Developing a Comprehensive Art Experience for a High School Sculpture Class

by

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B.F.A. Art History and Museum Studies, LaGrange College, 2006

An Applied Project Submitted to the School of Art

of the University of Georgia in Partial Fulfillment

of the

Requirements for the Degree

MASTER OF ART EDUCATION

ATHENS, GEORGIA

2008

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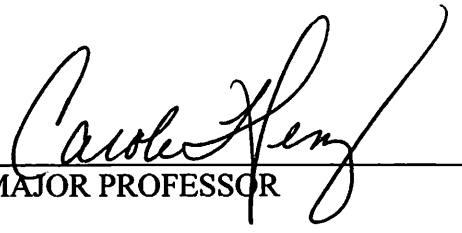

MAJOR PROFESSOR

7/22/08

DATE

Acknowledgements

Thank you to Dr. Carole Henry for her guidance in completing this applied project. Her thoroughness and support were often needed and much appreciated.

Also, thank you to Dr. Tracie Costantino and Professor Larry Millard, whose contributions and advice were a valuable asset in developing a more thorough and complete applied project.

I would also like to thank Mr. Steve Milsap, without whom, I would not have been the given the opportunity to develop and teach my lessons. His advice about teaching and necessity of connecting with students has become an important aspect in my own teaching.

Finally, I would like to thank my parents, family, and friends for their support and encouragement to complete this significant and arduous undertaking.

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Chapter 1

Introduction

The arts play an important role in public education. Their impact enhances a student's cognitive, social, and emotional development. Elliot Eisner (as cited in Taylor, et al., 2006) suggests that "the modes of thinking the arts evoke, develop, and refine, … relate to relationships that when acted upon: require judgment in the absence of rules; encourage students and teachers to be flexibly purposive; recognize the unity of form and content; require one to think within the affordances and constraints of the medium one elects to use; and emphasize the importance of aesthetic satisfactions as motives for work" (p. 13). Because the art program creates a space for students to hone their cognitive, social, and emotional skills, the arts should be an important part of the school system. It is important to understand how art can help students grow cognitively, socially, and emotionally and, more importantly, create opportunities for them to explore new ideas. Using a comprehensive approach to teaching art allows for this development. Anderson and Milbrandt (2002) describe a comprehensive approach to art education as a "discipline-centered, cognitive, thematic, interdisciplinary (as appropriate), and life centered" (p. 7). Anderson and Milbrandt also note that "[c]omprehensive art education almost always includes the four art disciplines: art production, aesthetics, art criticism, and art history" (p. 7). By using interdisciplinary approaches to art education, along with a focus on developing cognitive thinking through thematic lessons, learning can center on the students' lives and development.

The Teacher's Role in Promoting Learning

A teacher's ultimate goal resides in making a connection with students, inspiring them to learn. Teaching by using a basic curriculum designed for students with homogeneous learning styles leads to boredom, underachievement, and discipline problems (Respress & Lutfi, 2006). Respress and Lutfi propose that in order to counteract these problems, teachers should focus on nontraditional pedagogical approaches, such as brain-based learning, to address students' needs. Brain-based learning focuses on lessons which develop cognitive skills and higher order thinking. Because a comprehensive approach to art education includes cognitive development in the curriculum, it fits the definition of brain-based learning styles.

As a teacher, my goal is to challenge students' thinking and expose them to the world of art which surrounds them. I wanted to offer my students the freedom of productivity while helping them develop aesthetic standards. Students also need to know that art is more than just production: it serves as a mode of self-expression. I wanted students to look introspectively at their place in the world. At the same time, I wanted them to have a better world view by seeing works from a reputable museum. Most important, I wanted students to gain a sense of wonder and encourage them to view art as a comprehensive experience where all the skills they learn and develop interact with each other. By using a comprehensive approach to art education, I seek to develop an understanding of art and visual culture, to engage students in creative self-expression, and to foster real-life skills and meanings through instruction in art.

Why is Sculpture Important in a High School Art Curriculum?

The unit which I developed was part of a student teaching experience at a public, urban high school. Because of my role as a student teacher, many of the lessons and units adhered to the curriculum standards of my teacher and the school. In particular, I choose to develop a unit for the Sculpture I and II classes because I enjoyed the tactile quality of using and manipulating clay. I tend to prefer mediums, such as clay and metal, which can be worked by hand. Also, when work is done by hand, one often develops an attachment to the piece, thereby heightening a sense of accomplishment. I chose to develop my unit for the high school sculpture class because there is a variety of mediums and techniques available to sculpture. In sculpture, there are a multitude of way to sculpt and build an object such as clay by pinching, slab building, freeform, and coil building. Moreover, sculpture is completely open in terms of materials used. Sculpture can be created from nearly anything possible – from scraps of metal, to clay, plaster, etc. Beyond the infinite possibility of materials, sculpture appeals to people because of its three-dimensional nature. Sculpture can be seen from multiple angles, changing the look and view.

Defining My Role as a Student Teacher

Collaborating with my supervising teacher, the unit was a combination of our interests. The combination of artists chosen, materials available, and limitations of time spent teaching each lesson was based on requirements of my supervising teacher. Fortunately, there were few limits to the scope and scale of my project. Teaching

cooperatively allowed me to edit, reconstruct, and modify my lessons to fit the needs of the school and my teacher.

My interest in constructing a quality and comprehensive unit caused me to choose the sculpture medium for my class. There were certain goals I wanted to achieve to create as well-rounded a lesson as possible where I included visual culture studies, collaboration, creative self-expression, aesthetics, art criticism, art history, art production, and a field trip which would link to the class instruction.

Statement of the Problem

In this applied project, I will describe my experiences creating and developing a unit for a high school sculpture class. The goal of the unit was to expose students to a variety of techniques and opportunities to work with materials, both on campus and off, which they may not have the opportunity to work with otherwise. My interest in developing this unit was based around the utilization of Anderson and Milbrandt's (2002) comprehensive approach to art education. The comprehensive approach to teaching art essentially means that I tried to incorporate a variety of teaching styles - such as reading along with hands-on activities, multiple methods of learning, studio production, criticism, museum learning, art history, and various other methods into this unit. My aim was to engage all students in their work and to expose them to the world of art which surrounds them.

I have always been a strong advocate of the arts in schools. I have dedicated my studies to incorporate varieties of methods and techniques to reach students. As a result

of my studies, I found that no single teaching method exists to facilitate learning for all students. Instead, there needs to be flexibility in teaching methods to incorporate various learning styles. I chose to apply what I have learned into a comprehensive and relevant unit. I designed the unit based around my interest in the processes through which students learn. My observations from working with students from elementary through high school have led me to believe there is a need for a fully integrated and equally dynamic approach to teaching students.

Before teaching, I had several questions about teaching and student learning which I attempted to resolve through my instruction. Some of the questions I sought to answer were as follows: How do I motivate students to learn? How do I keep students engaged? Do students work better collaboratively? How do students perceive themselves? How do other students perceive them? Can we take learning in the classroom and apply it elsewhere? Do museums enhance learning? Basically, I wanted to know what type of lessons can I develop which will encourage learning.

Description of the Student Population

The class consisted of 22 students, ranging from tenth grade to twelfth grade. Students in Sculpture I, Sculpture II, and Advanced Placement (AP) were all present in the class. The class was a diverse mixture of students of all artistic skill levels ranging from students who had worked extensively with sculpture to beginners. However, the exposure to the art world did not limit itself to any particular skill level. Surprisingly, seven of the twenty-two students mentioned that they had never visited a museum. Two

indicated that they had been to a museum but were too young to remember much about their experience. Mr. Milsap, my supervising teacher, noted that many of the students have never worked with clay prior to this unit. While some of the students' exposure to the art world was minimal, fourteen students had been to museums and had prior knowledge of working with clay and plaster.

Description of the School and the Art Program

Cedar Shoals High School, located in Athens, GA, is one of four high schools in the Clarke County School District. Currently, 1630 students are enrolled at Cedar Shoals High School. 110 teachers serve on the staff and 72 hold advanced degrees. The average amount of experience for teachers at the school is 12 years. Elective classes offered range from Marching Band, Dramatic Arts, Modern Dance, Ensemble Chorus, Studio Art classes, Automotive, Family and Consumer Sciences, Graphic Arts, to Marketing. The school offers a variety of areas for students to explore. The fine arts have their own building with the exception of one classroom in the main building. The art classroom was built under the supervision and guidance of the present art teacher, Mr. Steve Milsap. Mr. Milsap has been with the school system for eight years.

The school was founded in 1972. In 2001, the school opened up a new building along with the aforementioned Fine Arts Building and Field House. The school boasts a diversity of cultures and languages: students represent a cross section of over twenty-five languages and cultures (Clarke County School District: Cedar Shoals High School Website). A majority of students at the school require free and reduced lunch. Moreover,

the school is a Title I school which means that a certain percentage of students require free or reduced lunch. The US Department of Education's website defines Title I as "Schools in which poor children make up at least 40 percent of enrollment are eligible to use Title I funds for schoolwide programs that serve all children in the school."

The art program at Cedar Shoals High School serves fifteen classes each week. Each class is ninety minutes. Currently, two art teachers conduct the art classes. Each teacher gets one planning period of ninety minutes each day. Classes include students with a variety of abilities and disabilities. Students also range across all learning levels. Each class has a mixture of grade levels from ninth grade to twelfth grade. Some students have never been in art classes before while some have participated in art for several years. Classes include Visual Arts I and II, Sculpture I and II, Painting I and II, Drawing I, II, and III, and Advanced Placement (Clarke County School District: Cedar Shoals High School Website).

Outline of the Applied Project

In this Chapter, I briefly discuss my interest in developing a unit to create a meaningful and comprehensive learning environment for students. I also discuss my goals for working with students at the high school level. I briefly described the school and community as well as the art program.

In Chapter Two, I will review and discuss literature relating to authentic instruction, making connections through the arts, and museum learning as it pertains to art education. I will explore the ongoing relevance of a comprehensive approach to

learning. By this, I mean I will present research which emphasizes making meaningful connections to students while learning through the arts. I will emphasize the variety of methods through which the arts makes connections with students and their education. I will also discuss and define how I think the arts can help create these connections.

The Third Chapter will consist of the unit which I developed to create learning situations for my students. I will also provide specific examples or learning activities I used with my students. Included in the lessons are essential questions, overview of the lesson, purpose behind the lesson, objective which student must meet, materials needed, additional resources used, procedures to instruct the lesson, and an assessment of students progress.

In Chapter Four, I will provide summaries and personal reflections of each lesson. I will note my thoughts and insights as I taught each lesson. I will point out what worked well and what did not. I will also provide examples of the dialogue and responses by students.

Chapter Five summarizes this applied project and includes my assessment of what I believe the strengths and weaknesses of this project were and I make recommendations on what I would change in the future. I will also include recommendations for teaching sculpture in elementary and middle school.

Chapter 2

Overview of Related Literature

Education is linked to the values of society. As a result, the importance given to art and teaching art has gone through drastic changes over time. Now, we have standards, theories and a plethora of information relating the relevance and significance of art to higher academic criteria. However, a time once existed when art education was "influenced no less by societal values than by innovations in art or advances in psychology" (Hurwitz & Day, 2007, p. 12). Unlike civilizations whose cultures and practices emphasize the value of art, early American settlers probably saw little use or value in art. Hurwitz and Day speculate that the change in view toward art derived from the practicality of American businesses and politics. It was "only when the arts could be viewed as making a profitable contribution were they placed in higher priority" (Hurwitz & Day, 2007, p. 13). However in recent years, art has seen a positive trend as a more important subject in school curriculum. According to Hurwitz and Day, recent research shows "gains for art as a regular subject in the school curriculum. A 2002 national study by the National Center for Education Statistics (NCES) reported that the visual arts are offered in 87 percent of public elementary schools and 93 percent of secondary schools" (p. 13).

Art education, in its infancy in America, began in 1749 when Benjamin Franklin advocated art education as part of the school curriculum, mainly for its utilitarian functions. During 1834 to 1839, Bronson Alcott began the Temple School in Boston where he used drawing as an integral part of the imagination, which Alcott defined as

was one of three major areas of mental activity. In 1839, while secretary to the Massachusetts Board of Education, Horace Mann visited Germany to study how they were teaching drawing. Around the same time, G. Stanley Hall also visited Germany, where he studied the psychology of drawing. His ideas led to the *Child Study Movement*, which was the first link between psychology and art education (Hurwitz & Day, 2007). Art curriculum typically centered on drawing. The need for drawing as part of mandatory instruction becomes evident in the *Massachusetts Drawing Act of 1870*, where drawing should be "mandatory in towns with populations of 5,000 or greater" (Hurwitz & Day, 2007, p. 414).

The need for drawing instruction persisted until the advent of new technologies in printing, and the use of color reproductions became widely available in the 1920s and 1930s. The movement to use images to teach art history and art production became known as the Picture Study Movement. Now, teachers could teach art through photographs, leading to more developed lessons. Art maintained its place in the school curriculum until 1957, when the Soviets launched *Sputnik*. This event placed the United States behind Russia in space technology, thereby creating an upheaval and reform of the American education system (Hurwitz & Day, 2007). Instead of the arts, schools began focusing on science and mathematics. This focus was further heightened in 1958 when Congress passed the National Defense Education Act to "encourage a reevaluation of curriculum" focusing mainly on "subjects of math, science, and foreign languages" (Hurwitz & Day, 2007, p. 417).

Because of these needs, the arts went through a major transition in both teaching theories and concepts. Thus, it became necessary to prove art had a place in the school

curriculum. The arts were studied by both educators and psychologists to determine if art had relevance in the curriculum. In 1968, the University City in St. Louis, under the supervision and support of JDR III Fund and Stanley Madeja, created a "model of an 'arts infusion' curriculum to address the question, 'Can the arts be made integral to the general education of every child from kindergarten through high school?'" (Hurwitz & Day, 2007, pg. 418). This model sparked a large number of writings and studies by prominent educators and theorists such as Elliot Eisner and Rudolf Arnheim. In 1968, Eisner developed a "comprehensive art curriculum based on art content" (Hurwitz & Day, 2007, p. 418). The curriculum was later used in Hawaii (Hurwitz & Day, 2007).

The first of the largest, and more recent art movements, occurred in 1982 when the Getty Center for Education in the Arts was created (Hurwitz & Day, 2007). The center supported discipline-based art education in the public schools through a variety of "research, publications, conferences, grants, and regional institutes" (Hurwitz & Day, 2007, p. 419). The Discipline-Based Art Education curriculum, later known as DBAE, focused on four main subject areas: art production, art history, art criticism, and aesthetics.

When technologies, such as the computer, became more sophisticated, art instruction went through a second transformation. The Visual Culture Art Education (VCAE) theory is one of the more current trends to teaching art. VCAE works with both media and current events, having students engage in learning experiences based on visual culture to better understand themselves and the world around them. In 2001, the importance of art was again pushed aside with the need for testing in reading, mathematics and with the *No Child Left Behind (NCLB)* (Hurwitz & Day, 2007).

However, more recently, under the scrutiny of *NCLB*, art has seen the emergence of a movement called interdisciplinary art education. The interdisciplinary art education movement uses cross-curricular learning to build knowledge and facts and also to build familiarity between subjects. Examples of cross-curriculum methods would include writing in journals and using math or science to teach an art lesson, for example, about Calder's mobiles or the proportions of the body. Because of the value and quality of each theory, DBAE, VCAE, and interdisciplinary; they continue to be taught in many art classrooms. By combining certain points in each of the three theories, Anderson and Milbrandt's (2002) concept of a comprehensive art education approach was formed.

Comprehensive Art Education

The art class is more than just making art. Art is often perceived as a product of a wealthy society who has the availability of both time and resources (Sousa, 2007). Unfortunately, in most modern cultures, the "arts are rarely thought of as survival skills, but rather as frills ..." (Sousa, 2007, para. 3). Despite the negative viewpoint toward art, it has an important place in public schooling. Cornett (2006) cites that studies have shown that the arts have a connection with higher academic gains. However, Eisner (2001) counters Cornett's findings by arguing that "[i]t is claimed that the more arts classes students take, the higher their Sat score. In fact, SAT scores are higher – more arts courses, higher SAT scores – but they are even higher when students take more math courses, more science courses, more foreign language courses, and more social studies courses" (p. 7). However, it is important to note that art, when connected with meaningful learning, provides an outlet through which students can develop cognitive, social, and

emotional skills. A comprehensive approach to teaching art focuses on developing and fostering these skills. The comprehensive approach to teaching art focuses on making real world connections within the profession, constructing and building upon a student's prior knowledge and creating a knowledge bank which students develop intellectually, emotionally, and expressively.

One of the greatest goals of educators is to expose students to the world that surrounds them and help them to build a foundation so that they can make informed decisions. Anderson and Milbrandt (2002) state that the "educational aim ... is to help students prepare for success at school and in life, through teaching and learning centered on art" (p. 7). They define comprehensive art education as a "discipline-centered, cognitive, thematic, interdisciplinary (as appropriate), life centered, [... and] includes [the] four disciplines: art production, aesthetics, art criticism, and art history" (p. 7). By using a comprehensive approach to teaching art, such connections and the relevance of the lesson can be seen on a more personal level.

The comprehensive approach to education emphasizes connections between art and a student's personal life. In order to accomplish this goal, lessons should be integrated, thematic and encourage cognitive thinking. In order to build connections, multiple disciplines should be used; there should be a central theme or idea behind the lesson and, most importantly, it should develop students' cognitive processes. One of the practices used to promote understanding and to make deeper connections is called authentic instruction. It is through authentic learning that students construct "knowledge and meaning about life from experiences in the disciplines of art" (Anderson & Milbrandt, 2002, p. 25).

Authentic Instruction

Authentic instruction promotes interdisciplinary connections along with the four core disciplines of art. Two words that often come up when discussing real and meaningful learning are authentic instruction and authentic assessment. Anderson and Milbrandt (2002) describe both by saying, "Authentic instruction [is] meaningful learning that connects to the real world beyond the classroom, and authentic assessment evaluat[es] students' learning in ways that respect the qualities of the specific learning experience, rather than through standardized indicators" (p. 25).

Research conducted by Newmann and Wehlage (1993) broke down authentic instruction into five standards: higher-order thinking, depth of knowledge, connectedness to the world, substantive conversation, and social support for student achievement. Newmann and Wehlage said that higher-order thinking requires students to "manipulate information and ideas in ways that transform their meaning and implications, such as when students combine facts and ideas in order to synthesize, generalize, explain, hypothesize, or arrive at some conclusion or interpretation" (Higher-Order Thinking section, para. 3). By developing higher-order thinking skills, students are better able to organize new information and ideas, process them, and later utilize them to solve problems or discover new meanings and understandings (Newmann & Wehlage, 1993).

Newmann and Wehlage (1993) also say that depth of knowledge refers to the idea that students will make "clear distinctions, develop arguments, solve problems, construct explanations, and work with relatively complex understandings" (Depth of Knowledge

section, para. 3).The lessons and instruction should provide the opportunities for such an exploration.

Another aspect of Newmann and Wehlage's theory is connectedness to the world. This part of their theory attempts to measure "the extent to which the class has value and meaning beyond the instructional context" (1993, Connectedness to the World section, para. 1). The importance of making real world connections outside the classroom is relevant to student's lives. To gain authenticity for the lesson, it is best if it can be connected to something meaningful outside the classroom, especially if lessons link to a "larger social context within which students live" (Newmann & Wehlage, 1993, Connectedness to the World section, para. 2). Newmann and Wehlage point out that instruction can be implemented in two ways: first, have students address real-world public problems or second, use students' personal experiences as a [model] for applying knowledge" (Connectedness to the World section, para. 2).

The fourth part of Newmann and Wehlage's theory is to build substantive conversation. This concept can be simply put as extensive learning through class discussion and dialogue. An importance is placed on the interaction between the teacher and student, or between student and student, instead of traditional lecture formats. To facilitate this type of dialogue, there should be interaction between multiple points being discussed; when ideas are shared, they are "not completely scripted or controlled," and dialogue should build on students' own ideas in order to "promote improved collective understanding of a theme or topic" (Newmann & Wehlage, 1993, Substantive Conversation section, Para. 3).

The final component Newmann and Wehlage discuss is social support for student achievement. Social support is achieved when "high expectations, respect, and inclusion of all students [are] part of the learning process" (Newmann & Wehlage, 1993, Social Support for Student Achievement section, para. 1). Teachers must do more than merely acknowledge or praise students. Teachers must create a sense of mutual respect between student and teacher and also convey that there are high expectations that students contribute to the learning experience. A cooperative learning strategy "involves the transmission of information from teachers to students as well as the communication of ideas between students" (Delacruz, 1997, p. 47). Providing opportunities for students to explore and create art is integral to developing a solid art curriculum.

Sculpture as a Component of Art Curriculum

Traditionally, sculpture typically involves three processes, modeling, carving and constructing. Modeling is defined as a method to "shape or fashion in a plastic material and to design or imitate forms" (Mirriam-Webster Online). In clay, for example, when students attach extra pieces of clay on their basic form to shape the arms, hair, and feet, the process is called additive. However, carving is typically a subtractive process, in which material is carved or chipped away until the desired form emerges. The third technique of constructing involves attaching cut or shaped pieces of material together. Because of the diversity in media and materials for creating sculpture, it serves as a perfect method for students to express themselves. Hurwitz and Day (2007) say that "Children of all ages can work successfully in modeling clay" (p. 133). I would also note

that this is also true for students in high school. "Sculpture has a universal appeal, and the problems of creating forms in space and of emerging materials and processes with ideas engage the interest of people of all age groups" (Hurwitz & Day, 2007, p. 134).

One of the greatest benefits for working in clay is that the medium is essentially an activity in which the hands can do most of the work and only requires a few tools. Most clay sculptures can be worked on just using hands and water. Different types of tools create different marks on clay. Although clay tools were available, our students used mostly their hands and water to sculpt their pieces.

The subject matter for modeling clay is nearly limitless. It serves as a perfect medium for a wide range of projects. "Usually [clay projects] involve one person or thing or, at the most, two persons or things resolved into a closely knit composition" (Hurwitz & Day, 2007, p. 143). Hurwitz and Day (2007) also suggest that modeling a posed figure can be a popular project for middle school and high school. "Positioning the human body and interpreting its general proportions can be exciting art experiences when carried through in both the flat and in-the-round approaches" (Hurwitz & Day, 2007, p. 143). Going further, when students create sculptures about their own bodies, they also explore their own identities. Moreover, when students' self-exploration is done through group work, they will understand not only how they view themselves, but also how others view them.

Collaboration

One of the major aspects in developing real-world pedagogy is allowing students to better understand the world in which they live beyond what they normally experience

at school. Developing these experiences is especially important because each student has had differing experiences to build on. Students can vary in ethnic group, religion, or socio-economic status. Developing a learning environment in which students collaborate and share opinions and are open to diversity is important to include so that assumptions become informed understandings. Anderson and Milbrandt (2002) summarize this idea by saying, "Ideally, education not only represents the acquisition of new information and skills, but also prepares students for growth and cultural change through discussions that encourage multiple perspectives and expand young people's sensibilities" (p. 27). They will also agree that collaboration is one of the most effective tools which can be used in developing "understanding, constructing, and reconstructing communities" (Anderson & Milbrandt, 2002, p. 27). This type of collaborative exploration can be used to discuss themes such as identity and culture.

The Exploration of Identity and Culture

Identity is of particular importance to teenage students in high school. The need for teenagers to make their own identity was explored by Erikson. Erikson is most notably known for his "eight life crisis" (Shaffer, 2005, p. 40) in human development. Erikson believe that human beings see eight major crises throughout their lifetimes "dictated by biological maturation and the social demands which developing people experience [...]" (Shaffer, 2005, p. 40). Of particular importance for high school students are the ages of twelve to twenty. Erikson labels this stage as the "Identity versus role

confusion" stage (Shaffer, 2005, p. 41). Shaffer (2005) describes this stage by saying the following:

> This is the crossroad between childhood and maturity. The adolescent grapples with the question "Who am I?" Adolescents must establish basic social and occupational identities, or they will remain confused about the roles they should play as adults. The key social agent is the society of peers. (p. 41)

Working with peers allows students to develop knowledge which they might not otherwise gain on their own. The process of working with peers or adults is the basis for Vygotsky's sociocultural theory. Shaffer (2005) defines sociocultural theory as "Vygotsky's perspective on development, in which children acquire their culture's values, beliefs, and problem-solving strategies through collaborative dialogues with more knowledgeable members of society" (p. 88). However, as children grow up, they tend to move away from their parents and look toward their peers for approval and opinions. Students are sometimes conflicted when deciding how to be an individual in a big group. By building lessons which focus on the topic of identity, the opportunity to learn as both an individual and a group are emphasized. Moreover, when combined with thematic learning or learning which centers on a central idea, authentic instruction effectiveness is even more prominent.

Thematic Instruction

The use of themes for learning is becoming common as teachers see the impact and relevance in designing and teaching lessons. Sydney R. Walker (2001) describes these themes as "Big Ideas" in her book *Teaching Meaning through Art Making.* She

defines big ideas as "broad, important human issues [...] characterized by complexity, ambiguity, contradiction, and multiplicity" (Walker, 2001, p. 1). These ideas can be simple terms or phrases. However, these ideas do not focus on one particular concept, but rather include a multitude of concepts. Examples she uses are dreams and nightmares, life cycles, individual identity, aging, power, community, life and death, emotional life, family, ritual, social norms, relationships, and materialism, to name a few (Walker, 2001, p.1). The purpose in developing big ideas is to "engage students in deeper levels of thinking" (p. 1). Because of the hands-on process of working with sculpture, students are able to engage in their work physically and cognitively. However, art making should be more than an activity; it should be a meaning-making endeavor in which students bring their own experiences.

Transfer of Learning and Personal Experiences

Recent theories of the importance of using personal experiences and linking them to new material have become known in learning theory as scaffolding. Shaffer (2005) defines scaffolding as a "process by which an expert, when instructing a novice, responds contingently to a novice's behaviour in a learning situation, so that the novice gradually increases his or her understanding of the problem" (p. 89). Catterall (2005) suggests that the scaffolding of learning experience is recognized as a beneficial if not critically important part in the research on teaching and learning.

To discuss the transfer of learning, it is important to note work done by Catterall, Vygotsky, Bruner, Arnheim, and Bransford. One of the cornerstones for discussing

transfer of knowledge comes from Catterall's (2005) article "Conversation in Silence: Transfer of Learning through the Arts". In the article, he describes a conversation created in silence between the viewer and the works. He also discusses the transfer of learning from arts to non-arts. Conversation in silence refers to the "inner as well as interpersonal dialogues involved in the creative and expressive processes common to all art disciplines" (Catterall, 2005, p. 1). The silence refers to "subconscious brain function and cognitive re-structuring-- the neurological bridge that may link learning in the arts on the one hand with non-arts related understandings and skills on the other hand" (p. 1-2). Catterall (2005) cites Jerome Bruner (1960; 1966) by saying that creating art is a metacognitive activity where the artists are aware of their thoughts and thinking processes. Producing works of art engages the artist in a personal exploration of ideas and emotions during which they are making art. Moreover, the exploration could be described as another form of inner conversation.

Catterall's Views on the Transfer of Learning

Each art form "engages in its own particular way with physical, cognitive, and affective processes. Exploring the expressive activities, for instance, of drawing, sculpting, composing, dramatizing, choreographing, writing poetry might add to the understanding of the cognitive processes engaged in learning and could yield insights important to the quest for effective educational practices" (Catterall, 2005, p. 5). Opportunities should be provided in art classes for students to experience the iterative exploration of ideas and emotion and inner conversations, thereby enhancing students'

abilities to learn both within and beyond the arts. Silence, or the subconscious transfer, is deeply rooted in neuron-dynamic learning that requires the engagement of the learner (Catterall, 2005).

Catterall (2005) also says that "transfer from learning in the arts to other domains may emerge as comprehension of the impact of arts-related neurological development on individual abilities to accomplish non-art tasks" (p. 5). Because of the multiple ways to discuss cognitive processes, research in these areas has been conducted by neuroscientists and learning psychologists, as well as education philosophers. The depth of analysis of the arts inherent cognitive processes creates a scientific justification for the study of art and also allows for scientists to explore the brain-function correlates of cognition and emotion.

Catterall's theory for the transfer of knowledge has two parts in relation to neural processes stimulating learning:

> 1. Arts learning and experiences, to varying degrees, reorganize neural pathways, or the way the brain functions. Extended and or deep learning in the arts reinforces these developments.
> 2. The development and reorganization of brain function due to learning in the arts *may* impact how and how well the brain processes other tasks (Catterall, 2005, p. 6-7).

Vygotsky Theory of Learning Based on Shared Problem Solving Experiences

Vygotsky viewed cognitive developments as a result of a process, where the child learns through shared problem solving experiences with someone else, such as parents, teacher, siblings or a peer. This theory of learning is known as sociocultural theory. Shared problem solving tasks is particularly important when discussing the use of collaborative work. Collaborative also known as guided learning is a "process of learning or acquiring new skills that occurs as novices participate in activities under the guidance of a more skilful tutor" (Shaffer, 2005, p. 89). Moreover, guided learning occurs more often when it fits in with a child's zone of proximal development (ZPD). ZPD is a "term [Vygotsky] uses to describe the difference between what a learner can accomplish independently and what he or she can accomplish with the guidance and encouragement of a more skilled partner" (Shaffer, 2005, p. 89). Work which can be learned through group processes tends to have a greater impact and build knowledge better than work which is done by it. One of the strongest features of social collaboration is Vygotsky's theory of scaffolding. Scaffolding is a "process by which an expert, when instructing a novice, responds contingently to the novice's behaviour in a learning situation, so that the novice gradually increases his or her understanding of a problem" (Shaffer, 2005, p. 89). Moreover, Vygotsky's ideas of scaffolding and Bruner's ideas about spiral curriculum are very much related.

Bruner's Theories of Learning

Jerome Bruner wrote *The Process of Education* in 1960 which had an "impact on policy formation in the United States and influenced the thinking and orientation of a wide group of teachers and scholars. His work focused on four key themes, the role of structure in learning and how it may be made central in teaching, readiness for learning, intuitive and analytical thinking, and motives for learning.

Smith (2002) quotes Bruner's 1960 article by saying, "The teaching and learning of structure, rather than simply the mastery of facts and techniques, is at the center of the classic problem of transfer. If earlier learning is to render later learning easier, it must do so by providing a general picture in terms of which the relations between things encountered earlier and later are made as clear as possible" (The role of structure in learning... section, para. 1). Smith explains Bruner's idea that readiness for learning means that you "begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development" (Readiness for Learning section, para. 2). This notion informs the idea of the spiral curriculum in that it proposes, "A curriculum as it develops should revisit these basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them" (Smith, 2002, Readiness for Learning section, para. 3). The third part of Bruner's theory addresses intuitive and analytical thinking, and focuses on breaking down what is intuition. Bruner says intuition is a much neglected but essential feature of productive thinking. He also says that intuition is, "the intellectual technique of arriving at plausible but tentative formulations without going through the analytical steps by which such

formulations would be found to be valid or invalid conclusions" (Smith, 2002, Intuitive and analytical thinking section, para. 1). The last part of Bruner's theory focuses on motives for learning. Smith (2002) notes that Bruner's "interest in the material to be learned is the best stimulus to learning, rather than such external goals as grades or later competitive advantage" (Smith, 2002, Motives for Learning section, para 1).

Bransford: Theory on How and Why People Learn

Another important theorist in the transfer of learning is Bransford (2000). Collaborating with Brown and Cocking, Bransford wrote about the transfer of knowledge and learning in the text "How People Learn: Brain, Mind, Experience, and School." In this work, he divided his theory into seven main components: learning and transfer, understanding versus memorizing, time needed to learn, motivation to learn, context, learning as transfer from previous experiences, and transfer between school and everyday life.

Learning and Transfer

The process of learning and the transfer of learning are central to understanding how people develop important competencies. J.P. Byrnes (as cited in Bransford et al., 2000) says that it is especially "important to understand the kind of learning experiences that lead to transfer, defined as the ability to extend what has been learned in one context to new contexts" (p. 51). Bransford says that the degree of transfer between initial and

later learning depends upon the match between elements across two events. The most essential elements of learning are facts and skills. H.J. Klausmeier (as cited in Bransford et al., 2000) discusses facts and skills by saying that "such an account, skills of writing letters of the alphabet are useful to writing words (vertical transfer). The theory posited that transfer from one school task and a highly similar task (near transfer), and from school subjects to non-school settings (far transfer), could by facilitated by teaching knowledge and skill in school subjects that have elements identical to activities encountered in the transfer context" (p. 53). He postulates there are four key characteristics of learning and transfer:

- Initial learning is necessary for transfer, and a considerable amount is known about the kinds of learning experiences that support transfer.
- Knowledge that is overly contextualized can reduce transfer; abstract representations of knowledge can help promote transfer.
- Transfer is best viewed as an active, dynamic process rather than a passive end-product of a particular set of learning experiences.
- All new learning involves transfer based on previous learning, and this fact has important implications for the design of instruction that helps students learn (Bransford et al., 2000, p. 53).

Understanding versus Memorizing

Bransford (2000) also acknowledges the difference in understanding information versus memorization of information. He says transfer is affected by the degree to which

people learn with understanding rather than merely memorizing sets of facts or following a fixed set of procedures. Finally, students who simply memorize facts have little basis for approaching problem-solving tasks (Bransford & Stein 1993; Bransford et al., 1983).

Time Needed to Learn

Bransford notes that it is important to be realistic about the amount of time it takes to learn complex subject matter. In all domains of learning, the development of expertise occurs only with major investments of time, and the amount of time it takes to learn material is roughly proportional to the amount of material being learned (Singley & Anderson, 1989). Often, learners are faced with tasks that do not have apparent meaning or logic, thereby making it difficult to understand, explore, and apply concepts. If a task is too difficult for a student, fewer connections are made, creating less transfer from taking place between the student and their work. Also, "attempts to cover too many topics too quickly may hinder learning and subsequent transfer because students (a) learn only isolated sets of facts that are not organized and connected or (b) are introduced to organizing principles that they cannot grasp because they lack enough specific knowledge to make them meaningful" (Bransford et al., 2000 p. 58). It is important to provide students with enough time to learn as well as provide enough time to process the information.

Motivation to Learn

Motivation to learn is also important in creating a solid transfer of knowledge for students. If a student is not engaged or fails to see any particular relevance, then the types of learning which are taking place become severely limited. Simply, motivation affects the amount of time people are willing to devote to learning. Bransford (2000) notes that even though extrinsic rewards and punishments clearly affect behavior, people work hard for intrinsic reasons as well. He says that "challenges must be the proper level of difficulty in order to remain motivating: tasks which are too easy become boring; tasks that are too difficult cause frustration" (Bransford et al., 2000, p. 61). Also, Bransford explains that there are two types of students in the classroom: performance-oriented and learning-oriented. Students who are "performance-oriented are more worried about making errors than about learning," while students who are "learning-oriented prefer new challenges" (Bransford et al., 2000, p. 61). Of course, social opportunities also affect motivation. Most importantly, learners of all ages are more motivated when they can see the usefulness of what they are learning and when they can use this information to impact others, possibly lending it to transfer.

The Role of Context in Learning

Context also plays an important role in influencing transfer. R.A. Bjork and A. Richardson-Klaven (as cited in Bransford et al.) says that "transfer across contexts is especially difficult when a subject is taught only in a single context rather than in

multiple contexts" (2000, p. 62). Transfer is also affected by the context of original learning. Teachers often employ techniques which ask students to elaborate on example problems stressing the importance of learning in one context. These techniques make the information context-bound, making it more difficult to retrieve the lesson material in other contexts. The reason students have difficulty retrieving information is because knowledge tends to be context-bound when learners only elaborate on new material. However, when a subject is taught in multiple contexts, people are more likely to abstract the relevant features of concepts and develop a flexible representation of knowledge (Bransford et al., 2000).

According to Bransford (2000), there are three ways to improve flexibility of learning. The first is to "ask learners to solve a specific case and then provide them with an additional, similar case" (Bransford et al., 2000, p. 62). This method "abstracts the general principle which leads to a more flexible transfer" (Bransford et al., 2000, p. 62). The second way is to "let students learn in specific context and then help them engage in "what-if" problem solving designed to increase the flexibility of their understanding" (Bransford et al., 2000, p. 62). The third method involves generalizing the "case so that learners are asked to create a solution that applies not to a single problem, but to a whole class of related problems" (Bransford et al., 2000, p. 63).

Learning as a Transfer from Previous Experiences

It is also important to note that learning as transfer builds upon previous experiences. This implies that when something new is learned, the learner attempts to

apply what they already know. Bransford (2000) states that there are three implications for this principle of learning transfer for educational practice. The first implication is that "students may have knowledge that is relevant to a learning situation that is not activated" (Bransford et al., 2000, p. 68). The second implication is that "students may misinterpret new information because of previous knowledge they use to construct new understandings" (Bransford et al., 2000, p. 68). The third implication states that "students may have difficulty with particular school teaching practices that conflict with practices in their community" (Bransford et al., 2000, p. 68).

Transfer between School and Everyday Life

The last point which Bransford (2000) mentions about transfer of knowledge is in the section titled "Transfer between School and Everyday Life." This follows the premise that learning should and will transfer to other circumstances, and that students transfer what they learn in school to everyday places such as their homes and communities. One of the biggest differences between everyday settings and school is that school places more emphasis on individual work, whereas most other environments are usually group-oriented (Bransford et al., 2000). The second difference between school and everyday settings is that school focuses more heavily on mental work while everyday settings rely on tools to solve problems in everyday settings (Bransford et al., 2000). However, this fact is changing as more schools bring in technologies which make it possible for students to use tools similar to professionals in workplaces. Developing some proficiency with these tools may provide a way to enhance learning and increase transfer. Another

contrast between school and everyday settings is that "abstract reasoning is often emphasized in school, whereas contextual reasoning is often used in everyday settings" (Bransford et al., 2000, p. 74). Analysis of everyday environments may have great potential in education. However, there is still a need for more thorough research. Bransford (2000) explains that this idea of learning from our environment is similar to John Dewey's idea that "school should be less about preparation for life and more like life itself" (p. 77).

Real World Connections through Museum Learning

Museum visits, when utilized in a school's art program, can be an important part of learning in the arts by allowing for a more enriching educational experience. Whether it is through art production or art history, art is about experiencing the works. Visiting a museum is important in making relevant curricular connections for students' education. "Effective museum and school partnerships utilize interdisciplinary approaches that can provide rich experiences for students when studying collections of art" (Floyd, 2002, p. 39). The learning facilitated during a museum visit is just as important to the museum staff as to the students who go. Because museums are seen more as learning and cultural centers, many museums devote substantial resources to departments of education and learning. It is important to understand how, why, and what people learn through museum experiences (Adams, Falk, & Dierking, 2003). However, not everyone gets a museum experience during their education.

Edmund Feldman (1983) would argue that art is a potent form of education because "the original act of artistic creation contemplates some kind of social

transaction" (p. 40). It is also important that students who do not have access to museums also partake in this social transaction. By having students tour a museum with a docent, students are exposed to works which they have either 1) only seen through slides or books or 2) have never seen before. This exposure to museum and museum learning is an integral part of students developing real world experiences. Students are able to build upon the processes of sculpting and transfer their learning and understanding to the works at museum. Students are also able to gain a better understanding of the intricacy of the museum sculptures when comparing it to their own works.

Brazee and Capelluti (1995) theorize that "integrated curriculum is based on a holistic view of learning and recognizes the necessity for learner to see the big picture rather than to require learning be divided into small pieces" (p.20). By providing and interacting within a real-world context, learning environments can be created where students can engage in a dialogue about the pieces. Feldman (1983) agrees saying, "Dialogue creates language. Language is used to convey information, to communicate ideas, to share feelings. The exchange of information, ideas, and feelings, however, serves very nicely as the definition of education" (p. 40). Education and indeed learning, in its very nature, should not be confined to the walls within the school; instead, learning should take place in all contexts and places from the classroom to a museum.

Chapter 3

The Development of a Comprehensive Art Unit Based on Akio Takamori

The idea of developing a lesson around Akio Takamori came from the interest of my supervising teacher, Mr. Steve Milsap, and my own interest in Takamori's work. We selected Takamori because we felt that students would be able to respond to the theme of identity and culture which are represented in his work. His works also have a unique character and style which make his work easily accessible to our students. Takamori simplifies the human form into simple shapes and lines. Both Mr. Milsap and I were interested in using sculpture and especially creating a figure. From there, we researched more information from the artist via the Internet. Inspiration came from an article Mr. Milsap read in *Sculpture* magazine entitled "Akio Takamori: Global Village People" (2001). We began brainstorming ideas about what materials and what types of lessons we should create.

The second part of the original idea was to also use the work of Kiki Smith, especially her sculptures of hands. Students were going to make molds of their hand in moulage then cast them in plaster. Moulage is a casting material which allows near perfect recreations of people's body parts. The work would be suspended from chains on the wall and each hand would have an item which represented the student placed in the hand. This idea was abandoned since neither Mr. Milsap nor I had any experience in moulage, and we were already going to make plaster casts with SCAD Atlanta. We chose to replace the moulage project with the plaster casts made during the field trip because both process are similar.

At this point in time, Mr. Milsap had been in contact with SCAD Atlanta and their sculpture department. The original idea was to allow two or three students to visit SCAD Atlanta and participate in a workshop making body casts with plaster. However, we thought it would be best if we could take our entire sculpture class of twenty-two students and allow them to participate in order to develop connections in the art world. Mr. Milsap noted that students should be able to draw from their own experiences in the art room and apply that knowledge to the sculptures at the High Museum and plaster casting at SCAD. Fortunately, SCAD was very willing to accommodate us, which allowed us to incorporate a field trip component into this unit.

It was the goal for both Mr. Milsap and me to expose students to a variety of mediums. We felt that this exposure might encourage them to pursue other forms of sculpture and art. We wanted students to try to identify themselves with a culture or subculture, to take those ideas and then translate them into their figures. Also, we wanted the works to be collaborative. The goal was for students to explore how they viewed themselves and how others viewed them as well. By having one partner sculpt the other, they became very engaged in making sure they were sculpting each other correctly and including the details that they wanted.

Prior to this project, students created sculpture from paper, plaster, cardboard, and metal. By working with clay, students were able to build new sets of skills through the manipulation of the material to find the strengths and affordances. Students would learn quickly if they did not attach a piece correctly because it would either crack of fall off. Student would build on what they learned and attach the pieces together better. These projects focused on abstracted forms and shapes. The lessons fit in the comprehensive

approach to teaching by integrating visual culture studies, along with art history, criticism, aesthetics, while relating at a personal level to student's interests and lives. We picked Akio Takamori as an exemplar artist because he worked in clay and with the figure, and is also known for juxtaposing images of western culture to those of traditional Asiatic culture. Moreover, while this unit focuses entirely around the figure, it also incorporates the ideas of culture, identity, and collaboration.

Overview

Lesson 1: Introduction to the Unit based on the Works of Takamori, Nauman, and Smith

The first lesson incorporated the work of Akio Takamori, Bruce Nauman, and Kiki Smith. We used these artists because Mr. Milsap and I felt they were relevant to discussing narrative and body proportions with our students. Mr. Milsap had particular artists which he wanted to showcase and utilize to teach particular concepts. All three of the artists are contemporary artists whose works are displayed in art museums. The strong narrative quality of both Kiki Smith's and Bruce Nauman's figures were included in the unit because they serve as pertinent part of our discussions about body language. These non-verbal comparisons became the backbone of the unit and the sculpting lesson. During this lesson, students were introduced to the artists through discussion of the artists and their works with a PowerPoint presentation. We chose this format, instead of a bulletin board, because it was easy to use, we could easily add or remove content, and I could take the PowerPoint home to work on it. At the very beginning of the PowerPoint,

we introduced the unit to the students so that they could begin coming up with ideas for their projects. We described the purpose of this unit was to create collaborative figures which juxtapose each other and create non-verbal narratives through use of body language, height, and decoration. Our aim was that students are able to think critically within the medium and also to explore their own views of identity and culture.

Lesson 2: Understanding Proportions

The second lesson built upon the use of the figure in 3D art. We discussed proper proportion of the human figure. This lesson was included in the unit because we felt it was important that students to understand proportions, especially when working with the figure. After discussing proportions, I had students make gesture drawings. We started with quick one minute sketches and worked our way to five minute gestures with two students posing. This exercise was done so that students could demonstrate knowledge of proportions. Also, we were able to apply the concept of non-verbal narrative by using two models and having them pose with each other. We had each pair of models think of a word and then use their bodies to emulate that word.

Lesson 3: Discussions about Culture and Identity

In this lesson, we wanted students to discuss culture and Identity. We also wanted the students to look introspectively at who they were and what images defined who they were. We began with the broad spectrum and asked them to define what they thought

culture was. Next, we started with larger cultures, slowly breaking them down into subcultures. When we defined subcultures, we also explored images, clothing, etc. which might identify that culture. The last part of this lesson was to pair students up and have them begin sketching some ideas. By building on knowledge of body proportions and gesture drawing, students were able to more easily sketch their ideas. Students drew quick thumbnail sketches posing the figures how they intended.

Lesson 4: Demonstration of Sculpture Techniques

The fourth lesson was a demonstration of techniques in modeling clay. In this lesson, we discussed the various types of clay along with several methods of building pieces of work. The purpose was to show the proper way to attach clay and build their figures. I found the demonstration an important part of the process. It allowed students who had not worked in clay previously to see a variety of techniques and methods used to construct sculpture. I included both freeform building and coil technique into the demonstration. Freeform building allows students to take a solid piece of clay and build the forms by modeling it with their fingers or clay tools. Coil method was introduced as an alternative method of construction. Furthermore, Takamori used coil and slab building for his forms (Kangas, 2001). I wanted students to have the option of choosing which they preferred.

Lesson 5: Students Sculpt Their Partner's Figure

The fifth lesson was the actual sculpting lesson. This lesson required the students to use all of the prior instruction and incorporate that into their pieces. Students had to apply their ideas into a working model. They also had to use proportion in their piece. This lesson had another component: both live modeling and making photographs. We took four photos of each student in the pose they selected. Students began the first day by modeling live for their partner. Modeling live allows students to see depth and space which is not present in any photograph. Also, they could see the thickness or thinness of various parts of their partner's bodies. The photographs were used because they were able to capture details such as the fold of the shirts, which would not remain consistent in live modeling. Also, photographs allowed students to work even if their partner was absent.

Lesson 6: Connecting Learning in the Classroom through a Field Trip Experience

For the final lesson, we took students to the High Museum and SCAD Atlanta for a museum tour and plaster face casting. Both Mr. Milsap and I thought a field trip component would complement the work in the classroom by allowing students to experience working at a college setting with a professor and to see works which they have only previously seen in slides or in books. Seven of the twenty-two students have never been to a museum before so we wanted them to be exposed to the art world and also see the quality of works which are in a museum. It was our goal to allow students to

experience the art world through both the museum visit and the hands-on component at SCAD. I had the students fill out a pre-visit and post-visit questionnaire because I wanted to gather data about students' prior experiences with museums and their expectations. The results from the survey were used primarily to assess the success of the field trip. All of the students indicated the quality of the field trip and noted the new knowledge and real world experience they gained.

Goals and Evaluations

It was my goal in this unit to provide a space for students to explore both the creative process of art making, while taking away a deeper understanding of the world around them. I wanted students to not only be engaged in learning, but also understand what they are learning has an impact on their lives. It was also my goal that students are engaged in meaningful discussion, sculptural processes, and thematic learning. I also wanted to create an environment of inquiry. Moreover, my initial goals also included real-world experiences through a field trip to the High Museum. Mr. Milsap also had these same goals; however, he understood through his experience, that the main goal should be keeping students engaged in their work.

Many of our assessments were based on engagement of their work and not necessarily on the final product. Campbell and Harris (as cited in Taylor, et al., 2006) say that "The purpose of assessment in thematic instruction is to make learning visible so that schools, teachers, and students can demonstrate student attainment of deep

understanding" (p.128). In order to make our assessment visible, we had to use multiple processes of identifying learning.

The primary method of assessment was performance assessment. Taylor (2006) defines performance assessment as a "form of testing that requires students and/or teachers to perform tasks rather than select pre-determined answers from a test" (p.134). Taylor goes on to mention that performance assessment uses many forms including: "gauging how students perform specific exercises in the class, or how they pay attention to the goals and objectives of the lesson, and how the use the techniques, skills and ways of working introduced to them in class to convey or express meaning in the art they create" (p. 134).

All of these forms played a large role in our assessment of student progress. We gave students daily grades based on involvement in discussion and time on task. The last part of assessment was the final product. If students met the objective of the assignment, participated in classroom discussion, and worked diligently, then their grades reflected their efforts. However, if students failed to meet one or more of the objectives, their grades were typically lower. Of course, extra points were awarded for creativity and following instructions. Although the projects were completed well before I left Cedar Shoals High School, I was not available to assess the final works. This was in part because Mr. Milsap wanted to begin working on his rock sculpture project as soon as the students finished my project. However, I did return periodically to check on the students and make sure that my project was completed. Moreover, the last part of my experience with my students was the High Museum field trip.

Unit on the Exploration of Identity and Culture through Akio Takamori Figures

Lesson 1:

Topic: Akio Takamori: Introduction to the Artist and Work

Essential Question: Who are Akio Takamori, Bruce Nauman, and Kiki Smith?

How do these artists' works represent the human form?

What are the effects of depicting two figures together like Takamori?

Overview: Students will be introduced to the life and works of Akio Takamori, Kiki Smith, and Bruce Nauman. They will also read about Akio Takamori. Students will then be introduced to the project idea.

Purpose: The purpose of this lesson is to create a connection between art and art history. It also serves to generate discussion about Akio Takamori and the social and cultural implications of his work. Works by Kiki Smith and Bruce Nauman will also be discussed.

Objectives:

1.) Students will read about Akio Takamori and discuss his works.

2.) Students will view a PowerPoint presentation of Akio Takamori, Kiki Smith, and Bruce Nauman.

3.) Students will discuss the style and formal, sensory, expressive, and technical qualities of the figures.

Resources:

Kangas, M. (2001, June). Akio Takamori: Global village people. *Sculpture, 20*(5), 12-13.

PowerPoint

Art 21 Video: Kiki Smith

Art 21 Video: Bruce Nauman

Materials:

Paper

Pencil

Pen

Procedures:

1) Students will begin by reading an article about Akio Takamori (See Appendix C). After reading the article, have the students write a paragraph or two listing some important facts about Takamori or his works. Once they are finished writing, go around the room and have each student share one thing they read which they found interesting about Akio Takamori or his work. Have them explain why they found it interesting. Since Takamori's figures explore the juxtaposition of Western and Eastern cultures, it is important to discuss the implications of these two cultures being paired together. Some guiding questions to lead the discussion could include:

- Why do you think he juxtaposes Western and Japanese culture?
- What kind of narrative is created by pairing Western culture with Eastern culture?
- Is there a noticeable difference in sizes? Which one is bigger? Smaller? Why?
- What are the styles of clothing worn?
- How are the figures painted?
- How are they sculpted?

(Remind students about Takamori's influences from postwar Japan. This influence plays a significant role in the interpretation of the works.)

2) Next, students will be introduced to the unit. The purpose of this unit is to create figures which juxtapose each other and create a non-verbal narrative. It also serves to teach students about varieties and techniques for making sculpture. The students will render their figure in clay, and later, make body casts during a field trip to Savannah College of Art and Design (SCAD), Atlanta. Students should pose the figures so that body language creates a narrative. Also, students should reflect introspectively and discuss the types of cultures or subcultures which they might belong to. Students will pair up and sculpt each other from both photographs and from live modeling. The figures should stand between twelve to sixteen inches, varying in height. Finally, students will paint their figures similar to Takamori's and pose them together.

3) Students will then view the PowerPoint on Akio Takamori, Kiki Smith, and Bruce Nauman. The students will describe the pieces using the elements of art by discussing sensory, formal, expressive, and technical qualities.

a) Sensory qualities – line, shape, texture, color

b) Formal qualities – Pattern and balance

c) Expressive Qualities – How and in what way do the figures evoke moods/feelings?

d) Technical qualities – How are the figures made?

During the PowerPoint, vocabulary as well as the artist's biography will be presented.

Akio Takamori

Akio Takamori was born in Nobeoka, Miyazaki, Japan in 1950. Most of his recent figurative works are derived from his memories of infants, school children, and shopkeepers. The narrative qualities of the figures, when viewed together, create a loose community of figures (FrankLloyd.com). The impression of individual identities of Takamori's figures is because each figure is painted uniquely.

Takamori's life experiences growing up in post-World War II Japan permeate the variety of cultures he depicts. Much of his interest in art comes from the extensive amount of art and medical books which were in his father's library. Takamori went on to graduate from the University of Tokyo, where he apprenticed to a master folk potter at Koishiwara, Kyushu. During this time, he was only creating industrial style ceramics such as plates, bowls, and other daily items. It was also during this time that Takamori met American ceramist Ken Ferguson, who encouraged Takamori to go to the United States with him and study at the Kansas City Art Institute (FrankLloyd.com).

In 1974, Takamori made the move to the United States, receiving his B.F.A. from the Kansas City Art Institute and later attending Alfred University in New York for his M.F.A. From there, he went to work as a resident artist at the Archie Bray Foundation in Helena, Montana until 1993, when he moved to Seattle, Washington, to take his current position as an associate professor in the ceramics department (FrankLloyd.com).

Takamori began exploring the figure more and more after meeting with Ken Ferguson. These figures are the basis for most of his current works. He is best known for his juxtaposition of Westernized figures with traditional Japanese figures. These figures serve as a commentary of postwar Japan and its heavy Western influences

(FrankLloyd.com). He leaves the interpretation of the figures up to the individual. His works provide the perfect outlet to discuss culture and identity for students in high school.

Kiki Smith

Kiki Smith was born in Nuremberg, Germany in 1954 but grew up in New Jersey. She was the daughter of the American sculptor Tony Smith. Growing up, she would often help her father make cardboard mock-ups fir his geometric sculptures. Although she worked predominately with geometric shapes growing up, most of her works focus on the body. She views the body as a receptacle for "knowledge, belief, and storytelling" (PBS.org/Art21). In the 1980s, her works involved the depiction of organs, cellular forms, animals, domestic objects, and the human nervous system. She also explored the narrative qualities of classical mythology and folk tales, which she incorporated into her works. Her best known works all focus around three themes: life, death, and resurrection (PBS.org/Art21). Smith's work is displayed in many of the foremost museums' collections, including the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, and the Museum of Contemporary Art, Los Angeles.

Bruce Nauman

Bruce Nauman was born in 1941 in Fort Wayne, Indiana. He was discovered in the 1970s and has since been recognized as "one of the most innovative and provocative of America's contemporary artists" (PBS.org/Art 21). He is inspired by the activities, speech, and materials of everyday life. "Confronted with 'What to do?' in his studio soon after graduating from the University of Wisconsin, Madison, in 1964 with a BFA, and then the University of California, Davis in 1966 with an MFA, Nauman had the simple

but profound realization that 'If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product' (PBS.org/Art21)." Nauman is a veritable new-age artistic Renaissance man working in mediums such as sculpture, video, film, printmaking, performance, and installation. He focuses more on the process of transforming a work into a piece of art rather than creating a signature style to al his works (PBS.org/Art21).

4) Once the PowerPoint is completed, Two Art21 videos on Kiki Smith and Bruce Nauman can be used as part of the lesson, if desired. Both videos showcase the artists working and included an interview. The artists describe their processes of thinking along with creative examples. They both explain the methodology and ideas behind their works and why they chose to work in the way they do. These artists' videos are both optional since the main focus is Akio Takamori's figures, but students may express interest in learning about the other two artists. Both Kiki Smith and Bruce Nauman were used in this lesson because their work had both an aesthetic quality and a heavy emphasis on narrative. Many of Smith and Nauman's works used the figure as a central role for their instillations.

Assessment:

Students will be assessed by informal discussion and observation of their participation in the day's event. Students should participate in reviewing and discussing the PowerPoint. Moreover, students will need to read the article on Takamori and respond to discussion questions about the life and works of the artist.

Lesson 2:

Topic: Proportions of the Body

Essential Questions: How do you properly proportion the body?

How can body proportion be applied to gesture drawing?

Overview: Students will learn the proportions of the body. They will also create several gesture drawings working on proportion.

Purpose: The purpose of this lesson is to create an understanding of the human body and proper proportions.

Objectives:

1.) Students will write down the proper proportions of the human body.

2.) Students will create gesture drawings of the human body in varying positions.

3.) Students will be able to demonstrate knowledge of proportion through gesture drawing.

Resources:

PowerPoint

Materials:

Pencil

Charcoal

18" x 24" Paper

Procedures:

1) Begin by discussing the PowerPoint on body proportion and how it relates to the project. It is important for them to know the proper proportions of their figures in order to render them accurately.

2) The following measurements of body proportions are available at http://drawinglab.evansville.edu/. When describing body proportions, distance is usually measured by heads.

- The human figure is an average of 7 to 7 1/2 heads length tall.
- The width from shoulder to shoulder is 3 heads width.
- The distance from the hip to the toes is 4 heads.
- The length from top to bottom of the buttocks is 1 head.
- The distance from the elbow to the end of outstretched fingers is 2 heads.

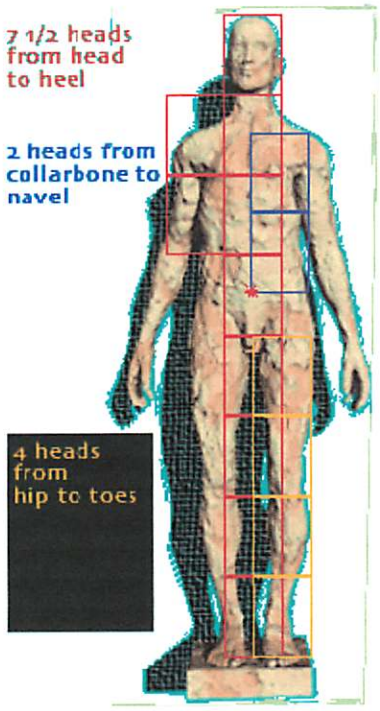

Figure 1: Human Proportions

This diagram and text are taken from an illustration of Vitruvius' theory by Leonardo da Vinci:

Measurements of the human body are as follows:

- The length of a man's outspread arms is equal to his height.

- From the bottom of the chin to the top of the head is one eighth of his height
- From the top of the chest to the roots of the hair will be the seventh part of the whole man.
- From the chest to the top of the head will be the fourth part of man.
- The greatest width of the shoulders contains in itself the fourth part of man.
- From the elbow to the tip of the hand will be the fifth part of a man;
- From the elbow to the angle of the armpit will be the eighth part of man.
- The whole hand will be the tenth part of the man.
- 4 fingers make 1 palm, 24 palms make a man.

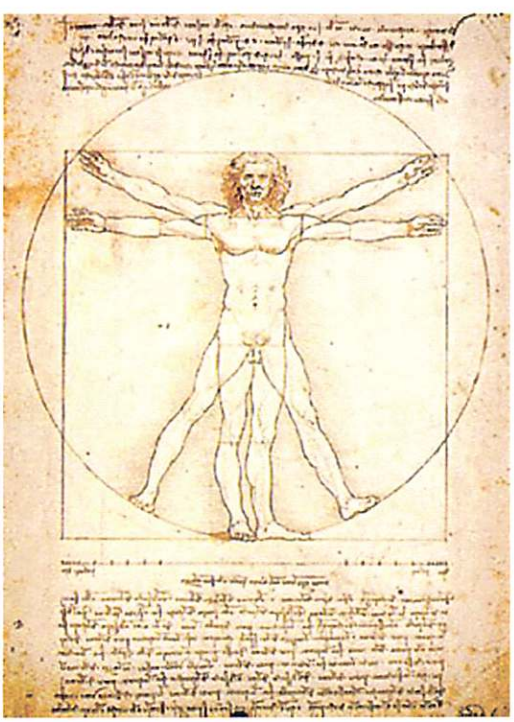

Figure 2: *Vitruvian Man*

3) Next, have students write down the proportions of the body to use as reference for their figures. Once completed, have students gather around a central area to begin working on gesture drawings. Explain that a gesture drawing is a quick sketch where only

the basic elements of the figure are drawn. Students have the option to use either charcoal or pencil. Hand out 18" x 24" sheets of paper. Students have the option of dividing their paper into 4 squares or overlapping several gestures drawings onto each other. Be sure to remind students about proportions. Begin with a few quick sketches for about one minute apiece. For my classroom, I volunteered myself to be a model to demonstrate some of the gestures and poses which could be done. Then I asked for volunteers from the group. Usually, a few students will volunteer. Once an appropriate amount of quick gestures are completed, have students work on five minute gestures. This exercise allows students to pay more attention to proportions. When the students are sufficiently warmed-up, begin asking volunteers to come up in pairs. Students should arrange themselves in such a way as to create a non-verbal narrative between them. Remind them about Akio Takamori's interest in the pairing figures. Students should take what they learn about his works and incorporate them into the gesture drawings.

4) Between the one minute and five minutes drawings, have students complete their work and display their best pieces on their desk. Have everyone walk around and look at each other's work. Repeat this exercise after the five minute drawings and the paired gesture drawings. Finally, do this exercise once more after the last gesture drawing. This repetition will allow the students to see what styles of gesture drawings that others are doing and also allow for the teacher to make sure everyone was on task by having some completed gestures.

Assessment:

Students will need to write down the body proportions on a piece of paper. Observe students while they work to see if they are trying to use proportions in their gesture drawings. Students should try to include as much of the figure as possible in the drawing. Students will need to participate as either a model or through drawing.

Students Posing for Gesture Drawings:

Figure 3: Student Posing for Drawing

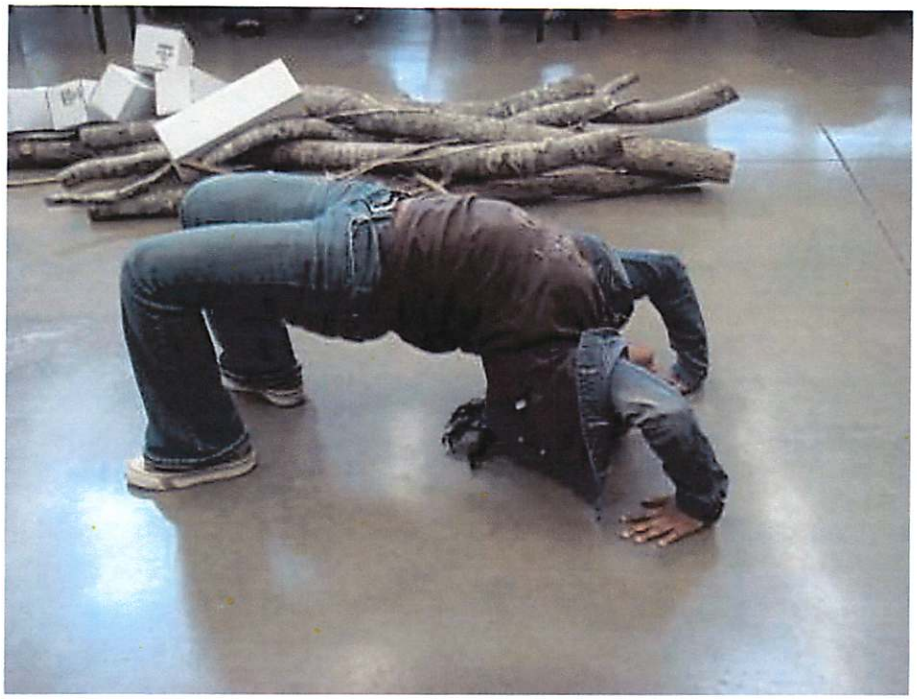

Figure 4: A Student Posing for 1 Minute Gesture Drawing

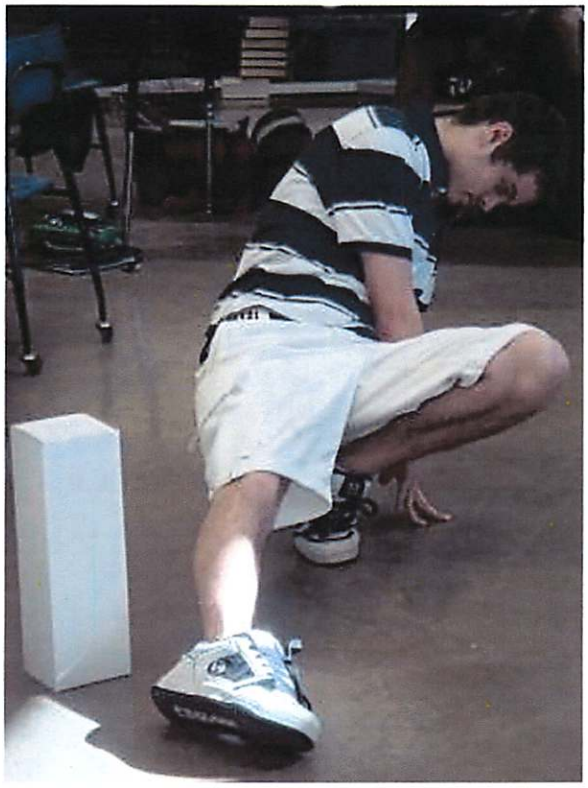

Figure 5: Student Balancing for Quick Drawings

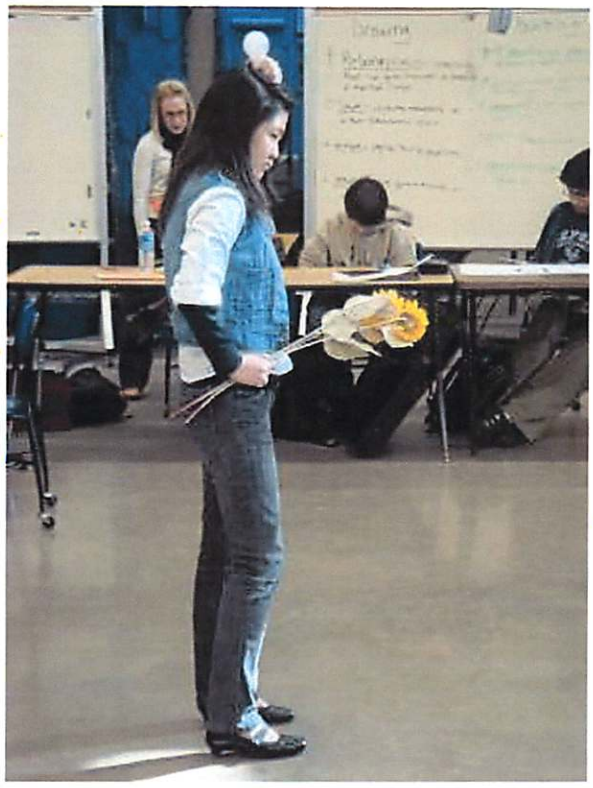

Figure 6: A Student Using Props

Examples from Gesture Drawings:

Figure 7: Charcoal Drawings

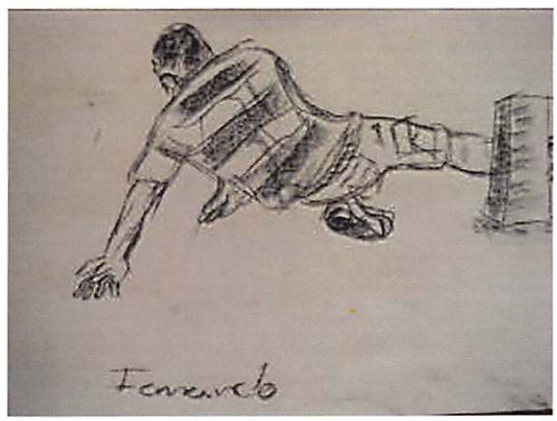

Figure 8: A Students 1 Minute Gesture Drawing

Figure 9: 5 Minute Gesture Drawing

Lesson 3

Topic: Generating Ideas about Culture and Identity

Essential Questions: What is culture?

How can you represent an interaction of figures though posing?

How is learning facilitated through collaboration?

Overview: We will once again visit the ideas of Akio Takamori's figures by discussing culture. Students will discuss various cultures and subcultures which exist and which ones they belong to. Once we finish discussing, students will pair together and begin brainstorming ideas about how they want their two figures to interact. Each student will sculpt their partner. After students know how they want to pose their figures, we will take pictures of them from the front, back, and both sides in that position.

Purpose: The purpose of this lesson is to allow students to look introspectively into who they are and where they belong. Also, this lesson is intended to maximize collaboration between each pair of students.

Objectives:

1.) Students will participate in a discussion about culture.

2.) Students will partner and brainstorm ideas about how they would like their pieces to interact with each other.

3.) Students will pose and take pictures of each other in the poses they chose.

Materials:

Paper

Pencil

Digital Camera

Printer

Dry Erase Board

Dry erase markers

Procedures:

1) Begin by reviewing Akio Takamori's figures and how they serve as a narrative of Western and Eastern culture. By now, students should be familiar with these concepts.

2) After reviewing, have students gather around a white board or some other type of display board. Have students define what they think culture is. Merriam-Webster Online defines culture as:

A) The integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for learning and transmitting knowledge to succeeding generations.

B) The customary beliefs, social forms, and material traits of a racial, religious, or social group; *also*: the characteristic features of everyday existence (as diversions or a way of life} shared by people in a place or time <popular *culture*> <southern *culture*>

C) The set of shared attitudes, values, goals, and practices that characterizes an institution or organization <a corporate *culture* focused on the bottom line>

D) The set of values, conventions, or social practices associated with a particular field, activity, or societal characteristic.

3) Once a working definition is in place, have students identify the larger cultures which they belong to using regions/countries such as America. Have students break that culture down into smaller subcultures. This breakdown can be based on ethnicity, gender, religion, political stance, etc. Continue this process until students start describing the

culture to which they belong. Have them name things which define that culture. Some probing questions would include:

- What kind of cultures do you belong to?
- What clothing does that culture wear?
- What kind of music do they listen to?
- Are these characteristics only for this one culture?
- Are these stereotypes? Why or why not?

4) Next, have students pair up into groups of two. They should begin brainstorming ideas about how they want to pose their figures together. They should take into consideration the body language of each figure as well as height. Students should sketch out some ideas about the size and how they want to pose their figures. They should also include in the sketch some ideas of cultures or subcultures which they belong to and the types of traits which define these groups.

5) Have an area of the room designated for photographs. Our classroom used a black cloth for a backdrop to make the images easier to see. When students felt they had come up with a good idea, we approved the sketch. The students then used their sketch for their photo shoot. Four pictures needed to be taken: front, back, left side, and right side. Once everyone had their photo taken, all of the photos were printed onto 8" x 10" paper from a computer printer. Each student then had one copy from each side, which they were instructed to place into a manila envelope for safe keeping. One of the reasons we took photos was in case someone's partner was absent, the other student could work from the photograph.

Assessment:

Students need to come up with a few sketches of poses which they would like to use. Students should be active in the discussion of culture and subculture. Students will need to brainstorm ideas with their partners. Students should also begin make sketches for their ideas.

Lesson 4:

Topic: Sculpture Demonstration and Techniques

Essential Questions: What are the techniques used to create sculpture?

How can these processes be applied to students' sculptures?

Overview: The teacher will demonstrate some basic clay processes and techniques, such as wedging and form building. Students will then apply these processes to building their own pieces.

Purpose: The purpose of this lesson is for students to apply various sculpting techniques observed in the demonstration to their own work.

Objectives:

1.) Students will participate in the sculpture demonstration.

2.) Students will discuss clay processes using vocabulary.

3.) Students will apply sculpting techniques to their own work.

Materials:

Clay

Sculpting tools

Water

Procedures:

1) I began the lesson by describing the two types of clay; water-based clay and oil-based clay. Water based clay is simply that – clay mixed with water. It is usually very inexpensive but must be kept covered or it will dry out. It is easy to work with when using just water. Moreover, it can be dried and fired whereas oil based clay cannot be fired. However, it has a tendency to crack and dry out very easily. Oil-based clay is

mixed with wax oil. It will not dry out, but it will oxidize over time and become difficult to ply (FXsupply.com). For this project, we used water-based clay, the main reason being the inexpensiveness of the clay. The reason for mentioning the various types of clay is for students who want to further work in clay to be knowledgeable about the strengths and affordances of both types.

2) Start the demonstration by discussing how to wedge clay. Although our clay came pre-wedged, it is important to discuss the reasoning and process of wedging clay. First, cut off a slice of clay from the larger block by using the wire tool. Next, place the clay on a canvas covered table. The canvas will prevent the clay from sticking to the table. Place your left hand on the side of the clay (or right hand depending on you handedness). Push down into the clay with your right hand. As you do this, turn the clay a quarter of an inch clockwise with your left hand. During this time, explain what you are doing to the students. The other, more simplified technique is to simply cut off a slice of clay. Next, you will form the clay into a rectangle or square. You will fold the clay over and push down. Next flip it over. Repeat this process on all four sides while keeping the square shape. This part of the demonstration should not take too long. Students can also practice the processes, although that is not necessary at this point.

3) The next phase of the demonstration is to show clay building techniques. There are several ways to form clay into free standing sculpture. In our class, we demonstrated two ways. The first way was to use coils. I used the Newton Abbot Adult Education Centre's guide to coil building for the following sections available at http://www.abbotpottery.com/aec/coilpots.html. Begin by grabbing a small block of clay. Roll this block into a long cylinder. Lay the clay down on a covered surface to prevent it

from sticking to the table. Gently place both of your hands on top of the clay. Roll your hands up and down, only using your fingers to stretch the clay. If you bear down too hard, the clay becomes flattened on one side. Each time one rolls the clay back and forth, slowly inches one's fingers away from each other. This process will stretch the clay into a rod. The desired thickness is between ¾" to 1" thick.

4) When one has enough coils, one can begin by constructing the feet. Use a small piece of clay and create a slab to the desired size of the feet. Next, attach the first row of coils to the slab by using the slip-and-score method. Slip-and-score method is used to join two pieces of clay together, making the piece sturdier. Slip-and-score requires the use of water and a cutting tool such as a fork. First, take the fork and rake back and forth across the end of the slab. Repeat the same action, moving the fork in a perpendicular pattern until it looks like cross-hatching. Next, repeat this process across the bottom of the first coil. Take your finger and dip it in a bowl of water. Place a bead of water in the hatched line of both the coil and the slab. Using your thumb and forefinger, press the coil gently into the slab. This water created a bond between both pieces. Next, slowly wrap the coil around until a leg is formed.

5) Next, slowly wrap the coil around in a circle, similar to a water hose, to create the shape of the leg. After each rotation, take a thumb and push the clay down on the inside and outside so that the surface becomes smoother. This pressure also seals the clay. Remind students that if they place the coil on the outside edge of the piece below, it will make the leg bigger. If they place the coil on the inside edge, it makes the leg smaller. If they make a mistake on the shape of the body, the shape can be corrected using clay tools

to cut away to reach the proper shape. Continue using this process to build the other leg, torso, arms, and head. Attach each joint using slip-and-score method.

6) The second process used is to build the clay involved using one complete form for each section of the body, carving or building each part individually, and attaching using slip-and-score methods to join the parts together. Students should begin by modeling a block of clay into the desired size of the head. This head will serve as a basis for measuring the dimensions and length of the figure. Figures should be between seven and eight heads tall. After the head is properly sculpted, chest and torso should be sculpted. Students should work their way down the figure, sculpting each section. As the sections reach completion, students should slip-and-score them together. Sometimes, it helps to lay the figure down instead of remaining upright, but make sure to support the weakest parts of the figure with small clay armatures. These can be made from excess clay and gently placed under weak areas. This technique is especially useful during the drying process as it reduces cracking. Clothing should be added last. It can be made by either adding on or by removing clay.

Assessment:

Students will need to participate in the day's events. Assessment will be based off teacher observation. Students should be active in discussion about clay and the use of proper vocabulary.

Demonstrating Techniques:

Figure 10: Explaining the Basics of Wedging and Type of Clay to the Students

Figure 11: Demonstrating Wedging Techniques

Lesson 5:

Topic: Creating a Freestanding Sculpture

Essential Questions: How do you create a freestanding sculpture?

How does working collaboratively affect learning?

Overview: Students will sculpt a figure of their partner by using both photographs and live modeling. When the basic shape is finished, students will add in details like shirts and pants. Once finished, we will discuss how to properly store the figures for each day.

Purpose: The purpose of this lesson is to model clay figures using form building methods. This lesson also serves as a way to incorporate collaborative processes into students' work. Students will develop critical thinking skills while they try to manipulate their sculptures using both live modeling and photographs.

Objectives:

1. Students will build a clay figure of their partner.
2. Students will properly assemble the figures using one of the clay techniques.
3. Students will add in details such and shirt and pants.
4. Students will use both photographs and live modeling to construct their figure.

Materials:

Clay

Clay tools

Photographs

Water

Paper towels

Sketches

Procedures:

1) Begin by distributing clay out to the class. Before class begins, prepare the clay into appropriate sized blocks. This preparation makes the distribution process quicker and easier. Also, prepare by having a cup of water along with clay tools spaced evenly on each table. Students will need to sit with their partner. Each pair should have sketches of how their figures will interact. They will also need the four photographs of their partner.

2) Begin by explaining the two ways which students can construct their clay models. They have the choice of either coil building or building in several sections and slipping-and-scoring them together. Quickly go over the information from the demonstration for a point of reference. This reference will help students retain the information. Repeat the processes as needed. If you see a student who is not attaching the pieces together, it is better to remind them about the techniques too much than have the pieces fall apart in the kiln. Make sure to observe every student and work with them to ensure comprehension of the form building process the student chose.

3) Once students have chosen the process and constructed their figures properly, have each pair begin by doing some live modeling. Have one student sculpt the other student for ten minutes and alternate as needed. The student posing should try to hold the position they were photographed in. The student sculpting should maneuver the arms and legs to match the model. They should use both the sketches and the photographs for points of reference when doing the live modeling. The reason why we had both photographs and live modeling was to teach students two different techniques of constructing forms. Live modeling draws upon perception skills, using both depth and space whereas the

photograph only sits on a flat surface. Also, photographs are used to prepare for absences. The partner can continue sculpting the other student if the partner is absent.

4) Once the basic forms are made for each figure, students can begin sculpting details, such as fingers and jeans. The collaborative part of the assignment works here as well. Each pair of partners should decide what style of clothing he or she wants their figures to wear. The decorations need to be minimal to embody the style of Akio Takamori. When the clay dries, students can begin carving details into the figures. Students will also need to ensure the figures are freestanding. If they are not, and the clay hardens too much, this problem can be corrected by sanding the feet after firing the clay. If the clay bodies are too thick, students can cut them in half, hollow them out, and then reattach using slip-and-scoring. The purpose for carving the figures out is so that they fire evenly in the kiln. Also, there needs to be an air hole to allow air to escape. This hole is usually on the base of the figure.

5) The last step is to fire the clay. The type of clay one has will determining the type of firing needed. For our figures, we slow-fired the pieces for one day, so we could reduce the number of cracks and minimize potential explosions. Then, we let the figures cool for half a day. Once we were finished, the students had the option of painting their pieces or leaving them as is. I have found that their sculptures looked good either way, so it is a matter of personal preference.

6) If one chooses to paint, there are a number of methods. One can either glaze the pieces or paint on them with tempera paint. We chose to leave ours as fired clay. However, some students later painted theirs using tempera paint. When the figures were placed together like Takarori's, they created a strong visual community.

Clean-up:

Students will need to put away excess clay into the bags.

All tools and materials should go into their proper places

Tables should be wiped down and the area cleaned up around the table.

All photographs and sketches should be placed back into the manila envelope.

Students should cover up their pieces at the end of each day with a plastic bag.

If the pieces begin to dry, they should spray them lightly with water.

When the project is nearing the end, students can start to leave the pieces loosely wrapped.

Assessment:

Students will be assessed based on staying on task along with the completion of their figures. Students should incorporate the techniques demonstrated during the previous lesson into their own works. Students should include details such as clothing and variations in height to create unique pieces. Lastly, the figure must be freestanding.

Students In-Progress Work:

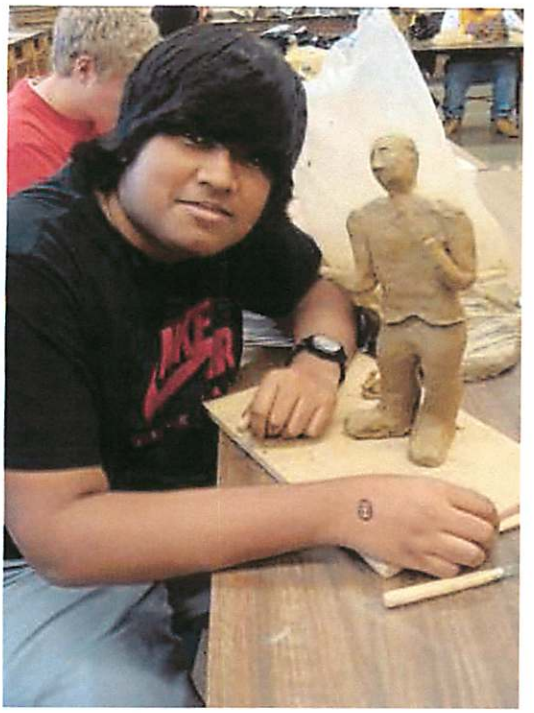

Figure 12: Student Poses with Figure

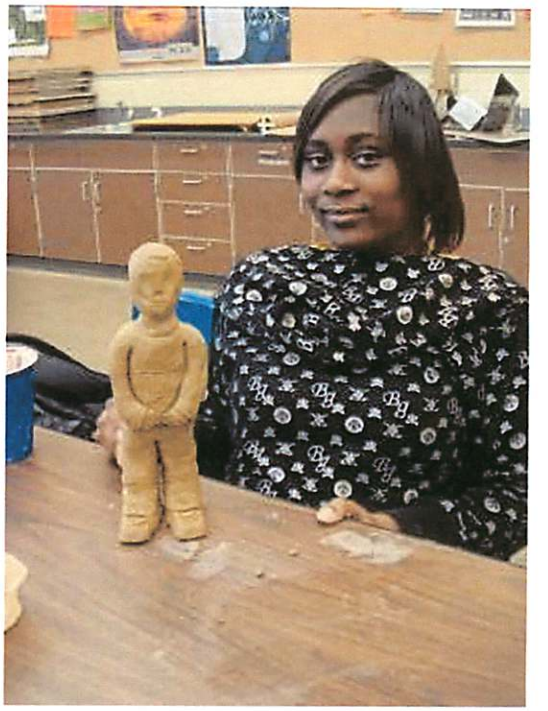

Figure 13: Student Working on Clay Sculpture

Figure 14: A Student Showing Off Her Clay Figure

Final Pieces:

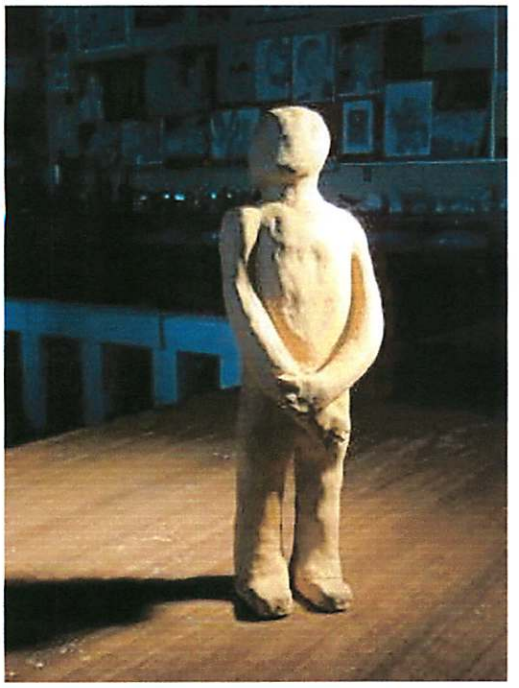

Figure 15: Student's Final Work

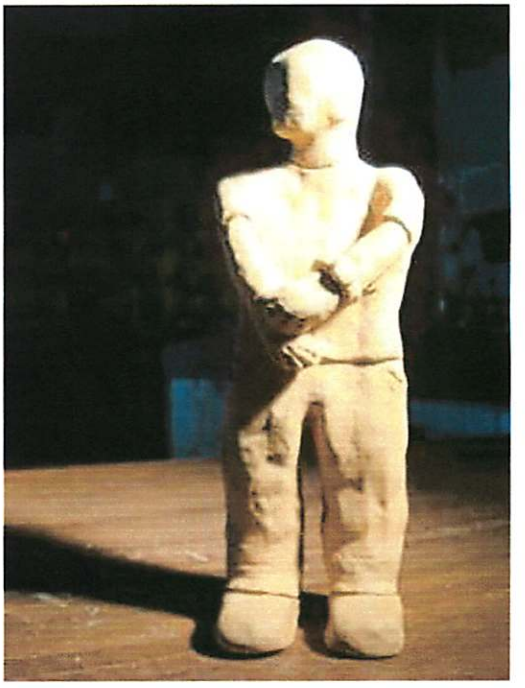

Figure 16: Freestanding Clay Figure

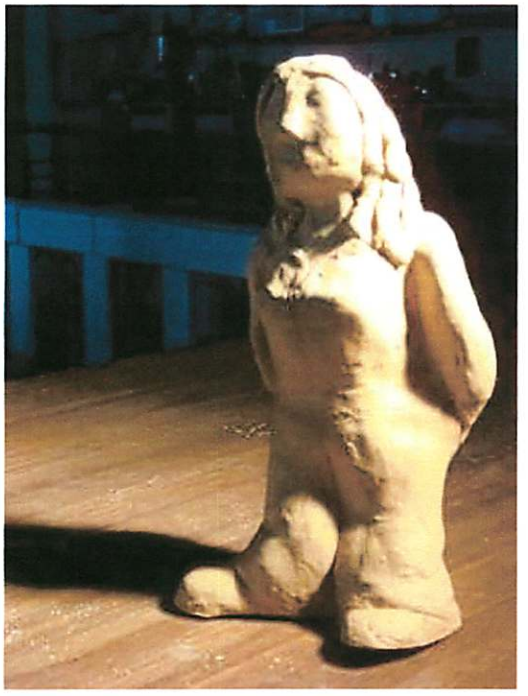

Figure 17: Female Clay Sculpture

Figure 18: A Student's Clay Sculpture

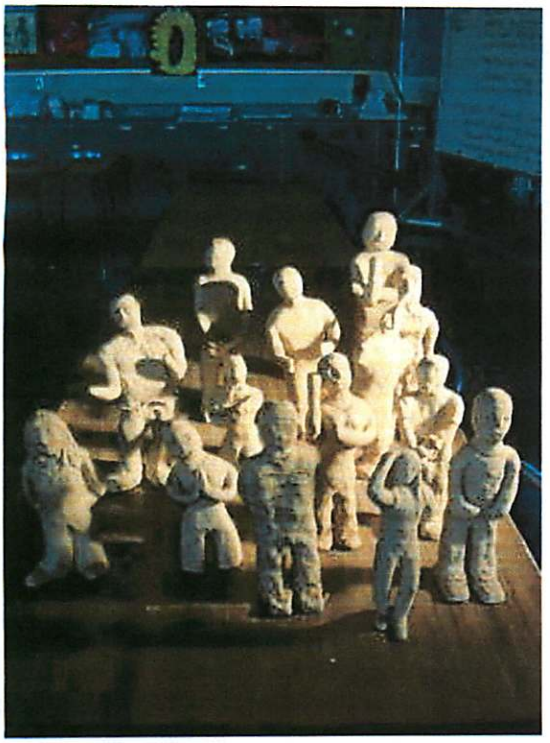

Figure 19: Figures in a Group

Figure 20: Community of Figures

Lesson 6:

Topic: Field Trip- High Museum of Art and SCAD Atlanta Plaster Face Casting

Essential Questions: What are the learning opportunities possible at both a museum and college?

What are students' views of museums?

Overview: Students will go to the High Museum of Art and view some of the works on display. Afterwards, students will attend a class at Savannah College of Art and Design (Atlanta) working with plaster casting of the face.

Purpose: The purpose of this lesson is to incorporate learning from the classroom with museum learning. Also, this lesson allows students to participate and explore new processes of casting figures within a college setting. This setting exposes students to new learning environments.

Objectives:

1.) Students will answer a pre-field trip and post-field trip questionnaire (see Appendix A & B).

2.) Students will participate and discuss artworks from a docent-led tour of the High Museum.

3.) Students will create a plaster cast of a partner's face.

Materials:

Field Trip Questionnaires

Pencils

Sketchpads

Camera

Plaster bandages

Water

Vaseline

Bar Soap

Procedures:

1) Since we combined both of the field trips into the same day, time was of major importance to us. Before going on the field trip, I devised a questionnaire to evaluate students' prior experiences with museums and their expectations. Fortunately for us, due to the generosity of both the High Museum and SCAD Atlanta; this trip was completely free, in part, because our school is mostly free and reduced lunch.

2) Before the trip, we made sure all of the proper forms and documents were completed. Students were required to bring their own lunches for the trip due to time constraints. Also, we informed students of the schedule, so that they knew what to expect. Prior to our arrival, we contacted the High Museum via email explaining the situation with time and a list of particular pieces we would like to see. Also, we asked if the docents would focus mainly on pieces of sculpture.

3) On the bus ride to the museum, we went over the rules for being in a museum. If students wanted to take pictures, they were required to have a pass from the museum. Students should be courteous to the docent. If they have any questions, they should definitely ask. We explained that students should not get within two feet of any piece of work as a precaution in case someone accidentally bumps into a piece of work. Also, we reviewed the day's itinerary. If the teacher desires, have students generate a list of questions they could ask prior to arrival. Of course, during the walk-through, students

will come up with additional questions. For us, we focused on sculpture pieces, although we hit a spectrum of various artists.

4) I found from the pre-evaluation (see Appendix A) that many of the students had never been to a museum before. To make the most of the experience, as we walked by artists students knew from previous lessons such as Monet, Warhol, and Chuck Close, I asked the students to view the piece. Many of the students have never seen these pieces outside of the classroom. I also encouraged students who found a piece that they enjoy to look a little longer. We had enough chaperons to walk with these students so that they did not get lost.

5) The next part of the field trip involved working with plaster casting molds of faces. Many of the students had never made anything with plaster, so this lesson was a new experience. It is important to note that "Plaster, Hydrocal and Cabosil are respiratory, skin and eye irritants. [You should always] use overhead ventilation, dust mask, gloves and eye protection" (School of the Museum of Fine Arts Boston Website). The professor in charge of the event gave a brief demonstration on casting molds using plaster. Students began by covering their hair up with plastic bags. Next, they partnered up, and one partner covered the other's face in Vaseline. Vaseline is used to allow the masks to come off easily. Next, students used plaster gauze and dipped them in water. They then wiped off excess water and placed the gauze on their partner. They did this until the whole head was covered in two to three layers. Water activates the plaster on the gauze allowing it to harden. The gauze has several perforated holes which needed to be smoothed out. Holes around the nostrils had to be left open to allow for breathing. Once the plaster set, students helped take it off their partner's face. This step illustrates the importance of

Vaseline; otherwise, removing the plaster could rip out eyebrows and other facial hair. Students were then permitted to clean their faces in the bathroom. Finally, partners repeated this process so that each pair made a mask. Once the students removed their mask, they write their initials on the back or side of the piece. Sometimes it becomes difficult to determine the ownership of a mask if it has no label. When the masks were ready, students filled them with plaster of Paris.

6) Plaster of Paris is a quick-drying plaster which also reacts with water. US Gypsum recommends that you follow a specific formula when mixing plaster:

> The water-to-plaster ratio (consistency) is the amount of water used with a definite amount of plaster. For example, a 70 consistency mix would mean 70 parts of water per 100 parts of plaster. Consistency is always specified by weight. When less water is used in the mix, the setting time may be faster, and the plaster will not be as fluid, which may cause air bubbles in the cast pieces. The density, hardness, strength and durability of plaster casts are intimately related to the quantity of water used in the mix. Mixing the plaster slurry is a most important step in producing plaster casts with maximum strength, hardness and other important properties. Any changes in mixing procedures will greatly affect the finished product. Proper mixing disperses plaster particles in the water. The strength of the plaster cast is directly related to mixing, since there is a direct relationship between energy input during mixing and the strength developed in the cast. Where high strength is the primary requirement, then longer mixing times are desirable. Care must be taken, however, not to mix into the

setting stage of the plaster since this decreases strength. To mix plaster properly for uniform casts, follow these steps:

- Weigh plaster and water accurately for each mix
- Follow timed soaking and mixing cycles. Use an interval timer.
- Use a mechanical mixer and a mixing bucket of proper size and design. (US Gypsum.com)

Once the masks are filled, students will need to break off the plaster gauze from the front. Once the gauze is taken off, the students are left with a cast of their face. If students choose, they can add clay and modify facial features and cast them again in plaster. For this visit, we just had time to make the molds. A majority of the masks were filled will plaster of paris before we left. Students, who did not have their masks filled in, were given plaster of paris to fill theirs in at school.

7) Once the field trip was over, we handed out post evaluations. On my post evaluations, I asked questions such as:

- What did you learn from the trip?
- What was your favorite thing at the Museum?
- Was the experience worthwhile?
- Will this encourage you to go to a museum again?
- Did the trip meet or exceed expectations?

Clean-up:

Students will clean up by cleaning off their work tables and putting all materials in their proper locations.

will need work together on their plaster casting and follow instructions. Students will need to fill out a pre and post-questionnaire forms. Students should have a mask when they leave the SCAD campus.

Field Trip – High Museum:

Figure 21: Students Viewing Kara Walker's Art Work at the High Museum

Figure 22: A Student Leaning In to See Details in a Sculpture

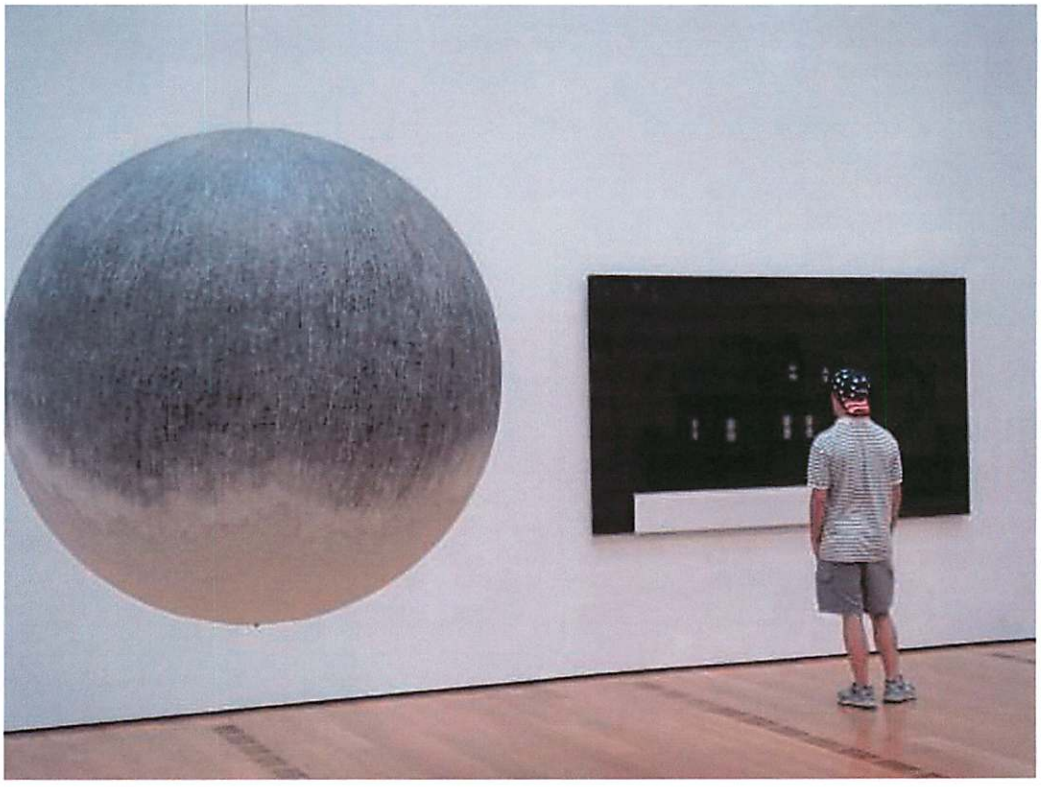

Figure 23: A Student Closely Looking at a Piece of Work

Figure 24: Students Attempting to View a Painting from a New Perspective

Plaster Face Casting – SCAD Atlanta:

Figure 25: Covering Each Other's Faces in Plaster

Figure 26: A Student's Face is Mostly Covered

Figure 27: Students Helping to Remove a Plaster Mask

Plaster Face Casting- SCAD Atlanta: Final Pieces

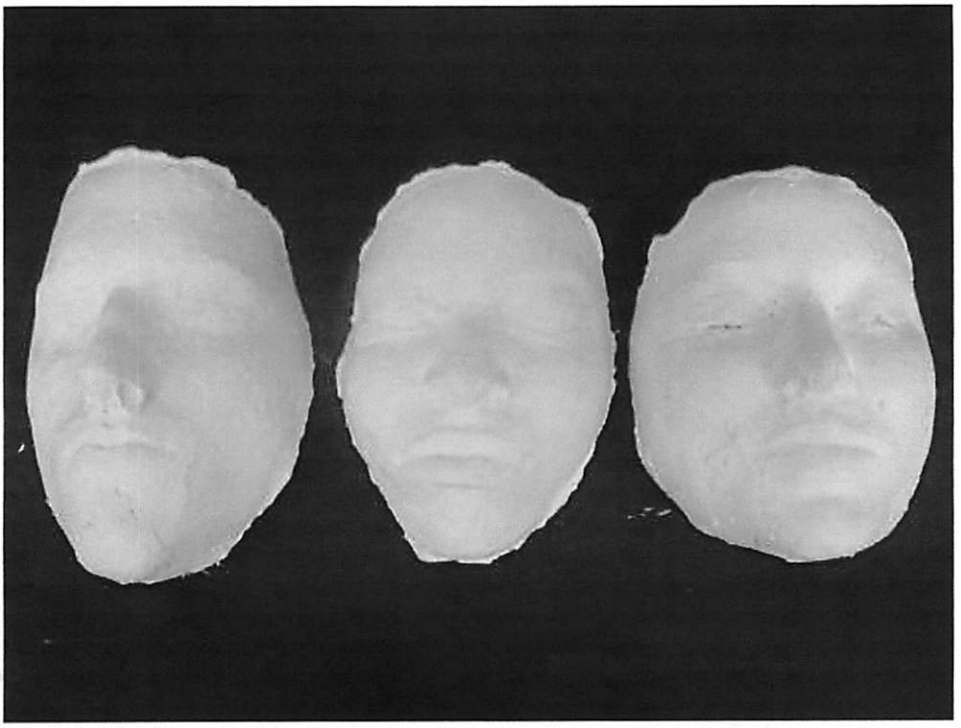

Figure 28: Students Faces in Plaster of Paris

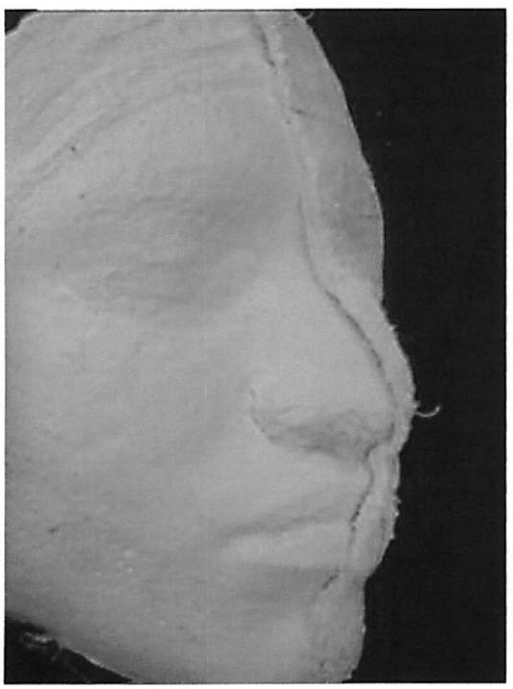

Figure 29: Mask with Half the Plaster Gauze Removed

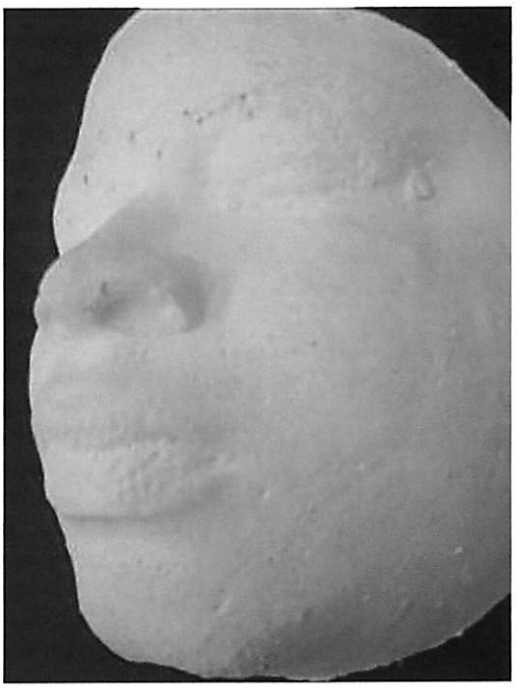

Figure 30: Side View of Plaster Cast

Chapter 4

Reflections

I feel that my reflections about each lesson are equally as important as teaching the lesson. It was through reflecting that I could assess flaws and record my ideas and though processes as I came up with each lesson. In my reflections, I summarize the lesson and included my insight and observances of my students and my teaching. Overall, I felt the lessons worked well in the order which I presented them to the students. I wanted learning to be transferred over from each lesson to the next. However, as I taught my lessons, I realized there were inconsistencies of the types of sculpture by Akio Takamori and my use of proportions. It was our goal to use Takamori as an exemplar artist. However, Takamori's works do not rely heavily on proportion. The goal for us to teach proportion was so that students would learn how to sculpt correctly before they could deviate into artistic style. The students did try to use proper proportions, but their final pieces resembled Takamori's. This was a dilemma I did not foresee happening as a part of the project.

However, some of the best moments I had while teaching this unit came from the discussions with the students. Their own views and reflections became integral parts of many of the lessons which were a main component of Newmann and Wehlage's (1993) theory about substantive conversation. It was only after reflecting on the sheer amount of teaching techniques and learning opporunities, which I attempted to provide for the students, did I realize how meaningful these lessons would be for the students. The final component of my unit, the field trip and student's post-field trip reflections, really affirmed that I was teaching and exposing students to art.

Lesson 1: Akio Takamori: Introduction to the Artist and Work

This lesson was very successful. Students were engaged in discussion about the artists. We began by describing a brief history of each artist. Next, we talked about the formal elements and techniques used in making art. We especially focused on Akio Takamori's work. In order to introduce the artist, I had students read the article "Akio Takamori: Global Village People" from *Sculpture* (2001) magazine. Initially, I had the students read the entire article by themselves. I began probing them with discussion questions, which they had trouble answering. I found this was fairly ineffective. The students were lost, and many were not reading the article. I also considered the fact that many of the concepts I asked might have been overlooked in the reading. Instead, I decided to have them read the article out loud one paragraph at a time, choosing volunteers first, and then calling names out. I selected this method so that I knew the students were paying attention, and it allowed the class to break down the article into manageable portions. Amidst the grumbling from having to reread the article, this second method was a lot more effective. Because we were able to break down each paragraph, I found that that the students were able to comprehend the information better. More importantly, the core concepts that I wanted to cover were able to be covered more thoroughly.

We began by discussing what it might have been like living in post-WWII Japan. We had one student in the class who is Japanese-American, and she described her parents' experiences during that time. She described the power of the Western army sweeping in and essentially taking control of the armed forces. Mr. Milsap noted the

possible disapproval that the Japanese may have concerning the disabling of their military. We began discussing the implications of what it would be like to not have an army to defend one's country. I posed this example: What if we had to have our armies removed? Would you feel safe? These questions led to more discussion of the need for armies for both peace and war. I found this discussion particularly interesting. Although it wasn't a direction I necessarily wanted to get into, both Mr. Milsap and I did not want to obstruct the rhythm of the discussion. However, I made sure to bring the conversation back around to culture.

We then discussed the use of culture in Takamori's works. The article the students read stated that he was known to pose iconic Western figures with traditional Japanese figures. I asked students questions such as "Why do you think he juxtaposes Western and Japanese culture? What kind of narrative is created by pairing Western culture with Eastern culture?" Responses I received demonstrated students understood the power of Western culture over Eastern culture, especially after WWII. I considered that I might have influenced the conversation from talking previously about the Takamori's life having been greatly influenced by his post WWII experiences. The students noted that the figures from Western culture were typically larger than others. Students also suggested that Takamori paired the figures together to make a political statement on the influence of American culture over Asiatic culture.

Finally, we described the visual qualities of the piece. What are the styles of clothing worn? How are the figures painted? How are they sculpted? The Western figure was usually a taller man dressed in military clothes. Students then discussed the styles of clothing worn by the Japanese figures. One of the figures discussed was General

McArthur in his military uniform with an elderly Japanese woman in traditional garments. The figures portraying elderly Japanese people were usually dressed in traditional clothing. Young boys were depicted with only pants and sandals or no shoes at all. Young girls were all seen in dresses. These dresses were usually Westernized dresses, which would be typical of 1950s America. Students then discussed the reasoning behind depicting the figures in this manner. Some of the students mentioned that none of the Japanese figures were depicted in military uniform. This was not something that I noticed but it was clear once students pointed it out and had relevance as to how we viewed the figures. We also talked about how Takamori painted his figures. The paints were usually soft muted colors. Takamori kept the colors simple. The faces were a delicate peach. Folds were implied through use of line. For example, white lines would be added on black pants to indicate folds. I really enjoyed the discussion. It was interesting for me to see what the students were thinking and how they were able to interpret the pieces. The background information provided by the article made it much easier for them to understand, especially after we went over it a second time.

After reading the article, we began viewing and discussing the PowerPoint. We quickly viewed some more examples of Takamori's figures. Then, we moved on to Kiki Smith. Originally, she was going to be integrated as the second component of the lesson about the body. We were going to have students cast their hands in moulage and hang them on the wall. Although this idea was later replaced by plaster casting from the trip to SCAD and the High Museum, Kiki Smith still served as an important part of the lesson. Her works have a strong narrative quality to them. We discussed several of her pieces and the emotional impact that can be created from viewing them. The students did appear to

be knowledgeable of Kiki Smith and her works. I later found out that Mr. Milsap had used Kiki Smith's works in other projects. We also briefly touched on the concept of casting figures, which they would later be doing. We didn't spend too much time discussing the plaster casting because the students were going to get the experience at the trip to SCAD. After discussing the works by Kiki Smith, we watched an Art21 Video to gain further insight about the artist and her works. The students responded well to the video. They were intrigued by her unique personality and how it affects her works. After watching the video, the students were better able to understand the link between the artist and her works. I felt the video was a good tie in to the artist.

Mr. Milsap added Bruce Nauman because of his personal preference of the artist's works. As it turned out, his head sculptures were also a good example to use, especially since it linked to our SCAD trip. We did not dwell much on Bruce Nauman, instead we talked more about the aesthetics of his works. What pieces did the students like and why? I noticed that the students weren't nearly as responsive to his works as Kiki Smith's. I believe this was because Kiki Smith's video portrayed her eccentric personality. Students were interested in the eccentricity of her work and her personality. We ended the lesson by watching an Art 21 Video on Nauman.

Lesson 2: Proportions of the Body

The second lesson focused on the proportion of the body. We began by reviewing a PowerPoint with the proportions of the body. I then had students record the proper proportions. Then, students gathered around the center of the room. I provided them with charcoal, paper, and a drawing board. I described gesture drawings as loose drawings

capturing the essence of the figure. I asked who had done a gesture drawing before and nearly everyone raised their hands. This was no surprise to me because the students had to take the introduction to art class prior to taking sculpture, and gesture drawings was a large component of some of the lessons. I asked students to draw the entire body on their page, attempting to use proportion. I felt this was important because we had focused so heavily on the proper proportions that I wanted them to practice what they had learned. We began with a few one minute warm-up sketches. I volunteered to be a model. I volunteered so that students would understand what types of poses I was looking for. After that, I selected volunteers from the group. Quite a few students volunteered, so I made sure to choose each one at some point. I took volunteers first, because I didn't want to force students to pose if they didn't want to. I did find out students who were hesitant to volunteer at first were more willing once a few students went ahead of them. After we completed about five gesture drawings, I had everyone place their best drawing on the table in front of them. We then walked around the room and viewed each other's work. As I walked by, I made sure to hold up certain pieces which I thought captured the poses fairly well. I displayed these drawings so that students would have a better insight into what to do for the next gestures.

After looking at each other's works, we then moved up to five minute gesture drawings. Students had to select poses which they could hold for five minutes. I asked the class to really work on proportion. Since they had a longer time to work, it was important that the students take their time to capture the gesture as accurately as they could. I participated in one of the gestures by drawing the model. I did this because I wanted students to be aware that I am just as involved in making the art as they are. When they

were done, we set the drawings on the desk again and walked around the room. Several of the drawings were fairly well-developed for only five minutes. I was pleased with how well students caught on to the use of proportion and capturing the gesture.

Then, I had students come up in pairs. They had to think of a word and then pose themselves in a manner which would represent that word. I varied the time between poses from five minutes to ten minutes. This exercise allowed students to practice drawing and thinking about the interaction between figures. For example, one pair of students used the word passion and attempted to create poses which reflected passion. I asked them to pay attention to body language. What are the arms doing? What about the legs? I wanted them to also think about the placement of each person. Are they close together? Far apart? After sketching, I had the class try to guess the word the pair came up with just a few guesses so that we didn't take up too much time. If the students could not guess, then I had the pair tell us what the word was. I then asked each pair of students why they chose their word. We made three of these drawings. We ended the class viewing and discussing the gesture drawings. I felt the last set of gesture drawings were the most interesting. The students enjoyed posing and coming up with words which represented them.

Lesson 3: Generating Ideas about Culture and Identity

In Lesson 3, I chose to explore the concept of culture again. Students were highly engaged in the discussion about culture from the first lesson. I also thought it would be important to have them thinking critically about cultures and subcultures. Furthermore, I wanted them to think about what cultures they belong to. What are the cultural norms?

What are the kinds of attributes do they think of when describing the culture? Most of this lesson was discussion and teacher-led. We began by trying to define culture. Once we came up with a definition, I had them list major cultures. I told them to think of regions or countries. I wanted to keep the topic broad because I wanted to make sure students understood what a culture was before getting into the topic of subcultures. I felt that using countries or regions would be a good starting point for the discussion. The students wanted to talk about American culture. I believe this was because American culture was most familiar to many of them. We then broke down American culture into regions like Southern, Northern, Mid-west, Western, etc. We then listed the characteristics they think of when describing these areas.

Discussion about Southern culture revolved around topics of the Bible belt, the outdoors, and a simple life. Northern cultures made students think of Ivy League schools, big cities, and cold weather. Midwest generally brought responses of corn and open fields. Western culture was thought of as more fun. Students mentioned Hollywood, Vegas, and the California Beach. I asked them why they think of these characteristics for each of these regions. Many responded with that is how they are portrayed on TV, movies, and in magazines. A few students said they have been to these places and that is what they saw when they were there. After discussing regions, we then discussed the subcultures they generated. We began by describing living in the big city versus a small city. What are the buildings like? What are the people like? What are the living conditions? Do you perceive the city as messy or clean? Students responded to differences in view of life. In a big city, everything is more crowded and people are not

as friendly. Smaller towns were viewed as quaint and simple. The students linked the portrayal of city life by what they have seen in the media.

Next, we moved on to other subcultures like gender, age, politics, and religion. I tended to refrain from talk of religion or politics in case the discussion might have become too offensive or off topic, but we did briefly list some religious and political views. The two subcultures we mainly worked with were gender and age. Some of the questions that arose when we dove into the stereotypes of gender were: What are the traditional views of men versus women? How do you think society came up with these views?

Students pointed to the idea of the nuclear family from TV shows in the 1960s. The mother typically stayed at home and took care of the children and the home. The cooking and cleaning was also her responsibility. The students noted that in the nuclear family, the father went to work and made the money to provide for the family. Moreover, the children were seen as innocent, curious and wholesomely good. We compared these concepts to what it is like living today. Students responded that today the role of the mother is blurred. Students felt that many more women are working and providing. Also, more children are raised in single-income households today than in the past and household duties are divided more between family members. Sometimes, the father remains at home. Students even pointed out that a lot more people work from home than they previously did.

We then discussed age groups ranging from being in elementary, teens, young professionals, middle-aged, to elderly. Students described what it was like to be younger. They often mentioned the innocence, the lack of understanding of the world, and having

fun. I then skipped the teens and moved to young professionals. I skipped discussing teens because I wanted to save that group for the last part of discussion. Also, since the students were teenagers, I felt that they would have more to discuss about what it is like being a teenager. The students said this group contained people in their late twenties and thirties. They work in the business setting and wear suits. They think that this age group focuses on making money and being serious. When discussing middle-aged adults and the elderly, most of students could not distinguish much of a difference between the two groups. They pointed out that a mid-life crisis occurs where adults buy needless materials which bring them joy. Also, many adults retire in middle age.

I finished the discussion with the topic of teens. I did this because I felt this group was most relevant to the students, and that they would have a lot more insight on what it is like to be a teenager. I created discussion by asking students questions about college, driving, friends, and school. Also, I had them think of a culture or subculture which they belong to. I then listed some of the characteristics of that culture that they described. One student said he was in the punk rock subculture. He said it is characterized by wild hair, hard rock music, and t-shirts with band names on them. Another student said she belonged to a sports subculture. She said that they use clothing from Nike, Reebok, Adidas, and Puma. Also, they are usually physically fit and have competitive drives. The range of topics that were covered in this discussion was immensely broad. More importantly, students seemed to enjoy talking about themselves, especially when they were trying to identify themselves. I felt culture was a good topic to use considering the diversity of the classroom. Also, the topic of culture was incredibly important to our central artist, Akio Takamori.

During the last part of the lesson, I had students pair into groups of two. I wanted them to begin brainstorming ideas about how they wanted to pose their figures together. They needed to take into consideration the body language of each figure as well as size. Next, I had students sketch out some ideas about these postures. I wanted them to include, in the sketch, some ideas of cultures or subcultures which they belong to and the types of qualities which define these groups. I believe the inclusion of the gesture drawing made the sketching easier for them.

Once the pair came up with a good idea, I had them come to me for approval. We then hung up a piece of black cloth from the wall, and I had students take four digital photographs of each other in their pose, from the front, back, left side, and right side. Once everyone had their photos taken, we had everyone's printed off in 8" x 10" size from the computer printer. Each student had one copy from each side, which went into a manila envelope for safe-keeping.

Lesson 4: Sculpture Demonstrations and Techniques

I began the class by discussing various types of clay: water-based clay and oil-based clay. I told the students, for this project, that we would use water-based clay. I felt it was important to discuss the various types of clay so that they understood that the clay we were working in was one type and not necessarily the best. I told them that if they enjoyed working in clay, they might want to consider looking at other types.

The next step I showed the students was how to wedge clay. I told them it was unnecessary to wedge the clay we have because it comes pre-wedged. I told them the

purpose of wedging clay is to remove air bubbles so that the clay figures will not crack or explode. I also mentioned that they needed to place canvas upon any surface they are working on. While I was wedging the clay, I was explaining what I was doing. When I finished, I said that this technique was slightly more advanced and more difficult. Another method was simply to drop the clay down on the table, fold it in half over itself and press straight down, then repeat this process several more times.

We then moved on to the techniques of making figures from clay. I explained that Takamori's method of figure making comes from coiling clay. I asked who already knew how to coil clay. A majority of hands went up. I noted that I would give the demonstration to students who have not previously made coils.

When I had enough coils, I began by constructing the feet. I used a small piece of clay and created a slab to the desired size of the feet. Next, I attached the first row of coils to the slab by using the slip-and-score method. I explained the slip-and-score method is used to join two pieces of clay together, making the piece sturdier. I then slowly wrapped the coil around until I began forming a leg.

The second process I demonstrated was building the clay using one complete form and carving or building each piece individually and attaching using the slip-and-score method. I began by molding a block of clay into the desired size of the head. I told them the head would serve as a basis for measuring the dimensions and length of the figure. Likewise, figures should be between seven and eight heads tall. After I sculpted a head, I began working on the chest and torso. I then created a neck to attach the head and chest together. I advised them that it might help to lay the figure down instead of leaving it upright. I reminded them that if the figure remains upright, that they needed to make

sure to support weak parts of the figure with small clay armatures. These armatures can be made from excess clay and gently placed under weak areas. This technique is especially useful during the drying process as it reduces cracking.

Showing students the multiple ways of building allowed students to explore possibilities they might not have considered. Also, if one of the students did not like using one of the techniques, it was important that I provided them a bank of techniques to draw on. The students enjoyed the choice in building processes and tried each one. The most popular was sculpting the figure in solid pieces and attaching them together.

Lesson 5: Creating a Freestanding Sculpture

This lesson was a multiple week lesson. I began each day by distributing plastic bags, clay, and clay tools to each student. I also had them sit next to their partner to make the figure easier to sculpt. I reminded them the first few days about the two techniques: coil or free-form building. I made sure to quickly review each process, reiterating the importance of slipping-and-scoring. Once the students began, I then walked around to each one to make sure they understood the processes.

I had all the students start out the first day by live modeling. This modeling allowed one partner to sculpt while the other posed, thus allowing students to sculpt in the round and also get better dimension and space. I also distributed photographs of each partner, so they could recall the exact pose more accurately. I chose to use live modeling, so students could work on perceptive skills, using both depth and space, whereas the photograph could only sit on a flat surface. However, the photographs were used to

prevent any problems due to absences. As it turned out, having photographs proved very useful. Because this lesson took so long, there were many times that students would not make it to the class due to absences and sports. I believe that the use of photographs helped their partners out in these situations. Also, if a student missed class, we had them come after school or before school and use to photographs to sculpt.

I had each partner rotate every ten to fifteen minutes so that both students could practice. On the second day, I gave them the option of sculpting from a photograph or by live modeling. Many chose to sculpt live. I believe they chose this method was because it allowed them to get out of their seats and also have a break from sculpting. I made sure to walk around the room and check on students, making sure they kept on task.

Once the basic forms were made for each figure, I allowed students to begin sculpting details in like fingers, jeans, etc. The collaborative part of the assignment worked here as well. Each student could decide what they wanted to wear to represent themselves and have their partner sculpt it. By giving the students the freedom of choice, I found that the sculpture were able to come alive. Some students wanted to be in jeans and hooded sweaters, while some wanted to be in dresses. By allowing the class to depict themselves in the clothes they wanted, each figure was able to have a unique look. I also reminded them to keep the decorations minimal to embody the style of Takamori.

When the clay dried, I had students attempt to carve details into the figures. Furthermore, I wanted students to make sure the figures were freestanding. Freestanding means the figures can stand on their own without external support. If the students were experiencing difficulty, they could use a carving tolls and smooth off the bottom of the feet. However, if the clay got too dry, I told them it could be fixed by sanding the feet

after firing the clay. I learned that there is a fine line between a figure being too dry and not able to be reattached.

I found that students enjoyed working with partners to make this piece. They became more involved in the piece knowing that someone else was sculpting them. One girl was dissatisfied with the size of her legs, so she had her partner re-sculpt them. Initially, the students expressed much frustration building the pieces. However, as time passed and as the pieces looked more and more like their partners, they became more interested. They became even more involved when I had them express details such as clothing and hair. We did encounter a couple of minor issues during the lesson. Because we stored the figures on the counter for the first week, students in other classes noticed them and intentionally dropped a few on the ground. This breakage happened as they were becoming dry. As a result, many pieces were missing arms and legs because they could not be reattached. Once this damage occurred, we moved all the pieces into a locked closet. Luckily, the students whose pieces were broken only viewed the damage as a minor set back.

Lesson 6: Field Trip: High Museum of Art and SCAD Atlanta for Plaster Face Casting

The final lesson was a tie-in with the High Museum of Art and Savannah College of Art and Design Atlanta campus. Fortunately for us, due to the generosity of both the High Museum and SCAD Atlanta, this trip was completely free. This grant was in part due to most of our school being on free and reduced lunch.

My goal for this lesson was to expose students to works in both museums and at the college level. By the time the field trip occurred, I had already finished student teaching. The students had been working on carving organic and geometric shapes from rock for about three weeks. As they worked on their carvings, they were able to see the frustration and difficulty in carving from rock. It is an extremely tedious process, taking a long time before any results are seen.

Before going to the museum, I had students complete a questionnaire about prior museum experiences and expectations for the trip (see Appendix A). One of the most surprising answers I received came from the question, "Have you ever been to a museum before?" Seven of the twenty-two students had never been to a museum; two more had been but were too young to remember. One third of the students in this art class had never been before. This number was surprising to both me and Mr. Milsap. This fact reaffirmed our goal of the necessity to expose students to the art world. Moreover, no one in the class had ever created plaster body casts before. Both Mr. Milsap and I were really excited about the possibilities of learning which would take place. The last question, I asked students, "What are you expectations about visiting the High Museum and doing body casting with SCAD?" The most common answer to the last questions indicated that students would learn something new and have a new experience. Several students also acknowledged the possibility of learning new processes in plaster that they had not previously experienced. However, one student indicated not having any expectations. One student indicated that she was interesting in learning the process of body casting through hands-on experience rather than being told about it.

We arrived at the museum, by school bus, just before our 10 AM appointment. Once inside, we separated into two groups. Mr. Milsap was in charge of one group, and I was in charge of the other. We also had an additional chaperone for each group. These chaperones were students from UGA who had been observing the classes, so they were familiar with the students. Each group was assigned a docent. I asked the docent to focus mainly on pieces of sculpture, but if we came across easily recognizable names such as Renoir, and Monet, to go ahead and show them to the students. Our docent was an energetic and fairly knowledgeable lady. The tour lasted an hour, but it felt like the museum offered so much more than could be seen in such a short time. Some of the students felt rushed because they could not look at pieces as long as they wanted.

One of the best moments came when standing in front of a marble statue. The statue was carved in such a way that the ripple and curves of the fabric flowed over the body of the figure; yet, you could still see the outline of the figures face and body. This contrast created the illusion of translucency. Because the students had been carving in rock for several weeks, they were immediately drawn to the detail and precision of the piece. They were able to build on their prior knowledge from their own struggles with carving in rock, making the figure even more impressive. We finished the tour in the Renzo Piano addition of the High Museum. Our docent pointed out the use of light and architecture as being integral parts of the new addition. Students were impressed with the relation of architecture to the use of light, especially one student who is interested in pursuing a career in architecture.

Once we finished the tour, we went out to the courtyard to eat our lunches where we were picked up by SCAD and taken to their campus. The SCAD campus is a five

minute walk from the High Museum. At SCAD, we met up with their sculpture instructor, Susan Krause, who would guide the students through the plaster casting process. After we were finished with the casting, we were greeted by our tour guide, Steven Jarvis, through the SCAD sculpture facility. Mr. Jarvis boasted that SCAD is one of the most extensive sculpture facilities in the country. They had two of every machine necessary for nearly any type of sculpture. However, clay and ceramic sculpture is mostly done at the Savannah Campus.

Once we arrived, we found out that we would be plaster casting molds of each of the student's faces. Many of the students had never made anything with plaster, so this exercise was a new experience. The professor in charge of the event gave a brief demonstration on casting molds using plaster. Students began by covering their hair with plastic bags. Surprisingly, none of the students objected to having their faces plastered. Next, they partnered with another student, and one partner covered the other's face in Vaseline. Next, students used plaster gauze strips and dipped them in water. They then wiped off the excess water and placed the gauze on their partner. They repeated this process until the whole head was covered in two to three layers of gauze. The gauze also contains several holes which needed to be smoothed out. Moreover, we ensured there were holes around the nostrils to allow the students to breathe.

Once the plaster set, each student helped take off their partner's plaster cast. This removal illustrates the importance of Vaseline; otherwise, students would pluck out eyebrows and other hair. Students were then permitted to clean their faces in the bathroom. Finally, partners repeated this process so that each pair created a mask. When the masks were ready, students could fill them with plaster of Paris. Students appeared to

thoroughly enjoy casting their partner's faces. I believe this was because they were able to play and make jokes with their friends while they were learning. The act of covering their friend's entire face where they could not talk made the males in the group particularly happy. I am not exactly sure why this was the case.

After the field trip, I had students reflect on their field trip experience (see Appendix B). Students were asked to write about their expectations and what they learned. Ten of the students noted that they learned something new about plaster. Five of the students said that they learned about the art as well as the architecture. One student responded by saying he wished he had more time in the museum. I thought that a student mentioning the amount of time was interesting because I had the same thought when we were being rushed through our tour. I was also quite surprised by how much the students responded to the works of art at the High Museum. Of course, many were fascinated by the sculptures, but several others indicated learning about folk art and pop art. More importantly, the results gathered from the museum trip indicated that students' expectations were met or far exceeded, and that they would be encouraged to go to museums again.

I really felt that this field trip tied in nicely to the entire unit. Students were engaged in learning. The hands-on experience from a knowledgeable professor was highly valued among the students. I liked the idea that students were able to carry away from the field trip a piece of work along with an appreciation for work in a museum. The connections that were made between the field trip and the clay figures played an important part in the creation of my unit. Moreover, I was particularly proud of the level of engagement of the students. They asked questions and engaged in discussion with our

docent about the many pieces in the museum. Overall, the experience of visiting a museum and working in a college setting proved beneficial to students' exposure to art. Students were able to go and do things which they had never done before. Moreover, building real-world connections was one of the main goals which I set out to accomplish when I came up with my unit.

Chapter 5

Summary and Conclusion

Over the course of student teaching and developing my unit for my applied project, I learned many things about teaching and how students learn. I found that it was important that students are connected to their works. The importance of building connections relevant to student's lives came from my readings by Anderson and Milbrandt (2002). I took the research I gathered from classes, books, journals, and magazines, and tried to use that knowledge and include teaching theories and practices into my lessons. I found my role as a student teacher to be a fulfilling one. I knew that the lessons I created and the learning experiences I was creating for my students would impact their thinking and possibly their lives. The entire semester I spent teaching was a learning experience. I learned about how I teach, how I should teach better, how students learn, and most importantly, how art engages student's cognitively, emotionally, and socially.

Comparison of Student Teaching Experiences

Being in a dual-teacher role under the guidance of the art teacher, Mr. Milsap, much of my unit was built around collaboration between the two of us. I came into the classroom halfway through the semester. I had previously student taught at the middle school level for the first half of the student teaching semester. During student teaching, we have the opportunity to work at two different schools; therefore, our time is divided

over the semester. The high school students had a different student teacher during the first half of the semester. I felt it was my goal to make the transition as easy as possible. I focused on working with the students individually and attempted to understand and build rapport with them. Initially, the transition was difficult. The students did not know me and some still wanted their previous student teacher. After the initial introduction, I walked around the classroom and spent a little time with each student getting to know their names and their interests in art.

Working at the high school level had a completely different structure than working at the middle school level. The teaching styles, classroom management, organization, students, and many other facets were completely different. One of the first points I worried about was gaining respect as their teacher and not as a peer. The age difference between me and the students is very close. At the same time, I wanted students to respect me so that when I instructed they would see me as a teacher. My final goal in teaching these students was to make real-world connections through art. I remembered that when I was in high school that I had no idea what was out there beyond my surrounding community and peers. I wanted students to be exposed to art and also have them think about the differences in making art in high school versus college or even professionally. In developing my lessons, this goal was a key element. I found making real-world connections within the profession to be extremely pertinent, since the students were in high school and would soon be graduating and moving into the world.

The Review of Literature and How It Informed My Teaching

My review of literature expresses my interests in how to build foundations of learning and connecting with students. I also took a look at art education practices and theories over time. I felt it was important to understand what and how the theories and methodologies of notable scholars are relevant to my teaching. This concern influenced me to use the comprehensive art approach to teaching. I agreed with many of the ideas and theories behind comprehensive art teaching; therefore, I tried to apply them in a way which I felt would benefit student learning. I also have a strong advocacy for the arts program. I believe that art can be learned through exposure. I engaged students in dialogue about identity and culture. Also, I incorporated museum learning and creating work at SCAD Atlanta. I wanted students to see the world beyond what is just in front of them. Anderson and Milbrandt (2002) would agree saying that the "educational aim is to help students prepare for success at school and in life, through teaching and learning centered on art" (p. 7).

It was also a goal to assess whether my learning was authentic, meaning that it had real-world connections within the profession. I wanted students to build a knowledge structure which would allow them to take what they learn in class and apply it in the future. As I later found out, many of the students had never been to a museum before. Showing students a slide, discussing an artist, and then visiting the actual piece had an experiential impact on many of the students. By having discussions about identity and culture, I was trying to develop higher order thinking skills and depth of knowledge. I was influenced by reading about authentic instruction by Newmann and Wehlage (1993).

I was particularly interested in their fourth aspect of authentic instruction: building substantive conversation. To facilitate this type of dialogue, I attempted to create an interaction between the multiple points -- identity and culture -- being discussed. When the ideas were shared, they were not completely scripted or controlled, although I did have certain points I wanted to make. Moreover, the dialogue should build on students' own ideas in order to "promote improved collective understanding of a theme or topic" (Newmann & Wehlage, 1993, Substantive Conversation section, para. 5).

Of major importance to me was making sure that learning was transferred and related to personal experiences similar to the ideas of Catterall. I had conducted research on this topic before I began student teaching. I wanted to find a way to create a learning environment in which learning would be applicable to other situations. I was influenced by reading about scaffolded education and stimulating higher order thinking skills. I took knowledge I had built from research by Vygotsky (1962), Bruner (1960), and Catterall (2005), and implemented their ideas in a way which I felt learning was connected. I wanted students to build new knowledge in the classroom and use it in their professional lives. Several of the students are college bound and the exposure of art in the classroom, as well as in museum and in a college setting builds upon the idea of authentic instruction.

What I Learned from Teaching the Unit

For as much as I have learned, I could still learn more. I would make many changes to make the lessons more complete. Time and resources were the two major

constraints in terms of what we could teach and how. The amount of time needed to finish the lesson coincided with the time needed for Mr. Milsap's next project. As a result, the lesson had to be rushed in order to have enough time to complete the last project. Moreover, the duration of time needed to complete the project created many problems with clay cracking and drying out. As a teacher, I should have understood the strengths and affordances of the medium. However, the students didn't seem to protest the problems with their piece. I had tried to circumvent many of the problems by repairing the missing pieces and the cracks. I believe they tolerated the problems with their sculptures because I had built a rapport of understanding and genuine care for the students and their work.

I also wanted to define my role as a teacher. I felt this definition was vitally important for me and for the students. I wanted students to see me as their teacher. This connection can be blurred because I am in the student teaching role, and I am not teaching the students on a permanent basis. Because of that reason, I focused on getting to know the students and working with them one on one. I realized the importance of this method as I continued teaching. I was able to build a positive rapport and have students concentrate longer, and produce better works. Also with experience, I became more comfortable with my students. I began letting them explore their interests using a variety of techniques to construct their pieces. I would provide some instruction as needed, but for the most part, they were left up to their own creative devices. Working together with a partner allowed students to be more focused on their works. They cared how their partner was sculpting them, especially with concern to size and height. The experience also let me see the students' progression over the course of the project. Students who took an

interest in the project created unique pieces which had strong narrative qualities. As a group, they appeared to be genuinely excited about sculpting and working on their pieces.

Possible Modifications for Teaching in Middle School or Elementary School

Although I taught this unit to a high school sculpture class, many of the topics and ideas could be applied to other grade levels. The techniques for building clay are transferable to the middle school level. Likewise, the discussion of identity is equally important for middle school students. The lesson would require few modifications for the middle school level. I feel the depth and range of topics covered to be just as relevant for middle school students.

However for elementary, especially early elementary, the techniques and discussion would have to be made more age appropriate. I would suggest discussing community as it might relate to the student's lives like discussing school, sports, or family. Instead of clay sculptures, I would modify the lesson into using painted clay tiles. I would have them displayed as a group and have each student describe what they put on their tile and why. If they cannot describe their own tile, they can describe their partner's tile. I would also be more involved in the process. I would have the clay pre-rolled and cut out to the right size. Having students work with a partner would teach them how to share and also allow them to generate new ideas. I would also try to work this lesson in with other classes. I would include reading from books, which demonstrates the same messages of culture and community. Finally, I would display the student work in a

hallway or inside the art room. I want students to gain a sense of pride and accomplishment when they see their work being displayed.

Conclusion

The adaptability of the unit is an important feature of its design. Moreover, it allows students to explore art through a variety of authentic learning opportunities instead of "project making" lessons. My goal was to create an environment in which learning was enjoyable. I feel it is the responsibility of teachers to not only engage all students in their work, but also expose them to the world which surrounds them. Comprehensive art education appears to do just that: stimulate growth and understanding, introspective learning, build connections between the classroom and the outside world, develop higher order thinking skills, and build conversations through art.

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Appendix A

Student Pre-Field Trip Reflections

Listed below are some of the answers from student responses to survey questions administered before going to the High Museum of Art and Savannah College of Art and Design-Atlanta. These questions were filled out by all students who attended the trip, including three students from Drawing I who also paticipated. Before attending the field trip, students were asked about their expectations from the field trip. A summary of these responses is included in Chapter 4.

1. Have you ever been to a museum before? If so, what do you remember?

Seven of the twenty-two students indicated having never been to a museum before. Two students responded by saying they were too young to remember.

- No, this is my first visit and I'm looking forward to it.
- Yes, but I don't remember (I was probably around 4 years old).
- I've [been] to a lot of museums when I was younger. A year ago was the most recent, at the High Museum. I remember not being able to take pictures there unless [there was] security there.
- I remember going to museums in India. A lot of them were old temples of the Mugbuls (spelling was hard to read).
- Yes, I have been to several museums in the United States and in Europe. I have seen paintings, sculpture, still life, metal work, and a lot of abstract art. I went with school several times at Montessori and I have also been with family.

- Yes, the Chuck Close exhibit with all the self-portraits he made of himself.

2. How many times have you been?

Of the students who have been to museums, four have been only once and the rest have been many more times.

3. Have you ever worked with Plaster before?

Five students indicated that they had never worked with plaster before.

Other students, who worked in plaster, noted that they did it only once or a few times because of the last project.

- Yes, we did one small project in our sculpture class
- Yes, once when we did a plaster project in Milsap's class.
- Only one time
- I have in Mr. Milsap's class on a few occasions.

4. What are you expectations about visiting the High Museum and doing body casting with SCAD?

The most common answer to the last question was based around learning something new and being a new experience. Several students also acknowledged the possibility of learning new processes in plaster that they had not previously experienced. However, one student indicated not having any expectations.

- I really don't have any expectations, as I have never done or thought about doing this. I expect it to be messy.
- I expect to see a nice variety of artwork and end up making a successful body cast.
- I hope to learn how to body cast and see a lot of good art. Also, I want to see the SCAD building in Atlanta.
- I think this will be a very interesting experience. Body casting has always seemed like a mystery to me, so it will be very fulfilling to finally see how it works. Hands-on work is always better than just and explanation.
- We would all learn something new.
- I thin the visit will be educational! Expanding my knowledge of sculpture and other mediums of art.
- I have high expectations – a lot of people have told me great things about the museum.
- I expect to have a good time while learning and be exposed to cultures, both mine and others'.

Appendix B

Student Post-Field Trip Reflections

In this appendix are students' reflections from the post-field trip experience. Students were asked about their expectations and what they learned. They were asked to write brief, short answers to the questions. A summary of these responses is included in Chapter 4.

1. What did you learn from the trip?

- How to plasterize peoples faces the RIGHT way. I was also exposed to art and leaned a lot about Howard Finster and the High Museum.
- Plaster in the eye = no good. Plaster in the hair = no hair.
- I was heavily influenced by the art (painting and sculpture) that I was exposed to today. I learned that the art and sculpture of professional artists is a vast expanse of imagination and skills.
- You never know as much as you think you do, [there's] always more to learn.
- I didn't really learn anything because most of the stuff we saw, we revisited it at the museum.
- I learned a lot about casting another person's face with plaster.
- I learned that you should plan for plenty of time in a museum.
- I learned about the High Museum's architectural structure as well as its history. I was also re-taught how to plaster the face.

2. What was your favorite thing at the museum?

- The big acid sphere handing down from the ceiling. The recycled plastic.
- The glass sculpture with the two faces.
- The sculpture by Rodin, "Eternal Spring" and the marble sculpture of the veiled Rebecca. This was amazing, the artist achieved transparency with the rock.
- My favorite thing was the sculpture with the negative feminine curve.
- I thought the wooden maze sculpture was intriguing; it made me think about life itself.
- The favorite thing I saw was the pop art. Love it!
- The folk art.
- My favorite thing at the museum was the architecture.
- The "Acid Hill" piece reminded me of a lot of things I have made.

3. Was the experience worthwhile?

- Yes. I felt that it was well worth my time.
- Very. It was an enjoyable experience. I was exposed to some amazing art.
- This experience taught me to appreciate the value of looking past just the surface of the idea of art is.
- Yes, it was a fun trip, and of course, we got out of school for a day.
- Most definitely. It has been a while since I've been to a museum.
- Very, wish we had more time.

4. Will this trip encourage you to visits museums more?

Every student except three said that the trip to the museum would encourage them to go more. The three students noted that they already go to museums fairly often.

5. Did the field trip meet or exceed expectations? Why or why not?

Every student said it exceeded or met expectations.

- Exceed, thought it was going to be boring.
- It exceeded my expectations. The face casting was fun and easy enough to future classes to participate.
- It probably met my expectations. I wish we had more time in the museum.
- Exceeded because nothing went terrible wrong.
- The trip surpassed my expectations because I wasn't expecting the face casting to be as fun as it was.
- It exceeded. I saw a lot more cool art than I thought and we got to learn about body casting.
- It exceeded my expectations. I never thought the art I would see today would astonish and influence me like it did.
- Yes, I was able to learn stuff in a class from my dream college.
- The trip exceeded my expectations in that I really didn't expect to think of art so philosophically.
- Exceed, initially, I thought I would be bored, but 'm now having trouble remembering where the time went.

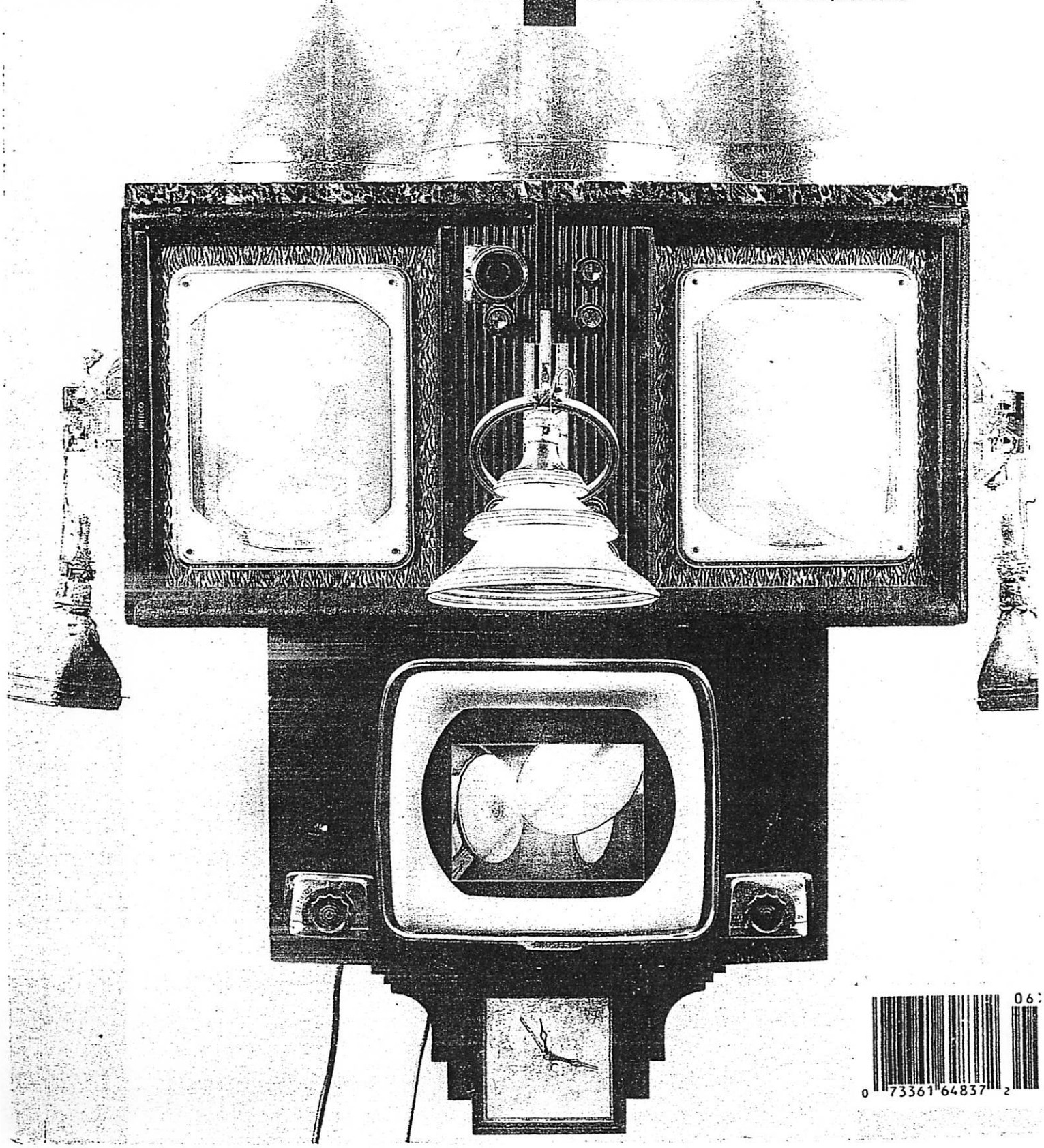
Appendix C

Supplemental Teacher Information

This Appendix contains additional information and resources which were provided to the students during the unit. Because there appears to be only a few references to the works of Akio Takamori, I felt it was necessary to provide an article which critiques his works. Also, the students used this article in the discussion of the first lesson. I have provided the article so that whoever reads this can better understand the relevancy of our discussions to the works of Takamori.

Sculpture

June 2001 Vol. 20 No. 5 $6 $8CAN A publication of the International Sculpture Center



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Focus

Akio Takamori: Global Village People

by Matthew Kangas

The plight of American ceramic sculpture in the final quarter of the 20th century was complex and problematic. With figurative sculpture reaching an apex around 1985, many curators, critics, artists, and, especially, dealers felt uncomfortable with clay's hard-won status in the contemporary art world. Artists such as Robert Arneson, Viola Frey, Stephen DeStaebler, Jim Leedy, and Michael Lucero had turned their backs on the conservative decorative art tradition and found a warm welcome in art galleries, art museums, and art magazines. The reaction against this was abrupt and severe, virtually bringing to an end the incentive to continue freestanding clay sculpture by re-introducing a genre dear to the hearts of bourgeois Victorians, the decorated oversize vase or vessel.

Enter Akio Takamori, one of the few to escape the pressures to make gallery vessels and to win the struggle to preserve and amplify the achievements of the older generation of American clay sculptors. It took him over 20 years to work through the restrictions of giant-size pots with figurative decoration. Influenced by artists widely known within the world of clay, including Rudy Autio (himself influenced by postwar Japanese printmaker Shiko Munakata), Takamori held tight to the convention of large coil- and slab-built hollow vessels that feature nude female and male figures and animals. Frequently claimed as a new hybrid art form by sympathetic critics, who also demanded sculptural status for decorated pots, the vessel's market success pushed artists like Takamori ever further away from art world acceptance and, like American glass artists a decade later, toward a growing clique of decorative arts collectors.

It was not until 1996 that Takamori made the breakthrough to sculpture in his Seattle studio. Since the history of ceramics is so long, there were sure to be historical precedents to draw upon. Ancient Japanese haniwa warrior figures made of terra cotta fell perfectly halfway between figurine and statue. Unlike before, Takamori now had to deal with the object in the round. His earlier, flattened vases had rote front and back surfaces to hold the decorative nudes, flowers, and other repeated motifs. The new figures, drawn from Japanese peasants and the postwar emerging middle class, took on a life of their own, again half-conformists, half-individuals with inner lives. Takamori had become both more Japanese (chronicling cultural and historical phases of his homeland) and more American (stressing individual feature and the freestanding independence of the sculptural figure).

Caught at the intersection between two contrasting cultures, at first the artist's new work failed to attract the attention of art critics but was warmly welcomed by ceramics writers. Finding his own way, Takamori plays down color, all the easier to recall woodcuts or black-and-white photographs. The pairings and groupings of Japanese (and subsequently Western) people offered opportunities for toying with scale, more detailed drawing and painting, and an alternative to the routine 360-degree surface of the porcelain pot (some of which he continues to make).

Critical response to the new sculptures finally broke through to art magazines. In a clever strategy for

Below: Studio view, 2000. Stoneware with underglazes, dimensions variable. Below right: *Peasant and Boy*, 2000. Stoneware with underglazes, 18 x 10 x 7 in.; 39 x 11 x 8 in.

repositioning himself as an appropriating Postmodernist, Takamori soon supplemented the Japanese village people with figures drawn from European Old Master paintings by Bruegel, Velázquez, Giorgione, and Goya. Expanding his purview without universalizing, he set up a tension of scale and cultural encounter: Goya's Duchess of Alba towers over an old Japanese woman; Bruegel's peasant woman crouches before a Japanese village boy; and one of the dwarf handmaidens from *Las Meninas* shares a conversation with a young Japanese girl in an elaborately patterned dress and apron. Praised by critics as engaging "difficult contemporary issues of cultural diversity and global community," Takamori has finally been taken seriously as a sculptor.

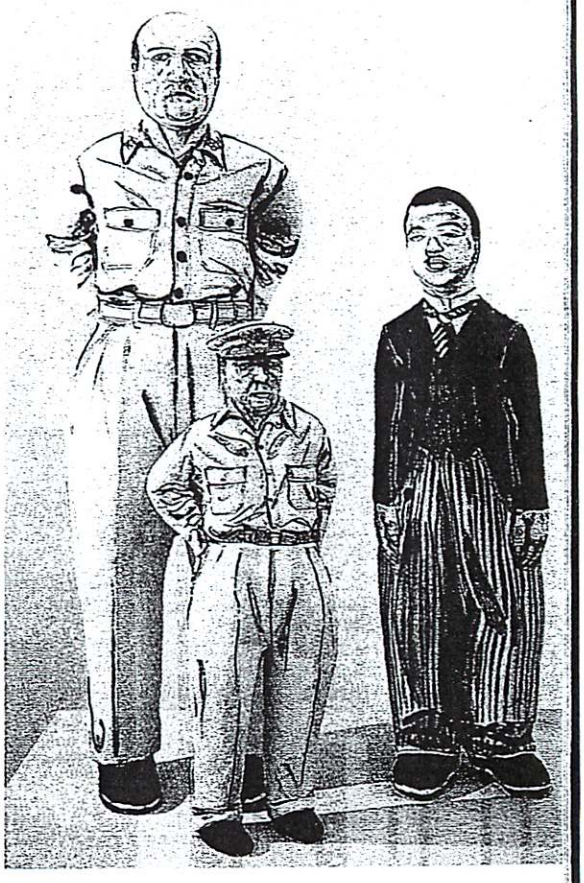
The properties of craft art—traditional materials, workmanship, and surface decoration—are all present in the new work, with the exception of residual function. Sacrificing function, Takamori's virtual abandonment of the gallery vessel has freed him to build his own global village, peopling it with memories of his childhood and with subtle, unexpected interfaces between Asians and Westerners. Social, cultural, and political possibilities for interpretation are released through individuals and groups inhabiting a realm that begins in the privacy of the studio but in recent exhibitions in Seattle, Kansas City, and New York finds a public attuned to such issues and eager to respond.

One final group, *General*, *MacArthur*, and *Emperor* (all 2000), encapsulates the provocative ambivalence of the artist's approach. With the temporary and permanent rulers of postwar Japan strongly reminiscent of newsreel photographs, *General* (at four feet high) dominates both *Emperor* (three feet high) and the tiny *MacArthur* (27 inches high). Simultaneously intimidating and literally reduced in stature, *General* and *MacArthur* are bizarre foils for Hirohito, dressed in Western-style formal morning coat and diplomatic striped pants. Given the controversial nature of both men (warmongers? peacemakers? unelected rulers?), Takamori's juxtaposition is extremely significant, drawing attention to their uneasy relationship and a strange symbiosis of not only the soldier and the emperor but of the United States and Japan. Here, more than in the art historical comparisons, the 50-year-old artist attains a new maturity.

Scale reversal is a crucial strategy for Takamori's gentle culture clash. Expanding the convention of the single figure to the small group, he symbolizes international relations in ways that imply future directions for dialogue and coexistence through clay figures that transcend their material origins.

Matthew Kangas has also written about Robert Arneson, Viola Frey, Michael Lucero, and Jim Leedy for Sculpture.

Below: *Duchess and Old Woman*, 2000. Stoneware with underglazes, 18 x 10 x 7 in.; 39 x 11 x 8 in. Right: *General*, *MacArthur*, and *Emperor*, 2000. Stoneware with underglazes, 47 x 21 x 11 in.; 27 x 8 x 7 in.; 36 x 11 x 8 in.



KATE PREFTAKES, COURTESY OF GROVER/THURSTON GALLERY

KATE PREFTAKES, COURTESY OF GROVER/THURSTON GALLERY

Appendix D

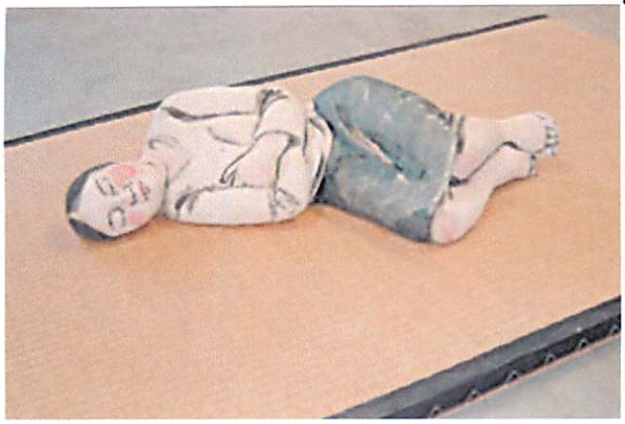
PowerPoint:

Proportions: Hand and Body

Hands: Moulage is the art of applying mock injuries for the purpose of training Emergency response teams and other medical and military personnel. This is because moulage renders details such as fingerprints. Use moulage to cover hands. Students will then take their hands out leaving a mould. Hands should be held in such a way that they can hold an object. We will then suspend the hands on a wall.

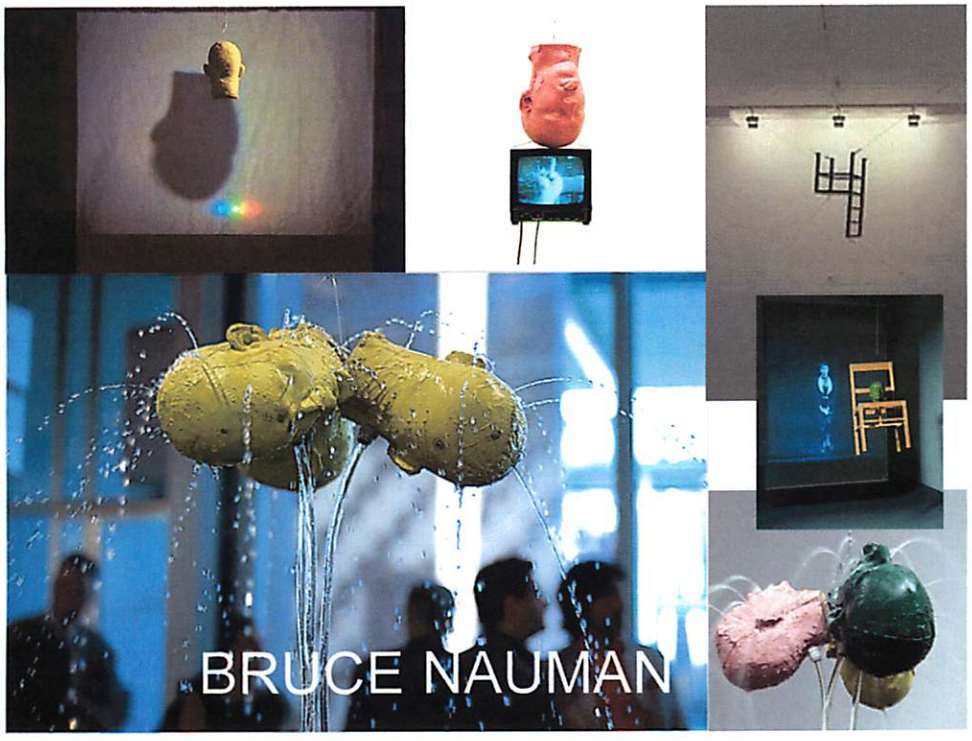
Body: Students will study the work by Akio Takamori. You will make figures based on his designs. We will carve from a solid block of clay then cut the clay in half and hollow it out. Works should be 12 to 16 inches. Think of a society and culture to which you belong. Incorporate that into your work.

Fondazione Prada
Milan
Giulio Paolini
November 5–December 28, 2003
Since the early 1960s, Paolini (perhaps the most intellectual of the Arte Povera artists) has investigated the artistic process from a conceptual point of view, looking at its methods and tools and exploring the work's relationship with space and time. Since the '70s, his works have taken on a scenographic, theatrical character, as he continues to study the conventions of looking at artworks and the relationship of the artist, the work, and the viewer. Art history (the double and copy) becomes the ground for a self-reflective meditation on art. This show focuses on his early output from 1960 to 1972 and includes two major new works.



- **Bellevue Art Museum**
  Bellevue, Washington
  Clay Body: New Work by Patti Warashina, Claudia Fitch, and Akio Takamori
  Through January 4, 2004
- This exhibition of newly commissioned work by three of the Northwest's most recognized ceramic artists focuses on personal interpretations of the human form. The figures in Warashina's "Real Politique" series include a range of symbols, styles, and references. Each one marks a particular event, including war, internment camps, and environmental destruction. Takamori draws inspiration from Tang Dynasty tomb figures and traditional Ukiyo-e prints. Each hand-painted figure resembles an individual the artist remembers from the small village in which he was raised. Fitch's abstracted and colorfully glazed figures appropriate pop-culture influences from around the world, combining Egyptian, Asian, and Western motifs into hybrid knick-knacks


Akio
Takamori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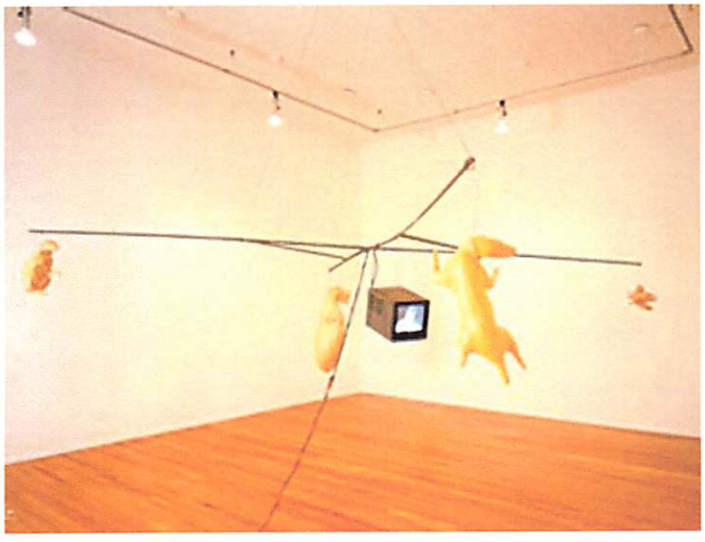
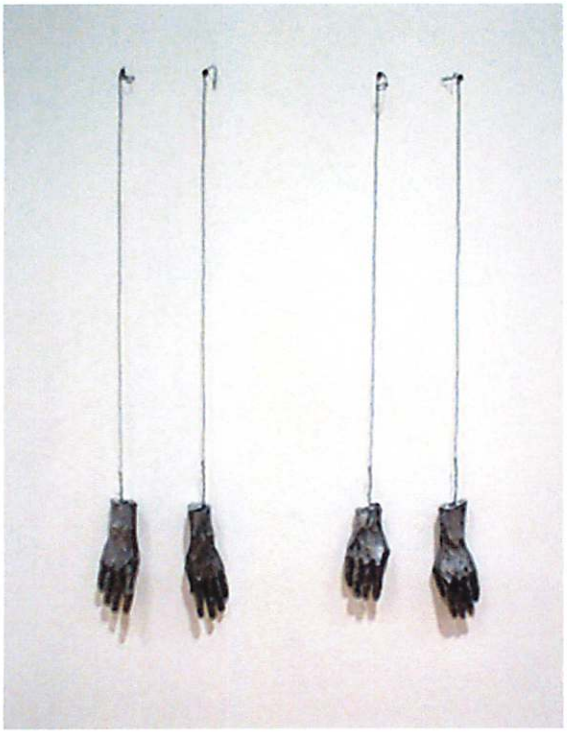


Kiki Smith



- Kiki Smith (American, born Germany, 1954) is among the most significant artists of her generation. Known primarily as a sculptor, she has also devoted herself to printmaking, which she considers an equally vital part of her work.