Build?SF

A critical thinking, experiential curriculum for urban sociology

Susie Hosking
Vishakha Parvate
OVERVIEW........................................................................................................................................1
Introduction.....................................................................................................................................1
Site..................................................................................................................................................2
Rationale and Ideology .......................................................................................................................3
Goals of the Curriculum ....................................................................................................................4
How to use this curriculum ..............................................................................................................5
Threads from the interwoven curriculum ..........................................................................................6
BUILD?SF - CURRICULUM .............................................................................................................9
WEEK1/DAY1 ..................................................................................................................................10
Session 1 Course Introduction ...........................................................................................................10
Session 2 What is a high rise? .........................................................................................................11
Session 3 Introduction to the SoMa district ......................................................................................12
WEEK 1/DAY 2 ..............................................................................................................................13
Session 4 Rincon Hill ........................................................................................................................13
Session 5 Perspective Drawing - I ......................................................................................................14
Session 6 Final Report : Techniques and Expectations .....................................................................15
WEEK 1/DAY 3 ..............................................................................................................................16
Session 7 Exploring Different Perspectives .....................................................................................16
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Kinesthetic Activity</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>WEEK 2/DAY 1</td>
<td>21</td>
</tr>
<tr>
<td>9</td>
<td>Structure of buildings</td>
<td>21</td>
</tr>
<tr>
<td>10</td>
<td>Social Issues of Urban Development</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>WEEK 2/DAY 2</td>
<td>23</td>
</tr>
<tr>
<td>11</td>
<td>Stakeholders Views</td>
<td>23</td>
</tr>
<tr>
<td>12</td>
<td>Stakeholders – Questions</td>
<td>24</td>
</tr>
<tr>
<td>13</td>
<td>Pre-interview</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>WEEK 2/DAY 3</td>
<td>26</td>
</tr>
<tr>
<td>14</td>
<td>Videotaped Panel Interviews</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>WEEK 3/DAY 1</td>
<td>27</td>
</tr>
<tr>
<td>15</td>
<td>Process of Architecture</td>
<td>27</td>
</tr>
<tr>
<td>16</td>
<td>SoHo case study</td>
<td>28</td>
</tr>
<tr>
<td>17</td>
<td>Perspective Drawing - II</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>WEEK 3/DAY 2</td>
<td>30</td>
</tr>
<tr>
<td>18</td>
<td>Field Interviews</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>WEEK 3/DAY 3</td>
<td>31</td>
</tr>
<tr>
<td>19</td>
<td>Field Interview Wrap-up</td>
<td>31</td>
</tr>
</tbody>
</table>
Session 20 Mini-lecture on iMovie® ................................................................. 32
WEEK 4/DAY 1 ........................................................................................................ 33
Session 21 Collaborative Iterative Design ............................................................ 33
Session 22 Storyboarding – I (iMovie) ................................................................. 34
WEEK 4/DAY 2 ........................................................................................................ 35
Session 23 Transamerica Field Trip ..................................................................... 35
WEEK 4/DAY 3 ........................................................................................................ 36
Session 24 Debrief and Photo essay ..................................................................... 36
WEEK 5/ DAY 1 ...................................................................................................... 37
Session 25 What makes a building cool? ............................................................. 37
Session 26 Present Photo Essay ........................................................................... 38
WEEK 5/DAY 2 – WEEK 6/DAY 3 ...................................................................... 39
WEEK 7 ................................................................................................................. 40
Workshop on Model Building ............................................................................. 40
APPENDIX – I : HANDOUTS ................................................................................ 42
Transamerica Facts ............................................................................................... 42
Photo Essay/Walking Tour Handout ..................................................................... 43
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building Tour Handout</td>
<td>44</td>
</tr>
<tr>
<td>The Muddiest Point</td>
<td>44</td>
</tr>
<tr>
<td>APPENDIX — II: RUBRICS</td>
<td>45</td>
</tr>
<tr>
<td>Model Building Rubric</td>
<td>45</td>
</tr>
<tr>
<td>Writing Rubric</td>
<td>47</td>
</tr>
<tr>
<td>APPENDIX III: READING LIST</td>
<td>49</td>
</tr>
<tr>
<td>APPENDIX — IV: CONTENT STANDARDS</td>
<td>50</td>
</tr>
<tr>
<td>Writing</td>
<td>50</td>
</tr>
<tr>
<td>Visual Arts Content Standards</td>
<td>51</td>
</tr>
</tbody>
</table>
Overview

Introduction

Build?SF begins with questions and sessions which introduce the students to topics in urban sociology situated in San Francisco. We start at a personal level, where they contemplate what it is like to live in San Francisco and what their neighborhoods feel like. We provide sessions on basic architecture and the design of high rises before we introduce the larger context, which is the proposed redevelopment of San Francisco’s South of Market district. This development proposal calls for multi-family residential high rises with commercial space. The proposed development is centered around two high rises, 40 and 50 stories tall, along the skyline. Through interviews and guest lectures the students develop critical perspectives and literally put a face to all of the players involved in the South of Market redevelopment project.

This curriculum is an 8-week spatial, experiential, hands-on introduction to urban sociology, which examines the architecture of San Francisco. By the end of it, the students will have developed an informed opinion around the redevelopment of the Soma district. It is an accelerated module designed for self-selected, motivated students (such as those ones at BuildSF). But we believe that even though the pace is fast there are multiple entry points for students as the only prerequisite for the module is that the students be at least 16(site requirement for internship) and willing to work hard.
Build SF is collaboration between The Architectural Foundation of San Francisco and the San Francisco Unified School District “offering classes and mentorships in the afternoon hours. The Build SF Institute uses a service learning approach to introduce the students to the real world of urban planning and design, providing them a unique opportunity to become involved in the development of San Francisco.”

This is a half day program in which the students spend all mornings at their “home” schools, three afternoons taking Build SF academic coursework, and two afternoons a week in a mentored service learning experience. Our curriculum is designed around this schedule, allowing three hours per day, three days per week for instruction. It also takes into consideration the fact that there are between 18-25 students in the program.
Rationale and Ideology

“To be in command of these basic ideas, to use them effectively, requires a continual deepening of one’s understanding of them that comes from learning to use them in progressively more complex forms.” -- Jerome Bruner

We follow a curriculum model where different content areas are interwoven, based on Bruner’s notion of a spiraling curriculum. We give the students brief exposure to all of the content along with techniques to start them off. The end tasks of writing, making a video, and model building are aligned with the California Content Standards of Writing and Artistic Perception. As the students work toward their end tasks, they receive deeper and broader instruction along the way. This ties into our belief that all experience can be educative and that the end tasks are not just a means to assess, but also a place to learn.

We draw inspiration for our experiential curriculum from Dewey. We believe that the experience of education should not only be entertaining but also empowering. We provide ways for the teacher to understand the students’ past experiences in order to effectively work with a sequence of educational experiences to allow the student to fulfill their potential as a member of society.

We believe that it would be a disservice to the young adolescent users of our curriculum if we only provide an avenue for protest. While we agree that education is a potent medium for revolution, we also believe that praxis will lead to personally meaningful transformation if it is accompanied by disciplined research. This curriculum provides ample opportunities and scaffolding for the students to walk away with not just knowledge of architecture, writing, video and building skills but more importantly with an understanding of a social process - - the process of change and of creating an informed critical perspective around any issue.

“Everything depends on the quality of the experience which is had. The quality of any experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness and there is its’ influence upon later experience.” – John Dewey
Goals of the Curriculum

The students will acquire the skills to:

- Write an editorial, an advertisement, a report
- Draw buildings in perspective
- Document using video
- Conduct interviews
- Build physical models
- Talk about architecture and the Rincon Hill project

The students will understand the importance of:

- Looking all around them
- Hearing different voices
- Justifying a point of view
- Learning to disagree but commit
- Researched Praxis

The students will experience:

- Expert lectures
- Think Pair Share
- Role plays and soap boxes
- Jigsaws
- Field Trips
- Model building workshops
- Brain storm and choreographed discussion
How to use this curriculum

What do we mean by ...

- **Session**: A unit of instruction.
- **Objective**: Purpose of the unit.
- **Activity**: What actually happens during a session.
- **Handout**: Any supplemental materials that go with the session. The handouts that are actually included in the binder are flagged by a ☛.
- **Conclusion**: This is a short paragraph with framing in context, suggestions, wrap-up activities, homework, any or all of these.
- **Going Beyond**: These are suggestions for follow up activities if time permits.
- **(A)**: All opportunities for assessment are flagged by (A)

The curriculum binder has descriptions of sessions to the point of detail that an instructor can design the rest of the material. We provide explicit detail for sessions 7, 11 and 12 because they form the heart of our curriculum. In terms of the handouts, we provide descriptions of each handout and detail some of the handouts.

There are opportunities for assessment built-in throughout the curriculum in the form of log books, free writes, drawings, discussions and small group activities. The end tasks are dynamic assessments in that there is an opportunity to learn while being assessed.

The appendices have the handouts, suggested rubrics for each end task, and the California content standards for writing and visual arts. Our curriculum aligns with most of these standards.
Threads from the interwoven curriculum

Process Diagram 1 Model Building
Process Diagram 2 Video Project
Experiential Urban Sociology

SoMa Intro → Rincon Hill → Urban Sociology → Field Trip → Photo Essay → SoHo Case Study

Editorial

Writing Workshop → Free Writes → Log Entries

Process Diagram 3 Editorial Report
Week1/Day1

Session 1  Course Introduction  
(45 minutes) 
Objective: This session is an introduction to the entire curriculum unit. It includes an activity to situate the concept of urban sociology followed by a discussion about the different kinds of neighborhoods, covering the definitions of sociology and urban planning.

Handout (H1): Definitions and Week 1 schedule.

Activity (A1): Where do you live?  
❖ Have the students write a brief description of their neighborhood in the context of the district.  
❖ Engage them in a Think Pair Share.  
❖ After that ask them to share some salient points with the class.  
❖ Hand out the schedule for the rest of the week and talks about the logistics.

Conclusion: The students have already been introduced to the high-rise construction so take them back a step and talk about what it is like to live in a neighborhood. Explain that the course is a hands-on, spatial introduction to urban sociology where they will study the effect of urban development on the neighborhood and examine the various points of view around development. The emphasis of the course is on developing a critical perspective on any topic without being swayed by activism or politics.
Session 2  What is a high rise?
(1 hour)
Objective: This session on high rise buildings highlights what is beautiful about them and how the addition of a high-rise changes a city.

Activity (A2):
- The activity will be initiated in the form of a PowerPoint presentation consisting of pictures of various high-rise buildings. The buildings are in the United States to make it easy for the students to relate to them.
- The intention of the presentation is to highlight the exceptional architecture of high-rise buildings by presenting the following examples -
  - Chrysler building, Manhattan, NY
  - Empire State building Manhattan, NY
  - Sears Towers, Chicago, IL
  - Space Needle, Seattle, WA
  - World Trade Center, Manhattan, NY
- The presentation will call out design features of each high-rise by presenting pictures of the buildings from various perspectives and include pictures of the skyline.
- The class will talk about the role they play from the point of view of the skyline as well as from the point of view of the person in the street.
- Give them a website to look at more high rises from all over the world. (http://www.skyscraperpage.com)
- Move into a freeform discussion of the students’ impressions of these high-rise buildings which set the stage for the process of drawing, designing and building their own high rise models.
- Ask the students to take 5 minutes to free-write their thoughts in their log book on these buildings.
- Encourage them to share selected parts of their free-write.

Conclusion: Reading these logs periodically will help to gain an understanding of how the students are learning. The logs are a notebook, preferably with some blank pages so that the students may draw as well as write. These are intentionally not structured entries but intended to allow the students to develop their own process of design and reflection. (A)
Session 3  Introduction to the SoMa district

(45 minutes)
Objective: This session is intended to assess prior knowledge of the South of Market (henceforth referred to as SoMa) district.

Activity (A3):
❖ This is a KWL (what do you Know, what do you Want to know, what did you Learn) activity.
❖ Begin by soliciting the students’ opinions on what they think about the present character of the area.
❖ Conduct a choreographed discussion around the following suggested points –
   - Architecture
   - Residents
   - Businesses
   - Traffic
❖ Prepare a set of backup slides for a mini-lecture in case the students do not volunteer much information.
❖ The next set of slides should talk about the same points as above but from a historical perspective.
❖ Highlight the characteristic features of all of the neighborhoods in San Francisco, as they are all distinct. This helps the students to start out global and go local.

Conclusion: Ask the students to write their feelings about living in San Francisco in their design logs, encouraging them to think about the city as a whole.
Week 1/Day 2

Session 4 Rincon Hill
(30 minutes)
Objective: This session both situates the Rincon Hill project assessing their prior knowledge of the proposed construction.

Handout (H4): Fact sheet and proposed timeline about the development.

Activity (A4.1): Situate the construction (20 minutes)
- Begin by asking the students to pinpoint where they think this new development is going to be by having them mark it on a large wall map of the district.
- Point out the exact location at 425, First Street.
- Present images of the artists’ conception of the towers and various flash movies of what the skyline will look like after the construction from this website - [http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2004/10/22/MNCITY6_CONCEPTS.DTL](http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2004/10/22/MNCITY6_CONCEPTS.DTL)

Activity (A4.2): Writing & Drawing Exercise (10 minutes)
- Ask the students to draw what they think will be the biggest difference visually to SoMa.
- This is a free-draw intended to tease out the different student opinions on how this development matters to them.
- Ask the students to free-write guided by the following questions
  - “How do you feel about this?”
  - “How does your drawing represent these feelings?”

Conclusion: Convey that it is important to stop and reflect. We anticipate that their opinions may change by the end of this unit. These drawings and writings will be done in the logs to allow for student reflection. (A)

Going Beyond: A walking trip to the actual site (425, First Street) at the end of this day to get a firsthand experience.
Objective: This session, the first in a series about drawing, introduces the students to basic techniques of perspective drawing.

Handout (H5): The handout is based on sessions by Sanford on perspective drawing:

Activity (A5):
- Students will learn the basics of perspective drawing.
- Display a finished drawing to make explicit the end goal of this activity.
- Lead the class through a step-by-step drawing process as indicated in the handout.
- The students will follow along and work towards the displayed drawing.

Conclusion: This is the first direct step toward the model building activity. The students will compare today’s drawings with the later ones in their logs. (A)
Session 6  Final Report : Techniques and Expectations

(70 minutes)

Objective: This session will set expectations about the final report and introduce the students to some essential skills. It teaches them how to interview people and how to handle video cameras. We will revise these skills periodically in the course to better scaffold the production of the final products.

Handout (H6): A packet of handouts with project introduction, list of camera tips, list of interview techniques.

Activity (6.1) : Brief Introduction to Final Project (10 minutes)

- This is a brief talk on what is the final deliverable in terms of the report.
- The final deliverable will be a video accompanied by an editorial write-up stating and documenting their point of view about the new high-rise construction.

Activity (6.2): Interview Techniques (30 minutes)

- Pair off the students and give them 5-7 minutes to interview each other on a topic of their choice, providing a safe space for them to create their own style of interviewing.
- Do not give any more guidelines to begin with. After the interview, ask them to report on what they know and what they wanted to know to see if there is a match.
- This leads into a discussion around the difficulties of conducting an interview.

Activity (6.2): Camera Techniques (30 minutes)

- This is a hands-on session with a video camera.
- Give the students the handout on camera tips as well as a how-to guide.
- The students will practice taking shots for what they are told will be a documentary about BuildSF

Conclusion: This is a skill based class intended to build the foundation for the final project.
**Week 1/Day 3**

**Session 7**  
**Exploring Different Perspectives**  
*(2 hours)*

**Objective:** Engage the students in thinking critically, have them identify the stakeholders, all the while encouraging them to think and challenge their own views as well as the views of others.

☛ **Handout (H7):** Muddiest Point Homework.

**Activity (A7.1): Rincon Hill Fact/Opinion Discussion** *(20 minutes)*
- Ask the class “What do you know about Rincon Hill?”
- Use half of the white boards to catalogue student responses.
- Divide responses into two unnamed categories, facts and opinions, which will be revealed after all comments are recorded. *(Brain sort)*
- See if the students can guess what the headings are.
- If a student challenges a categorization, use it as a moment to solicit more discussion around “why” something is fact or opinion.
- Questions to get them thinking about facts:
  - What is a fact?
  - What are different kinds of facts?
  - Do facts change with time? New discoveries?
  - The voice of a “fact.” Who is talking?
  - What are credible sources?

**Activity (A7.2): Using Different Lenses** *(20 minutes)*
Explain the concept of multiple lenses.
- Personal factors influencing opinion:
  - Gender, age, race, ethnicity
Professional factors influencing opinion:
  o Professions, Academic Disciplines
  o On the whiteboard, divide the opinions along the lines of roles/views.

**Activity (A7.3): Mini- Lecture on Personal/Professional Lenses** (10 minutes)

- Convey the idea that it is not just as easy as just “having” one opinion.
- Talk about possible conflict between professional and personal bias.

**Pre-Break Prompt**

While on break, ask the students to begin thinking about the people involved in the Rincon Hill Project. Tell them that when we come back, we are going to brainstorm about as many different POV’s as we can think of.

**BREAK (8 minutes)**

**Activity (A7.4): Brainstorm Rules** (5 minutes)

In order for this to be a successful brainstorming session, we recommend first quickly going over the brainstorming rules.
  o No idea is a bad idea.
  o Build on other people’s ideas.
  o Quantity over quality.
  o Think out of the box.
  o You have the freedom to be silly.

**Activity (A7.5): Stakeholder Mini Lecture** (5 minutes)

Talk about the following points:
  o What is a stakeholder?
  o What is at stake?

**Activity (A7.6): Stakeholder Brainstorm** (10 minutes)

- Ask the students to name the various stakeholders involved with the Rincon Hill Project.
- Write each name/job title on board. Allow space below each.
Activity (A7.7): Role Activity (45 minutes)

- Hand out 3”x5” cards to the students.
- Tell them to pick one role from the white board.
- On the cards, ask them to make up a fictitious name, job title, and a quote from the stakeholder they picked.
- Tell them to “Remember the lenses! Be creative. Go wild. Be silly.”
- Ask them to pass this card to the person to the right.
- Have everyone read their cards aloud.
- Write the quotes on the board under the appropriate role.
- You will have several different views here (hopefully). Explain to the students that even though it would be great to use every point of view; to make the video focused, it is essential to pick only four points of view.
- Before break, ask them to choose the most important stakeholders that they will represent in the video.
- Have each student take four post-its (numbered 1-4) and use these to “vote” for the stakeholders from the list on the board.

BREAK (8 minutes)

(By the time the students return from break, have the results tallied and write the titles of the four major players on the board. If there is no clear agreement, choose and suggest key players.) ¹

Activity (A7.8): Free Write on Each View Point (20 minutes)

- Each student does an individual five minute free write on the four points of view.
- Then they do a Think Pair Share about points of view.
- This activity ends with a Share Out of the points of view.

¹ The four suggested stakeholders are Architects/Builders, Residents, Local Businesses, City Planners. We will use these as placeholders in further activities.
Activity (A7.9): De-Brief and Next Steps (10 minutes)
This a debrief around the following points:
- What did we learn today?
- Did you agree with the other opinions?
- Even if you don’t agree, can you see where the other people are coming from?

Conclusion:
This is the first step toward achieving the heart of this curriculum and it is important to make all the students feel comfortable in their own opinions and able to accept that other people may not agree with them. This is because we want to make sure everything in this session is clear and understood before moving on to the second part of this which is the role play/soapbox activity. Muddiest Point Handout is due Week 2/Day 1.
Session 8  Kinesthetic Activity
(Rest of the day)

Objective : This session follows an intense session on points of view and stakeholders. While we definitely want the students to reflect upon the discussion from the earlier class, we also want them to take a breather from intense mental activity and engage their spatial and kinesthetic abilities as a way to decompress.

Handout (H8): Table of values to be recorded including the name, material, height, width, weight it can hold.

Activity (A8):
❖ The students will build the tallest structure possible.
❖ The goal is to have them engage with different materials and investigate the structural properties.
❖ After building, have the students measure the relevant dimensions and tabulate the values.
❖ In addition, ask the students to identify one distinctive feature of their structure which they think contributes most towards its height and stability and reflect on how they knew to choose that feature.

Conclusion : This building activity even when it is intended as a fun way to end the day serves as a hands on introduction to the physical constraints of building high rises. It leads into a section of the curriculum that concentrates on the discipline of architecture.
Session 9  Structure of buildings
(1 hour)

Objective: This session is the first in a series of mini-lectures on architecture. The series will cover the design and structural as well as emotional aspects of architecture.

Handout (H9): Handout with basic architecture vocabulary and terms. Take home paper and pencil quiz on the terms covered in the session.

Activity (A9):
- Using the structures from the day before as a starting point, begin by asking students to call out the one distinctive feature and their reasoning.
- Record these views on the whiteboard.
- This opens the way for a more technical discussion around the structural properties of buildings in general and of highrise buildings in particular.
- This will also introduce technical terms that they are likely to encounter in the course of their research for the final report.

Conclusion: The purpose of the lecture series is to acquaint the students with the vocabulary of the profession and empower them to be able to read and research the subject. The paper and pencil quiz will have examples of technical writing and newspaper articles along with a list of definitions. The students will be asked to find the term in the writings that matches the definition. (A)
Session 10  Social Issues of Urban Development
(2 hours)

Objective: This session introduces the subject of their course in its larger context. The lecture frames the new high-rise construction in the context of growing cities. The guest speaker is Racquel Pinderhughes, a professor from the Urban Studies program at San Francisco State University.

Handout (H10): Handout prepared by Prof. Pinderhughes

Activity (A10.1): Guest Lecture (1 hour)

Activity (A10.2): Newspaper Article (1 hour)
- Ask the students to pick an issue to write an article (~ 500 words) on a social issue that they pick from the talk.
- These articles will be graded on clarity of thought, grammar and punctuation, and effective delivery of an ideas.
- The rationale behind the traditional grading model is that these are important skills for young adults and are necessary for them to be able to express themselves independent of the medium of expression. (A)
Objective: This session puts the students into roles, and forcing them think of the concerns for each role. The session is conducted as a modified jigsaw. First, the students are in same role groups and then they come together in mixed role groups to brainstorm interview questions.

Activity (A11.1): Role Play (20 minutes)
- Going back to the four key stakeholders:
  - Architect/Engineer, Residents, Business Owners, and City Planners
- Count off by fours to get into groups. Assign a role to each group.
- Ask the groups to discuss the given role.
- In developing the stakeholders’ perspective, emphasize that the focus should be on the following:
  - Key concerns for people in your role
  - Range of opinions for people in your role
  - The constraints around the issue and how to resolve them (Respond to concerns of traffic, need for new housing, need to rejuvenate district, effect of construction, and any other concerns)
- To help to understand this stakeholders’ perspective, consider these questions:
  - Expectation: What do I expect to happen, if the project continues? What do I hope will happen?
  - Understanding: What do I see about the problem that no one else sees? What is my understanding of the problem?

End task: Prepare a 5 minute soapbox.

Activity (A11.2): Soapbox (25 minutes)
- Each group will have 5 minutes to present their main points.
- Have them write the main points on the white board.
- The prompt could be: "From my perspective as (architect), the constraints we face, are .... We can resolve this by... We are willing to negotiate on..."

BREAK (8 minutes)
Session 12  Stakeholders – Questions

**Objective:** This is an extension of the earlier session.

**Activity (A12): Stakeholder Jigsaw** (1 hour)
- Reconfigure groups so that each group has one representative of each role.
- Ask them to brainstorm questions around the soapbox scenarios.
- These questions will then be focused into the list of questions which will be used for their interviews. The questions can be general across all roles or specific to a role/job.
- Have each group vote for the top 5 questions and write them on the board.
- Vote as a class to settle on 10 interview questions.

**Conclusion:** This activity will lead to their interview. In the larger picture, it completes the heart of our curriculum by asking the students to think like some of the stakeholders and while exposing them to multiple points of view. It is intended to get the students to be critical thinkers as well as active listeners when they interview the experts.
Session 13  Pre-interview

Objective: To set the expectations for the interview and to review techniques.

Handout (H13): An equipment checklist, a blank objectives sheet, a list of tips and reminders.

Activity (13.1): Mock Interview (10 minutes)
- Conduct a mock interview and model typical behavior

Activity (13.2): Prep for interview (30 minutes)
- Give the students the equipment checklist and a list of tips and reminders.
- Allow them time to read it and ask any questions that they might have.
- Students will fill in the rubric with their expected outcomes from the interview: “What do they hope to get out of it?”

Conclusion: This is the first step towards collecting the material for their video. This is a general briefing for the panel as well as field interviews.
Week 2/Day 3

Session 14  Videotaped Panel Interviews
(3 hours)

Objective:
To inform the students not only of the points of view, but of the process of designing, proposing, and approving a project. This gives the students details of the project from start to finish.

Handout (H14): Cities Back from the Edge: New Life for Downtown
by Roberta Brandes Gratz, Norman Mintz, Chapter 13 The Soho Syndrome p295-323

Activity (A14.1):
- These will be videotaped panel interviews where the students will have pieces of an interview protocol they brainstormed at the end of the jigsaw activity.
  - Architects (45 minutes)
  - Workers Union/Building Contractors (45 minutes)
  - City Planners (45 minutes)
- Encourage active listening, taking notes and questions.

Activity (A14.2):
- Debrief (20 minutes)
- Engage class in a discussion around the insights, problems, and processes.

Conclusion: This panel is a scaffold to ensure that all groups get to interview all these stakeholders because the architects, builders and workers would be difficult to interview otherwise because of time limitations. The students will get the points of view of residents and businesses during their field interview.

Going Beyond: The students will free write in their log books about who they identify with most at this point.

(A)
Week 3/Day 1

Session 15  Process of Architecture
(1 hour)

Objective: This is a guest lecture by Clark Mannus of Heller-Mannus Architects, the principal designers of the Rincon Hill project. The lecture will illustrate the process of how architects work.

Handout (H15): Process Diagram of architecture designed by the speaker.

Activity (A15.1):
- The lecture makes visible all of the different steps that are involved in the building of a structure, emphasizing the importance of establishing and sticking to a timeline.
- It exposes the students to the process of a real profession.
- It draws out the rationale behind architectural design.

Extra Activity (15.2): Mocktail Party (Rest of the time)
- Have them mingle and begin to form groups of four for their final project.
- If they have difficulty matching up, encourage them to talk to you and resolve any issues they might have.

Conclusion: This lecture comes before the field interviews so that the students' minds are not colored by what they hear on the street. The lecture will be strictly about the design of the buildings and the process of having something built. Ask the speaker to emphasize on the various interactions involved in the job. This session ends with them forming opinion-based groups.
Session 16  SoHo case study
(1 hour)

**Objective:** This session will be a close read of the chapter on the SoHo syndrome (H14). The session will draw out the process of the activists.

**Handout (H16):** A blank process diagram to be filled out by the students and filed into their log book.

**Activity (A16):**
- Discuss the different steps in the process.
- Prepare what you think are the four main stages.
- Have the students call out their different stages. Organize them on the white board according to your categories but reveal the different categories only later. *(Brain-Sort)*

**Conclusion:** The activity is designed to illustrate the process of expressing an opinion in the context of a real-life case study. The reason for situating it after the jigsaw activity is to reduce the chances of influencing their opinions before they analyze all the stakeholders and their views.
Session 17  Perspective Drawing - II
(45 minutes)

Objective:
This session revisits the design and structure of famous high rises, encouraging them to continue in their thinking around designing their own. This session further demonstrates perspective drawing skills, especially as they relate to drawing structures of substantial height. It will prepare them for designing and drawing their own individual high rises later.

Handout (H17): Template to be filled about the 4 best design features of the high rise.

Activity (A17):
- Review images of high rise buildings presented in session 2.
- Have them practice drawing a high rise. using as inspiration the existing high rise buildings.
- The drawings will be posted around the room.
- Lead an informal discussion led by instructor complimenting and critiquing their work.

Conclusion:
It reinforces their drawing skills. In addition, this activity scaffolds the process leading to the final model building and the designing of it.

Going Beyond:
- Remind the students that they have seen some exceptional high rises from around the country. Ask them to think about how they will make theirs unique? Encourage them to think about their buildings as a real estate agent selling them. Ask them to write a real-estate blurb in their logs.
Session 18  Field Interviews
(Rest of the day)

Objective: The objective of this exercise is to get as many Points of View as possible.

Activity (A18):
❖ Groups and will go out and collect as many interview as many people as they can.
❖ They will be required to interview a minimum of four people.
❖ They will have a written set of questions and objectives from the jigsaw activity (Session 12) which they will refer to during the course of the interviews.

Conclusion: The interview is a hands-on introduction to the process of background research. There is adequate scaffolding for the students to be able to make full use of the experience.
Week 3/Day 3

Session 19  Field Interview Wrap-up  
(45 minutes)

Objective:
This session is a choreographed discussion, following up on their field interviews. The purpose is to bring out the points of view from the interviews and to get the students thinking critically about the stakeholders involved in the Rincon Hill project.

Activity (A19.1):
- Debrief about the interview process.
- Discuss different perspectives on the project.

Activity(A19.2):
- Free write in their log books about who they identify with at this point.(A)

Conclusion:
The students should think about the stakeholders, why they are involved, and the importance of being informed before forming an opinion.
Session 20  Mini-lecture on iMovie®
(Rest of the day)

Objective:
This session will give them an overview of how to work with digital video. It will help the students import their footage into iMovie and begin thinking about the editing process.

Handout (H20): Basic information on iMovie, taken from the iMovie website

Activity(A20.1): View, Edit and Import footage
❖ This activity is done at the macintosh computers which have iMovie on them.
❖ Give a hands-on demonstration of how to get started working with iMovie.
❖ Have them work in dyads to grab the clips they want to include and import them.

Going Beyond : We recommend that the facility be kept open on the weekend to give the students more time to work on their editing.
Session 21  Collaborative Iterative Design

Objective: This session emphasizes design as a collaborative iterative process. The students get a flavor of group design work while engaging in an activity leading to their final project.

Objective: Presents an overview of the interaction design process
Handout (H21.1): Illustration of the design process
✔ This lecture introduces the notion of iterative design in a collaborative setting.

Activity (A21.2): Individual Storytelling writing activity (30 minutes)
Objective: Have the students choose one point of view
Handout (H21.2): Prompts for important points to consider
✔ What story you are trying to tell?

Activity (A21.3): Group Storytelling (30 minutes)
Objective: To divide into interest groups and come up with a coherent story with one point of view backed up with evidence.
Handout (H21.3): Rubric for the story writing session
✔ Use white boards or butcher paper to brainstorm.
✔ Assign roles to each member.
Session 22  Storyboarding – I (iMovie)
(Rest of the day)

Objective: This session introduces the students to the process of filmmaking. It allows them to begin thinking about the look and feel of their video projects.

Activity:
❖ This is a group activity using the computers.
❖ The students will use their stories from the earlier day to draw scenes in their video as they see it.
❖ They will be encouraged to think in terms of scenes and actors and lay it out using iMovie.

Conclusion:
The students will have the beginnings of a video from this day on. It will start to take shape in their minds and on the computer.
Week 4/Day 2

Session 23  Transamerica Field Trip
(All day)
Objective: The field trip is a way for the students to gain first-hand experience of what it is like to be in a high-rise. The walk to the field trip site is an opportunity to expose them to the architecture of San Francisco.

Activity (A23.1): Pre-trip mini-lecture (15 minutes)
.FirebaseAuth (H23.1): Transamerica Facts
 video: Inform students as to what they will be doing both on the way to the building and once they arrive.
 video: Use the Transamerica Handout to hold a Q&A session just before the field trip.

Activity (A24.2 ): Field Trip To Transamerica (Rest of the day)
 FirebaseAuth (H23.2): Building Tour Handout

Activity (A24.3): Photo Essay/Walking Tour (To the Transamerica Pyramid)
 FirebaseAuth (H23.3): PowerPoint Photo Essay Instructions (Trip Report)
 video: During the walk, instruct the students to take pictures of buildings with good architecture.
 video: If opportunities arise, engage in discourse about the buildings they choose to photograph.

Conclusion:
The there are opportunities built-in (see handouts) for assessment, to make this trip not just entertaining but educational.
Session 24  Debrief and Photo essay
(3 hours)

Objective: The students will work on their photo essays talking about what makes a building cool and be debriefed on the field trip.

Activity (A25.1): Debrief
❖ Conduct a choreographed discussion to talk about:
  o the aesthetics of the building,
  o the effect the Transamerica Pyramid has on the neighborhood, and
  o generally the experience of what it’s like to be in a high rise.
❖ It is intended to serve as a debrief for the field trip giving the students a chance to reflect.

Activity (A25.2): Power Point Photo Essay (2 hours)
❖ Handout (H23.3): Refer from Week 4/Day 2
❖ Ask the students to pick 5 buildings, from their photos, that they think are the “coolest.”
❖ Instruct them to create an essay in the form of a power point presentation.
❖ Each slide should include a written description of the building, explain why they like it, and end with a comparison of similarities and differences between the them.

Conclusion: Ask the students to reflect on the field trip in their log books. (A)
Week 5/ Day 1

Session 25 What makes a building cool?

Objective:
Activity (A26.1): Guest Lecture by Daniel Libeskind on “What makes a building cool?” (1 hour)
Objective: The guest speaker for this session is a world-famous architect, known for meaningful design. He was chosen because he has recently designed the new Jewish Museum in San Francisco.

Activity (A26.2): Power Point Wrap-Up Session (cont’d from A25.2) (1 hour)
✓ The students finish putting together PowerPoint presentations.
✓ The earlier lecture will serve as a point of information and provide some context.

Conclusion: The students will get a feel for the inspiration behind design. This activity is intended to encourage them to think out of the box vis-à-vis the design of high rise buildings.

Going Beyond:
✓ Visit Daniel Libeskind’s favorite building
✓ Visit your own favorite building
Session 26  Present Photo Essay

(1 hour)

Objective: This session allows the students to be the experts and to show off their knowledge.

Activity:
- The students present the photo essays on what makes a building cool.
- Encourage them to give peer feedback

Conclusion: This scaffolds their presentation skills and gives them an environment for public speaking that is comfortable and familiar.
Week 5/Day 2 – Week 6/Day 3

These five days have a similar schedule:

**Hour 1:** Workshop on writing the editorial report

**Hours 2 & 3:** Workshop on video editing

**Editorial Report:**

The students have been encouraged to write throughout the curriculum in their logs. They have also been nudged to form informed opinions and justify them in the course of conducting role plays, interviews and listening to experts. In addition, the writing workshop has the following stages to further scaffold the end task of the editorial:

How to write an editorial —> Free-write —> Peer Critique —> Revise —> Share out —> Editorial

**Video Project:**

The students have engaged in various tasks along the way to support this activity. They have basic camera skills and they have learned editing in iMovie, storyboarding and how to work together. This workshop leads them through the following stages:

Edit clips —> Arrange in order —> Record voice-over —> Synch voice-over and clips —> Play through —> Peer Feedback —> Revise —> Tweak for timing —> Video
Week 7

Workshop on Model Building

The students will work in teams on a building project where they will build a model of a high rise. This building activity is in the form of a guided workshop conducted by an expert model builder. There are various reasons behind staging the activity in this manner:

- The role of model building in a critical thinking curriculum is to emphasize that there are real physical constraints that need to be considered. The students need to see that there is a side to this issue that is all about angles and weight and height and structural engineering. (Refer to Session 9)
- 3-D Models are a communication tool. They can be used to convey what the students think is an ecologically valid design for a high rise.
- We realize that this is a difficult activity and few students have any prior skills. We do not want the students to walk away from this course with a bad feeling that they are not good at model building. The expert will ensure a minimum level of quality and allow them a glimpse of how the professionals work.

This workshop will consist of the following activities:

**Individual Drawing Exercise**

- Have each student draw their own high rise.
- Have them hold up their drawing and talk about the features of their design.
- Write the features on the board.

**Brainstorm Session**

- Prompt them with how to build it so that people will want it to be built.
- The students will brainstorm on ideas for special features.
- Guide the brainstorm using these questions
  - What will make it unique?
  - How will it add to the skyline of San Francisco?
Design Activity
- The class will decide on which features to incorporate in their design.
- Once they have chosen the design elements, divide the class into teams.

Real Estate Description
- This revisits the real estate blurb they wrote in session 17 on drawing high rise buildings.
- Have them do some research online by reading real estate advertisements.
- Remind them to examine their design features and decide which ones to emphasize.

Log Entry
- Each person writes about their experience on this project using these guiding questions:
  - What role did they play?
  - How did they like it?
  - What was it like working in groups?
  - Were any of their ideas used in the final model?
  - If so, what were they?
  - Are they happy with the end product?
  - What would they have done differently?
  - How could they improve this model?
Transamerica Facts

- Number of floors: 48
- Largest Floor: The fifth, measuring 145 feet per side and containing 21,025 square feet of space
- Smallest floor: the 48th, measuring only 45 feet per side and containing 2,025 square feet of space
- Total space: 530,000 square feet
- Total height: 853 feet, including the 212-foot spire
- Number of elevators: 18, with two reaching the top floor
- Number of windows: 3,678
- Type of base: Four-level, multi-use, including lobby, restaurant and garage

Components of base: Approximately 16,000 cubic yards of concrete, encasing more than 300 miles of steel reinforcing rods.

- Exterior material: White precast quartz aggregate
- Excavation commenced: December 1969
- Depth of excavation: 52 feet
- Depth of concrete mat foundation: Nine feet, the result of a 24 hour continuous concrete pour
- First steel placed: November 1970
- First occupancy: Summer 1972
- Number of people working in the Pyramid: More than 1,500, employed by more than 50 firms
- Maximum number of parking spaces in the building’s underground garage: 280
Photo Essay/Walking Tour Handout

**The Tour:**

Today we will be walking from Build SF to the Transamerica building.

So far, we have learned a lot about basic styles of architecture and architecture in San Francisco in particular.

Show me what you know about architecture by taking pictures of buildings that are visually appealing to you.

You may either work alone or in pairs, depending on the availability of cameras.

If you are in a pair, talk to your partner about the buildings you choose to photograph.

**You will be using these photos later.**

From your photos, you will pick 5 buildings that you think are the coolest, to include in a power point presentation, or trip report.

Each slide should include a written description of each, explain why you like the building, and end with a comparison of similarities and differences between the buildings.

**Presentations**

Each student will have 3-5 minutes to present to the class. Presentations will be graded on content, style, and delivery.

**Due Week 5/Day 1 for the presentation**
**Photos for Perspective**

When you get to the Transamerica, take a photo from the sidewalk looking up at the building.

Mark your spot.

Take a photo looking down at the earlier spot from every 10\textsuperscript{th} floor.

Or, take a photo looking out from each 10\textsuperscript{th} floor.

This is a view from the top of the Transamerica Pyramid.

---

**Thinking About Design**

Pay attention to the design of the building inside and outside.

From the sidewalk outside, talk about the unusual geometry of the building.

Once inside, go to the bottom floor. Are you underground?

Do you notice anything strange about the elevator shafts?

Go to the 5\textsuperscript{th} floor (the biggest) and compare it to the 48\textsuperscript{th} floor (the smallest).

How does it feel looking out from the top? “Do you notice that the building sways? Why do you think this happens?”

---

**The Muddiest Point**

What has been the "muddiest" point so far in this session? That is, what topic remains the least clear to you?
Appendix – II: Rubrics

Model Building Rubric

**ELEMENTS OF DESIGN:** LINE, TEXTURE, COLOR, SHAPE/FORM, VALUE, SPACE

**PRINCIPLES OF DESIGN:** REPETITION, BALANCE, EMPHASIS, CONTRAST, UNITY

**A:** Planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully; used space effectively.

**B:** The artwork shows that the student applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.

**C:** The student did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.

**D:** The assignment was completed and turned in, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning.

**F:** The student did the minimum or the artwork was never completed.

**Creativity/Originality**

**A:** The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated understanding problem solving skills.

**B:** The student tried a few ideas for selecting one; or based his or her work on someone else’s idea; made decisions after referring to one source; solve the problem in logical way.

**C:** The student tried in idea, and help out adequately, but it lacked originality; substituted “symbols” for personal observation; might have copied work.

**D:** The student fulfill the assignment, but gave no evidence of trying anything unusual.

**F:** The student showed no evidence of original thought.

**Effort/Perseverance**

**A:** The project was continued until it was complete as the student could make it; gave it effort far beyond that required; to pride in going well beyond the requirement.

**B:** The student work hard and completed the project, but with a loom or effort it might have been outstanding.

**C:** The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish; chose an easy project and did it indifferently.
D: The project was completed with minimum effort.

F: The student did not finish the work adequately.

Craftsmanship/Skill/Consistency

A: The artwork was beautiful and patiently done; it was as good as hard work could make it.

B: With a little more effort, the work could have been outstanding; lacks the finishing touches.

C: The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.

D: The student showed below average craftsmanship, lack of pride in finished work.

F: The student showed poor craftsmanship; evidence of lazy this or lack of understanding.

Group Cooperation/Attitude

A: The student work toward group goals, effectively performed a variety of roles in group work, followed through on commitments, was sensitive to the feelings and knowledge level of others, willingly participated in necessary preparation or work for classroom.

B: The student participated enthusiastically, followed through with commitments, performed more than adequately, assisted in preparation and cleanup.

C: The student mostly allowed others in the group to make all the decisions, did his or her share of work adequately, assisted in preparation and cleanup when asked.

D: The student allowed others to do most of the work, did participate minimally, did the minimum amount.

F: The student was part of the group, but did almost nothing toward group goals, did a minimal amount of preparation and cleanup.

http://www.zimmerworks.com/rubric.htm
Writing Rubric

Use the following three-point rubric to evaluate students’ work during this unit.

**Three Points:**
Students showed exemplary performance or effort in cooperating efficiently in their groups; completed all sections; followed all directions to present editorials that reflect thorough research and a clear understanding of the differences of opinion and the potential impact of high rises.

**Two Points:**
Students showed average performance or effort in cooperating in their groups; completed all sections; followed most directions to present editorials that reflect some research and an adequate understanding of the differences of opinion and the potential impact of high rises.

**One Point:**
Students showed below-average performance or effort in cooperating in their groups; did not complete all sections; followed few directions and did not present editorials that reflect thorough research or a clear understanding of the differences of opinion and the potential impact of high rises.
## Video Rubric

### Assessment Rubric for Video Project

**Project:**

---

**Students:**

---

### Content – 60 points (60%)

<table>
<thead>
<tr>
<th>Mastery of material:</th>
<th>Research:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identified important points of topic (15)</td>
<td>Encyclopedia resource (4)</td>
</tr>
<tr>
<td>Correctly stated the facts (15)</td>
<td>3 print materials resource (4)</td>
</tr>
<tr>
<td>Explained using good language skills (10)</td>
<td>2 online resources (4)</td>
</tr>
<tr>
<td>Conducted 2 interviews</td>
<td></td>
</tr>
</tbody>
</table>

**Bibliography:**

- Correct citation (4)

**Comments:**

---

### Communication & Presentation – 40 points (40%)

<table>
<thead>
<tr>
<th>Communication Strategy</th>
<th>Presentation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narration (5)</td>
<td>Video Quality (5)</td>
</tr>
<tr>
<td>Interview (5)</td>
<td>Sound Quality (5)</td>
</tr>
<tr>
<td>Still Images (3)</td>
<td>Use of Camera Angles (3)</td>
</tr>
<tr>
<td>Music (3)</td>
<td>Appropriate Transitions (1)</td>
</tr>
<tr>
<td>Text/Graphics (5)</td>
<td>Opening Title/Closing Credits w/Bib. (1)</td>
</tr>
</tbody>
</table>

**Comments:**

---

### Extra Credit – 5 points

<table>
<thead>
<tr>
<th>Effective use of:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special Video Effects</td>
</tr>
<tr>
<td>Animation/Pixilation</td>
</tr>
<tr>
<td>Virtual Reality</td>
</tr>
<tr>
<td>Other:</td>
</tr>
</tbody>
</table>

**Extra Credit:**

---

**Overall Comments:**

---

**Total Points:**

---

**Letter Grade:**

---

Experiential Urban Sociology
Appendix III: Reading List

- Architecture + Design SF
  by Mitchell Schwarzer

- The Story of Architecture
  by Jonathan Glancey

- San Francisco: Building the dream city
  by James B Alexander

- City for Sale: The Transformation of San Francisco
  by Chester Hartman, Sarah Carnochan

- Global City Blues
  by Daniel Solomon

- Cities Back from the Edge: New Life for Downtown
  by Roberta Brandes Gratz, Norman Mintz, Chapter 13 The Soho Syndrome p295-323


Appendix – IV: Content Standards

Grades Eleven & Twelve
English-language Arts Content Standards

Writing

1.0 Writing Strategies
Students write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose and progression through the stages of the writing process.

Organization and Focus
1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.
1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.
1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.
1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action.
1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.

Research and Technology
1.6 Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources).
1.7 Use systematic strategies to organize and record information (e.g., anecdotal scripting, annotated bibliographies).
1.8 Integrate databases, graphics, and spreadsheets into word-processed documents.

Evaluation and Revision
1.9 Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

http://www.cde.ca.gov/index.asp
Nine Through Twelve - Advanced

Visual Arts Content Standards

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
1.1 Analyze and discuss complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual in works of art.
1.2 Discuss a series of their original works of art, using the appropriate vocabulary of art.
1.3 Analyze their works of art as to personal direction and style.

Analyze Art Elements and Principles of Design
1.4 Research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts.
1.5 Compare how distortion is used in photography or video with how the artist uses distortion in painting or sculpture.
1.6 Describe the use of the elements of art to express mood in one or more of their works of art.

Impact of Media Choice
1.7 Select three works of art from their art portfolio and discuss the intent of the work and the use of the media.
1.8 Analyze the works of a well-known artist as to the art media selected and the effect of that selection on the artist’s style.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.
2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory,
arbitrary color, scale, expressive content, and real versus virtual.
2.3 Assemble and display objects or works of art as part of a public exhibition.

Communication and Expression Through Original Works of Art
2.4 Demonstrate in their own works of art a personal style and an advanced proficiency in communicating an idea, theme, or emotion.
2.5 Use innovative visual metaphors in creating works of art.
2.6 Present a universal concept in a multimedia work of art that demonstrates knowledge of technology skills.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in the works of art examined.
3.2 Identify contemporary artists worldwide who have achieved regional, national, or international recognition and discuss ways in which their work reflects, plays a role in, and influences present-day culture.

Diversity of the Visual Arts
3.3 Investigate and discuss universal concepts expressed in works of art from diverse cultures.
3.4 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.1 Describe the relationship involving the art maker (artist), the making (process), the artwork (product), and the viewer.
4.2 Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions.
4.3 Analyze and articulate how society influences the interpretation and message of a work of art.
Make Informed Judgments
4.4 Apply various art-related theoretical perspectives to their own works of art and the work of others in classroom critiques.
4.5 Construct a rationale for the validity of a specific work of art artwork that falls outside their own conceptions of art.
4.6 Develop written criteria for the selection of a body of work from their portfolios that represents significant achievements.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

Connections and Applications
5.1 Speculate on how advances in technology might change the definition and function of the visual arts.

Visual Literacy
5.2 Compare and contrast works of art, probing beyond the obvious and identifying psychological content found in the symbols and images.

Career and Career-Related Skills
5.3 Prepare portfolios of their original works of art for a variety of purposes (e.g., review for postsecondary application, exhibition, job application, and personal collection).
5.4 Investigate and report on the essential features of modern or emerging technologies that affect or will affect visual artists and the definition of the visual arts.