

# The Duke of Lancaster: a graffiti case study

Secondary (ages 11-14)

Visual arts

Students will discover The Duke of Lancaster, a ship taken over by an international street art collective (or a similar example in their local context). They will explore this initiative from an aesthetic and a socioeconomic perspective. The activity will conclude with the students envisioning a street art festival, where they will be able to apply their knowledge and perspectives on graffiti art.

*NOTE: This activity can be implemented separately or as part of a longer project comprising also the activities "Graffiti art: perceptions and historical connections" and "Graffiti art: styles, iconography and message".*

**Time allocation** 7 lesson periods

**Subject content** Interpreting visual arts elements  
Socioeconomic understanding of art movements  
Arts and cultural management

**Creative and critical thinking** This unit has a **creativity** and **critical thinking** focus:

- Play with unusual, radical ideas and challenge assumptions
- Generate ideas and make connections
- Envision, produce, reflect on personal and novel artwork

**Other skills** Communication, Collaboration

**Key words** graffiti; nature of art; festivals; street art; controversy; art collective

## Products and processes to assess

Students engage in careful reasoning in written articles and debates either for or against graffiti and produce proposals for street art festivals. At the highest levels of achievement, their outputs present and justify their personal positions with good evidence, and acknowledge the assumptions on which their position is based. Their conception of the festival is imaginative and individual and may involve some risk-taking with the aim of creating an unforgettable experience for festival-goers. Throughout the process, they demonstrate openness to the ideas and feedback of others, and a willingness to generate, explore, play with, and challenge a variety of ideas in order to find new perspectives on the issue.

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## Teaching and Learning plan

This plan suggests potential steps for implementing the activity. Teachers can introduce as many modifications as they see fit to adapt the activity to their teaching context.

Step	Duration	Teacher and student roles	Domain-relevant content and technical skills	Creativity and critical thinking skills to exercise and assess
1	Lesson period 1	<p>The teacher presents <i>The Duke of Lancaster</i>, a ship situated in a dry dock in Mostyn near Flint on the North Wales coast. The ship has been taken over by DuDug (Black Duke), an international street art collective. Alternatively, a street art collective from the local context can be presented.</p> <p>Students are split into groups and they are asked to do research about the Duke of Lancaster/local example to answer the following questions: <i>What is The Duke of Lancaster? Where is it? What do the images show? Who painted it? Why? What themes are explored?</i> Once they have come up with answers to those questions, the groups discuss the difficulties and challenges faced by artists in relation to negative responses to their art.</p> <p>Students share with the class their main conclusions and they receive feedback from their classmates.</p>	<p>Knowledge of modern art forms</p> <p>Aesthetic awareness</p> <p>Knowledge of art theories</p> <p>Knowledge of artistic movements and their socio-cultural context</p>	<p>Finding multiple perspectives (aesthetic, technical, sociocultural, representational) to interpret pieces of art and compare them</p>
2		<p>The teacher provides students with a list of statements about graffiti. In pairs, students are asked to sort them into positive and negative attitudes towards graffiti art.</p> <p>Each student should pick up to three statements that they agree with and debate with their partner if they have chosen different statements.</p> <p>The teacher then presents the following statement "They have adorned an eyesore and made it art". Students are asked to prepare their arguments for or against the statement by making notes.</p>	<p>Knowledge of art theories</p> <p>Developing awareness of the value of art to society</p>	<p>Forming an opinion about graffiti art and justifying it</p> <p>Understanding and empathizing with other perspectives on graffiti art</p> <p>Exploring different interpretations on art not necessarily linked to one's initial perspective</p>
3	Lesson period 2	<p>Students are split into groups and are asked to write a short article about graffiti art for the local newspaper. The teacher prompts them to decide whether their article will be for or against graffiti and to consider how they will avoid bias. They should take into account the research they have done, the main conclusions of their previous discussion as well as the feedback they received from their classmates.</p> <p>As a first step, the group produces an outline where their main ideas are presented and structured. The groups present their outlines to the class and they receive feedback from classmates. If needed the teacher asks further questions to make sure that the main argument</p>	<p>Knowledge of artistic movements and their socio-cultural context</p>	<p>Identifying the weaknesses and strengths of own and others' perspectives on graffiti art</p> <p>Checking the accuracy of own interpretation of graffiti art (on aesthetic or sociocultural grounds)</p>

		of the article is clear and that students have already thought about how they will justify their position. Students revise their outline and produce a final version that they will use to write their article.		Justifying own perspective on graffiti art while acknowledging the uncertainty of the endorsed opinion
4	Lesson period 3	The groups write their articles building on the outline produced in the previous lesson. When they are done, the articles are collected by the teacher and distributed to other groups who will read the papers and provide written feedback. The groups receive the written feedback from their classmates and collectively decide whether and how they should take it into account to improve their article.	Communicating arts knowledge in a structured way	Checking the accuracy of the perspective presented by classmates and providing alternative perspectives
5	Lesson period 4	The teacher explains that they will participate in a mock trial in which different members of the class will play different roles and provide arguments for and against the initiative of The Duke of Lancaster. Students are split in groups and each group is assigned a role. The teacher explains the rules of the mock trial (e.g. respect turn-taking), provides a summary of the issue to be debated and invites the different parties to present their arguments. The teacher facilitates the debate, making sure that all groups present their view and asking additional questions if the groups need further guidance.  At the end, students are asked to think about what, in their view, went well and not so well during the debate. They are particularly prompted to think about what they would do differently next time.		Articulating ideas to justify an opinion on graffiti art  Finding counterarguments to opposing views on graffiti art
6	Lesson periods 5 and 6	In order to give students an idea of the socioeconomic dimension of graffiti art, the teacher asks them to estimate the cost of making a piece of graffiti art. Students work in groups and are asked to take into account all kinds of costs involved in creating graffiti or street art, such as hiring scaffolding/ladders, keeping everyone safe and paying artists' wages.  In groups, students will plan their own street art festival. They will be running the next Empty Walls festival, with a programme that features street art from Wales-based artists (or the local area) alongside artists from further afield.  Students will have to consider how they will attract visitors, where the festival will take place, what artists will be invited and why, how they will guarantee the safety of the public and of artists, how they can make the initiative eco-friendly, whether they will have a logo and a website and they will prepare flyers to publicise the event.  Each group will produce a proposal for the school governors or for a funding organisation. The proposal should clearly outline who the festival is for, what the programme plan includes, how they intend to publicise it, how much it will cost and how it will be funded.	Organising an artistic festival	Coming up with an artistic programme for a street art festival  Coming up with creative solutions to devise a plan for the art festival within budgetary constraints  Justifying the proposal (artistic and logistic choices made) to convince a funding organisation to fund it
7	Lesson period 7	The groups present their proposal to the class and classmates provide feedback. Students will explain what festival they would fund or like to attend and with regard to their own plan, they will think about things they could improve or do differently based on the feedback received.	Presenting their arts knowledge	Acknowledging the limits of own proposal and identifying ways to improve it

## Resources and examples for inspiration

### Web and print examples

- The Duke of Lancaster:  
Youtube video: <https://www.youtube.com/watch?v=B74EzQ1hok8>  
BBC News Story: <http://www.bbc.com/news/uk-wales-north-east-wales-16835067>  
Huffington Post news story: [http://www.huffingtonpost.co.uk/2013/02/12/graffiti-boat-wales\\_n\\_2670537.html](http://www.huffingtonpost.co.uk/2013/02/12/graffiti-boat-wales_n_2670537.html)
- Empty Walls – Cardiff (<http://emptywallsfestival.blogspot.fr/>)
- Street art festivals around the world:
  - Up Fest – Bristol Graffiti Festival (<http://www.upfest.co.uk/>)
  - Urban Forms Festival – Poland (<http://www.galeriurbanforms.org/>)
  - All City Canvas – Mexico (<http://www.allcitycanvas.com/>)
  - Mural-ist Festival, Istanbul (<http://istanbul74.com/festival/2015/>)
  - Nuart Festival, Norway (<http://www.nuartfestival.no/home>)
  - Mural Festival, Montreal (<http://murfestival.com/?lang=en>)
  - Open Walls, Baltimore (<http://openwallsbaltimore.com/>)

### Other

- Computer and internet access
- Digital camera / iPad / mobile phone to take photos
- Art and design materials for creating graffiti designs
- Calculators for the numeracy tasks

Field Code Changed

**Creativity and critical thinking rubric for visual arts**

• Mapping of the different steps of the lesson plan against the OECD rubric to identify the creative and/or critical thinking skills the different parts of the lesson aim to develop

	<b>CREATIVITY</b> Coming up with new ideas and solutions	Steps	<b>CRITICAL THINKING</b> Questioning and evaluating ideas and solutions	Steps
<b>INQUIRING</b>	Make connections to other visual arts concepts and media or to conceptual ideas in other disciplines	1,2	Identify and question assumptions and conventional rules in a piece of visual art (content, style, technique, colour, composition, etc.)	1,2,3
<b>IMAGINING</b>	Play with unusual and radical visual arts ideas when preparing or creating a piece of visual art	3,6,7	Consider several perspectives on the content, technique or expression of a piece of visual arts	4
<b>DOING</b>	Create visual art that shows expressive qualities or personally novel ways to engage a subject matter	5	Explain both strengths and limitations of a piece of visual arts justified by aesthetic, logical and possibly other criteria	3-8
<b>REFLECTING</b>	Reflect on steps taken in creating a piece of visual art and on its novelty compared to conventions	6,7	Reflect on the chosen expressive choices of a visual arts piece relative to possible alternatives	5,8