

Unit Designer: Catherine Davis Hayes

Title: Yellow Submarine and the Art of Pop and Propaganda

Grade Level: Middle and High School

Discipline(s): Visual Arts, Social Studies/World History, Health

School: SmART Schools Summer Institute, August 2011

Time Frame: 2.5 hour

STAGE ONE: Identify Desired Results	
What do we want students to know, understand, and be able to do?	
<p>Unit Overview <i>What will be studied and why?</i></p> <p><i>How does this study ask fundamental questions about the content or discipline(s) being studied?</i></p>	<p>Our cultural biases are informed by information received through media, government, educational institutions, advertisement and entertainment. These developed biases help define the dominant cultural hegemony. Political and social propaganda are pervasive in our culture and are often served through visual devices. This workshop will explore the film Yellow Submarine as a work of art and focus on the political exploits of the Blue Meanies. Participants will compare examples of historical political propaganda; define properties of visual communication art and visual devices unique to the Pop and Psychedelic art movements of the 1960's and 70's. Finally participants will create a visual propaganda campaign.</p>
<p>Enduring Understandings <i>What are the big ideas that give meaning and importance to the facts studied?</i></p> <p><i>What are the big understandings that reside at the heart of the study, that you want students to uncover and attempt to understand through this study?</i></p>	<p>Health: We are constantly subjected to manipulation by many influences and interests in our daily lives.</p> <p>Social Studies: Propaganda tactics are universal and timeless. History has many perspectives and is open to interpretation. We are manipulated by cultural hegemony.</p> <p>Visual Art: Visual information is the dominant form of information dissemination. Visual Art can be a vehicle for hegemony.</p>
<p>Essential Questions <i>What are the relevant, meaningful questions that will encourage deep exploration of ideas?</i></p> <p><i>What universal, compelling question(s) will focus the study and the final performance of student learning?</i></p>	<p>Health: How do we know who or what to believe?</p> <p>Social Studies: How is hegemony sustained in a culture? What can we learn from previous forms of political propaganda?</p> <p>Visual Art: Is a picture worth a thousand words? What represents truth?</p>

<p>Desired Outcomes for Student Learning/Standards</p> <p><i>What do I want students to know, understand, and be able to do?</i></p> <p><i>What skills or insights do I expect them to gain?</i></p> <p><i>How do these ideas align to state and/or national standards and/or graduation requirements? (Include all standards for all disciplines being assessed that align with desired outcomes)</i></p>	<p>Students should have the skills necessary to identify propaganda when they see or hear it. Students should be able to understand the possible motivations behind the propaganda and be able to make up their own opinions regarding the information provided. Students should begin to recognize the devices at work that define our cultural hegemony.</p> <p>CCSSI ELA, Speaking and Listening Comprehension and Collaboration Standard 2: Grade 8 Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. Grades 9-12: and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p> <p>National Health Education Standards: (pdf file available on line) Standard 4 – Students will analyze the influence of family, peers, culture, media, technology and other factors on health behaviors. Rationale Health is impacted by a variety of positive and negative influences within society. This standard focuses on identifying and understanding the diverse internal and external factors that influence health practices and behaviors among youth including personal values, beliefs and perceived norms. (and choices made)</p> <p>National Social Studies Standards: http://www.nchs.ucla.edu/Standards/world-history-standards World History Across the Eras: Standard 1 Long-term changes and recurring patterns in world history. (Analyzing the consistent use of propaganda across different cultures and over time.)</p> <p>Visual Arts and Design Enduring Understanding 3 Communication – Visual Art and Design is a vehicle for expression and communication through the use and development of metaphor and symbol systems.</p> <p>VAD 3 (7-8) –1 Students demonstrate the ability to communicate in the language of Visual Art and Design by...</p> <p>a. analyzing and applying media, techniques, processes, and visual arts and design concepts to convey specific feelings, ideas, or meanings</p> <p>VAD 3 (9-12) –1 Students demonstrate the ability to communicate in the language of Visual Art and Design by.</p> <p>a. evaluating and applying media techniques, processes, and visual arts and design concepts to convey specific feelings, ideas, or meanings</p> <p>c. evaluating how current popular media, political propaganda, and contemporary artists use visual symbols to represent ideas and values (the visual culture)</p>
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STAGE TWO: Determine Acceptable Evidence

How will we know if students have achieved the desired outcomes and met the standards?

What will we accept as evidence of student understanding and proficiency?

<p>Assessment</p> <p><i>How will I know if students have achieved the desired outcomes and met the standards?</i></p> <p><i>What will I accept as evidence of student understanding and proficiency? How will I communicate this to students?</i></p> <p><i>How will I evaluate student evidence of learning the desired outcomes?</i></p> <p><i>How will I offer students the opportunity to expand on and apply what they've learned?</i></p> <p><i>How will students have an opportunity for self-evaluation and/or revision?</i></p>	<p>As concepts from the desired learning standards are uncovered throughout the learning process, a rubric of criteria that defines successful outcomes will be created by the group.</p> <p>Students will design a visual propaganda campaign to assist the Blue Meanies in achieving a “peaceful” take over of Pepperland by using the existing cultural hegemony to their favor. To succeed their visual campaign must exhibit identifiable propaganda strategies that also includes using visual styles that would be welcomed by the Pepperlanders (i.e. visual stylistic devices and concepts from the Pop and Psychedelic art movements of the 60’s and 70’s).</p> <p>Students will assess their progress throughout the process using the group rubric. Prior to creating their final work, students share their process and receive feedback.</p> <p>Students will present and defend their work in a group critique where they communicate their understanding of the various concepts outlined throughout the process, defined in the group created rubric.</p>
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STAGE THREE: Plan Learning Experiences and Instruction

What teaching and learning experiences will equip students to demonstrate the targeted understandings?

<p>Develop the Instructional Plan</p> <p><i>What is the scope and sequence of activities that lead to student success on the assessment(s) and academic rigor?</i></p> <p><i>Do activities require that students ask deep questions about their learning?</i></p> <p><i>Are there opportunities for students to develop language and conceptual understandings related to content?</i></p> <p><i>Are there opportunities for meaning-making and personal reflection on the part of students?</i></p> <p><i>Are students encouraged to revise and produce quality work?</i></p> <p><i>Do the activities provide multiple entry-points and accommodate for different learning styles?</i></p> <p><i>Is the teacher spending her time coaching, conferencing, leading, participating, and sharing responsibility for learning with the students?</i></p>	<p>Instructional Plan: Using Bloom’s Taxonomy and Webb’s Depth of Knowledge Levels</p> <p>Define propaganda strategies and examples of cultural hegemony. (DOK 1& 2) Students look at a variety of propaganda posters past and present to create a working vocabulary of propaganda strategies and concepts.</p> <p>Students create a working definition of cultural hegemony suggested by the propaganda.</p> <p>Construct a class rubric defining criteria for successful use of propaganda. (DOK 2 & 3) Using the concepts discovered in the posters, students begin to define the criteria for successful visual propaganda campaigns. This in turn begins to define their final project parameters.</p> <p>View/review segments of the film Yellow Submarine for contextual foundation for our exploration of propaganda. (DOK 1) Students will familiarize themselves with the Blue Meanie attempted take-over of Pepperland in the movie Yellow Submarine.</p> <p>Students will identify the cultural hegemony that exists in Pepperland.</p> <p>Students will identify art elements and principals evident in the movies animation style. Artworks from the Psychedelic and Pop Art movements will be available as well for inspiration and providing strategies for creating future work.</p> <p>Critique Blue Meanie’s attempted take over of Pepperland. (DOK 3) By applying the concepts of propaganda uncovered in the previous activities, students critique the attempted take-over through the lens of a propaganda specialist and ask “What did they do wrong?”</p> <p>Apply concepts learned to create a visual propaganda campaign. (DOK 4) Students will use digital photography and simple found or created props to design quick propaganda “poster/snap-shots”. Each group will create a series of these photo “posters” that utilize a range of propaganda strategies designed to help the Blue Meanies succeed in their quest to take over Pepperland. Students will use visual stylistic devices from the Pop and Psychedelic Art movements so that their propaganda campaign will look sympathetic to the Pepperlanders.</p> <p>In-process critique to allow for revised ideas and product. (DOK 3 & 4) Students share ideas mid process to get feedback and have an opportunity to revise final project.</p> <p>Exhibit and assess final work in a group critique using the class designed rubric. (DOK 4)</p>
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<p>Identify Materials and Resources</p> <p><i>What materials and resources—including student handouts, books, periodicals, media, software, URLs—are required to implement this unit?</i></p> <p><i>Are the materials and resources sufficient for exploring the topic and directly related to the essential question?</i></p>	<p>Yellow Submarine: animated movie, sound track Pop & Psychedelic Art movements of the 1960'S: pop art (artists such as Roy Lichtenstein and Andy Warhol), psychedelic art (artists such as Peter Max, Milton Glaser, Heinz Edelman), graphic design. Propaganda posters from the 1930's and on.</p> <p>http://www.ushmm.org/propaganda/</p> <p>Handout created from: http://www.propagandacritic.com/</p> <p>http://en.wikipedia.org/wiki/Cultural_hegemony</p> <p>Cultural Hegemony in the United States, Vol. 7 / Edition 1 by Lee Artz, Bren Ortega Murphy</p>
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STAGE FOUR: ALIGNMENT and REFLECTION

<p>Implementation Alignment and Reflection</p> <p><i>How do the instructional activities support the achievement of the desired outcomes?</i></p> <p><i>How do the assessment methods demonstrate achievement of the desired outcomes?</i></p> <p>AFTER THE UNIT IS COMPLETE:</p> <p><i>What worked?</i></p> <p><i>What didn't work?</i></p> <p><i>What would another teacher need to know in order to enact this curriculum?</i></p>	<p>The instructional activities support the achievement of the desired outcomes by asking students to apply the concepts of propaganda in the role of a propaganda specialist. By assuming the role of villain from Yellow Submarine students may come to understand how propaganda is used on all sides of a issue whether that issue is political, societal, international, or local.</p> <p>The group critique using the student generated assessment criteria allows for consensus or allows for discussion as to the success of the propaganda campaign. Through discussion, revision of ideas can lead to deeper understanding of the concepts.</p> <p>Extended Study: The movie Yellow Submarine provides many interdisciplinary opportunities across the curriculum. Themes: Good vs. evil. Love conquers all. Redemption Topics: Language Arts: Odyssey stories (compare and contrast other examples found in pop culture such as the Cohen Brothers' <i>Oh Brother Where Art Thou</i>), good versus evil, character development, narrative, allegory. Greek Mythology, modern myths. The lyrics from the Beatles songs included could lead into poetry, symbolic representation, and metaphor. Math/ Science: Animation provides opportunity to look at both math and science concepts such as the persistence of vision, how the eye perceives movement. How many frames per minute are needed to simulate continuous motion. What happens to the visual quality of the movement when frames per minute are decreased? What are the optimum frames per minute equations for different types of animation? Social Studies: Propaganda, Hegemony, Pop Culture, post WW 2 England, pre WW 2 Germany, the Sixties era, dictatorships, coup d'etat, "regime change", human rights, Greek Mythology The Arts: Visual Arts: color theory, history of animation (zoetrope, flip book, stop action, computer), pop art (artists such as Roy Lichtenstein and Andy Warhol), psychedelic art (artists such as Peter max, Milton Glaser, Heinz Edelman), graphic design. Music/ Performing arts: The Beatles, looking at other "rock" driven movies or musicals such as Pink Floyd's <i>The Wall</i>, The Who's <i>Tommy</i>, and <i>Quadrophenia</i>, Green Day's <i>American Idiot</i>.</p>
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