DESIGNING A COLLABORATIVE, MULTI-ARTS PROJECT FOR HIGH SCHOOL

by

Stephanie S. Heyward

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Stephanie S. Heyward

Approved:

Carole Henry

MAJOR PROFESSOR

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DATE

Abstract

In this paper, I contend that a collaborative, multi-arts project and performance offers a unique opportunity not normally available to the secondary school art student for direct and meaningful participation in a professional quality, multi-faceted production involving a variety of art disciplines and a large public audience. A collaborative art project also requires mutually beneficial interaction between students who might not otherwise connect and encourages cultural exchange among various student groups. In addition, this type of project is an excellent way to increase school and community support for both visual and performing art programs at the high school level. In this paper, I describe the planning, execution and result of just such a project at Hilton Head High School in Beaufort, South Carolina.

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Table of Contents

Page

Abstract. iii

Acknowledgements. iv

List of Figures viii

Chapter One: Introduction. 1

Origin of the Idea. 4

Goals for the Project 7

Initial Planning of the Project. 11

Overview. 12

Chapter Two: Why Collaborative Art. 14

Meeting the Needs of the Adolescent Art Student. 14

The Importance of Creativity. 23

Cooperative Learning. 26

Collaborative Learning. 35

Collaboration in Art Education. 36

Collaboration Between the Arts Disciplines. 42

Chapter Three: The Project. 45

History of Hilton Head Island. 45

Student Population. 47

Hilton Head and the Arts. 49

The Miro Project. 50

Page

Lesson Plans. 51

Introductory Lesson. 52

Sculpture Lessons. 57

Painting Lessons. 64

Student Reflections. 69

Assessment. 70

Meeting National Art Standards. 72

Chapter Four: The Performance. 76

Advertising the Event. 76

Performance Day Preparations. 77

The Performance. 78

Student Response to the Performance. 85

Student Remarks Prior to the Performance. 86

Chapter Five: Personal Reflections. 90

Successes of the Collaboration. 91

Considerations for Future Collaborative Art Projects. 94

Creating a Multi-Arts Experience 98

A Final Word. 100

Bibliography. 102

Appendix A: Student Pre-Performance Reflections. 106

Appendix B: Student Post-Performance Reflections. 119

Appendix C: Supplemental Teacher Information 130

Page

Appendix D: Invitation to the Miro Performance 135

Appendix E: Media Coverage of the Event. 138

List of Figures

Page

1. Female Students Using Power Tools to Create Their Sculptures. 18
2. Students Discover and Explore New Painting Techniques. 24
3. Sculpture Students Working Together. 27
4. A Student Creates His Contribution to the Group Project. 32
5. A Student Details a Large Sculpture. 41
6. Dance Students Watching the Miro Video During the Introductory Lesson. . . . 55
7. Sculpture Students Display Their Concept Model. 60
8. Sculpture Student Constructing a Papier Maché Headdress. 63
9. Students Painting the Mural Background. 66
10. Painting Students Create Poster Designs. 68
11. One Student Proudly Displays His Poster Design. 68
12. Students Setting Up the Performance Space. 77
13. The Performance Space with the Central Sculpture and the Mural. 79
14. Dance Platforms in the Performance Space. 79
15. Blue Spheres Suspended Throughout the Performance Space. 80
16. Guest Musician and Students. 81
17. Student Processional at the End of the Performance. 83
18. Page One of the Teacher Supplement. 131
19. Page Two of the Teacher Supplement 132
20. Page Three of the Teacher Supplement 133

Page

21. Page Four of the Teacher Supplement 134

22. Cover of the Invitation. 136

23. Inside of the Invitation 137

24. Article Advertising the Miro Performance 138

Chapter One
Introduction

Art, instead of an object being made by one person, is a process set in motion by a group of people. Art's socialized. It isn't someone saying something, but people doing things, giving everyone (including those involved) the opportunity to have experiences they would not otherwise have had.
John Cage (as cited in Hurwitz, 1975, p. 7)

The assumption of being an individual is our greatest limitation.
Pir Vilayat Khan (as cited in Gablik, 1996, p. 96)

While individuals have worked together to create artworks throughout history, it is only in the past century that collaboration in art has gained widespread recognition and popularity. Picasso and Braque combined their ideas and talents to create and popularize Cubism. When the Dadaists found themselves questioning the purpose of art in a society capable of mass destruction, they often turned to one another in the creation of artistic responses. The Surrealists who followed also believed that working together, they could create something greater than anything their individual efforts could have produced alone. As an example, when the Surrealists gathered as they often did to discuss their work and the world in which they lived, they often played a "game" they called *cadavre exquis* (exquisite corpse) in which three or four artists would create a single drawing of a figure. Each artist would draw on his third or fourth of the paper with the rest of the image concealed from view. Once complete, their section would be covered, and another artist would draw the next part of the figure. After each of the artists had contributed a segment of the figure, the paper would be unfolded to reveal their creation, often a bizarre assortment of random figurative components. The Surrealists enjoyed the complete unpredictability of the result, as they were very interested in juxtapositions of random objects in all of their works (Haslam, 1978).

In the post-modern era, collaboration in art has become more common and more highly regarded. Lennon and McCartney, Gilbert and George, Komar and Melamid, Guillermo Gomez Peña and Emily Hicks, the Guerrilla Girls, Gran Fury, the Epoxy Art Group, and Tim Rollins and K.O.S. are all examples of artists working together in the creation of art. Contemporary collaborative art comes in many forms, from paintings to performances to patchwork. In 1985, San Francisco gay rights activist Cleve Jones began what would become the world's largest collaborative art project, the AIDS Memorial Quilt (The NAMES Project Foundation, 2000).

School art programs have also had a long history of collaborative art projects. This approach to teaching, however, has been widely relegated to elementary art programs where teachers viewed the socially developmental aspects of collaboration as more age appropriate. This began to change in the 1960s, claims Al Hurwitz (1975), when artists and art students developed an anti-establishment attitude and rejected traditional forms of expression. Hurwitz explains, "The youth of the 60's, with its typical disregard for accepted views of education, embraced the idea of communal art, rejecting the exclusivity of the individual art work in favor of the values of creative social action" (p.5). The new art forms that became popular during this time typically had a strong social component. This atmosphere was influential in the field of art education and contributed to the growth in popularity of collaborative, or group, art for all ages of artists.

When we think of group art projects in a school setting, we first imagine murals, dioramas, or possibly puppetry as forms appropriate to this style of learning. But many imaginative educators have demonstrated that student collaborations can produce

performance art, public sculpture, large-scale weavings, and virtually any other art product imaginable.

Group art, as defined by Hurwitz (1993), "operates through individuals who use visual materials to create a work or event which could not have been attained through the efforts of any single individual" (p.6). It was this idea, that group art allows for the creation of something greater than that which could be achieved by any individual artist, that led me to design a collaborative, multi-arts performance project. With the help of the high school dance teacher, over 100 students in the sculpture, 2-D design, and dance classes participated in this project.

The project we designed was one in which two classes of introductory level visual arts students collaborated with several classes of dance students to create a multi-arts, site specific performance piece to honor the life and work of the Surrealist artist, Joan Miro. Visual arts students created a wide variety of sculptures, a large mural, costume designs, posters and invitations for the event while dance students choreographed movement based on dream sequences and the works of Miro and other Surrealists. In many cases, dances inspired sculptures or costume designs, and sculptures inspired dances. Dance and art students came together several times during the project to observe and comment on each other's progress and to gain fresh inspiration.

Miro was chosen as the theme for the project for several reasons. Initially, Miro arose as a theme purely by chance -- the date we selected for the performance happened to fall on his birthday, April 20th, which was noted on the calendar we were using to plan the event. Always open to any idea, we tossed this one about to see if it fit. As Miro was known as a Surrealist, a group of artists well known for their collaborations, he seemed a

natural guide for the project. More importantly, however, the dreamlike imagery found in his work seemed that it might encourage freer, more imaginative interpretations by the student artists, which we felt to be incredibly important.

The actual success of the project far exceeded our expectations. The students showed a particular interest in the art of Miro and other Surrealist artists and were able to use inspiration from these artists to create consistently original and creative dances, sculptures and paintings. They seemed to enjoy working in small groups and became personally invested in the sculptures, paintings and costumes they created for the performance. On the day of the event, students from all classes worked together to arrange, hang and assemble their artworks in the performance space. After many weeks of preparation and hard work, they could finally see what none of us could have fully imagined -- the amazing spectacle of all their efforts combined together in one space. Their pride in what they had accomplished was undeniable.

Origin of the Idea

I first considered developing a collaborative project between the visual arts and dance classes one summer when talking with a friend who had participated in a similar project at New World School of the Arts, a vertically integrated fine arts magnet school in Miami, FL. As a visiting sculpture instructor, he had been asked to collaborate with a visiting dance instructor for one semester to provide students with experience in interdisciplinary work.

The two guest teachers and several classes of dance and sculpture students worked together to create an event that would be performed at the Miami Zoo. The 40

minute performance was held at sundown on an outdoor, circular stage in the park. A large sculpture that the art students had worked together to create was in the center of the stage, and this sculpture was the centerpiece of the dance performance. The main themes of the performance were patterns of social interactions among wildlife and primitive cultures. The performance included drum music; the dancers wore tribal looking costumes; and the entire dance was very circular, constantly revolving around the sculpture. The dancers often performed as two opposing groups, much like two packs of animals vying for the same turf, and their movements were often very primitive.

One striking thing about the performance was that in the beginning, sculpture students came forward and painted tribal marks on the faces of the dancers in earth hues. At the end of the performance, the sculpture students again returned to the stage to ceremoniously clean the faces of the dance students, much like a mother animal might preen her young. I was glad to see the sculpture students taking part in the performance itself and felt that to be of importance to the success of the project.

The sculpture that had been created by the students was based upon the design of tensegrity forms -- forms created when rigid, structural members are held in tension against one another by carefully placed wires and cords. In this particular sculpture, these members were long rods with fabric stretched between them. The stretched fabric provided flat surfaces for the projection of images, which allowed the sculpture to change throughout the performance. The effect of projecting two-dimensional artworks onto the sculpture during the show allowed the visual arts to again take an active role in the performance, and at sundown when the event took place, the addition of light, color and image to the performance was a powerful one.

The Miami Zoo project seemed unique in that both groups of arts students, dancers and sculptors, played an equal role in the creation of the project and each seemed to receive equal recognition for their contribution. This observation is in comparison to other performance art/visual art collaborations in which it often appears that the role of the visual artist is somehow of less importance than the role of the performance artist. For example, this might be the situation when visual arts classes are asked to create props or sets for a drama production. In this case, the visual artist is being used mainly to implement the ideas of others rather than to create a unique and expressive artwork. Never would an audience member see the set as the focus of the play, with the actors moving and speaking lines only to further illuminate the set. And while the artists surely create the sets and props to meet the criteria of the play, the drama is never created as a response to the elements of its set. This, then, is more an example of artists working for the drama class rather than collaborating with them.

The main problem with introducing student artists to other art disciplines in this manner is that students may begin to feel that creativity is less important than technical skill in the creation of art and that the creation of artworks is less important than the creation of a performance. These misconceptions may affect the student's self-esteem as an artist and can create problems of motivation, issues of great importance for the adolescent learner.

The Miami Zoo project, then, showed how visual artists and performing artists can work together to create an event in which both components are of equal importance. In the planning for their performance, both groups worked together to generate the original concepts for the event, giving each group ownership of the outcome. In one

class session early in the process, sculptors were given the opportunity to move with the dancers in improvisational contact dancing. Dancers were allowed to participate in the early sculpture design discussions. These experiences allowed each group to develop an appreciation for the other group's role in the project and were important in developing an atmosphere of collaboration.

Learning about the Miami performance, I became very interested in trying something similar with my own students. I had just been given the old industrial arts shop as a classroom and had been asked to create a new sculpture program. Before my arrival at Hilton Head High School, the art department consisted of well-developed and widely popular programs in two-dimensional art, ceramics and photography. While our art department offered a great many more classes than most any other high school in the state, there was an obvious gap in its coverage of three-dimensional art forms, and I aimed to fill that gap by giving students an opportunity to express themselves in non-ceramic sculpture media.

Goals for the Project

By designing a multi-arts collaborative project for the students at Hilton Head High School, I primarily hoped to create a situation in which students of various cultural groups would be encouraged to work together to achieve mutual success. In a local community where many cultures co-exist in virtual isolation from one another, students will often form equally segregated groups in their school communities. In my observations at Hilton Head High School, this is definitely the case. Student groups are routinely divided among racial, economic and geographic lines, and there is little positive

interaction between groups. With this project, I aimed to give students in different groups a rare chance to work with one another, to recognize similarities in one another, and to develop greater respect and understanding for one another. In observing the students during and following the project, I believe that this goal might have, at least in part, been reached. One student reflected after the performance:

> I think it brought the class closer together, and also made us realize how the art programs at our school can unite. Although we may have had some difficulties working as a group, I believe it was a good learning experience. It has helped me to express my opinions to my peers and appreciate the opinions of others. (Appendix B)

In the creation of this type of art project, I also hoped to create an art experience that would go far beyond the regular scope of a high school art assignment. Students in 90 minute class periods working on one of many individual, limited focus, task-oriented art projects for yet another grade rarely get a glimpse of what *life as an artist* might be like. Artists rarely work in complete isolation from others, they sometimes invest large amounts of time on a single project, they often create large-scale works, and they never go with the first idea that pops into their heads, but work and re-work a problem until they reach the best solution. A collaborative project involving more than one art discipline would better approximate the experience of the professional artist. By giving students the opportunity to work on one large project for several weeks, to work together to develop and solve the problems that arise in their work, and to collaborate with other students outside of their own art discipline, students could participate in a more "real world" experience.

Collaborative art provides students with an opportunity to create something of greater magnitude than would be possible were they working alone. Students rarely get the chance to work on a large scale, but doing so can be incredibly gratifying. In a traditional art class, the size of student work is often limited by the amount of materials and storage space available, but when students work together on a group art project, they can combine their material resources. Also, teaching in the old industrial arts shop, I now had room to store large projects out of the way of classroom traffic.

Producing a group artwork of this scope also allows for a great deal of student creativity and demands effective problem-solving skills, which I recognized as a need in our existing art programs. The art courses offered at Hilton Head High School, as is common at many schools, tend to focus on technique at the expense of self-expression and creative problem solving. While it is important to teach art students at the high school level the technical skills required to create a successful artwork, I believe it is equally important to teach them that art is a form of creative expression that can, and probably *should*, have meaning. It is also important that students face challenges when creating works of art rather than always following specific steps to arrive at a pre-determined solution. Because this type of collaborative project is more student-directed than teacher-directed, students must design both the process and its outcome, and in doing so must solve each new problem as it arises.

Another reason for my initial interest in organizing a collaborative art project at our school is that it would be a good way to expose students to other opportunities available to them in the arts. In addition to our strong visual arts programs, our school has an equally strong performing arts department, especially in the areas of drama and

modern dance. To give visual and performing art students the opportunity to work together would allow them to learn more about the two programs. A collaborative project would also help to show the similarities between different art disciplines, which would illustrate that some art concepts such as audience, personal expression, and composition, are important to all areas of the visual and performing arts. As one dance student reflected on the project, "I think it is great that different classes are starting to collaborate and share ideas more. I've learned that other art areas feel the need to express their creativity, make a social statement, etc. through their painting and sculpting just as I try to bring a message across to an audience when I dance" (Appendix A).

Combining classes of students from two or more disciplines in a project of this scale is also a great way to generate publicity for a high school art program. In addition to encouraging the attendance of a greater number of family and friends, performances that combine painting, sculpture and dance can result in a wonderful and unique visual spectacle. This type of event, if well advertised, should attract local newspapers and magazines as well as interested members of the community and, in some situations, visiting tourists. School and county administrators can draw on this type of event as proof of innovative education in their district. A well attended, fun and exciting art event can also serve to expose non-art students to art, and may encourage some to take art classes in the future. As every art teacher knows, developing strong student, parent and community support for an art program is essential to its survival and success.

For all of these reasons, I brought the concept back to Hilton Head and discussed it with our dance instructor. She was very interested in doing a performance together, so we began to plan the project.

Initial Planning of the Project

Once we had chosen the work of Joan Miro as a theme for the performance, the rest of the planning came easy. The nature of Miro's work offered many different directions for student participation. We planned for my sculpture and two-dimensional art students to participate as well as all levels of the dance classes. My sculpture students would create a large central sculpture and several smaller ones and would also create several soft sculpture pieces that could be attached to costumes or carried during the performance. They would also design and create masks to be worn by the dancers. My two-dimensional art students would create a large mural on canvas that would be hung as a backdrop behind the performance and would paint surreal designs onto the multi-colored t-shirts shirts worn by all of the dancers. They would also design and create posters and invitations promoting the performance.

Next, we needed to select a space for the performance. We both liked the idea of performing outside, so on a walk around the building we chose a large, flat, open area beneath the shade of several tall pines at the side of the school. This space had special significance, as it is the only wooded area on campus, was the site of many early graduation ceremonies in the school's earlier and smaller days, and is the future site of the planned auditorium and art gallery. Because the dance teacher and I wanted to teach the concept of "site specific" art and dance, the space became an integral part of the performance. The verticality of the trees in combination with the horizontal flatness of the landscape would need to be recognized in the sculpture, painting and dance.

Integrating the dance, art and landscape also recalls the works of Miro which often dealt with the ideas of landscape and homeland. Having strong ties himself to his

Catalan home, he uses imagery in his paintings of enormous feet to symbolize his connection to the land. "My force enters here," he once said as he pounded the floor with his foot. "Where I am rooted the strongest is in Catalonia, and it enters through my feet" (Meisler, 1993, p.63). The dancers, for whom feet are also of critical importance, could easily use this symbolism as inspiration for their choreography.

We knew that we would need to seek additional funding for the project to purchase materials and costumes for the event. For the sculpture class, a wide variety of materials were needed so that they could create virtually any sculpture they could imagine. The painting and drawing class would need a huge canvas tarp on which they could design and create a mural to be hung on the side of the school facing the performance space, in addition to a variety of painting and drawing supplies. The dance teacher would need many multi-colored t-shirts for which the painting class would create designs, as well as other costumes, shoes and fabric for her advanced dance students.

We had to be careful at this point not to specify too many details of the project but to leave much of the decision-making to the students who would be participating in the collaboration. We needed only to plan the steps that should be followed for a successful art experience and event. It was also very important to stress from the beginning of the project that the art classes were not simply being asked to create things for a dance performance. Art students needed to see the event as being as much for them as it was for the dancers in order to foster the necessary collaborative spirit in all students.

Overview

Any project being designed for use with high school students must take into consideration the physical, intellectual and emotional changes affecting most adolescents

during their high school years. Students in this age group may be at any point along the maturity spectrum and, because of this, learning situations must be structured to accommodate this developmental diversity. These issues, along with research that demonstrates the effectiveness of cooperative and collaborative learning situations, and research that supports exposing art students to a variety of art disciplines will be explored in more depth in Chapter Two. In Chapter Three, I will describe the unique challenges of teaching a high school art class on South Carolina's most popular resort island, and will also describe in detail the sequence of lessons followed during this project. Chapter Four will begin with a detailed description of the performance itself and will also contain summaries of student reactions to the performance and to the entire project. In Chapter Five, I will discuss what I believe to have been the strengths and weaknesses of this project and will make recommendations from my experience to others who might want to design a collaborative project of their own.

Chapter Two
Why Collaborative Art?

In researching the use of collaboration as a tool for teaching and learning art, I found a great deal of evidence supporting its use in the classroom, especially among adolescent students. Researchers have found that high school students learn more and understand what they learn better when they work and create together rather than independently. Working together also teaches students to become better communicators and more effective and creative problem-solvers. In my research, I also came across several examples of collaboration in art, in both the classroom and the greater art world, and found suggestions from other teachers for creating a successful collaborative art experience.

Meeting the Needs of the Adolescent Art Student

As every art teacher well knows, for any high school art curriculum to be effective it must be designed to meet the changing traits, needs, and learning habits of the adolescent art student. Students in this age group, generally between the ages of twelve and eighteen, are facing a variety of physical, intellectual, emotional and social changes. Usually early in the adolescent years, students experience radical physical changes. Arms and legs grow longer, hips grow wider, mustaches and beards appear, chests develop, and voices grow deeper. Coordination and grace can seemingly vanish during this stage of rapid physical growth.

To better accommodate students whose dexterity is so unpredictable, John Michael, in his book *Art and Adolescence: Teaching Art at the Secondary Level* (1983) recommends eliminating art projects that require extreme precision:

> No studio art experiences involving precise muscular coordination and control should be required at this time but, instead, flexible media (for example, chalk, watercolors, hand puppets) and studio art activities emphasizing expression and freedom of movement (for example, gesture drawing, paintings of dramatic topics) should be encouraged (p. 66).

Intellectually, students between the ages of twelve and fifteen are entering a stage which Piaget calls the age of "formal operations" (as cited by Michael, 1983, p. 67). In this stage of intellectual development, students acquire the ability to think abstractly. Andra Johnson (1990) suggests that "art programs at the intermediate and high school levels should focus on abstract thinking and problem-solving processes, as well as the expressive/affective nature of the lesson" (p. 22) to best tap the growing intellectual abilities of the adolescent.

With this new ability, adolescent art students begin to understand and appreciate abstraction in art for the first time, and may even adopt a more abstract style to their work. Michael (1983) maintains that as students enter adolescence they begin "to live very much in the hypothetical (abstract) future" (p. 67). Symbolism becomes very important to artists at this stage. Adolescent art students also develop the ability to consciously apply abstract concepts to concrete operations. For example, an art student at this stage who learns about a particular period or style of art can now apply that knowledge to his or her own studio work without directly copying the works studied.

Research shows that Surrealism becomes especially appealing to adolescents as they reach the stage in their development in which they can appreciate abstract concepts.

Rod Taylor (1992), a British art educator who studied several students and their interests in surreal art, explains that Surrealism:

> . . . is frequently prescribed for the 13 to 18 year-old category on the grounds that it naturally appeals to that particular age group while also allowing them the necessary license to distort and take liberties with natural appearances -- all those things it is assumed the adolescent cannot yet cope with but which have become important to the realization of the adult values and concerns of which he or she is now aware (p. 45).

In the art room where students of many ages, learner types and ability levels often create art side by side, it is important to structure experiences in which all students are challenged and given an opportunity to make a genuine contribution. Teachers must be sensitive to differences in ages and be perceptive of differences in ability levels and learner types. While Howard Gardner (as cited by Walling, 2000) has detailed a growing number of learning styles, Michael (1983) has described four different types of adolescent art learners. He describes students as having a mechanical orientation, a primitive orientation, an intellectual orientation or an intuitive-emotional orientation in the creation of art. Mechanically oriented art students rely heavily on rulers and detailed instructions, expecting that there is likely only one way to create art correctly. Students with a primitive orientation to art employ naïve simplification in their creations, and express feelings or emotions in their work in a primitive style. Those art learners who are intellectually oriented tend to "think out" their art work. Their work is typically precise and objective, with detailed emphasis of subject matter, facility in drawing, visual sensitivity, prominence of textures and complex compositions. They often demonstrate a

lack of deep involvement and emotion in their work. Students with an intuitive-emotional orientation typically rely upon suggestion rather than specific direction, frequently eliminate non-essential details in their work, demonstrate a sensitivity to media and subject matter, and show evidence of individual style in their work.

Some researchers suggest that experiences with three-dimensional art forms are important for the development of higher-level formal operations. To solve complex abstract problems, they argue, one must have a well-developed spatial intelligence. Spatial intelligence is the ability to manipulate objects in space mentally. Unfortunately, however, research has also shown that this type of intelligence may be weaker in adolescent girls than in boys. Janet Sawyers (as cited in Michael, 1983) found that "adolescent girls have trouble with reasoning, integrating the parts, and seeing the whole -- aspects of intellect -- because their spatial ability is not as well developed as that of boys their same age" (p. 69). This disparity may be due to differences in the traditional cultural expectations of young boys and girls. For boys, learning and practice significant for the development of spatial intelligence occurs naturally, as they are encouraged to assemble and disassemble toys and objects throughout their early education. Girls, on the other hand, whose verbal abilities develop earlier than those of their male counterparts, are encouraged to solve the problems they encounter with reason and language rather than by direct manipulation. Because of this tendency, Sawyers suggests that girls do not develop their spatial abilities as fully as do boys. It becomes important for the art teacher, then, to provide all students, especially girls, with experiences in three-dimensional art forms.

Researchers also agree that it is important in educational situations to encourage students to cross traditional sex roles. Girls should be allowed or encouraged to build things with wood, metal, etc. while boys should be encouraged to create things with fabric. "Regardless of sex, emphasis should be placed upon the expression, sensitivity, contribution and cooperation of each individual" (Michael, 1983, p. 71).

Figure 1: Female Students Using Power Tools to Create Their Sculptures

While students experience many physical and intellectual changes as adolescents, the emotional shifts that often occur in teens can sometimes have the greatest impact on how they learn. When students enter high school, they leave their childhood behind and begin to enter the world of adulthood. They are typically given more responsibility and more freedom, both at home and at school, and this can sometimes lead to feelings of insecurity and isolation. During this period of emotional flux, art can provide an important avenue for expression. Some researchers believe that art education can help prevent or reduce depression among teens. Michael (1983) writes that the "emotional release, which is possible in art expression, is so important to adolescents...especially... during the adolescent period of great chemical changes that create depressive states" (p. 72).

As students enter their teen years, they begin breaking or weakening ties with their parents and establishing stronger ties with peers. The desire for peer interaction and approval also increases at this stage. Adolescents begin to value the opinions of their peers strongly and often seek to join together in groups to formally recognize their peer connections. At the same time, teens are facing questions of identity. They may first seek to find this identity within a group, but then break away from the group to assert their individuality. Group art experiences allow the student to be a member of a group, but also allow for individual artistic freedom, satisfying both of these conflicting needs (Michael, 1983).

As members of a team of artists working to fulfill aesthetic and functional requirements while aiming to meet a deadline, art students in a collaborative project such as the one described in this paper are given an art experience that closely resembles that

of the professional artist. As students reach a point in their lives where they begin to consider future vocational directions, this type of "real world" experience becomes more important. High school students, who typically develop a strong interest in their future independence, should be introduced to a wide variety of occupational possibilities, and be made aware of the requirements and potential of those occupations. Michael (1983) points out that art teachers are uniquely situated to make students aware of the many art-related professions in our society and suggests that art teachers strive to "bridge the gap between the school, which tends to be isolated, and the real world of work" (p. 77). By allowing students to work collaboratively on large scale art projects involving two or more art disciplines, this exposure can occur.

Because adolescents have a natural interest in their future, connecting school art projects to future vocational choices can help to motivate students. Many educators agree that motivation is the strongest when it comes from within. In his article, "A Collaborative Processing Model for Art Education," Neil Houser (1991) maintains that the motivation for any collaborative work should come from the student rather than from the teacher. There are many recommended techniques for collaborative learning in which the teacher plans exactly what will be learned and presupposes the specific outcomes of the collaboration. This would be true of a geometry teacher using group collaboration to "discover" the method for calculating the area of a cylinder. In this case, the teacher creates the motivation for the problem, plans the methods students will use to solve the problem, and predicts the specific correct outcome. Cooperative learning would be more effective, argues Houser, if the students had a greater role in designing the initial problem and a greater freedom in solving it.

George Szekely (1990), in his article "New Approaches to Secondary School Art Education -- A Program for the Artist of the Future," agrees that art experiences should be more student driven. He notes that traditional art classrooms don't do enough to prepare those students who might eventually enter the art world. He writes, "Art students must be on the forefront of new discoveries, not handed ready-made solutions or directed by an art teacher's own inspiration. The inspiration must come from the student, if it is to have significance as art" (p. 224). He continues:

> In the last decade, enormous changes have occurred in the public world of art, art making, and the art process. School art must respond to these changes, by challenging the young artist of the future to learn independence, to question, and to face uncertainty creatively. Art programs for students must provoke and challenge both teachers and students to rethink what art is. Students should be able to conduct their own art investigations, experiment and make decisions, as well as plan and improvise from their own art actions and experiences, not just silently receive information. Students who can learn in this way, and who can incorporate contemporary experiences into their own creative output, have the best chances of becoming contributors to the new art world. (p. 224)

Szekely argues that the traditional art classroom, in which students follow the teacher's demonstration, use the tools and supplies the teacher has laid out, work on projects during the time allowed, and create works that fulfill the specific criteria of the assignment often results in art that is devoid of any significant personal relevance. "When students are able to learn from their own art, and make decisions based on what they experienced in the creation of their work," he argues, "they are truly learning to be

independent practitioners of art; if they depend on assignments and the ideas of others, they will remain students, not artists" (p. 240). He suggests that the art classroom should instead be a place where students "see themselves as art sources, [and] generators of invention" (p. 225).

An example of just such an art program created for British schools is described in the *London Times Educational Supplement* article, "No Art Is An Island". Jonathan Croall (1991), interviewing an instructor of a creative arts course at Therfield Comprehensive School in England, describes an eleventh grade collaborative arts class in which students chose their own content and processes. This integrated arts course, which was at the time of the article being offered at 27 of Surrey's 55 secondary schools, sought to give students the opportunity to work collaboratively on projects of their own design that required learning in two or more areas of art. Students chose the areas of art that they wished to explore and decided how they could contribute to the larger group project. One instructor remarked, "Because the course fits things round what they want to do, they're very well motivated" (p. 27). Students recorded their ideas and reflections about their work daily. Student response was strong, even if in the beginning learning to work collaboratively was a challenge for some. "For some children working together has been a very painful process, but also a very valuable one," explained one of the instructors. "Pupils with a high level of skill in one arts area have found it particularly hard. But being able to share, to take each other's ideas on board, that's been very important" (p. 27). One student agreed, "At first it was difficult because you wanted to work independently. But now it's really good: you get more ideas together" (p. 27). Another student added, "It's the only course where you can use your imagination. There's wider

scope for thinking: you don't have to just sit there idly listening to a teacher" (p. 27). Croall cites the advantages of this type of art education program as "offering students considerable responsibility for their own learning, giving them a broad view of the arts and a chance to pick up a wide range of skills, and enabling both students and teachers to learn about teamwork" (p. 27).

The Importance of Creativity

Student-directed collaborative projects also give students a greater opportunity for creative expression. While it would seem that most art experiences would provide this opportunity, this is not always the case. Michael (1983) contends that there are basically two types of learning behavior, creative and non-creative. He describes creative learning as "working from what we know and perceive at the present time, and going into the unknown" (p. 15). For example, asking students to create a painting of a storm in the mountains without looking at a photograph or other reference would teach creativity. In this case, students must rely on their concepts, feelings and perceptions of past experiences to create their image. Michael believes that for creative learning to take place, students should learn through trial and error, should be allowed to make mistakes, and should constantly reflect upon their progress. He explains that this type of learning can be frightening for students who are not used to such an open-ended approach in their class assignments. Creative learning can also require greater efforts on the part of the teacher, because of its inherent unpredictability.

In non-creative, or imitative learning, on the other hand, Michael (1983) explains that the student is "mastering a body of knowledge, learning only about known aspects of the world" (p. 15). Examples of this type of learning would be learning the steps to

create a batik or learning the proper way to hold the trimming tool to foot a thrown bowl. Burkhart (as cited by Michael) refers to this as "academic learning" (p. 15) due to the fact that it is so similar to learning common to other areas of the curriculum, including memorization and following set procedures to arrive at predictable ends. Because of its familiarity, students will often feel more secure in this type of learning situation. While both types of learning are necessary in the high school art curriculum, there seems to be a preponderance, at least in my experience, of noncreative or imitative learning in the art room.

Creative learning, argues Michael (1983), is important because it increases learning in adolescents. He believes that true learning must involve "some confusion and uncertainty because thinking takes place when one does not know what to do next" (p. 86).

Figure 2: Students Discover and Explore New Painting Techniques

Creative learning, as one would expect, leads to more creative thinking, which is another valuable benefit. Johnson and Johnson (1994) report that cooperative learning has been shown to promote creative thinking in students by "increasing the number of ideas, quality of ideas, feelings of stimulation and enjoyment, and originality of expression in creative problem solving" (p. 40).

In addition to having many benefits for the individual, creativity may be of even greater importance to society. The creative products of the arts have always been recognized as our most complete window into past civilizations and are still today a major focus of human society. Cawelti and Goldberg (as cited in Walling, 2000) have commented that:

> The arts are the embodiment of human imagination, the record of human achievement, and the process that distinguishes us as human beings. We form human communities and cultures by making art -- through stories and songs, drama and dance, painting and sculpture, architecture and design. (p. xii)

In a world brimming with social, cultural, political, emotional, and spiritual discord, Suzi Gablik sees the creative person as our only hope for salvation. "Although it may seem as if the individual in today's world has little power, the truth is that only we have the power to transform our situation: *there is no one else*. The source of creativity in society is the person" (Gablik, 1991, p. 23). Some even believe that the future of civilization itself rests solely upon the shoulders of the creative collective. Jungian Psychoanalist Marie-Louise von Franz writes that "a civilization which has no creative people is doomed. . . . The person who is really in touch with the future is the creative personality" (as cited in

Gablik, 1991, p. 24). For these reasons among many, it is important to provide students with opportunities to develop their creative thinking abilities.

Cooperative Learning

Collaboration as a learning tool is a type of educational practice known widely as cooperative learning. Cooperative learning is defined by Frank Murray (1994) as "a family of instructional practices in which the teacher gives various directions to groups of pupils about how to work together" (p. 6). The goal of the group interaction, though, is not the acquisition of cooperation skills but the learning of academic content. Murray goes on to explain that "ordinary school learning is enhanced considerably when children, following one of the cooperative learning procedures, learn in groups rather than on their own or in competition with other pupils" (p. 6).

Robert Slavin (1995), a longtime advocate of cooperative learning, explains that cooperative learning techniques have been used as long as there have been students and teachers, but rarely with any regularity or formal structure. In fact, though these methods had been used occasionally throughout the history of education, it wasn't until about twenty-five years ago that they began to be extensively studied or widely advocated by education professionals. Due to recent research, assessment, and development of specific teaching methods, however, cooperative learning is gaining in popularity in all areas of the curriculum and among all age groups (p. ix).

Research into the use of cooperative learning techniques demonstrates an increase in student achievement, as well as improved inter-group relations, greater acceptance of academically challenged classmates, and increased self-esteem. Studies that have

focused specifically "on the intellectual and cognitive aspects of peer interaction within school have all concluded that peer interaction . . . produces superior intellectual results" (Hagaman, 1990, p. 155) when compared to the results of students learning without the benefit of a group.

While some might assume that high-achieving students could be held back and, as a result, learn less than the lower-achieving members of their group, studies reveal that the opposite is often true. High achievers, because their role is to explain concepts and to teach to the others in the group, often learn more than their peers (Edwards & DeVries, 1972, as cited in Slavin, 1995). Other studies show that these improved results tend to occur equally in all members of a group, whether they are high, average, or low achievers (Sharan, Hertz-Lazarowitz, Bejarano, Raviv & Sharan, 1984, as cited in Slavin, 1995).

Figure 3: Sculpture Students Working Together

The necessity for improved intergroup relations in today's racially and culturally mixed society becomes clearer every day. Though we live in a post-civil rights era, the struggle for racial harmony is far from over. Even on a resort island such as Hilton Head, race is an important factor in many social issues. Gordon Allport, in *The Nature of Prejudice* (1954, as cited by Slavin, 1995) stressed the importance of interracial contact. In his book, he cited evidence that "superficial contact" (p. 50) such as the type that occurs in a traditionally competitive classroom could actually hinder race relations, but that:

> . . . when individuals of different racial or ethnic groups worked to achieve common goals, when they had opportunities to get to know one another as individuals, and when they worked with one another on an equal footing, they became friends and did not continue to hold prejudices against one another. (p. 50)

The same would hold true among student groups comprised of members of different skin tones, cultural backgrounds, religious beliefs, political leanings and/or socio-economic status.

Just as cooperative learning encourages improved relationships among group members of varying beliefs and backgrounds, it is equally useful for encouraging greater acceptance of academically challenged classmates. With the increased popularity of "mainstreaming," the process by which students with mild academic handicaps are placed in "regular" classes for part of the school day, students are now in closer contact with those of different learning abilities than they have been in the past (Slavin, 1995). Research into the relationships between regular and special education students, however,

demonstrates poor relationships between the two groups. In his research, Slavin found that students classified as either learning disabled or educable mentally retarded are often "less well accepted and more frequently rejected...than their normal-progress peers" (p. 54). He argues that this is because the traditional competitive classroom, in which only the brightest students succeed at the expense of the others, creates an atmosphere of negativity, especially for the academically handicapped child. Others attribute this tendency simply to the fact that just placing students of varying abilities in classes together is not sufficient for the creation of meaningful relationships. To improve relations, Mara Sapon-Shevin, Barbara Ayres and Janet Duncan (1994) recommend that teachers "structure the educational environment so that students develop the skills and attitudes required to interact across perceived differences and disabilities" (p. 45). In cooperative learning situations, all students regardless of their ability are given an opportunity to make meaningful contributions to the success of the group. Slavin explains that because students in cooperative learning are more likely to view one another as assets rather than competitors, students of all abilities tend to relate better to one another.

Whether students are learning to be accepting of peers with different skin tones or different abilities, it is important that they learn not only to tolerate one another, but also to truly value one another and the diversity we comprise. Van der Klift and Kunc (1994) again suggest using cooperative learning strategies that would allow us to "focus on creating a classroom community that promotes belonging and acceptance for all and does not rely on competition and stratification to provide its members with a sense of worth" (p. 397).

Cooperative learning methods were developed primarily to avoid the detrimental effects caused by competition in the learning environment (Slavin, 1995). In a classic competitive environment, one student's success depends on the failure of another. When many students raise their hands to answer a question and one is chosen to answer it, an incorrect response by the selected student makes other students appear smarter by comparison. A correct response, on the other hand, creates the illusion that the answering student is brighter than the rest. Students in a competitive learning situation, then, always measure their own academic achievement by the failures and successes of others. This type of learning situation becomes less effective as students get older and peer groups begin to place a stigma on academic achievement even as teachers reward such behavior. "As students enter adolescence, the peer group becomes all-important, and most students accept their peers belief that doing more than what is needed to get by is for suckers" (Slavin, p. 3).

For low achievers, competition is viewed negatively and results in even lower efforts. It is definitely not a stimulus for academic achievement. Low achievers without the necessary prerequisite skills or knowledge of previous material are, in a competitive learning environment, being set up for failure. This constant reminder that they are incapable results in extremely low motivation to learn new material, and, in many cases, reduced self-esteem. Even when these students do make an effort, and even in situations in which progress is made, because competition only rewards success in relationship to the success of others, the low achiever is still receiving negative feedback on their progress. Eventually, the low achiever will learn that academic success is out of reach, and will likely look for other ways to develop a positive self-image (Slavin, 1995).

By contrast, in cooperative learning situations, the success of the individual is predicated upon the success of the group. When the group succeeds, so do each of its members; and with several students working together to solve a single problem, success of the group is almost guaranteed (Slavin, 1995).

In a cooperative learning situation, students are assembled in small groups and are given a task. Students must work together to arrive at a solution to the assignment. All cooperative relationships, argue Roger and David Johnson (1994), require several basic elements to be successful. First, each member of the group must recognize that the success of the group, and therefore individual success, is dependent upon the positive contributions of every member. Group members, then, should be as concerned with the progress of others in the group as they are with their own progress. Second, there must be considerable direct interaction between all members of the group. Third, each member must feel personally accountable for his or her own contributions to the group. Fourth, all members of the group must employ effective interpersonal skills in dealing with other group members, and finally, the group must frequently assess current effectiveness to improve the possibility for future success.

Cooperative learning theory has its roots in several educational perspectives: social learning theory, Piagetian theory, Vygotskyian theory, and cognitive science theory. Social learning theory is based upon the idea that students work harder on tasks that provide rewards (Murray, 1994). In cooperative learning instruction, peer approval and group expectations, both strong motivators among adolescents, are used as rewards. Murray explains further that "when individuals work together toward a common goal, their mutual dependency often motivates them to work harder to help the group, and

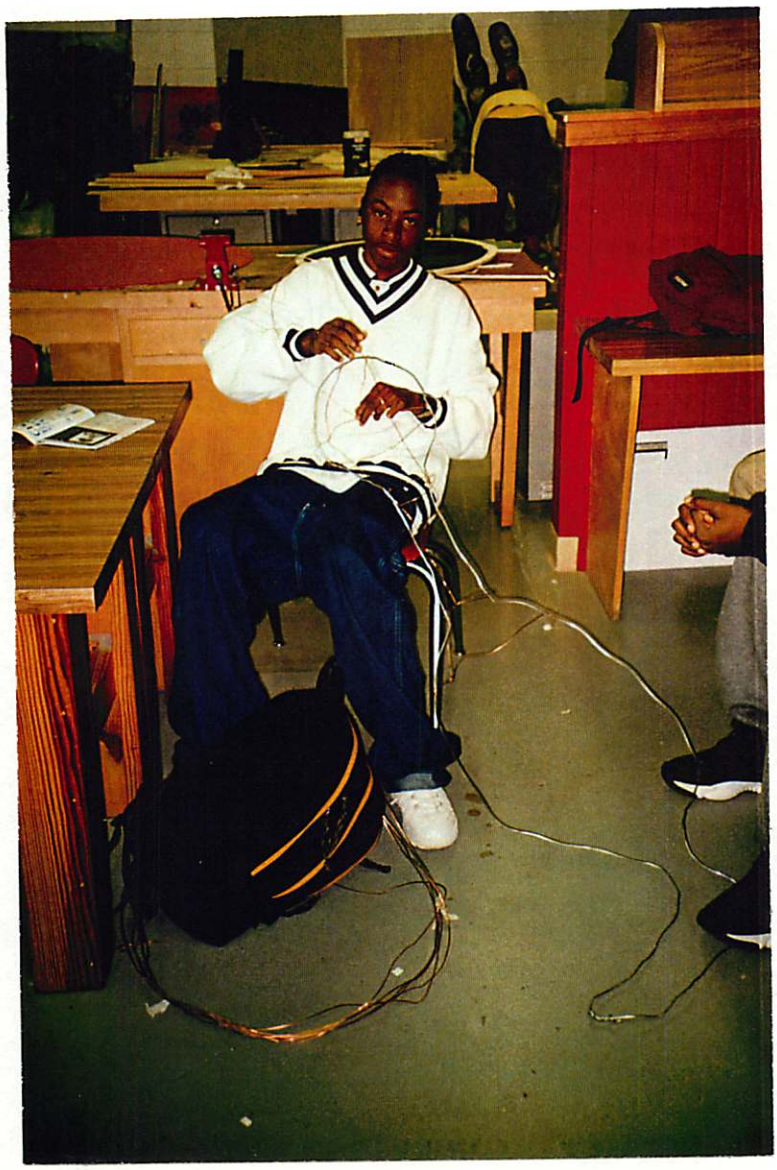

Figure 4: A Student Creates His Contribution to the Group Project

thereby themselves, to succeed. In addition, they often must help specific members of the group do well and they often come to like and value the members of the group" (p. 7). This theory supports the teamwork aspects necessary for a successful cooperative learning experience.

Piaget (as cited in Slavin, 1995) argued that in some cases learning is improved when students learn from and even disagree with one another. Slavin explains that learning occurs among groups of students "because in their discussions of the content, cognitive conflicts will arise, inadequate reasoning will be exposed, and higher-quality understandings will emerge" (p. 18). Parker J. Palmer (1987) agrees that conflict can be integral to the learning process, and proposes that:

> . . . knowing and learning are *communal* acts. They require many eyes and ears, many observations and experiences. They require a continual cycle of discussion, disagreement, and consensus over what has been seen and what it all means. This is the essence of the 'community of scholars,' and it should be the essence of the classroom as well. . . ." (p. 40)

Teachers following a Piagetian model often use the technique of pairing students who disagree about a concept together so that they can debate their ideas and come to a common conclusion. This pair of students is called a *dyad*, and research has shown that when members of a dyad disagree and come to a consensus, both members gain in their understanding of the concept (Murray, 1994).

Research supports Piaget's hypothesis that students learn certain concepts more effectively in peer groups than individually. In a study on the education practices of medical students, M. L. J. Abercrombie (as cited in Bruffee, 1994) observed that students

attempting a diagnosis were more successful when they examined the patient, discussed the case, and arrived at a consensus as a group than they were attempting to solve the problem as individuals. From this observation, Abercrombie infers "that we learn judgment well in groups because we tend to talk each other out of unshared biases or presuppositions" (p. 41). She also believes that "the social process of learning judgment that she has observed seems to have something to do with language and with 'interpretation'" (p. 41).

Similarly, Russian psychologist and sociocognitive theorist L. S. Vygotsky held that students learn more by working in collaborative peer groups than they learn independently (Hagaman, 1990). Vygotsky identified the difference between what can be learned in each of these situations as the *zone of proximal development*, which he defines as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (as citied by Slavin, 1995, p. 17). Vygotskian theory contends that cognitive development is dependent upon the internalization of social relationships and group accomplishments (Murray, 1994).

Cognitive science theory promotes the practice of tutoring, in which a more capable student teaches academic content to a less capable student. This method is also one type of cooperative learning. Noreen Webb (as cited in Slavin, 1995), in peer-tutoring research, found that "the students who gained the most from cooperative activities were those who provided elaborated explanations to others. In this research...students who received elaborated explanations learned more than those who

worked alone, but not as much as those who served as explainers" (p. 19). This suggests that, contrary to what one might expect, it is the tutor rather than the tutored that benefits the most from a peer-tutoring experience.

Collaborative Learning

Collaborative learning is one type of cooperative learning, and is distinguished by the fact that it tends to be less structured and more student directed than other types of cooperative learning. Other cooperative approaches tend to focus more on specific student behaviors and desired outcomes, and rely on extrinsic rewards for motivation. Collaborative experiences, by contrast, allow students to design both the problem and its solution, do not presuppose a specific outcome, and rely upon the intrinsic satisfaction of accomplishing a group task as motivation (Davidson, 1994). In addition, collaborative learning models do not attempt to directly teach social skills, though these might be addressed within the groups. In a collaborative learning situation, it is important that students be given plenty of time to work, and that they be given the responsibility for scheduling their own progress within that time frame as long as they meet the demands of the assignment. Davidson explains that the intent of collaborative learning "is to foster meaning and understanding of the world and one's place in it and for people to come to know and articulate their own values and beliefs" (p. 24).

Being naturally social, adolescents tend to apply themselves and learn more from group learning situations than from individual ones. Collaborative learning utilizes the adolescent student's natural interest in social experiences and peer groups as an effective motivation for learning (Houser, 1991). Because students in collaborative learning

situations rely upon one another rather than competing against one another for success, students learn to value each another more and students themselves feel more valued, which helps to build self-esteem. Students who work together in small groups to identify and solve problems are better prepared for the challenges they will face in their adult lives.

In a collaborative learning model described by Reid, Forrestal and Cook (as described by Davidson, 1994), the collaborative process is broken down into five distinct stages: engagement, exploration, transformation, presentation, and reflection. In the engagement stage, students are introduced to one another and the task they will be working on together. In the exploration phase, the group discusses the task, explores all possible solutions, and chooses one approach. During the stage known as transformation, students synthesize their ideas to complete the task. Presentation is the stage in which students in each group present their solutions publicly to a peer audience. Finally, the stage known as reflection is an opportunity for each individual student to consider the experience and what it has taught that student. Through each of these stages of the collaborative process, the teacher's primary role is to loosely structure the learning experiences and to assist students and student groups by listening to and observing their progress throughout the experience, giving help when necessary.

Collaboration in Art Education

Collaboration has long been utilized as a teaching technique in art classes, especially those in the lower grades. Elementary and middle school art teachers use these methods to add variety to their programs, to elevate student motivation and enthusiasm,

and to teach age appropriate social skills. Hurwitz (1975) argues that collaboration can be used effectively at the high school level as well. He quotes Peter London, who believes that no matter the age of the student, "the individual when he participates in a group exhibits a different constellation of characteristics than when he acts alone" (Hurwitz, 1993, p. 9). Fielding (as cited in Hagaman, 1990) agrees that students ought to be given chances to work in groups in the creation of art and believes that the learning potential for students involved in group art exceeds that of the student artist working alone.

There is a certain amount of unpredictability in collaborative art projects regardless of the amount of planning that goes into them. Group art is, by nature, very dependent upon the dynamics of the group itself. "The dynamics of collaboration," writes Hurwitz (1993), "assures the teacher that whatever emerges will bear the distinctive mark of the group" (p. 9). Different groups of art students working towards the same goal will without fail come up with widely varying artworks. Hurwitz uses the example that "if a thousand chalk-ins were done simultaneously through the country, they would all be different" (p. 9). This is primarily due to the fact that every group consists of a different combination of individuals and, therefore, has a unique group identity. Because of this, the result of a collaborative art project will always be different than, and often be greater than, anything an individual could have imagined.

Houser (1991) points out that "collaborative art involvement can also strengthen socialization skills, and, depending upon student grouping, can also foster cross-cultural awareness and appreciation" (p. 35). Gablik (1991) recognizes a need for improved cultural awareness and agrees that promoting human relationships through collaboration

can have positive social outcomes. Contemporary society, contends Gablik, is suffering from "autonomous individualism" (p. 168). She writes that "increasingly there is an emptiness at the core of this ego-centered desire for autonomy, the cost of which has been a diminished sense of community, a loss of social commitments and a truncated ability to care about others" (p. 168). Through group art experiences, though, artists (and student artists) might develop "an individualism that is not purely individual but is grounded in social relationships and also promotes community and welfare of the whole; an expanded vision of art as social practice and not just a disembodied eye" (p. 181). This new type of socially conscious individualism could impact the audience as well as the artists.

Hurwitz (1993) agrees that group art projects have the potential for improving society. He describes collaborative art as "an act of faith, a gesture towards trust in what a sense of community can accomplish" (p. 9). He goes on to say that "in its ideal form, group art becomes more than a way of making art and can even serve as a model for life itself" (p. 9).

As it has typically been used in the classroom, group art commonly refers to murals, puppetry and dioramas (a conversion of one space to resemble another). Group art, though, can take on as many forms as there are media. Hurwitz (1975) cites an example of a group weaving project in his article, "Group Art: The Neglected Dimension." In the article, he describes how one teacher chose a section of a forest as a "loom" and instructed her students to weave natural objects between the trunks and branches of the trees. The weaving that resulted covered a large area, as each section was completed by an individual student, and though it came together as a single work from a distance, each section, when seen up-close, carried the unique signature of its creator.

While this example illustrates that group art can be used to explore virtually any media or idea conceivable (with a little imagination on the part of the art teacher), it also demonstrates the scale and scope of projects made possible by this technique.

Some teachers may be reluctant to incorporate group art projects into their curriculum because they perceive that these types of activities involve a great deal more planning than is typical of more traditional art projects. Hurwitz (1975) points out that this is not always the case. He describes a quick group art project in which the students, while the teacher has left the room for fifteen minutes, are instructed to "do something to dramatically alter the physical appearance" (p. 7) of the room. They may do this by simply moving, flipping or stacking furniture, or they may be given one or more materials with which to do this. The idea is to create a different mood or atmosphere in which to create art. This type of intense group art experience can result in many of the same positive outcomes as a more involved one. Students are still required to work together to design, problem-solve and create an artistic statement that responds to the input of all involved, and the compressed nature of the experience forces students to act intuitively rather than rationally.

Hurwitz and Day (1995) list many suggestions for incorporating group art projects into the art curriculum. First, they caution that all group art activities should begin with a clear sense of purpose. The goal of the activity should be originally envisioned by the teacher, but they recommend that the students be given the greatest responsibility for determining purpose, and stress that students must accept this purpose wholeheartedly.

Once a purpose has been established, the teacher must accurately judge the scope of the project to ensure success. Determining the magnitude of the project should be the teacher's role rather than the students because the teacher will have a more realistic idea of the students' capabilities. If students begin a project that they later realize cannot be completed, their enthusiasm for this and future art projects can decrease dramatically (Hurwitz & Day, 1995).

Hurwitz and Day (1995) stress that the process should be student directed rather than teacher directed, but that the teacher should remain available to counsel students. While the teacher maintains the right of veto, he or she should use this power sparingly. They also recommend that students, unless they are heading down a disastrous path, be allowed to make mistakes. They explain, "It is part of the learning process for people to make mistakes and, profiting from them, subsequently rectify them" (p. 461).

Group art projects should be designed to give every member of the class an opportunity to make a real contribution. It is up to the teacher to make sure that this is the case by ensuring that the project includes a variety of tasks and requires a wide range of abilities (Hurwitz & Day, 1995).

Finally, teachers are cautioned not to use students as surrogate artists for their own work. As the final artwork begins to take shape, the teacher must resist the urge to incorporate his or her own ideas. Hurwitz and Day (1995) argue that this would be damaging to the students' perception of themselves as directors of their own art, would certainly force a comparison between student work and teacher work, and might result in a muddled artwork.

Figure 5: A Student Details a Large Sculpture

One amazing example of the potential benefits of collaborative art projects in a school setting can be found in the story and work of Tim Rollins and K.O.S. (Kids Of Survival). Tim Rollins, an art teacher working in the South Bronx, began an after school program in which he taught art to black and Hispanic teens who had been labeled "learning disabled." Rollins said that in creating the program, he hoped to "promote structure and discipline in the kids' lives and give them the training to use their talents toward something positive and socially responsible" (as quoted in Wheeler, 1991, p. 336). In 1982, the program evolved into K.O.S., a workshop in which he and his students would study and create collaborative artworks based upon a classic work of literature or music. Within three years, the group received critical acclaim with its large works inspired by Franz Kafka's *Amerika*, in which they borrowed components from classical art and recombined them to form a complex tapestry of images. As Daniel Wheeler points out, "Like the process, the resulting format makes room for individual contributions at the same time that, in eighties fashion, it also denies the Renaissance myth of the isolated, unique genius" (p. 336).

Collaboration Between the Arts Disciplines

Art students can learn a great deal by being exposed to the various other visual and performing art disciplines. This exposure can demonstrate that art content is not arbitrary and that all areas of the arts study and value the same things. Many professional artists agree that introducing other arts experiences into the visual arts class can be inspiring and beneficial. Michael (1983) writes that, "showing aesthetic relationships and making comparisons among the arts...give[s] the student greater understanding and a

broader base for attacking his own work" (p. 98). This point is reasserted by many in the field of art education. In her article, "The Period of Transescence and its Relevance for the Secondary Level Art Education Program," Andra Johnson (1990) argues that:

> . . . above all, it is important to reinforce and integrate the learning which is taking place in other areas of the school curriculum, for it is only through awareness of the interdependence of the disciplines that we can encourage development of the individual as a whole person." (p. 23)

Demonstrating how the arts can be combined to create a public art performance teaches students one of the roles that art can play in society. George Szekely agrees that "theater, music, performance -- students need to be aware of and part of the interdisciplinary world of art as it is being shaped today" (p. 231). He recommends a broadening of curriculum to include other art disciplines as one way to re-invigorate a stale art program.

The idea to combine several art forms, such as sculpture, painting and dance, is not a new one. Many performance pieces are made up of a variety of art types, including drama, dance, music, sculpture, installation art, painting, drawing, etc. The art forms of sculpture and dance seem a natural combination as both are concerned with art as it relates to space. Molissa Fenley, a contemporary dancer, has worked with several sculptors in the creation of her solo dance performances. In her 1993 performance, *Channel*, Fenley dances with a petrified flounder, a wooden keyhole and a heavy bronze ring designed by sculptor Richard Serra. Of her choice to use sculpture in her work, Fenley explains, "The solo dance, to me, is more about sculpture than it is about dance. I feel that sculpture onstage -- its material, its solidity -- has very much to do with the way I am with my body" (Shapiro, 1993, p. 28).

In both the educational and professional art worlds, art projects involving collaboration between individuals and disciplines has been shown to be beneficial and often results in an outcome that would not have been otherwise possible. The dance teacher and I set out to design a collaborative project that would achieve many of the benefits described in this chapter, especially those that addressed concerns specific to our unique situation at Hilton Head High School. In Chapter Three, I will describe the Miro Project in detail and I will also show how the findings of this research were applied to its design.

Chapter Three
The Project

Collaborative art projects require that groups of artists work together to create a single artwork, a single statement. This requires consensus, placing the success of the group ahead of the individual ego, dividing of responsibilities equally among members, learning to work as a team, and the more capable members providing assistance to the less capable members of the group -- all qualities necessary for a healthy community.

In Hilton Head, South Carolina, the need for the greater cultural exchange among students is especially strong. Hilton Head is far from anyone's definition of a traditional community, but it is one that is becoming more common as affluent populations continue to relocate to the coastal regions of America. To fully understand the Hilton Head community, it is necessary to understand the history of the island.

History of Hilton Head Island

Until the late 1950s, the island was owned and populated primarily by the local Gullah society who had inherited the island at the end of the Civil War. This population of isolated blacks is noted for its blend of West African and American languages and cultures. For the most part, the Gullah lived in very modest homes on large pieces of rural land: part farm, part dense vegetation and part marsh. In 1956, a bridge connected the island to the mainland for the first time, and soon afterward developers began to purchase large tracts of land on the island (Ballantine, 1978). Affluent whites began moving to Hilton Head to create their own versions of paradise. The Gullah were forced off the land on which they had lived and died for decades, and in their place sprang up golf courses, shopping centers and private gated communities. The local black

population on the island continues to shrink as this group relocates further and further inland. At the same time, the tourist population swelled, giving rise to hotels, condominiums, more golf courses, and a skyrocketing cost of living. While on vacation, many of these tourists purchased retirement properties, creating a fast-growing retirement community. The rapid growth of population and affluence led to a rise in the need for service employees but, since service wages could no longer support one living on the island, service employees had to be imported from outlying areas. Recently, these service jobs have been filled more and more by the fast growing Hispanic population, which nearly quadrupled between 1990 and 1995 and has since continued to grow at an ever-increasing rate (Town of Hilton Head Island, 1998). Hilton Head has always been an island that supported diverse populations, but as those populations continue to grow and become even more diverse, residents can no longer hide behind the gates of their private communities and remain ignorant of the changes that are rapidly taking place. Hilton Head must become a place where cultures come together to learn and grow from one another in order to survive the increasing onslaught of newcomers projected in the next decade.

As far as community, the island existed without it for nearly thirty years after development began. Then, in 1983, the Town of Hilton Head was created. Having been born so late in the life of the island, the town is not tightly woven into the community fabric. It merely serves a few public functions, such as planning, permitting and engineering (Town of Hilton Head Island, 2000). Hilton Head remains without a community center or downtown area. A very high percentage of full time residents live in private gated communities known as "plantations" which cover the majority of the

island. Non-residents of plantations are not allowed access to nearly three-quarters of the island due to the existence of these gated communities.

Many of those who own property on the island are part-time residents, only periodically vacationing on the island. This, too, contributes to an overall lack of interest in local, cultural and environmental issues. Almost all residents are from elsewhere, resulting in a lack of concern regarding community issues that might be born from strong ties to one's home place. Because of these factors, island residents tend to be extremely isolationist, concerned only about issues that arise within their own plantations and are less likely to take an active role in the larger community.

Student Population

Students who were raised on the island tend to have a very limited view of the outside world and especially of the problems facing it. As a high school art teacher who had recently moved from an educated, aware and active community, I was surprised to find that my new students were completely stumped by an assignment to create a social protest poster. They couldn't imagine any reason anyone would want or need to protest. Changing the assignment to a "social awareness" poster helped to ease the pressure a bit, but they still struggled to think of anything beyond the dangers of speeding, the pressure to be beautiful, and the high price of sneakers as subject matter for their posters.

Due in part to the stratification of the larger Hilton Head community, students at the high school tend to interact only with peers of the same racial, socio-economic and geographic status. While the school population is greater than that which the facilities can comfortably accommodate, students manage to remain isolated from others outside

their homogeneous groups. There is seemingly very little interaction, respect or understanding between the various groups.

On the positive side, families frequently relocate from around the world to Hilton Head, sending their teenage children to Hilton Head High School. Because of its desirable location, the high school is also a favorite destination of international exchange students. Each of these student populations often brings with them a wealth of social consciousness and a history of community participation. This rich student connection to the outside world is an invaluable resource, but one that will not likely be tapped without teacher intervention. The teacher's challenge is to facilitate the transfer of this knowledge from transplants and exchange students to locals in a positive way. Collaborative art education is an excellent vehicle for this type of transfer.

In contrast to the many challenges faced teaching in this community, there are undeniably benefits as well. Hilton Head High School is unique in the size of its Performing and Visual Arts departments. Actually two separate entities, these departments serve over 500 students each semester. The Visual Arts department consists of five full time teachers who teach sequential courses in two-dimensional art, ceramics, sculpture, and photography. The fine arts wing houses four specialized classrooms devoted to the visual arts (a 2-D art studio, a ceramics studio, a photography lab and classroom, and a sculpture studio). This wing also contains several classrooms devoted to band and orchestra, chorus and strings, and dance and drama (including dressing rooms, a small theater and a lobby). Class periods for all art courses are 90 minutes long, and classes meet every day. The arts departments are relatively well funded by the county, and there are also several local opportunities for grants and additional funding.

The arts are looked upon as a strong component of the curriculum at the high school, perhaps due largely to the fact that they are so visible throughout the school -- good public relations for a school that finds itself in the paper almost every day.

Hilton Head and the Arts

The community itself is also very supportive of the arts. Hilton Head has been named one of the "best 100 small art towns in America" in a book by John Villani (3rd ed., 1998), and residents take great pride in this recognition. The three main local art organizations, the Arts Council of Beaufort County, the Beaufort Art Association and the Hilton Head Art League, have a combined membership of thousands. There are a great many art galleries in the county, a few of which are nationally and internationally known. There are two major community art centers in Beaufort County: The Shed Center for the Arts near the city of Beaufort and the Self Family Arts Center on Hilton Head Island. The Self Family Arts Center has a very large membership and an excellent reputation in the community. This relatively new, ten million dollar arts complex consists of a 300+ seat theater, an art gallery, a meeting room and a studio space for art classes and workshops.

Island residents also support a large organization devoted to improving art education in the island's schools, called the Island School Council for the Arts (ISCA). The ISCA holds a very well attended art auction each year, which is the main source of their grant funds. The auction has become one of the island's most anticipated galas, receiving donations of artworks from the areas best known (some internationally known)

artists. Sales of the artworks from both silent and live auctions provide the ISCA with a large enough budget to award an average of $25,000 in grants semi-annually.

The Miro Project

It was to the ISCA that the dance teacher and myself turned when looking for a grant to help fund our collaborative project. We filled out the necessary paperwork with descriptions of what we hoped to create, numbers of students involved, and a budget for the project. Several weeks later we received word that the ISCA had approved our request and awarded us the funding necessary to make it possible.

When planning this project, the dance teacher and I felt that in addition to facilitating collaboration among groups within each class, it was also equally important to allow the visual and performing arts students many opportunities to work together. This interaction between classes would also help to emphasize that this project required the dedication and contributions of students in each group. We designed the project so that the students would meet and work together during the initial phases of the project, and view one another's progress often throughout the project. It was decided that the classes would be combined for the introduction and a lesson on Joan Miro and Surrealism, and would visit one another frequently throughout the duration of the project.

Timing was also an important factor in the design of the project. Because the process was to be student-directed, we did not want to create a specific lesson plan for each day of the collaboration. Instead, we had to estimate the overall time that would be required and allow students to develop their own schedules within the larger time frame. Sculpture students had to have adequate time to complete their works well enough in

advance of the performance date so that dance students could choreograph and practice sequences involving each of the sculptures. To prevent the sculpture students from running out of steam before the project was complete, they needed to be given no more time than would be necessary, but enough time that they would not feel too pressured, and thus risk feeling defeated. It was decided that six weeks from the introduction to the performance date would give the sculpture students adequate time for their part of the process. Two-dimensional art students would require less time, as their contributions could be made more quickly and would not need to be completed in advance of the performance date.

Lesson Plans

The introductory lesson was taught twice: once to one half of the dance students and the sculpture class, and once to the second half of the dance students and the painting students. This lesson is designed to introduce all students to the life and art of Joan Miro and his Surrealist contemporaries. It is the only segment of the project requiring a structured, minute by minute lesson plan, which will be described in detail. The remainder of the lessons for all classes are structured much more loosely and will be presented as narrative rather than in a traditional lesson plan format. The sculpture lessons will be described first from introduction to completion, and a description of the painting class procedures will follow. These descriptions are arranged by days, groups of days and sometimes by weeks, depending on the amount of time students remained in one phase of the project. Only the processes followed by the art students will be

described here. Dance students will not be addressed except as they relate to the art students.

Introductory Lesson

This 90 minute lesson plan is designed to teach high school students about the life and works of Joan Miro and his Surrealist contemporaries.

Objectives:

1. The student will be able to identify works of Joan Miro.
2. The student will be able to identify works of Surrealism.
3. The student will be able to demonstrate the process of automatic drawing.
4. The student will be able to identify some of the common symbols used in Miro's work.

Materials:

1. Video - Miro: Theatre of Dreams, Portrait of an Artist Series (v18), RM Arts/BBC Television co-production, 1978.
2. Video - Understanding Surrealism: Painters of the Dream, Educational Dimensions/A Random House Media Co., 1986.
3. Book - Miro in the Collection of the Museum of Modern Art, by William Rubin, 1973.
4. Scholastic Art Magazine (class set) - Working with Fantasy: Miro, Dec 1994/Jan. 1995.
5. Paper and pencils

Procedure

1. Bring dance students and sculpture students into the sculpture studio so that they can be introduced to one another and learn that they will be working together. In front of several visuals containing the work of Joan Miro, his name, a photograph of the artist, and a definition of Surrealism, briefly explain the purpose of the gathering and the roles that each group will play in the performance. Explain that the performance will be inspired by the work of Joan Miro, a surrealist artist from Barcelona who worked during the early and middle part of the twentieth century.

2. Briefly explain Surrealism using reproductions of works by Salvador Dali, Max Ernst, Rene Magritte and Joan Miro. Explain the Surrealist interest in dreams as inspiration for art.

   Discussion questions:

   - How are these images similar?
   - How are they different?

   Describe the evolution of Surrealism, the culture and society in which it evolved, and the Dada artists who preceded it. Show Part 2, *Automatism and Dream Painting* of the video *Understanding Surrealism: Painters of the Dream* (1986) that describes Surrealism and teaches about the artists who worked in that style.

3. After the video, reinforce that Surrealism is based on the unpredictable, dreams, and subconscious thought. In order to help themselves arrive at the unpredictable, Surrealists devised a method of drawing that was based on unconscious impulses and without any conscious influence. They called this automatic drawing.

   Activity - Automatic drawing. Give each student a piece of paper and a pencil. Tell them that they are to trace a slow path across the paper with their pencil. They are to imagine that their pencils are dancers who are leaving a trail behind them everywhere they move. Stress that they should move slowly, and not to think of this as scribbling, but as a record of movement. They will have two minutes to do this. After two minutes has passed, tell the students to stop drawing. Now, using as many of the lines in their drawing as possible, instruct students to make it into a drawing of a cat (lizard, giraffe, lawnmower, etc.). This allows students to come up with a much freer and more imaginative drawing than they might have otherwise been able to create, and teaches the basic concept of automatic drawing.

4. Next, introduce Joan Miro as a surrealist, briefly tell about his background and his work while showing examples. Explain that Miro created some sculptures as well as paintings, and that he occasionally designed characters and costumes for performances. Show the first 10 to 15 minutes of the video, *Miro: A Theatre of Dreams* (1978), which shows the characters and costumes

that he designed for a performance by the Catalan theatre group, *La Claca*. These costumes are much like body puppets, and are very much reminiscent of Miro's paintings. As the narrator says, they are "like one of Miro's paintings brought to life" (RM Arts and BBC Television, 1978). The video also shows the artist working in his studio and discussing his work which, while the conversations take place in French, is still very revealing.

5. After the video, distribute copies of the *Miro: Working With Fantasy* issue of *Scholastic Art* magazine (Dec '94/Jan '95) and lead students in a discussion about the highlights of Miro's life and work. Tell students about Miro's early

Figure 6: Dance Students Watching the Miro Video During The Introductory Lesson

years in Barcelona where his desire to become an artist was born, and about his decision to move to Paris at the age of 26 so that he could be closer to the center of the art world. Describe how he met many young artists in Paris, including fellow Spaniards Pablo Picasso and Salvador Dali, and that with many of these artists he worked in the style of Surrealism. Also tell students that, though he lived in Paris for 20 years, he never lost his love for his Catalan home place, and that this constant devotion is evidenced in many of his works (Howlett, 1995). Emphasize the fact that Miro used a great deal of personal symbolism in his work. Often you will see ladders and feet repeated in Miro's work. For Miro, a ladder may have been a symbol for one's search for the next level, a higher state, and shoes and exaggerated feet may be symbols for one's connection to their homeland and the earth itself (Meisler, 1993).

Discussion questions:

- Looking at Miro's work, what other images do you see repeated?
- What might these images be symbols for?

Activity - Interpreting the symbolism of Joan Miro. Distribute a reproduction of Miro's painting, *Family,* to each of the students. Tell them the title of the work, and ask them to guess the identity of each of the images in the painting. Give students about ten minutes to do this. After they have finished, give them a "key," which can be found in the book *Miro: In the collection of the Museum of Modern Art* (1973, p.28) so that they can see if they came close to guessing Miro's symbolism.

6. Finally, describe again the performance that all students will work together to create. The sculpture and the dance will be site-specific, meaning that it will be partly inspired by the space it will occupy. Take the group of students outside to see the site and allow them to move freely within it.

   Discussion questions:

   Notice the elements most important to this landscape, such as the vertical trees and the horizontal flatness of the ground.

   - How could these elements be incorporated into a dance?
   - How could these elements be incorporated into a sculpture?

   Talk with students informally about their ideas.

7. For homework or in any remaining class time, students should write a reflection of the lesson and their initial thoughts about the project. Include sketches of any sculpture concepts.

Assessment

Students will be assessed by informal discussion and observation of their participation in the day's events.

Sculpture Lessons

Day Two - Generate Ideas

On the second day, sculpture students chose a partner and together generated sculpture concept sketches. Students were allowed to choose partners

so that they would each have someone with whom they could both reason and create. Before the pairs began sketching ideas, the major ideas from the introduction were reviewed. As part of the review, students and teacher developed a list of design requirements for the sculptures, and these were written on the board. It was decided that the sculptures should have hidden places to contain props, holders for the dance balls, and possibly places where dancers could hide and then re-appear. Sculptures were also to be inspired by the images, colors and symbols found in Miro's works. Ultimately, also, sculptures needed to be safe, functional and durable, but these issues were only outlined at this point.

Finally, to help inspire students to generate more complex ideas, a short brainstorming session of possibilities was conducted before the students began sketching. Students were helped through this process by their teacher, who circled the room and spoke informally with each group about their ideas.

This was the most important part of the design process. If students are not adequately prepared or inspired for an open-ended project such as this one, their concepts may tend to be weak or unoriginal. The complexity of the ideas generated by the students at this stage of the process set creative guidelines for the future sculptures, so it was important that they be as interesting, clever and as aesthetically pleasing as possible. Students were not encouraged to concern themselves at this point with how their sculpture ideas would actually be constructed. This was the time to explore every possibility. Concepts that worked aesthetically and met the requirements of the project would be examined for construction possibilities later in the process.

Day Three - Class Critique of Initial Concepts

At the beginning of class, students posted sketches of their sculpture concepts in front of the class for discussion and critique. Student pairs briefly described their concepts to the rest of the class, and the class offered suggestions to the pair before they began constructing their models. This was a great way to share ideas early on, as many students incorporated ideas from the discussion into their concept models. Also at this stage, the teacher began to make recommendations to students for how they might best construct their model.

Before students began to build their model, the teacher demonstrated a variety of construction materials and techniques. After these demonstrations, students were allowed to further refine their sculpture concepts in the remaining class time.

Day Four - Begin Building Concept Models

Once concept sketches were critiqued and refined, student pairs began to create scale models of their sculpture concepts. The teacher played a large part in helping to guide the creation of these models because, as in the last step, the large pieces were to be built from these models. The teacher helped to ensure that students designed their models to meet all design and safety requirements and that their concepts were feasible. Students were asked to create the models using a scale of 1:12 for uniformity and so that eventually components of different models could be combined in new arrangements. Students were given one week to complete their concept models.

At all stages of the process, images of Miro's work were displayed throughout the art room. This atmosphere helped inspire students in their choices of forms, shapes, colors, and styles for their sculptures. Also, during the design and creation process, students again viewed the short Miro video, which showed scenes from the performance for which he designed costumes and sets. This helped to further inspire students.

Figure 7: Sculpture Students Display Their Concept Model

Day Ten - Group Critique of Models and Finalize Concept

Once students had completed their sculpture models, an informal group critique was held during which each team introduced their concept to the group. Dancers were invited to take a part in this process as well, and their contributions helped sculpture students to see their models from a new perspective. This interaction also helped to remind students that they were working together and gave them more time to make connections with one another. After all of the concepts had been discussed, students made a list of what components, taken from the designs presented, should be combined to create the group sculpture. Students took turns making additions and changes to a large sketch of the overall plan until all students agreed on a final design. In this case, the final sculpture design grew out of the ideas from several groups rather than those of a single group.

Weeks Three Through Six - Sculpture Construction

Rather than simply giving the entire class the job of building the entire sculpture, the parts of the final design were broken down, and each part was given to a group of between two and four students. The size of each group was determined by the size of the part of the project for which they would be responsible. Student groups were encouraged to continue to work together to ensure that the separate pieces of the sculpture would unite visually as one, cohesive work.

While the final design concept consisted of many large sculptures that required the combined creativity and efforts of groups of students, some pieces

were small enough that they could be designed and constructed best by individuals. This situation provided students with the option of either working within a group or working solo. This second option appealed to some of the more introverted or independent students, who chose to create hand-held sculptures, masks, and costume additions for the dancers.

Before actual construction could begin, one class period was spent acquainting students with the various construction methods available and the safety measures required for each process. Students were shown how to safely cut and attach wood, plastic and metal using the available machines and hand tools. Safety requirements were stressed at each step of the demonstration. Some students were also shown how to work with fabric and papier maché. While it would have been impractical to teach every student the specifics of each process, it was important to at least familiarize all students with the basic techniques involving each material and the safety requirements for each process. Then, as the students reached a point in their sculpture construction at which they needed to learn a specialized technique, the teacher demonstrated the necessary procedure.

After the class demonstrations, students were allowed to begin construction of their sculptures. Students were given five weeks in which to complete their sculptures; this would allow the dance students a minimum of seven days to practice with the sculptures before the performance. Throughout this stage of the process, it was very important for the teacher to continually monitor students' work and advise them on the best way to go about constructing

their part of the sculpture while also ensuring that all safety precautions were being taken.

Throughout the building process, sculpture, dance and painting classes were given opportunities to observe one another at work. Sculpture students observed dance rehearsals and progress on the mural design; painters watched dancers rehearse and saw the daily growth of the sculptures; and dancers occasionally toured the art studio to observe art students at work. These opportunities for the classes to observe and even comment on one another's progress were very important to the creation and maintenance of positive relationships between groups.

Figure 8: Sculpture Student Constructing a Papier Maché Headdress

Painting Lessons

Days Two and Three - Divide Into Groups

After the introductory lesson, painting students were divided into two groups. The first group was given the responsibility to design and create a large (15' x 25') mural for the event. The mural would serve the important role of tying the sculpture, the dance, and a salute to Joan Miro into a single image. The mural would cover a large part of the blank side of the building that fronts the performance space. The second group's responsibility was to design posters and invitations promoting the event, and also to design and create Miro-inspired designs for the fronts of the thirty brightly colored t-shirts that most of the dancers would be wearing.

Mural group. The mural group of about eight students gathered several books about Miro and the Surrealists. Students looked through these resources and then brainstormed ideas for the mural design. Students wanted to include images that related to Miro's works, the performance itself, and the space in which the event would take place. Next, each student drew up one or many individual concepts for the design of the mural. Once complete, these concepts were laid out for all group members to see. As a group, they then identified the best ideas from each of the designs and decided how to combine these ideas into a single, cohesive mural design. This final design was drawn up with the contributions of all members.

Poster group. Before beginning with the poster designs that were to be hung throughout the school, students were shown several examples of contemporary posters. These reproductions were laid out together while the students discussed what characteristics made them effective designs. The posters, the students recognized, used images and words in tandem with great precision and to get their message across to express the intended idea. In a few of the designs, words were altogether unnecessary because the images they contained were enough to successfully communicate the message.

Students also noticed that some posters were designed as much to pique the viewer's interest as to convey specific information. They noted that they had also seen this advertising tactic used in billboards, magazine ads, etc. With several weeks left before the event, it was decided that the most effective use of posters in this case would be to arouse viewer interest rather than announce the date and time of the performance. Without the necessity for text detailing the event, students could be freer and more creative in their solutions to this art problem. After reviewing and discussing the examples, students each created at least three concept sketches.

Mural Group - Days Four through Fifteen - Create Mural

The next step was to prepare the raw canvas. Students found an area outside where they could spread out the large piece of fabric, and then covered it with a coat of flat wall paint. Studying Miro's canvases, they saw that his background colors were sometimes varied across large expanses. They, too,

wanted to create these variations in the background of their mural, and did this by painting the entire background at once in several different colors and, by painting wet into wet, blended these colors into one another to create gradual color variations.

Figure 9: Students Painting the Mural Background

Once this was dry, they began painting the objects and images in the foreground. Each of the eight students contributed to part of the mural. After the mural was complete and dry, students added grommets around the edge of the mural so that it could be hung from the roof of the school on the day of the performance.

With the little time remaining, several of the students in the mural group volunteered to paint Miro-inspired imagery onto each of the sides of three large wooden boxes that would be used as pedestals for the performance.

Poster Group - Days Three through Seven - Create Posters and Invitations

With the help of teacher and peer input, each student finalized a single poster design from his or her three original concepts. During this part of the process, it became very important to review issues of craftsmanship and return to the poster examples shown at the beginning of the design process for a model of this. Posters, because they need to convey an idea effectively and concisely, must be carefully crafted. Students were encouraged to spend extra time and energy crafting their poster designs. Using paint, colored pencils or markers, these final designs were made into colorful posters by the students and were hung throughout the school.

One student in this group was then asked to create an invitation design that would be sent to all parents, friends, faculty, administration, ISCA members and local media. To develop the black and white design, the student used Miro's work as inspiration for her own Surrealist imagery of dancers, music, sculpture, etc. To

Figure 10: Painting Students Create Poster Designs

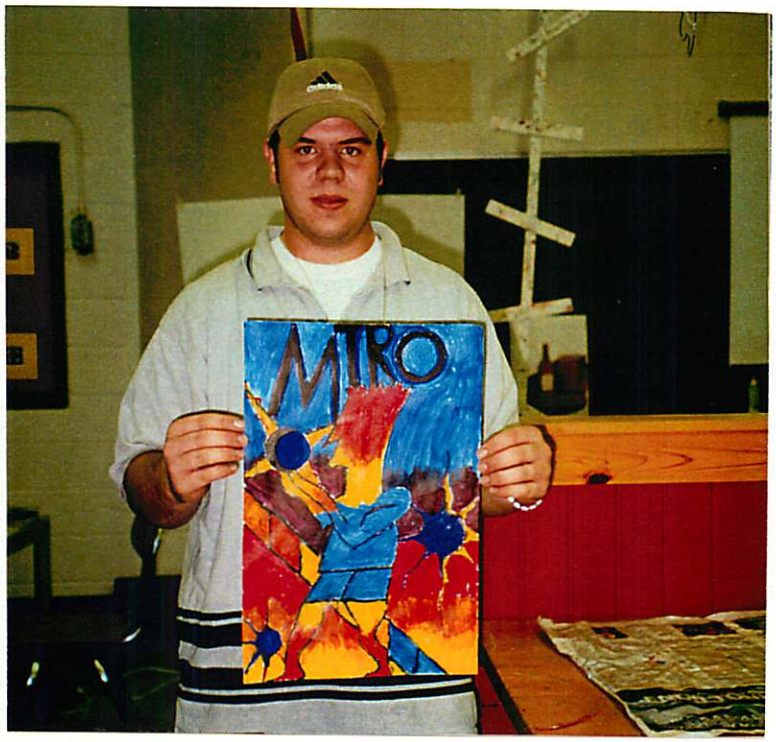

Figure 11: One Student Proudly Displays His Poster Design

create the text for the invitation, the student looked at examples of announcements for local art shows and performances. Once the design was complete, invitations were printed and sent out two weeks prior to the event.

Poster Group - Days Eight through Fifteen - Create T-shirt Designs

Once each student completed and hung their poster, they were then asked to create at least two color designs for imagery that would be painted on the fronts of the dancer's t-shirts. Students were instructed to use the art of Joan Miro as inspiration for their own designs and were encouraged to include images and colors reminiscent of Miro's work. Once the design was approved, each student chose a shirt color for each of their designs, and drew the design onto the shirt with a black or white pencil. These designs were then painted on the shirts in acrylic paints and, after they had dried, were each ironed to make the design more permanent.

Student Reflections

Pre-Performance Reflection

At a point towards the end of the project but before the performance, all dance and art students were asked to reflect upon the collaboration process. They were invited to respond as honestly, thoughtfully and in as much detail as possible. Students were asked to consider several questions in their response. Their responses are summarized in Chapter Four, and a list of questions and notable answers to these questions can be found in Appendix A.

Post-Performance Reflection

Following the performance, all art students were asked to write a final reflective essay about the project and the event. They were given several days to write this reflection, and a stipulation that it be at least 600 words, to encourage deeper contemplation than a quick paragraph would afford. Students were again given several questions to consider. Their responses have been summarized in Chapter Four, and the questions and actual segments from these essays can be found in Appendix B.

Assessment

Student achievement for this project was assessed based on many criteria. Students were each given a participation grade based on daily participation and attitude, and this average translated to 40% of the final grade. Ten percent of the final grade was based upon the two written reflections students were asked to compose. The remaining 40% of each student's final grade was based upon the artistic output of his or her group and how well that output met the criteria outlined below:

Sculptures.

1. Is this work complete?
2. Is the design original and creative?
3. Does it relate to the work of Joan Miro and/or Surrealism?
4. Does it function as it was designed to do?
5. Is there evidence of knowledgeable choice and use of materials?
6. Is it safe and durable?

7. Is it carefully crafted with attention paid to detail?

Masks.

1. Is this mask complete?
2. Is the design original and creative?
3. Does it relate to the work of Joan Miro and/or Surrealism?
4. Does it function as necessary for the performance? (Is it wearable? Can the dancer see through it? Will it stay on through the performance?)
5. Is there evidence of knowledgeable choice and use of materials?
6. Is it safe and durable?
7. Is it carefully crafted with attention paid to detail?

Posters.

1. Is this poster complete?
2. Is the design original and creative?
3. Does it relate to the work of Joan Miro and/or Surrealism?
4. Does the poster convey the appropriate message/information, either through text, image or a combination of both?
5. Is there evidence of knowledgeable choice and use of media?
6. Is it carefully crafted with attention paid to detail?

Invitations.

1. Is this invitation design complete?

2. Is the design original and creative?
3. Does it relate to the work of Joan Miro and/or Surrealism?
4. Does the invitation convey the appropriate information using a combination of text and images?
5. Is the design easily reproducible?
6. Does it meet the size requirements for an invitation?
7. Is it carefully crafted with attention paid to detail?

Mural.

1. Is this mural complete?
2. Is the design original and creative?
3. Does it relate to the work of Joan Miro and/or Surrealism?
4. Is it carefully crafted with attention paid to detail?

T-shirt designs.

1. Is the design complete?
2. Is the design original and creative?
3. Does it relate to the work of Joan Miro and/or Surrealism?
4. Is it carefully crafted with attention paid to detail?

Meeting National Art Standards

While trying to plan a motivational and educational experience for our students, we also designed our project to meet several of the national standards for art education

outlined by the National Art Education Association (NAEA, 1994). The following paragraphs illustrate the many ways in which this project meets these criteria.

National Visual Arts Standard 1(a): *Students will be able to "apply media, techniques and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks"* (p. 22).

Sculpture students were asked to develop models of their sculpture concepts without being initially concerned with how the sculpture would be created. The aim was to prevent their limited knowledge of materials and processes from confining their creativity. Following the concept stage, students were shown a variety of materials (wood, wire, paper maché, fabric, etc.) and were taught how to cut, attach, and otherwise work with these materials. Students then had to choose from the array of materials and processes to select the ones best suited for their creative purposes and the safety and durability requirements necessary for their use in the performance.

National Visual Arts Standard 1(b): *Students will be able to "conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use"* (p. 22).

Students were encouraged to create works that were inspired by the works of Miro or other Surrealists. Sculpture students wishing to create surreal or dreamlike pieces for the performance, for instance, had to choose the media, techniques and processes that would best communicate those ideas.

National Visual Arts Standard 2(e): *Students will be able to "create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions"* (p. 22).

Groups of sculpture artists worked together to create several pieces that would all become a part of the performance. The works they created ranged from the large wooden centerpiece of the "stage" that would be addressed by all of the dancers to smaller masks or handheld sculptures that would be used by individual dancers. Sculpture students created their works to not only be beautiful, imaginative, exciting or surreal, but also to withstand the rigors of the event. Students had to first design their sculptures to be safe, then to be durable, and frequently to also be functional.

National Visual Arts Standard 4(c): *Students will be able to "analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making"* (p. 23).

All students were shown several reproductions of artworks by Miro and other Surrealists. Students were asked to describe how these artworks are similar and how they are different. Students in each class were then asked to create original works (either sculptures or images) that were themselves inspired by Miro or Surrealism.

National Visual Arts Standard 6(a): *Students will be able to "compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis"* (p. 24).

Art students were given the opportunity to work with dance students in the development of many components of a public performance. In doing so, art students could compare the creative processes of the dancers and other artists with their own. Students could also observe how those in other art disciplines interpreted the works of Miro and how they incorporated those interpretations into the works they produced.

Chapter Four
The Performance

While the students were busily working to complete their contributions to the performance, the dance teacher and I had several responsibilities of our own. The performance would be meaningless without an audience, so we had to make sure it was well advertised. We also had to plan the events for the day of the performance to include the first and only rehearsal for all students involved in the project.

Advertising the Event

Several weeks before the scheduled performance, teachers were sent notices about the upcoming event and given the opportunity to schedule their classes to attend. All teachers were sent a brief description of the project and a short introduction to Joan Miro and his art. Closer to the time of the performance, all teachers were also sent invitations to the performance as a reminder. Several teachers posted these colorful, eye-catching invitations on the walls of their classrooms to generate student interest in the event. Art students hung their Miro posters in conspicuous spots around the school campus to further arouse student curiosity about what was to take place. Teachers who signed up to bring their classes were later sent further information about Miro so that they could prepare their classes for what they might see. One teacher requested additional information and was loaned the teaching display boards that had been prepared for the introductory lesson to better teach about the art and imagery of Joan Miro.

To notify the press and public about what would take place, one of the dance students wrote an article describing the upcoming event and inviting the public to come

witness it. This article was sent to the local papers and printed the weekend prior to the performance. Invitations were mailed home to the parents of all of the students involved in the event. Invitations were also sent to all administration, several district representatives and school board members, and each of the members of the Island School Council for the Arts Board.

Performance Day Preparations

On the day of the event, every art student was given a role in the performance itself. First, all sculpture students had to arrange and sometimes assemble their sculptures in the performance space. For some pieces that were to be suspended from above, wires had to be strung between several of the tall pines to support the sculptures.

Figure 12: Students Setting Up the Performance Space

Some of the sculptures had to be filled, much like a piñata, with surprises that would be emptied at the end of the performance. Other sculptures too large to have been fully assembled in the art room were put together for the first time in the dance space. The long canvas tunnel through which dancers would emerge into the space was erected and masks were hung on the trunks of trees to be donned during the performance. Painting students only had to help hang the mural from the rooftop. They cheered as it was un-furled to cover the side of the school building and helped to make sure it was hung level.

Students in the painting and sculpture classes wanted to play a part in the performance so, with the help of the dance students, they were given a small part. During the second half of the performance, art students would run out into the space and adjust the placement of dancers and sculptures alike, and then merge back into the crowd. To practice their part in the performance, the art students participated in the final rehearsal before taking their places among the audience.

The Performance

About fifteen minutes before the performance was scheduled to begin, audience members began to assemble around the perimeter of the dance space. The event had been announced in the local paper days before, so the turnout was remarkable. Eventually, several hundred people gathered to witness the event, including classes of students and their teachers, members of the administration, family and friends of art and dance students, interested members of the community and local media.

It began quietly and without introduction to the methodic beat of a single drum, as a small group of advanced dance students moved painfully slowly and butoh-like across

Figure 13: The Performance Space with the Central Sculpture and the Mural

Figure 14: Dance Platforms in the Performance Space

the space without a sound. The wide, pine grove they crossed was filled with seemingly unrelated sculptural objects of all shapes, colors and sizes. A giant, cloud-covered, tree-like sculpture sprang from the center supporting a four-foot tall black hand. Upon the tallest finger of the hand perched a bright yellow star. Various functionless ladders leaned up against trees. Large blue spheres floated above the space, suspended from wires in multi-colored, flowing fabric baskets. Two large boxes, one solid and one open, occupied the space along with three smaller platforms. A dark fabric tunnel wound its way from backstage into the performance space, leaving the audience to guess at its contents and purpose. A giant pinwheel sat motionless in the breeze. Smaller sculptures punctuated the space like colorful commas and a variety of masks hung from the trees. Behind this bizarre stage hung a large mural containing an equally bizarre assortment of

Figure 15: Blue Spheres Suspended Throughout the Performance Space

images and colors. Each of these objects and images echoed back to the fanciful paintings of Joan Miro.

The performance was set to the rhythmical beat of a drum and a variety of other percussion instruments, provided by a local drummer and a class of dance students with whom he had worked. The music was sometimes rhythmic, sometimes ethereal, and sometimes explosive. Following the slow and disturbing introductory piece by the advanced dancers, the drumming began with a jolt as groups of dancers erupted from the tunnel onto the stage and hurriedly took their places throughout the space. Dancers, arranged by costume color, performed isolated group dances simultaneously, forcing viewers to choose where to focus their attention.

Figure 16: Guest Musician and Students

In choreography inspired by Miro's *Constellation Series* paintings, a group of dancers entered the stage connected by a wide black band and danced while being attached to one another, resembling the thin black lines that join the colorful shapes in Miro's works. During the performance, dancers highlighted and interacted with each of the different sculptures. In the middle of the event, some of the dancers removed the inflated blue spheres from their nests and moved with them in a ritualistic circular dance. Later, many of the dancers donned masks made by the sculpture students and danced in unison before the crowd.

During the second part of the performance, the music and dancers gained momentum until both peaked and froze, silent and still. At this moment, art students, looking like bold and disgusted audience members, ran into the space shaking their heads. They each approached a dancer or a sculpture and adjusted its placement in the space as if they, as the artists, knew better than the performers where things ought to be. After things were arranged to their satisfaction, art students then merged back into the crowd, and the music and movement resumed as abruptly as it had stopped. Some dancers were moved, much to their surprise, far from their original locations. As these changes were unplanned and spontaneous, the dancers were forced to continue their dance after this interruption from a new set of spatial circumstances, which contributed further to the surreal mood of the performance.

At the end of the performance, art students again emerged from the crowds to join the dancers in a processional circle around the stage and in front of the audience. All carried pieces of sculpture with them as they acknowledged the crowds and then made their exit.

Figure 17: Student Processional at the End of the Performance

Student Response to the Performance

Overall, students seemed to enjoy the actual performance and wrote as much in their reflection essays (see Appendix B). In general, most agreed that the collaboration was a success, though that is not to say they would not have made changes to the project and the performance. There was a common disappointment over the lack of public recognition for the artists on the day of the performance. This was due primarily to the fact that the performance was allowed to begin without any announcements or explanations about the project or its contributors. Whereas the dancers' performance allowed the audience to recognize their role in the event, some of the art students felt that their efforts were not made clear to the audience. This disappointment was offset for some by the fact that they were able to participate in the performance by rearranging the

dancers and sculptures, and were also invited to join the performing artists in the procession at the end of the event. Others thought the performance might have been improved if it had been at night, and some thought that their artworks should have been displayed differently or interacted with differently.

Many were surprised by several aspects of the performance that they had not anticipated. Several students commented that there were more dancers than they had imagined. Some were surprised by the large audience attending the event, and others hadn't expected the space to look so large and the artwork, by contrast, to appear so much smaller than it had in the art room. One student commented that whereas she had expected a more traditional style of dance, the looseness of the more contemporary dance moves caught her off guard. Another student thought that the dances would have been sequenced one after the other instead of several at once and complained that the multiple performances made it harder for the viewer to take in all that was happening.

There were many different opinions about which part of the performance was the overall highlight. Many of the art students thought the highlight was either of the two occasions in which the artists took part in the performance. Others noted particularly memorable moments in the choreography, such as the "ball dance" or the segment of the dance in which all dancers ran in unison towards the crowd screaming.

Several students commented on the music and its contribution to the performance. Some remarked that the addition of a professional musician imbued the event with a special significance. Others liked how the beat of the drum seemed to control and unite the movements of the dancers. Many commented that the music was mystical and added to the surreal and dreamlike atmosphere of the event.

All students agreed that each of the groups involved contributed to the surreal atmosphere of the performance: the unpredictable and unconventional dances, the seemingly random sculptures and their placement, and the bright colors and abstract imagery of the Miro-inspired mural and t-shirt designs.

In comments regarding the preparation for the event, some students thought there should have been a greater number of sculptures, posters and/or murals. Others saw the need for more time to create and more time for the dancers to choreograph and practice with the pieces they made. Almost all thought there should have been more time spent collaborating with the other classes involved. Many listed things that could have been done differently by the groups, but few described things that they personally could have done differently to improve the performance.

Many students commented on the benefits they felt had resulted from the collaboration, though this was not specified in the handout. Some students enjoyed the opportunities to learn about new art forms and a previously unknown artist. Others were glad to have the chance to work with tools they had never used before. Many students appreciated the occasion to work in groups and get to know others in the class, and one student remarked that the lesson helped her to better express her ideas to peers and to better appreciate the opinions of others. Another student responded that it was rewarding to watch the dancers incorporate her artworks into the dance, and another reflected that watching the performance made her feel "special and important." One student commented that, in her opinion, the project gave students an opportunity to try out different occupations (such as engineer, architect, designer, and construction worker).

Another student wrote that the performance taught him the importance of audience to the artist, and still another that the project actually helped her to better understand Spanish.

Several students responded that they believe that projects of this kind benefit both the students and the school and should be continued in the future, possibly involving more classes. Many students also wrote that, if possible, they would like to be a part of future collaborations.

Student Remarks Prior to the Performance

Student attitudes before the performance and afterwards proved to be somewhat different. Before the performance, the class opinion of the project appeared to be somewhat negative, due at least in part to the fact that they were, until the date of the performance, still under a great deal of pressure to complete everything before the deadline. After the performance, two important things changed. Most obviously, the pressure to meet the deadline had been lifted, but equally important was the fact that they had seen the results of their labor, and were tremendously pleased.

Their responses to the pre-performance reflection questions, which are listed in part in Appendix A, show that most of the students had a very limited understanding of what they were actually working towards. They had heard the explanations many times, but I think that because they had never been exposed to anything even remotely similar, they had no conceptual framework for accepting that information. Their responses, when asked to describe the performance that was to take place, were incredibly vague. One student simply replied, "I'm not quite sure how the final result will turn out, but I'm sure it'll turn out fabulous." Dance students, who were also polled for their reflections seemed

to have a slightly better understanding of the goal, perhaps because they could physically see the sculptures and could imagine how they would incorporate these into their dance.

When asked to describe how their own work for the performance related to Miro or Surrealism, many of the art students responded that they made connections through the colors, shapes, and symbols that they found in Miro's work. Others remarked that they strove to create a dreamlike atmosphere in their art as they had seen Miro create in his own. One student commented that she analyzed Miro's work and made hers by example. Dance students also drew inspiration from Miro's paintings, making their movements big, dreamlike, and random. One dance student found that "his works were like a language of symbols which can be directly translated to English," and then from English into dance.

All students who wrote pre-performance reflections agreed that the collaboration between the arts classes was a good idea, but all had different reasons for this. Some art students enjoyed observing how other students' work differed from their own and appreciated the opportunity to see things from their peers' perspectives. "Collaborating with others," wrote one student, "is always a good way to improve one's work. It provides you with different perspectives and ideas and also facilitates the molding of the different elements of the performance into a whole, flowing work." Another art student commented that the collaboration helped to unite the art wing and "expanded the horizons of the classes involved." One student anticipated the pride she would feel on the day of the event when all would see the dancers perform in the t-shirts she helped to design.

Dance students also unanimously agreed that working with the art students produced positive results that could not have been achieved had either group worked alone. One wrote that she thought the collaboration to be equally mutually beneficial for

both art and dance students. She explained, "The artwork adds more color and mystery to the dance and the dance adds more movement and attention to the artwork." Another dance student explained that she drew inspiration for her movement from the daily evolution of the sculptures. Collaborative art projects such as this one, commented another dancer, also help to show parents, teachers, peers and members of the community that high school students can effectively work together to produce positive results.

Students made several of the same suggestions for future projects before the performance as they did afterwards, such as more time for the project, more collaboration between the classes, and the idea to include more classes (students specifically requested working with the jazz band, the orchestra, or the upper level art class in future collaborations). Some new recommendations were to either omit the idea of a theme altogether and allow students to create whatever they liked, or to work from more than one theme so that students could have a choice. These ideas may have sprung from an early frustration that students were not allowed to choose the theme of the project, or they could have resulted from sheer tiredness of Miro and Surrealism towards the end of the seven-week project. Another suggestion, and one that I plan to incorporate in the future, is the idea to allow students to switch roles during the collaboration, so that artists can dance and dancers can sculpt and paint. This would greatly improve relations and understanding between students of each group.

When asked to reflect upon what they felt they learned as a result of the project, students' responses were varied. Some learned the importance of craftsmanship and careful planning, how to work with new and different tools, and how to better work within limitations of materials and time; skills that will be beneficial in most any future

occupation. Many students commented that the experience improved their ability to work with others as a team to achieve a common goal, and also taught them the importance of helping others; both of which are critical for a healthy future society. For those who may continue draw on their experiences as artists, the collaboration taught students to be more creative, to appreciate abstraction, and to sometimes create things on a larger scale. One student commented that he had "gained a valuable knowledge about artistic interpretation," and another learned that art encompasses much more than she had previously imagined. Most students learned about Miro and Surrealism, and some even came to appreciate the importance of having a basic knowledge of art history.

Dance students also learned about Miro and Surrealism, and developed a greater appreciation for both. Many also learned how to translate two-dimensional images into three-dimensional movement. Some dancers were liberated by the experience, and wrote that they learned to dance "big," how to dance abstractly, and "that dance can be so much more alive and vivid when there are projects or pieces of artwork in the dance."

Chapter Five
Personal Reflections

In my first year of teaching, I found a quote by Robert Henri that I posted on the door to my classroom, just below my name, and I have displayed this quote in my room every year since to remind students (and occasionally myself) of the *real* reason we are all here. It reads, "We are not here to do what has already been done" (1923, p. 16). In every class I teach, I strive to follow Henri's example and to give my students, above all else, an opportunity to do things they never anticipated. The Miro Project was definitely one of those opportunities.

Successes of the Collaboration

I had hoped in the planning of the project to accomplish a great many other things as well. I wanted to allow students to work together in groups and, as a result, to become better communicators and listeners and to develop friendships across racial, cultural, and social divisions. I had also hoped to expand their understanding of what art is and what they, as artists, have the capacity to create. I wanted to give students an experience more like that of the professional artist and teach them about the artist's role in society. The project was also developed to encourage creative thinking and to improve problem-solving skills in the students who participated. Finally, I aimed to generate publicity for the outstanding arts programs at our school. All in all, a fairly long list of expectations for a single project.

Collaborative art projects, though, seem to have a unique ability to answer each of these challenges. The first goal, to offer students a new experience, is almost guaranteed with a group art project because, as Hurwitz (1993) explains, collaboration can never

produce the same result twice. In the project that is the subject of this paper, each small group of students designing sculptures inspired by the works of Miro created pieces of every size and in every combination of available materials. Sculptures ranged from small, wispy hand extensions for the dancers to a complex of large wooden, fabric and rope "ball-holders" that hung high in the air from pulleys which ran along clotheslines connecting the trees to one another. Many students also reported in their reflections that they had never before heard of Miro, and some had never been exposed to Surrealism. Not only did students become exposed to these new artists and art styles, I think that they have experienced these concepts to the degree that they understand them and will not likely forget them.

In their written responses, many students remarked that this experience taught them how to better work in and with a group, and I have seen several examples of this in the classroom. Working together forced students to work through differences of opinion about what the final artwork would look like. One student remarked, " Although we may have had some difficulties working as a group, I believe it was a good learning experience. It has helped me to express my opinions to my peers and appreciate the opinions of others." Many times during the course of the project I observed students debating about which path to take in the design of their sculptures or paintings. Occasionally one student convinced the others to accept his or her idea, but it seemed that more often a combination of the ideas was chosen as the solution, demonstrating in the students a willingness to compromise and a desire to be fair. The nature of the sculpture projects required more group problem-solving than did the mural project, because groups had to determine not only what to create, but how to create it. Students met with

structural challenges would more often consult members in their group for advice than their teacher, and only when they had exhausted the ideas of their teammates did they seek outside assistance. This type of self-reliance is typical of collaborative art experiences (Hurwitz and Day, 1995) and creative learning experiences (Michael, 1983) in which students should be allowed to make choices and even occasional mistakes without teacher intervention.

As was found to be true in the research, students working together on group art projects developed relationships with classmates they may not have otherwise known due to differences in race, sex, background, ability, etc. This was probably most true for the group creating the mural than for any other. In the painting class, the groups were assigned rather than being determined by student choice. I selected a group of eight students to work together on the mural that I thought represented a diverse cross-section of students in the class. These students seemed to do a remarkably good job of working together as a cohesive group and arriving at a design that incorporated the ideas of many into one unified design. In a group of eight very different personality types, each member seemed to gravitate to the part of the mural process to which they were best suited, and each appeared to assume personal responsibility for that part. As in the murals created by K.O.S., these students seemed to be able to make individual artistic statements that contributed to the goals of the group.

In their reflections, many students made comments that revealed that their concept of art was stretched by their participation in this project. This was true for students who had earlier thought only paintings, drawings and sculptures created by an individual could be called art, but that now included performance art, public art, and collaborative

art on that list. This was also true for the students who may have originally believed that to be good, art had to be realistic, but who now understand and may even prefer abstraction. Being able to appreciate abstraction, argues Michael (1983), is a sign of intellectual development in adolescents.

One of the most successful aspects of the Miro Project was that it taught students about the realities of being a professional artist. As has already been mentioned, the project taught students how to meet a firm deadline, how to work with a variety of new tools, how to work effectively as a group, and the importance of good craftsmanship. It also gave students an opportunity to work with artists from other disciplines towards the creation of a public art event. Students learned, as do professional artists like John Cage, that art "isn't someone saying something, but people doing things" (as cited in Hurwitz, 1975, p. 7). The project clearly showed the connections between the various areas of art and demonstrated that the result of combining dance, music, sculpture, and painting can be a uniquely powerful one.

Because the outcomes of the Miro project were determined largely by the students themselves, students were forced to think creatively from concept to completed artwork. As the research in Chapter Two suggested, creative thinking is an important skill for the individual and also for the society in which he or she lives. Some believe that human civilization relies heavily upon the creativity of its members. On an individual level, opportunities for creative thinking can provide avenues for self expression. Students involved in the Miro project were required to think creatively and to express themselves through their creations much like Miro expressed himself in each of his works.

From the positive response the collaboration received from students, parents, faculty, administration, the press, and members of the local community, I believe that the project did succeed in generating positive publicity for our arts programs at Hilton Head High School. I believe that most who attended the performance were surprised, challenged and impacted in some way by what they saw, and both students and teachers have received praise for our efforts. One of the ISCA board members who attended the event told me that she was very surprised and impressed by the magnitude and complexity of the performance.

Most importantly, though, was the exposure of the arts programs to the hundreds of students who came to watch the event. Our fine arts department is quite large, but is only able to serve about one third of the student population. With this project, I had hoped to make the remaining two-thirds of the student body aware of what goes on in "the art wing," which is known by many students only as the colorful hall you walk past on the way to gym class. Hopefully, when these students see the variety of things created by art students, and also recognize that some of the people they know are art students, they, too, might venture down the art hall.

Considerations for Future Collaborative Art Projects

Despite its many positive outcomes, there are a few things I would change if I were to do it all over again. Overall, I believe that each of the classes rose to the challenges that sprung up during the course of this project exceptionally well. Most of the students in the classes reported to have enjoyed the project, and would be interested in

doing similar projects in the future, but it was obvious during this experience that some enjoyed it more than others.

The sculpture class faced the greatest challenges and seemed to encounter the most obstacles in completing their parts of the project. As a result of this (and possibly also due in part to the fact that this class met at 7:30 a.m.), some of the sculpture students developed a negative attitude during the final phases of the project.

I think this could have been avoided by either assigning the project to more advanced sculpture students (these were introductory level students, many of which had never had an art class before), or by reducing the scope of the project. Students who have little sculptural experience require substantial time to learn about materials and processes before they can begin constructing sculptures. For this learning to be most effective, this introduction should be almost entirely teacher-directed. In this way, students build skills and confidence in working with and understanding variety of sculpture materials. In an effort to involve everyone, however, the first year sculpture students were robbed of this ordered introduction to materials and processes. It is understandable, then, that the experience caused some frustration.

Hurwitz and Day (1995) caution that it is the teacher's responsibility to accurately judge the scope of the project and to allow students enough time to achieve their goals. For such an open-ended and student-driven project as this one was, I found this to be difficult. The time required to create the murals, posters, t-shirts and invitations was actually easy to estimate because I had a clearer idea of exactly what needed to be done to accomplish each project. Developing realistic sculpture goals and estimating the time they would require was another matter. Students found it hard, limited by their drawing

skills, verbal skills, and knowledge of materials, to communicate to me what it was they were trying to create. I have doubts as to whether the members of each group communicated these ideas effectively to one another, as well. Due to this inability to communicate, it was hard for me know how to help guide students in the early stages of the project, and as a result, some groups floundered for a while. While I agree that teachers should allow students to make mistakes and learn from those mistakes, I have seen how big mistakes and loss of direction early on can be very detrimental to motivation. In the beginning, students are able to spring back from minor failures, but if these failures continue to repeat or are too large, students can easily become overwhelmed. In addition, students working together in a group can influence one another both positively and negatively, so that one or two discouraged students may eventually turn into four or eight.

One symptom of the negative attitudes present in a few of the sculpture students was a decreased willingness to create sculptures to meet the needs of the dance students. Though I fought it, a few of the students lost the collaborative spirit and began to view the dancers less as co-collaborators and more as impediments to their creative freedom. I don't want to give the impression that this affected all of the sculpture students. While that attitude, once it gains a foothold, can be very infectious, it really only seemed to influence between four and six (depending on the day) students in a class of 22. As this negativity turned to apathy, I feared that some of the sculpture students would not meet the deadline, and that the performance would suffer. I struggled daily with this problem, attacking it alternately with warnings, positive words, and sugar (literally). I was

metaphorically able to stop the bleeding, but unable to heal the wound. As in all things, though, time has healed what I could not, and these students again seem to enjoy art.

One thing that I would do differently to avoid this type of problem in the future would be to, as many students suggested in their reflections, increase the amount of time collaborating between the groups. This would help students to better understand what students in other groups are doing, and to better see the interconnectedness of the groups. Another effective way to increase understanding between students of the different art disciplines would be to arrange to have students switch places for a day. As teachers, we know that the best way to learn is by doing; ergo the ancient proverb, "I listen and I forget. I see and I remember. I do and I understand" (as cited by London, 1994, p. 82). Allowing art students a chance to dance for a day should help to motivate them, to give them a stronger base for designing their more interactive sculptures, and to give them a better understanding of the work of the dancer.

Another way to teach visual art students more about the art of the dancer would be to better stress the similarities between the two disciplines. The dance teacher and I touched on this in our lessons to students, but could have done more to incorporate these ideas into the project. I believe that had I known more about the basics of dance and she about the basics of art, this would have been easier. Before we embark on another collaboration, we have already agreed to teach each other the foundations of our respective art disciplines.

Finally, if I were to do this project again, I would take special care to better recognize the accomplishments of the artists who worked to make it happen. Many students felt (and I agree) that at the beginning of the performance there should have been

a public explanation of the project and a formal introduction of all who contributed. Instead, the performance started without a word and ended just as wordlessly as it began. The dance instructor and I thought that by making no announcements or explanations, the event would be truer to its surreal roots, but I would not make that same decision again. The dancers could be identified by their costumes and by the fact that they were performing at center stage. The art students, on the other hand, were dressed in their everyday clothes and, while they were given a chance to participate, were lost again once they returned to the crowds. They felt overwhelmingly that their efforts were not well enough recognized by the audience.

An additional way to celebrate the accomplishments of all of the students involved is to organize a grand celebration immediately after the performance, much like a cast party. Closure is a key element to any successful learning experience, and a celebration is an excellent way to leave students with a positive feeling. A group party would recognize once again the contributions of all the students involved and would reaffirm the knowledge that the collaboration resulted in something greater than the sum of the individual efforts could have created.

Creating a Multi-Arts Experience

Along with the students, I, too, have learned a great deal from this project. I know that despite the few problems I encountered, I believe that this type of experience is very important to continue; both in my school and in others.

While I am very fortunate to work in a county that places a high importance upon dance education, I am sadly aware that this is not the norm in many or even most school

districts. Luckily, collaboration among the arts can take many forms. Art teachers who want to collaborate with dancers but who teach at a school without a dance program may consider involving a community dance class or a local dance company. Like Tim Rollins and the K. O. S., the collaboration could become an after school art program for a smaller group of interested art students, rather than on that involves the entire population of art students.

Successful collaborations can occur between other areas of the arts as well. Performance art is especially well suited to collaborations of many types. Art and music teachers might work together to create a project in which the jazz band and the painting classes create a joint artwork. Drama students may create impromptu monologues based on a sculpture. Creative writing students and visual arts students could also find ways to work together. In whatever form they might take, multi-arts collaborations in schools should become a more common practice.

The benefits that occur when students participate in a multi-arts collaboration such as the Miro project can eclipse even those which have been outlined in this paper. These benefits go far beyond the type of learning that might register on a test or that might be listed among accepted educational standards. By being a part of something so extraordinary, students can take pride in their contributions to the greater product. Pride is essential for the development of self-esteem, and self-esteem during adolescence is a rare but vital quality. Those involved in this project, myself included, will likely remember it for the rest of their lives. Not only will this experience live on in the students' memories, but they will also build new ideas on its foundation and develop

better understandings of the world in which they live because of it. There are few educational experiences that make that claim.

A Final Word

Looking back at my history as an art teacher, I realize that collaboration is not a new tool in my educational toolbox. My first rewarding collaborative experience occurred when I was student teaching. I had been given full control the final two weeks of the semester, and my greatest challenge was motivating the class of lethargic Advanced Placement students who had already apathetically submitted their portfolios for review and had absolutely no desire to do more than sleep for the remainder of the year. I had seen a project done by a freshman drawing class at the University of Georgia in which each student enlarged a small fragment of a photo to 100x its size, and these drawings, when displayed together, combined to create the largest drawing I had ever seen. That students might work together to create something that by itself appeared meaningless, but when combined with the work of others was magnificent, was a completely new idea to me. I took the idea back and presented it to the high school students. I proposed that we take a photo of their regular teacher and enlarge it to fill the massive back wall of the room, and, to my surprise, they were all instantly inspired! Each student was responsible for two or three large squares and their work had to be done in secrecy so that the teacher would not guess what we were up to. On the last day of school, I came in early enough to assemble, hang and cover the giant portrait before the regular teacher arrived. When the students unveiled their gift to him, I suspect he was

more than a little surprised and the students were amazed at how their pieces came together to memorialize their teacher!

And so, in an effort to do what has not been done before, I find myself gravitating again towards the pull of collaboration in the art classroom. Aside from the many reasons founded in educational research to conduct a group art activity with one's students, I admit that it wasn't necessarily educational theory that led me to this penchant for collaboration. Instead, it was and still is a natural desire to encourage students to work beyond their individual limitations and create something beyond their wildest dreams.

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Appendix A
Student Pre-Performance Reflections

Listed below are notable answers from the student's responses to the pre-performance reflection questions. These questions were posed to all of the art and dance students before the performance and were asked to gauge the student's perceptions of the project before seeing its result. A summary of these responses is included in Chapter Four.

1. Describe this visual arts and dance collaboration project in your own words. What will be the result of these three classes working together?

Visual arts students:

- This project is meant to be a celebration of Juan Miro's artwork. It teaches us, the students, how to work together and use our creative minds.
- I think that it's kinda neat. I have never worked on a big project like this, that other people are going to be using. I like the idea.
- I'm not quite sure how the final result will turn out, but I'm sure it'll turn out fabulous. All the classes have been hard at work to make this project perfect and I'm hoping it'll all pay off.
- The visual arts and dance classes are collaborating on a project. This project's result will be a performance by dance against and amidst artwork based upon the artist's, Joan Miro's, work.

- The visual arts and dance classes are each working on a part of a performance piece of art. The result will be one show with many pictures and sculptures incorporated in a dance.

- The visual arts and dance collaboration is an interesting mix of visual and performance arts. The dancers are interpreting their dreams through dance just as Miro did through his art and work with the Russian ballet. The result, I believe, is a production that Miro would be proud of.

- I think the visual arts and dance put together is wonderful. I think one mind is great, but 100 minds put together is too much! It's cool!

- A unique performance that many have never experienced. It will be a "dream world" of all types of art all collaborated into one piece.

- This project is a tribute to the fascinating works of Joan Miro. Dancers will be performing surrounded by Miro-inspired objects created by Art I 2D and Art I 3D classes.

Dance students:

- It was really interesting. I had never done anything like this before. I hope that this will encourage more interaction between the art classes.

- We are doing an avant-garde collaboration in which we interpret Miro's works through dance. Through this collaborative effort, the dance students have been exposed to the styles of Miro, and the art classes have had the opportunity to work with the dance classes. We choreographed dreamlike sequences to suggest the ambiguous, enigmatic style of Miro.

- This program combines art and dance to translate one unified idea. The dancers take the artist's ideas and bring them to life.
- I think the combination of all three of these classes together will make an excellent performance and introduce people to the life of the arts. It will open up people's minds to varieties of art, and hopefully inspire them to learn to express themselves through art instead of violence or destruction.
- This dance and art performance is amazing! First of all, the dance is awesome and the interacting with the artwork is like very powerful. It's great!
- I think that each individual would have a better understanding of whatever art they're not in and would have more respect for the art culture as well, to see how well different sections of arts can work together.
- It's kind of crazy, but it's also very fun and interesting. I think that the three classes' collaboration will make our performance much more vivid and clear -- but also chaotic.
- The dance and art classes will work together and in their own genres to create an artistic tribute to the work of Surrealist painter, Joan Miro. Various themes in his paintings, his motives, his emotions and his personality will be expressed through sculpture, painting and dance.

2. What part of the project were you involved in? What was your specific contribution?

Visual arts students:

- I was involved in the jack in the box. I did many things to contribute to it. I sanded, measured and cut wood, painted and plastered.
- I made a large platform with Juanita. I made a large foot, two masks, and a large wire/paper maché sculpture. I contributed to other projects as well. I helped catch wood from the loft, painted, sewed, etc.
- I built a mask, made the donut-UFO-circle thing. I also made the snake that you can dance with. I fixed the band saw so myself and other people could use it.
- I was involved in painting the mural for the dance performance. Everybody in the group contributed to the colors and objects in the mural. My contribution was helping painting the background and the window and the eye.
- I was involved in the visual arts section. I designed t-shirts and posters. I also worked on painting a box.
- I was involved with the painting of the mural. I initiated discussions pertaining to the content of the mural and also participated in the painting of the background and of the sun.
- I was involved in the creation of a mural to be used as a backdrop for the dancers. My painting skills are very crude; I feel that my biggest contributions came when we were discussing which aspects of Miro to portray. However, I did paint the sun and helped outline several objects.

Dance students:

- I am part of the Advanced Dance class. I also choreographed the Dance II's interpretive dance of Miro's "Constellation" series paintings. Both classes experimented with soft sculpture and props from the art classes for their movement.
- I dance in the project. We choreographed and also danced and performed improv. My group dances with the trees. It's very interesting.
- I am part of the sculpture -- moving with and around it.
- We are involved with the actual performance aspect of the project. We choreographed dances that portrayed emotions that had been experienced in dreams.

3. How does your contribution relate to the work of Joan Miro?

Visual arts students:

- When making each thing, I had to think about Miro and how he worked and what his ideas were and what colors he used, etc. I sort of had to ask myself, "Self, if Miro was making this mask, how would he make it work?"
- Look at our elephant and you'll see, Joan Miro would've been a proud man. We used many shapes of wood and colors, that's why it looks like Miro.
- It is really weird, the only way I can describe it is a donut-UFO-circle thing. It looks like something from a dream.
- The cube is three basic colors. Red, blue and yellow, which are actually the primary colors. Miro usually kept his work to these colors with black and white to help balance things.

- The work that I helped complete has a Miro-like appearance and attitude. The paper maché is developed from a figure in one of his paintings.
- We used a mixture of bright colors to create the background. He does not use solid colors in his works, but a mixture like we did.
- The window and the eye were continuous items in Joan Miro's works. They were not necessarily placed together as they were painted in our mural, but one or the other was usually present in his paintings.
- My contribution relates to the work of Joan Miro because my ideas and visions of what the mural should express were inspired and influenced by the many works of Miro. His paintings influenced everything from color and lines to balance and repetition. His influences are present throughout the painting.
- By analyzing his work we can learn more about him and surrealism, and make our own art by his example.

Dance students:

- All the movement presented by the dance classes represents various themes and personal meaning behind Miro's work. From slow, controlled and almost serene (dreamlike) dance to rapid, frantic, manic movement, the performing aspect of the project relates to Miro's creative randomness, avant-garde attitude and social standards of his time.
- The contribution relates to the work of Joan Miro because in his works he uses Japanese-like looking features. The idea of the masks and groups of people in our project relate to his work.

- His works were like a language of symbols which can be directly translated to English. They were very surreal and we worked to capture that.
- Yes, because the movements are big, interesting and also amazing because this dance dreams something that is incredible.
- My contribution, I'm hoping, will help give people an open mind or feeling about Joan Miro or his work. It would also hopefully open people's minds to surrealism. Our work in a way is a representation of Joan Miro's work. We took some of his drawings and created a dance based on his perspectives.

4. How often and in what ways did you interact with the other classes working on the project?

Visual arts students:

- We interacted by watching their dance - to get a feel for the performance. We also constantly discussed their relationship with our shirt designs, etc.
- We went and saw the dancers dance, to be able to get a feel for what was going on. They also came to our class and looked at our work and commented on it.
- We were able to view a rehearsal of the dancer's routine and given a forum to offer our opinions and suggestions. Likewise, the dance class was brought in to observe and offer suggestions on our work.
- We saw the dancers' performance. It gave us a lot of ideas for the t-shirts.

Dance students:

- Several times the art classes worked with our dance class. They watched us perform for inspiration and we looked at their artwork for inspiration.
- While the classes worked mainly independently, several times we went to the art room to learn about Miro and to see the student's progress. They also came to watch our dance.
- We only really interacted with the other [dance] class once, but that was really all that we needed because we want this project not to be very organized - just like Miro's work.
- About once a week, we visited the arts classes and saw what they were working on based on our previous suggestions on what to make. But the artists had the final say in what to create and if it was feasible.

5. Do you think collaborating with the other classes was a good idea? Why and/or why not?

Visual arts students:

- Yes, I do think it was a good idea. Now we have a chance to explore and see what other people are doing.
- Yes, it showed me the other ways of interpreting Miro's works.
- Yes, because the dancers make the performance even stranger. The dancers also will be able to interact with our sculptures we made.

- I think it was a real good idea because some people didn't know Miro and all that stuff. I thought he was just an artist but from this I have learned he was more than that.

- I believe that collaborating with the other classes was a good idea because it united parts of the art wing together. Also because collaborating on one idea expanded the horizons of the classes involved by exposing them to an artist they might have never heard of before.

- Collaborating with others is always a good way to improve one's work. It provides you with different perspectives and ideas and also facilitates the molding of the different elements of the performance into a whole, flowing work.

- Yes, by working together we learn from each other and learn new things! When they wear our t-shirts it reflects on us and our talent!

Dance students:

- I do think collaborating with the other classes was a good idea because it completes and adds more to a performance. The artwork adds more color and mystery to the dance and the dance adds more movement and attention to the artwork.

- I always think brainstorming is a good idea because it helps people develop their own ideas by listening to others.

- Yes, because it gave different art classes a common ground.

- Yes, because with the art class we dance with the art work and it looks really magical and powerful.

- Yes, because it's to show the community, parents, and our school how well we can work together, and show them that outcome.
- Yes, it was a good idea because we could exchange ideas back and forth on improving something. Also, I could personally get ideas to use in the dances based on the evolution of the art classes "results." (Their sculptures "created" my means of movement.)

6. What suggestions do you have for improving future similar projects?

Visual arts students:

- More collaboration and/or research with dance class on artist.
- In the future, I would suggest including the jazz band or the orchestra to provide further artistic stimulation.
- I think that more collaboration between the Art 2D and Art 3D classes should have been involved along with the dance classes.
- I think that using more than one painter for a project would be a good idea.
- I think it would be more fun to not have any specific theme, to just make lots of different, unrelated things and then join them together in the end.
- I think more time should be slotted in to make sure everything will go well and as planned.

- I think the dancers and the art classes should have worked together more on this project. That way the dancers could've made a dance to fit perfectly with the sculptures.

Dance students:

- I think it would be a good idea to involve the AP and IB art classes in a collaborative project because that would enhance the "interdisciplinary" aspect of the IB program by merging the different disciplines. Also, more time would help for preparation.
- Switch it around, let the dancers do the painting and let the painters become the dancers so you could trade off. You could be a painter in one scene and a dancer in another.
- Possibly more interaction between the classes.

7. What do you think you have gained or learned from this project?

Visual arts students:

- In this project I've learned to work better with people and how to be more creative.
- I learned things about craftsmanship and things aren't as easy as they look. Things like this need time and lots of effort. Like always working together is always a key to success.
- I have definitely learned more about Miro. Also, I allowed myself to look and create things more abstractly. I was able to use creativity.
- Teamwork. Everybody's suggestions must be heard.

- I learned to work with different tools and on larger objects than I was used to and to work better as a team with others.
- I have gained more capability to work with others on the tough things and help others too.
- I have learned a lot about making things work with what you have and making a lot of stuff in a time limit. I also learned about working together and that to do the fun stuff one sometimes has to do things they don't want to do -- even with art. This will be helpful when I get a job.
- I have learned more about artists and I have learned more about abstract surrealism. I like the art of Joan Miro and think that I will always remember it.
- In the course of this project I have learned much about surrealism as an art form. I have gained a valuable knowledge about artistic interpretation.
- I have learned that art is not just drawing, etc. It's a whole composition of 2D, dance, 3D pieces, etc. It's also researching former artists for today's art.

Dance students:

- Most importantly I learned how to dance BIG!
- I have an open mind now to surrealism and the arts, and a better understanding of it, thanks to this project.
- I have learned how to dance in open spaces, work with art, and dance in an "abstract" way form doing this project.
- I have learned about the artist and also about translating art to dance.

- This project is absolutely incredible. I learned that dance can be so much more alive and vivid when there are projects or pieces of artwork in the dance itself. I also learned a lot about Miro. I had only heard his name mentioned before.
- I think it is great that different classes are starting to collaborate and share ideas more. I've learned that other art areas feel the need to express their creativity, make a social statement, etc. through their painting and sculpting just as I try to bring a message across to an audience when I dance.

Appendix B
Student Post-Performance Reflections

Listed in this appendix are notable segments from the student's post-performance reflection essays. Only art students were asked to write these essays, which were intended to give students an opportunity to reflect on the performance itself and the entire project leading up to the performance. These essays were to have been a minimum of 600 words and were to include responses to the following questions. A summary of these responses is included in Chapter Four.

1. Describe the performance in detail.

- The performance took place in a grassy area with a few pine trees. A thin cord, from which several cloth cubes containing balls were hanging, connected the trees. Other pieces of abstract art hung on the tree trunks. A few painted wooden cubes were scattered about, and a large hollow cube was constructed from multi-colored piping. All of these elements combined to give the area a dream-like feeling. Nothing seemed to be anywhere for any particular reason.

- In the performance, there were drums and percussions [sic] for the music. The dance classes choreographed dances to go with the music and sculptures. Some of the pieces in the sculpture were a platform with a big hand sitting on top of it. The hand had a star attached to the middle finger.

- The most direct tribute to Miro was in the form of a large mural hanging high on a building in the background. The piece contained several items that were trademanrks

of Miro -- a shoe, a ladder, and even a self-portrait of the artist. The mural also included a flowing dancer in order to incorporate it into the performance.

- The dancers were dressed in different colors mirroring the colors surrounding them in the artwork.

- The advanced dance class ran out and positioned themselves in the center of the trees. They danced together as one big asymmetrical sculpture. Then the other dance classes ran out and took their places spread out. They were in the trees. As a matter of fact, it was almost like they became the trees.

- Then, almost as a sea reaching high tide, more and more dancers began to appear joining the others. They were clothed in bright colored t-shirts each one decorated with a Miro painting or characteristic, which in turn made each dancer unique.

- The performance ended with dancers and artists, some holding sculptures or a ceramic piece, all joined in one line and paraded around the outskirts of the crowd.

2. In what ways did the actual event differ from what you thought might happen?

- I was expecting routine, and I was pleasantly surprised.

- I thought there was going to be more of a classical type dancing, but there was a lot of modern and other types of dancing involved.

- At first I thought the whole idea sounded weird. I didn't understand the concept that all three classes were going to be able to work together and actually achieve something.

- In retrospect, I enjoyed the drums beating, the rhythm changing, the dancers reflecting the moods. The use of masks was effective. This created an almost childlike atmosphere.

- I really didn't know what to expect from the dance. At the beginning, I wondered how our sculptures would come into play. As I watched the dance, I saw how the dancers interacted with them and used most of them. I was very surprised at how much importance came out of the things we made.

- It was so spread out. I thought it would be a lot closer than it was.

- I thought that they were going to dance very slow so that they could capture every detail in the works of Miro. But instead, they used several drums and fast tempos.

- The actual performance however was different than I thought it would be. Though having it outside was a good idea, the different groups of dancers made it hard to concentrate on the dance overall.... I had thought that there would have been a major action going on in the first group of dances going on with the other classes dancing around them in a big group.

- I thought there would be some talking, at least an explanation to the performance and who contributed to it.

3. **How did the dancers contribute to creating a mood of surrealism in this performance? What about the sculptors? The painters?**

- This program's highlight was the surrealism of the dancers. Their talents exercised not only vibrant feelings, but also created an energized mood.

- This event was intended to reflect the world of surrealism. This world consists of comic, strange and exaggerated forms, all sustained in a burst of inspiration and energy.

- The masks they used were also strange. Some of them looked like the faces of unreal monsters heard in fairy tales. While watching the dance you almost feel like you are in a dream.

- Each dancer, artist and sculptor added to the overall surrealism of the entire project. The dancers moved with an unexpected sense of movement.... They followed the beat almost as if they were in a deep trance.... The sculptures placed around the performance area seemed also to open up the imagination. Their 3-D appearance added to the whole piece because the dancers moved around them.... The 2-D art added color and simple designs of Miro to the performance. Each piece of art was unique in itself but they all combined to make a surreal performance that mirrored Miro's work.

- One of the dancers was wearing a large foot; a common feature of Miro's works representing a connection to the earth and his native Catalonia.

- The dancers seemed to wander about this dream world with curiosity, excitement, and fear. These emotions contributed to the creation of a surreal mood by recreating the world of our dreams. A world of the unexpected, a world of brilliance, and a world

full of terror. This is the world of our own minds; a world that is entirely of our own creation, yet one that we cannot control. This is also the inspiration for Miro's art.

4. What do you think was the overall highlight of the performance?

- I think that the part of the dance when two of the male dancers interacted with two female dancers was one of the major highlights of the performance. The way the two girls moved the men as though they were not able to move for themselves was a wonderful example of surrealism.

- The highlight of the performance came towards the end of the performance when the beat of the bongos burst to the forefront and the dancers came together as a group. In this group, they did a sequence consisting of hand-slapping and screaming runs towards the audience. This not only enlivened the performance but also shocked the audience. These actions were unexpected and changed the mood of the performance by providing a contrast to the previous tone of the performance.

- The highlight of this performance had to have been when the artists got to actually take part in the dancer's performance. During one part of the dance, the music stopped. This was the artist's cue to run into the middle of the stage and move around whatever we wanted.

- I liked the end when all the dancers, painters, and sculptors walked around the whole dance area just kind of showing everyone who participated in the project.

- My personal favorite part was the "ball dance" where they took the gigantic blue balls and danced all around. It made them look like tiny fairies dancing around with bubbles!

5. **Reflecting on the overall event, what could have been changed or done differently to make it even more successful.**

- While we were working on the project it seemed as though so much was being made, but once we put it out there, it really wasn't that much. I think more sculptures would have been nice.

- I believe that the performance and the mystical aura surrounding it would have been much better if the performance would have taken place at night with lighting used to highlight the sculptures, mural, and the dancers. The mystery and feelings of unpredictability that accompany darkness would have enhanced the audience's emotions and appreciation of the work of Miro.

- I think we pulled off the actual performance well, but by the skin of our teeth. I think if the classes had worked together more we would have created a better and more flowing production. I also think the artists should have gotten more recognition.

- To improve the performance you could have put my piece in there and dance around it like it was a statue of God.

- I think it could have been a little more successful if we had organized it better.

- The only thing I would do differently in working on this project was to have the classes collaborate more together.... Perhaps the dancers could have had a little more say in what their shirts looked like, or maybe artists could have had more say in how the dancers used their props. I think we could have just talked a little bit more about what we were all doing.

- The dancers should have talked about Joan Miro and his work -- Surrealism. Then the audience would have understood. In the audience, people looked dazed, not interested, and confused. Maybe if the performance was explained briefly, or artwork of Miro was shown, it would have contributed to the amount of attention it was due.

- I think we should have added more things and sculptures to the project, and we should have finished it earlier so the dancers could have done a better job with their routines. Truthfully I thought their dances were kind of sloppy.

- Thinking back on the performance, I would not have changed anything. Each piece of the performance "happened" for a reason; that's why it's performance art.

- I would like to have seen [the mural] hung in a place that garnered more attention.

6. **Reflecting on your own contributions to the project, what could you have changed or done differently to further enhance the outcome?**

- There really wasn't much that I or anyone could have done to enhance the outcome except add more sculptures.

- I think we could have made a little difference by making more small murals or posters. If we had paint that wouldn't kill plants, it would have been cool if we painted on the trees and grass!

- If I could have done anything else to help to contribute to the show, I would have liked to have been able to become a real live surreal statue. You know, like wear a costume or just have a weird pose or something like that.

- I think if I had been less negative my pieces would have been more expansive.

7. **Do you think the collaboration was a success? Why or why not?**

- I felt that through the collaboration efforts, we were able to experience all the senses. I saw -- I felt -- I heard -- I smelled and in some ways even tasted his art.

- Joan Miro was famous for his abstract interpretations of life. When the students from Hilton Head High School decided to put on a performance to honor Miro, they knew that they would have to create something extraordinarily unique and surreal. They lived up to the challenge.

- All in all, I think the show was perfect and it was so much fun, if I could do it again I would!

- The art-dance collaboration on the recent Miro performance was a great success. The combination of both visual and performing arts truly brought Miro's surreal visions to life and took the audience on a fantastic journey into the world of Miro's dreams.

- The collaboration not only entertained a great number of students, it also fostered a greater respect and understanding for one of the greatest artists of recent history.

Other notable comments:

- I enjoyed being taught and discovering a new art form and being as creative as possible in order to reach a goal with a time limit. As much fun as it was to actually make the artwork and put it together, it was just as exciting to watch the dancers as they incorporated all the work they had done with our work.

- Such projects like this one should happen more often because it unites the art classes together to create one big piece of art that people would remember.

- I really thought that having the art and sculpture classes in the performance worked great together. It made us feel special and important to be in the show, not having the dancers get all the credit.

- I especially enjoyed getting to use tools I had not been accustomed to and learning how they worked and how I could use them to make my artwork better than it already was.

- The drums and other percussion instruments really added to the performance and dictated all the movement. They commanded your attention and sort of bound the dancer's movements to each other.

- I've never done any abstract artwork before, so this art project was a first for me, and I really enjoyed it.

- When I heard about surrealism and what it really meant, it helped me to put all my effort into the t-shirts, posters, and the performance. I believe I understood it, that way the feeling came into my eyes, and out through my hands.

- I am sure that each student involved in the project learned something new about Miro, and most, including myself, probably heard of him for the first time.

- Having a guest musician was a great touch that blended the outside art world to the school's art world.

- It was fun having to work with different people and meeting new people. I think our class worked really well as a team and supported each other tremendously. I liked working on different art pieces and giving pointers and receiving pointers on how the artwork could be changed and made better.

- Doing this project makes me look at art in a different way, a more Miro-like way, which lets me have a better understanding of the art world. It's also helped me with Spanish because now I know a little more about the culture artistically.

- I had a lot of fun doing this project, and think, all in all, that it was a great idea and way to be artistic.... We got a chance to be mechanics, architects, artists, construction workers, and [experience] many other fields that I had never actually participated in or worked with. I hope this idea is broadened and continued through the years, letting other age groups participate also and maybe even other types of classes as well. That way we could train students to do more than just the basic things you learn in school, you're also learning about things in the real world.

- I thoroughly enjoyed the way the artwork and movement of nature seemed to join as one. The sunny day enhanced all the colors of the bright artwork and the breeze added a mystical movement to the entire performance.

- Any performer must know his or her audience in order to be successful. In this case, the more the audience knows about Miro, the more they will be able to appreciate this remarkable tribute. It appeared as though many teachers tried to prep their students before the performance, but it certainly was not enough to fully grasp the nuances of Miro's work.

- Working on the Miro project was a good experience. I think it brought the class closer together, and also made us realize how the art programs at our school can unite. Although we may have had some difficulties working as a group, I believe it was a good learning experience. It has helped me to express my opinions to my peers and appreciate the opinions of others.

Appendix C
Supplemental Teacher Information

This appendix contains additional information that was provided to all teachers who signed up to bring their classes to the Miro performance. Because Miro's work is often abstract and surreal, we thought it important to provide non-art teachers with some information that they could share with their students and that might help all audience members to better understand and appreciate the performance. The first page was written by myself, and the three succeeding pages were reprinted from the Robert Hughes article, "The Purest Dreamer in Paris" (1993). Some teachers requested additional information, such as images of his work or, in the case of the Spanish class, more detailed information about his life and work.

Joan Miro
Catalan Surrealist
1893-1983

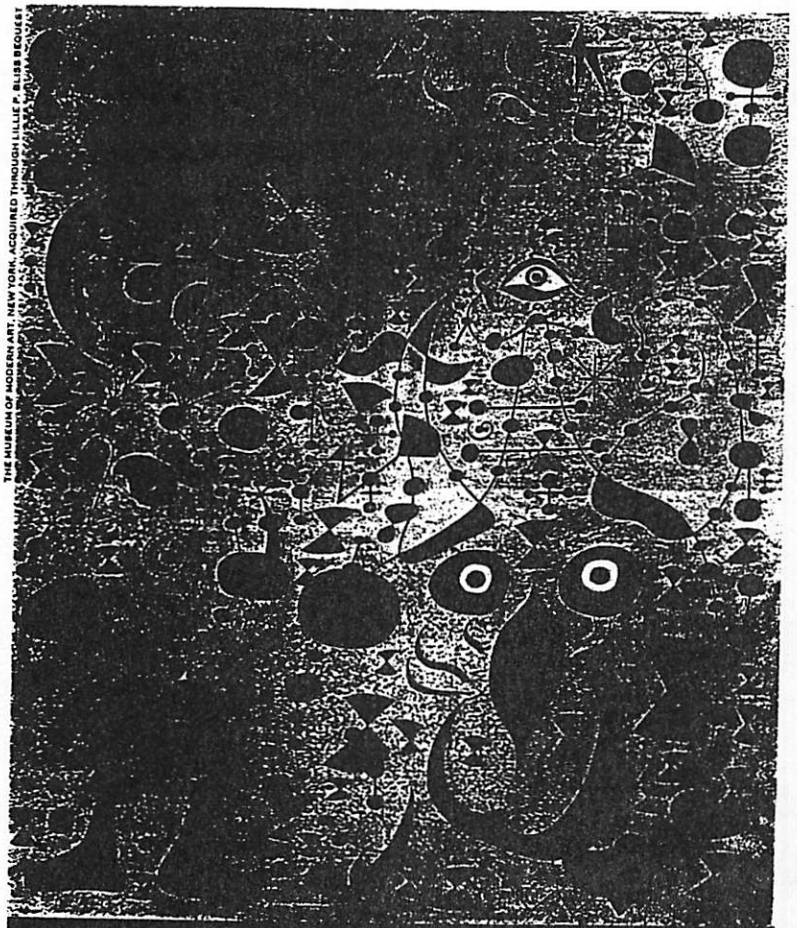
Joan Miro was born in Barcelona, the capital of Catalonia, and grew up amid the architecture of Antoni Gaudi during a period of strong nationalist feelings. This Catalan pride was a current that ran through many of his works. Miro used the recurring image of a foot to represent Catalonia: "My force enters here," he explains as he pounds the floor with his foot, "Where I am rooted the strongest is in Catalonia, and it enters through my feet."

But by the age of 27, Miro decided that he could no longer stand the city life in Barcelona and he began spending his winters in Paris and his summers on his father's farm in Montroig, Catalonia. In Paris he met Picasso, a fellow Catalan who had also left for Paris, Ernest Hemingway, Ezra Pound, Henry Miller, Max Ernst and, the "father of surrealism," Andre Breton. Breton introduced Miro to surrealism, an art style inspired by Sigmund Freud's book, "The Interpretation of Dreams" and based upon the idea of painting from dream imagery. Miro, who made "no distinction between painting and poetry" was influenced more by surrealist poetry than by it's painters and dream theory, and he didn't keep to the dogma of surrealism like Breton or Dali.

With the outbreak of the Spanish Civil War in 1936, Miro and his wife and child were trapped in Paris. In 1937 he painted "Still Life With Old Shoe" which many critics believe to have been as strong a representation of the horrors of war as Picasso's "Guernica." Miro himself admitted that he did not set up the still life to specifically portray stabbing bayonettes and houses in flames, but he did realize that he was "painting something tremendously serious," and almost didn't finish the work because of a "general feeling of terror."

During World War II, Miro and his family fled to Majorca, his wife's early island home, and worked in hiding under his mother's name, Ferra. There he completed his series known as the Constellations which have been called one of the "miracles that art occasionally bestows." In 1941, New York's Museum of Modern Art held the first major retrospective of Miro's work. After the war, Miro was internationally famous, but due to Franco's victory in Spain it wasn't until about eight years before his death (when Franco himself died in 1975) that he finally received strong acclaim within his own country.

Figure 18: Page One of the Supplemental Teacher Packet



A unity of forms dancing in deep space

ART

The Pu

On his centenary, a lavish sh

By ROBERT HUGHES

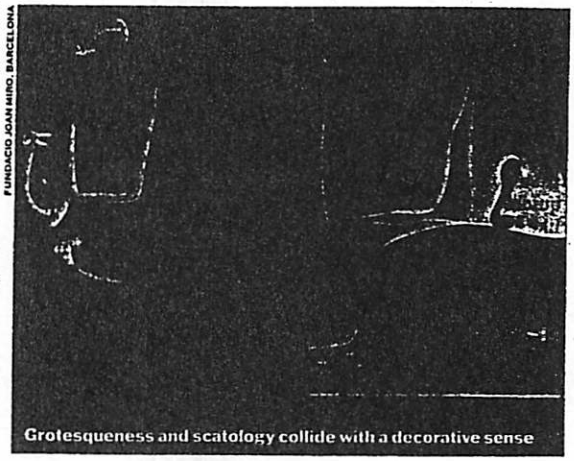
MIRÓ, IN SPANISH, MEANS "HE saw"—an absurdly good name for a painter. Joan Miró died 10 years ago, and 1993 marks the centenary of his birth. It has been celebrated by a number of exhibitions in Spain, where the centerpiece was a large retrospective in Barcelona. This week an even bigger Miró show goes on public view at the Museum of Modern Art in New York City: 291 paintings, drawings, sculptures and ceramics, put together by art historian Carolyn Lanchner. Miró got his first retrospective, at MOMA, more than half a century ago, and now he is getting the treatment reserved for the heaviest guns of 20th century art: Picasso in 1980, Matisse last year.

If the show doesn't carry you along to the very last picture with its current of narrative expectation, as Matisse's did, it's hardly an occasion for blame. Miró was a marvelous artist—some of the time. But he was also a painter with definite limitations, which began to show when, fairly late in his career, he started working on what one thinks of as an American scale. It is hard to bring to mind any of those big late canvases—a blue field with a few dots on it and a squiggle or two—that one would willingly swap for one of his fiercely impacted little canvases from the 1920s, like Petri dishes swarming with bizarre and emblematic microorganisms.

Wisely, Lanchner has concentrated on the best years of Miró's career, from 1915 to about 1960, and skipped the enormous output of prints and the flood of repetitious paintings he turned out in the last quarter-century of his life in his role as a sacred cash cow for the Galerie Maeght in Paris. Late Miró is dull fodder, except episodically; its high points are rare and generally have to do with civic decor, of which the big sculpture raised in the '80s in the Parc de l'Escorxador in Barcelona is probably the best. But this takes nothing away from the brilliance, even the genius, of his earlier work—especially in the '20s and '30s, when he was in Paris and making the finest paintings associated with the Surrealist movement.

Miró always used to be referred to as "the great Spanish artist," which is technically true but culturally wrong. He was a *Catalan* artist, and the difference—as anyone who knows Catalans will know—mattered greatly to him. *Catalunya*, that triangle in the northeast of the Iberian Peninsula whose capital is Barcelona, has always prided itself on its differences from the rest of Spain. They begin with language, for Catalan is no mere dialect of Castilian Spanish but a distinct language, closer to Provençal and Italian. They pervade the region's history, politics, folklore and sense of itself, from the 11th century down to the present day. Catalans like to think of their culture as both older than most of Spain's (Barcelona was a great medieval city when Madrid was mud huts) and newer as well—the roof on which the rain of north European avant-gardes fell before its patter reached the rest of Spain.

If there's one artist who exemplifies this, it's Miró, in whose work the archaic and local got fused to the new and unpredictable, with scarcely a cushion between the two. Miró's "internationalism" was largely the result of fame and an art-

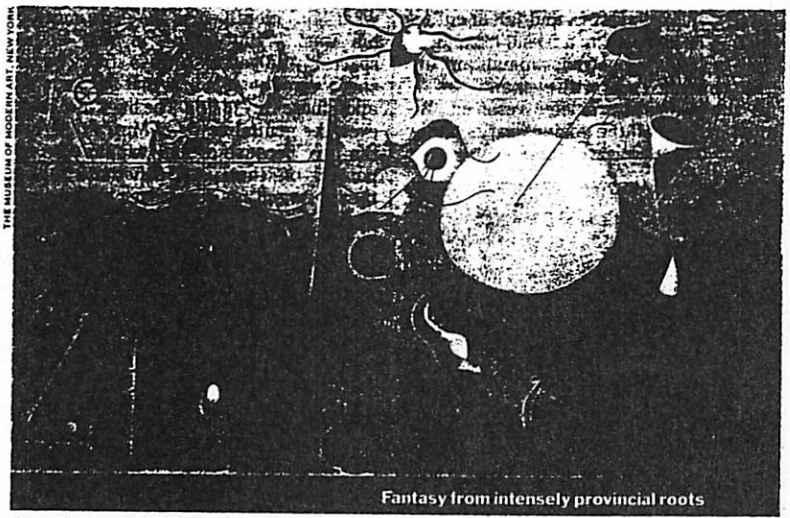


Grotesqueness and scatology collide with a decorative sense

Figure 19: Page Two of the Supplemental Teacher Packet

est Dreamer in Paris

celebrates the precise yet hauntingly poetic vision of Catalan artist Joan Miró



Fantasy from intensely provincial roots

distribution system that became pan-European and then, after World War II, transatlantic. But the real stem of his imagination was intensely provincial, rooted in the Catalan compost; it was shaped, it is true, by the influence of Cubism and then by his immersion in the Surrealist avant-garde during the '20s, but drew its tenacious fantasy from sources as deep as those of his great Catalan predecessor, the architect Antoni Gaudí. Miró's work is Catalan and French—rather as that of border-crossing troubadours in the 15th century had been. It constitutes one of the great oeuvres of modernist painting, and it probably would not do so if he had not been exposed to the challenge of Paris and the stimulus of Surrealism. But it was also part of a specifically Catalan cultural renaissance that had been gathering speed since the 1870s, and was only driven underground by Franco.

Miró was born and raised in Barcelona. But his parents had a farm near Tarragona, at Montroig, and although he wasn't by any definition a country boy, he did spend a good part of his youth there from 1911 on, starting with recovery from an attack of typhoid fever coupled with a mild nervous breakdown. It is tempting to relate the extraordinary sharpness of focus, the dreamlike distinctness of Miró's early rural images to the fevered impressionability of a convalescent mind. The countryside in general, and Montroig in particular, would always exercise a peculiar fascination for Miró. The farm was the symbol of what Catalans call *enyoranca*—a sort of global, unappeasable nostalgia, a longing for the past and for one's roots.

Miró was set on going to Paris, knowing perfectly well—as any young painter did at the end of World War I—that the French avant-garde set a standard against which his own burgeoning inventiveness could be tested. But it is significant that when he finally got there in 1921, he took with him a handful of dried grass from Montroig as a talisman of memory, to help him with the big painting he rightly considered his first masterpiece: *The Farm*. Frontal as a nursery ark, bathed in the raking dreamlight of early morning and constructed with the geometrical clarity of a Renaissance townscape, this was Miró's summation of memory. As its first owner, Ernest Hemingway, wrote, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things."

It was Miró's power of recall as much as anything else that caused the Surrealists to adopt him. His art seemed to open a direct line to the repossession of childhood through unedited memory. His own habits consorted oddly with the Surrealists'. He was shy, abstemious, almost obsessively neat and faithful to his wife. But he was the purest dreamer in Paris, and they needed him. Miró had none of the Surrealists' political interests; the closest thing to a political painting he ever produced was a highly abstracted comic figure of a horse-policeman, with one red hand, presumably imbrued with blood, which may refer to Catalan street vio-

Limitations that appeared late, when he began working on an American scale

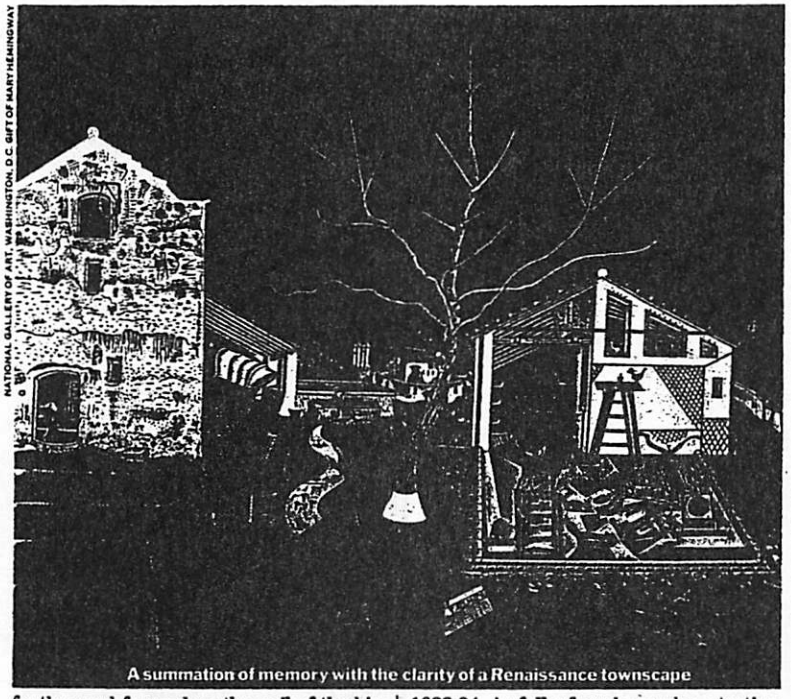
Figure 20: Page Three of the Supplemental Teacher Packet

lence in the '20s. And his premonition of civil war was expressed in a single gloomy still life with an old shoe and a murderous-looking fork.

Like most art that is genuinely inventive, as distinct from passingly novel, Miró's images grew from the past and drew on it for their strength. His sinuous and elastic line took part of its character from Art Nouveau calligraphy, the pervasive civic style of Barcelona in his boyhood. His use of huge feet or hands as autonomous symbols of the body comes to mind at once when you see the exaggerated limbs of the Catalan Romanesque frescoes he loved and often consulted. (At one point his work narrowed its angle even further and focused on the nail of the big toe, which then got conflated with the crescent moon: a small step for mankind, but a big one for a foot.) Time and again, looking at carved Romanesque capitals and tympana in Catalan churches, from Ripoll in the north to Tarragona in the south, you catch yourself breathing his name.

His bestiary of images, wild and swarming and drawn with a line as exact as a knife's cut, comes from multiple sources. One, obviously, was Hieronymus Bosch. Another was the decorative art of Islamic Spain, with its precise yet often hallucinatory stylization of animal and vegetable shapes; the first sign of its incursion into Miró's work is the 1918 *Standing Nude*, whose sturdy body, pleated with Cubist (or at any rate, cubified) wrinkles, poses against a drapery covered with arabesques and birds. And then there were the mosaic inventions of the Catalan artist Josep Marià Jujol, who was working for Gaudí when Miró was a teenager, and whose wandering line and isolated words set in tile clearly stayed in Miró's mind when he was doing his poem-pictures.

Miró's work thereafter would stay populated with images of specifically Catalan identity. "Hard at work and full of enthusiasm," he reported to a friend from Montroig in 1923. "Monstrous animals and angelic animals. Trees with eyes and ears . . . All the pictorial problems resolved. We must explore all the golden sparks of our souls." *The Hunter (Catalan Landscape)*, 1923-24, is full of such sparks, starting with the figure of the hunter himself, with his floppy cap—the traditional *barretina*, which is to *Catalunya* roughly what Stetsons are to Texas—and his heart, burning with neat little flames of patriotic ardor, somewhat resembling an anarchist's grenade about to go off. The letters that spell out SARD in Miró's loopy calligraphy refer, of course, to the traditional dance known as a sardana.



A summation of memory with the clarity of a Renaissance townscape

Much barer works followed: the astonishing series of a dozen or so large landscapes that Miró produced in Montroig in 1926 and 1927, which include *Dog Barking at the Moon*, *Animated Landscape* and *Landscape with Rabbit and Flower*. It is as hard to account for the spell of the last of these as it is to evade it. It is quintessential Miró—a field divided roughly in half by a rambling horizon line, the earth featureless and red, the sky equally featureless (except for the ceremonious care with which the paint has been deposited) and blue. In the sky hangs a thing like a bladder, with a thin black line dangling to Earth: the "flower." The "rabbit," a sort of yellow Shmoo, regards it from below. There is nothing else. It ought to be ridiculous, but it is profoundly haunting, full of an indefinable melancholy provoked by what Miró identified as the main motif of his work: "tiny forms in vast empty spaces." And you are always struck by the sheer amount of work that he lavished upon those tiny forms. The bugs and dogs, even the genital hairs, of Miró's imagination live because of the graphic care expended on them: his solicitude makes them vibrant, his consciousness becomes theirs.

Miró claimed that his landscapes "have nothing whatever to do with outer reality. Nevertheless they are more *Montroig* than if they had been painted *from nature*." His work was to have an immense influence on abstract painting—What would American artists in the '40s, from Arshile Gorky onward, have done without him?—and yet it never lost its sense of wonder at the world or ceased to anchor itself in sharp little signs and pictographs denoting the specific. Its utter conviction is furthered by Miró's resort to painstaking, almost old-masterly construction and technical effects: in the mid-'30s he produced a series of tiny oils on copper, such as *Man and Woman in Front of a Pile of Excrement*, 1935, in which grotesqueness and scatology collide with an enameler's decorative sense.

The climax of Miró's talent for oscillating between the general and the particular was his series of 23 modestly sized paintings known, collectively, as the Constellations, most of which he painted in Mallorca, after fleeing from occupied France, in 1940-41. MOMA has managed to assemble all of them—a real feat of curatorial borrowing power. The recurrent shapes in these are two black forms—the circle and a bow tie, or diabolo—which overlap and dance in deep space in swarms, with uncanny and magical precision, alternating with other signs from his repertoire: eye, face, star, vagina, hairs, moon, bird. They are defined and linked by a wonderfully stringent and rhythmic play of black lines. These virtually define Miró's vision of cosmic unity, and they are a pictorial feat of the highest order.

You can imagine Miró's Gothic ancestors nodding in approval at such miniatures. Their concentrated energy seems to have carried the artist along for another decade. But though he painted many a good picture afterward, he was never to repeat this sustained burst of inspiration. See the Constellations now: it will be a very long time, if ever, before they are all lined up again. ■

Figure 21: Page Four of the Supplemental Teacher Packet

Appendix D
Invitation to the Miro Performance

This appendix contains a copy of the invitation that was sent out to parents, faculty, administration, ISCA members, district employees, and local media. The cover was designed by an introductory level drawing and painting student.

Figure 22: Cover of the Invitation

You are invited to attend a multi-arts performance celebrating the birthday of surreal artist

JOAN MIRO!

The outdoor performance by the combined dance, sculpture and painting classes of Hilton Head High School will be held at

1:00 P.M.

THURSDAY, APRIL 20TH

on the HHHS Campus

(just outside of the Drama lobby.)

PLEASE JOIN US IN OUR CELEBRATION OF THE ARTS!

Figure 23: Inside of the Invitation

Appendix E

Media Coverage of the Event

This appendix contains an article that was written by a dance student announcing and describing the upcoming Miro performance. This article was printed in the Saturday, April 15th, 2000 edition of the local paper, *The Island Packet* (p. 2-C).

Dance, visual arts collide in students' surreal work

SPECIAL TO THE PACKET

Hilton Head High School dance and visual arts students are hard at work preparing a creative collaboration inspired by the work of Joan Miro, a Spanish surrealist painter, whose muse spoke from the realm of dreams and fantasy. In this avant-garde production, the dance classes, led by teacher Linda Hurtado, have combined efforts with the visual art classes, taught by Stephanie Heyward. In this production, the students in the two programs have interpreted Miro's work through dance and three-dimensional art and have put their work together to create a site-specific performance.

The running theme of the performance is "Dreamscapes." The dances are choreographed not only by Hurtado, but also by the students themselves, and every student in this effort has had a part in its creation. Many students will be wearing shirts and masks hand-painted by the art classes.

A collection of hand-painted signs promoting Miro and offering samples of his work have popped up around the school. One even sports the phrase "And you thought you were weird ..." accompanied only by the depiction of a character straight out of Miro's Carnival of Harlequin, which is a strange portrayal of normal family life.

Funding for this project was made possible by a grant awarded by the Island School Council for the Arts. The grant provided costumes for the dancers and art supplies for the visual arts students.

The music for this event will be provided by Roland Jackson, a Lowcountry percussionist who lives on St. Helena Island. For the past 18 months, he has been sharing his musical knowledge throughout the area with children in grades pre-kindergarten through 12.

The performance will take place at 1 p.m. Thursday outside in the grove of trees at the end of the arts hall near the school's Blackbox Theater. The public is invited. For information, call Stephanie Heyward or Linda Hurtado at 689-4880.

Figure 24: Article Advertising the Miro Performance