARATE CONTAINERS. ADD WATER TO POT AND BOIL. ONCE THE WATER REACHES BOILING, POUR WHEAT FLOUR INTO POT AND STIR THOROUGHLY. MAKE SURE YOU DON'T HAVE ANY FLOUR BALLS OR CLUMPS IN THE MIXTURE. ONCE THE WHEAT PASTE REACHES A SMOOTH AND BLUE-LIKE CONSISTENCY, TURN OFF HEAT AND POUR THE PASTE INTO A SEPARATE CONTAINER. <p>* ADD A LITTLE SUGAR FOR EXTRA STICKINESS * USE THE WHEAT PASTE AS SOON AS POSSIBLE. IF YOU PLAN ON WAITING A DAY OR TWO, STORE IN REFRIGERATOR.</p>	<h3>MAKING A POSTER</h3> <p>YOU WILL NEED: PAPER, OIL-BASED INK MARKERS, MASKING TAPE, SCISSOR/X-ACTO KNIFE</p> <ol style="list-style-type: none"> MAKING A BIG DRAWING? IF YOU DON'T HAVE A LARGE SHEET OF PAPER, YOU CAN TAPE COMPUTER PAPER TOGETHER INTO A GRID TO FORM ONE LARGE PIECE OF PAPER. DON'T OVERLAP THE EDGES. ON THE OTHER SIDE, DRAW YOUR DESIGN. DON'T MAKE THE BORDERS OF YOUR ARTWORK TOO INTRICATE BECAUSE YOU ARE GOING TO BE CUTTING IT OUT. USING A SCISSOR, X-ACTO KNIFE OR RAZOR, CUT OUT THE DESIGN. <p>NOT GOOD AT DRAWING? YOU CAN PRINT OUT IMAGES FROM A COMPUTER AND DESIGN SOMETHING USING A PHOTO-EDITING PROGRAM. OR YOU CAN JUST PRINT OUT TEXT.</p>
<h3>PASTING THE POSTER</h3> <p>YOU WILL NEED: A BUCKET OR CONTAINER HOLDING YOUR WHEAT PASTE, PAINT BRUSH OR PAINT ROLLER</p> <ol style="list-style-type: none"> FIND A SMOOTH OR SEMI-SMOOTH WALL SURFACE THAT IS BIG ENOUGH FOR YOUR ARTWORK. CONCRETE SURFACES WORK BEST. PREP THE SURFACE BY APPLYING A LAYER OF WHEAT PASTE. PLACE YOUR ARTWORK ON TOP OF THE WET SURFACE. APPLY A LAYER OF WHEAT PASTE ON TOP OF THE ARTWORK UNTIL IT IS SOAKED. <p>LET IT DRY FOR A FEW HOURS</p> <p>WARNING! BE AWARE OF THE LEGAL RISKS OF PLACING STREET ART ON PUBLIC/PRIVATE PROPERTY. YOU CAN GET FINED OR MORE IF YOU GET CAUGHT, AND WHEAT PASTE PASTERS ARE HARD TO REMOVE.</p>	<h3>TAKE PRIDE IN YOUR STREET ART (BEFORE SOMEONE TAKES IT DOWN)</h3>

BY YUMI SAKUGAWA 2012



follow me on twitter @YUMISAKUGAWA

Writing Activities

- Have students compare and contrast two murals by different artists.
- After viewing the works in the museum site, have students pick their favorite and least favorite and explain why they chose those pieces.

How to Make Moss Graffiti

Ingredients:

- One or two clumps (about a small handful) of moss
- 2 cups of buttermilk *you can also substitute with yogurt (vegan yogurt can be used)
- 2 cups of water
- 1/2 tsp. sugar
- Corn syrup (optional)

Step 1: Gather up as much moss as you can find or buy.

Step 2: Wash the moss to get as much soil out of the roots as possible.

Step 3: Break the moss apart into manageable pieces and place in blender.

Step 4: Add the buttermilk/yogurt, water and sugar.

Add the buttermilk/yogurt, water and sugar.

Blend the mixture until completely smooth. You'll want it to have a paint-like texture.

*If the mixture is at a consistency where you feel it will drip, add corn syrup until the consistency you desire is reached.

Step 5: Use a paintbrush to apply the moss-paint to the surface on which you wish your design to grow.

*If possible, check back weekly to either spray the design with water (to encourage moss growth, especially if you live in a dry environment) or apply more moss-paint.



HOW TO LOOK AT ART

This process of evaluating and critiquing artwork is but one of many ways that students can come to some understanding of the work they are viewing. Modify or embellish this process, or choose one of your own that is more appropriate for your student population.

DESCRIPTION

A visual inventory is made

Design elements are noted

(line, shape, color, space, texture).

Media, material or technique used for expression in the work are also noted.

(paint, clay, metal, paper, etc.).

At this point no mention is made of subject matter, and no judgments are made.

This step serves only to accomplish an inventory of what is seen.

ANALYSIS

Relationships among design elements are inventoried

Design principles are noted.

(balance, rhythm, contrast, tension, proportion, emphasis).

For example: Color and shape (elements) may be interacting in such way that balance and contrast (principles) are achieved.

Size, shape, color, and texture relationships are among those distinguished.

INTERPRETATION

An attempt is made to determine the idea or concept, which seems to unify all of the separate traits of the artwork

Based upon description and analysis, what is the artist communicating?

JUDGMENT

The viewer may form a judgment about the artwork

The judgment is based upon the description, analysis, and interpretation.

Personal philosophies, background, and feelings are now taken into account.

Note: DESCRIPTION and ANALYSIS accomplish several important operations. They encourage complete examination of the artwork, help avoid the viewer's tendency to jump to conclusions, build skills of observation, and help establish a consensus for purposes of discussion.



Vhils working on his "Wynwood Door"

MUSEUM ETIQUETTE

1. Students are to remain with assigned adult leaders (chaperons) at all times during the tour. Do not allow students to wander off by themselves at any time. Bathroom breaks should be taken before or after the tour.
2. Name tags should be worn by elementary level students. It will be helpful to the teacher, the chaperons, and museum personnel if each student is wearing a tag with the following information:
 - Name of student
 - Code designation
(Color code, teacher or chaperon's name, etc.)
3. Encourage students to wear comfortable clothing. The museum may include activities that require the students to sit on the floor.
4. The museum experience should be approached empty-handed unless otherwise specified. Do not allow students to bring items other than those requested.
5. No food, drinks, gum, or similar items will be allowed in the museum. Teachers are asked to package food, drinks, and art materials (if required) in a cardboard box for easy storage and distribution.
6. Art museum experiences are more visual than tactile. Please inform all members of your group that works of art should not be touched. Exceptions to this standard rule will be carefully explained by the museum educator whenever necessary. Chaperons should enforce this guideline.
7. Please be advised that there may be other people in the museum on the day of their visit. Please use appropriate courtesy during the tour.
8. Discussion is encouraged. In order to proceed in an orderly fashion, hands should be raised first.
9. Photography is allowed at some museum sites. Other museum sites have strict regulations concerning cameras. Check with the individual museum educator regarding policy.

GUIDELINES FOR CHAPERONS

The role of the chaperon is to supervise the behavior of the students. Students are to remain with adult leaders (chaperons) **at all times** during the tour. Do not allow students to wander off by themselves at any time.

Miami-Dade County Public Schools policy requires that the chaperon to student ratio be 1:10 (one chaperon for each ten students). It is essential for the safety of the students and the success of the field experience that an adequate number of chaperons be present. Make every effort to use interested, responsible, and alert adults as chaperons.

An excellent source is the school PTA. You may wish to invite the principal or the assistant principal along on the trip.

If possible, make verbal contact with your chaperons well in advance of your excursion. They should be well informed before the day of the field experience.

When contacting your chaperons, communicate the following:

- Day, date, and time of the trip
- Destination
- Where to meet the group (classroom, front office, at the bus)
- Special information (medical) regarding students in the group
- Cost, if any, and teacher policy regarding pocket money
- Transportation schedules; transportation company
- Specific chaperon responsibilities

Your chaperons should wear large, clearly identifiable nametags.

Take the time to call or write to the chaperon with a special "thank you."



FIELD TRIP BUS PROCEDURES

All school site personnel are reminded that they are responsible to check drivers and buses operated by private school bus services for proper certification before permitting students to be transported on field experiences or activity trips.

1. The licenses of private company school bus drivers must be checked before permitting students to be transported:

- a. Drivers must have a current Florida driver's license
- b. Drivers must also have a current ESE 481 (License to drive a school bus) signed by the superintendent of schools

If the driver cannot show you a valid Florida driver's license and a valid ESE 481 you must not permit that driver to transport your students. It is extremely important that you check both the Florida driver's license and the ESE 481. We have recently received several reports from schools that ESE 481's were being traded around among private company drivers and that several uncertified individuals had "borrowed" ESE 481's and were attempting to drive private company buses for field trips. Checking the Florida driver's license along with the ESE 481 will give you positive identification of the individual and ensure that only certified drivers are being used for contracted field trips and activity trips.

2. Private company school buses must also be checked for a current MDCPS inspection sticker. The MDCPS inspection sticker will be located on the front windshield of the bus next to the front door. Each sticker will have an expiration date written on it. If the bus does not have a MDCPS inspection sticker on it, or if the sticker has expired, you must not allow students to be transported on that bus.

Again, we want to emphasize that checking the inspection stickers on private school buses before you allow a field trip to depart from the school is extremely important. Not all of the approved private school buses have all of the buses they own and operate inspected and certified by us. We have received complaints from several schools that private companies showed up at their location for a field trip with a bus that did not have a MDCPS inspection sticker or which had an expired sticker. Schools need to check for this and make sure that unauthorized buses are not used to transport students.

Detailed procedures and an explanation of the responsibilities of school site personnel with respect to private school bus services can be found in Board Rule 6GX13E1.101 (Private School Bus Companies under Contract to Miami-Dade County Public Schools). If you have questions concerning a private school bus service driver you should call the Transportation Office at 234-3365. If you have questions concerning MDCPS inspection sticker or condition of a private school bus you should contact the Director of Transportation Maintenance, Mr. Thomas Harrison at 305-234-3365. Your cooperation to ensure these requirements and procedures are adhered to is appreciated.

The School Board of Miami-Dade County, Florida adheres to a policy of nondiscrimination in employment and educational programs/activities and strives affirmatively to provide equal opportunity for all as required by:

Title VI of the Civil Rights Act of 1964 – prohibits discrimination on the basis of race, color, religion, or national origin.

Title VII of the Civil Rights Act of 1964, as amended – prohibits discrimination in employment on the basis of race, color, religion, gender, or national origin.

Title IX of the Education Amendment of 1972 – prohibits discrimination on the basis of gender.

Age Discrimination in Employment Act of 1967 (ADEA), as amended – prohibits discrimination on the basis of age with respect to individuals who are at least 40.

The Equal Pay Act of 1963, as amended, prohibits sex discrimination in payment of wages to women and men performing substantially equal work in the same establishment.

Section 504 of the Rehabilitation Act of 1973. – prohibits discrimination against the disabled.

Americans with Disabilities Act of 1990 (ADA) – prohibits discrimination against individuals with disabilities in employment, public service, public accommodations and telecommunications.

The Family and Medical Leave Act of 1993 (FMLA) – requires covered employers to provide up to 12 weeks of unpaid, job-protected leave to “eligible” employees for certain family and medical reasons.

The Pregnancy Discrimination Act of 1978, prohibits discrimination in employment on the basis of pregnancy, childbirth, or related medical conditions.

Florida Educational Equity Act (FEEA) – prohibits discrimination on the bases of race, gender, national origin, marital status, or handicap against a student or employee.

Florida Civil Rights Act of 1992 – secures for all individuals within the state freedom from discrimination because of race, color, religion, sex, national origin, age, handicap, or marital status.

School Board Rules 6Gx13– 4A-1.01, 6Gx13 – 4A-1.32, and 6Gx13 – 5D-1.10 -prohibit harassment and/or discrimination against an employee or student on the basis of gender, race, color, religion, ethnic or national origin, political beliefs, marital status, age, sexual orientation, social and family background, linguistic preference or disability.

Veterans are provided re-employment rights in accordance with P. L. 93-508 (Federal Law) and Section 295.07 (Florida Statutes), which stipulate categorical preferences for employment.