

**PAST, PRESENT, AND FUTURE:  
BUILDING THE INNER MONUMENT  
IN ART EDUCATION**

By

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Approved:



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MAJOR PROFESSOR

11/10/05

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DATE

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## **Rational**

In today's increasingly diverse society, our students struggle to find their own identity. Through a deprivation of knowledge, our young people lack the communication skills, which become an essential part of thinking. As we mold our global village, learning to communicate with each other becomes crucial.

For generations, individual traditions allowed us to be different yet able to distinguish differences, and find commonalities to celebrate humanity and coexist with one another. Therefore, it is important for me to teach young people about cultural diversity in culture and to develop my students' capacity to respect and tolerate differences. I believe that through art education, art teachers can nurture our young people to live in harmony as they coexist in the global village.

It is my intent to teach children to understand humanity by being compassionate and not egotistic. I admire Dewey and his notion of community and its members as being part of society. (Dewey, 1966) These members of society have to be educated and critical about the choices that they make in everyday situations. Furthermore, when each society is in harmony, each can effectively share its cultures with others. My job as an art teacher is to help develop intrinsic motivation so students will be critical thinkers and citizens.

I believe that art educators are the mediators between our students and our society, as Joseph Beuys described himself as an artist: the social sculptor. (Tisdall, 1979) As North Americans face the War in Iraq, it is crucial that children around the world do not believe that the world is primarily a violent place. Because of media influences in our contemporary culture, our young children are exposed to many cultural icons but suffer

from not understanding all of them. Therefore, they are not able to critically interpret what they see every day. It is our job to show our students how to view what they see critically. As my students interpret their hyper reality and make judgments about their own reality, it is important to make clear distinctions between what is real and what is not.

As I explore and present content and contexts of visual imagery, I am concerned with the metaphysical that can be expressed in visual art. I am interested in the aesthetic experiences that are created through art making and art criticism. I hope that my students will develop higher order thinking and cognitive skills that they will apply outside of the classroom. Once these critical thinking skills are transferred and created, children are less likely to be apathetic towards themselves and others or be naive to the visual world that they do not understand. We can begin the dialogue of essential human concerns in the classroom first.

I firmly believe that our students can learn to make positive ethical choices through aesthetic experiences that allow them to examine themselves as human beings. They will distinguish their own strengths and weaknesses. We must build our curriculum to examine our unique behaviors and actions. Through this examination, our students will develop the ritual of sharing respectfully across the world. They will build their inner monuments: to create their own sense of agency instilled in them to begin the process of identifying themselves as human beings.

## **Inspiration**

In this unit, through the process of ethnographic research, students will gain knowledge of their own traditional background. By learning about their own culture, I hope my students will establish their own set of knowledge. Through this experience of preserving students' own traditions, I hope that this vocabulary of knowledge will be transferred into the project "building the inner monument."

Building the inner monument means to instill an agency within which allows my students to define who they are as people. In order to build their own agency, many will have to examine their values and begin to think critically about their own beliefs. As my students make their own *haniwa* (Japanese ceremonial clay figures) as a reminder of what they want their next generation to see, I hope students will understand their responsibilities to pass the knowledge that they have learned on to following generations.

As Japanese understand honoring the dead through clay sculpture *haniwa*, I hope that my students will seek knowledge that is their own and that will allow them to honor thinking, which makes us different from animals. My students must understand that without the knowledge to think clearly we will destroy each other. With the humbling experience of finding who they are in building their own *haniwa* clay figurines, I hope that my students will be motivated to learn to be empowered on their own. By having the desire to learn, they will build their vocabulary of knowledge.

Once desire to learn becomes important to my students, my curriculum stretches their knowledge and begins the dialogue, which will measure their own beliefs to others. In building the inner monument, the journey of thinking is just as important as making an

art object. This will help instill the agency that my students desperately need at Cedar Shoals High School where, from outside appearances, learning does not seem important. By breaking this cycle of deprivation, knowledge becomes a good thing to them. I intend to learn and to help my students build their own ritual of learning that is authentic for them.

This ritual of making and thinking will be discussed through a presentation of how Andy Goldsworthy works as an artist. The ritual of building a clay object to mean intangible things will be carried out for three weeks. At the end of building, destroying and rebuilding their ideas, students will be given the opportunity to share their ideas through classroom discussion. Students will keep their own journals in order to reflect on their own thinking which will allow further investigation on their own.

## Chapter 1

### Beginning of My Journey

I remember the day May 25, 1990, when I arrived at Hartsfield Airport. For nine years, my mother had told me this day would come; I was about to live the American dream. I remember how frightened I was as I saw diverse groups of people passing before me. It was truly a fantasy world. I had never seen anything like this before. It did not take long before I discovered that that without proficiency in English, I would become a person without a voice. As a young teenager, I dreamed that when I got to America I would be wealthy. I would live in a huge house with fancy cars in the garage. Now, fifteen years later, my dream of America still stands. Yet, my idea of what it means to be wealthy has changed.

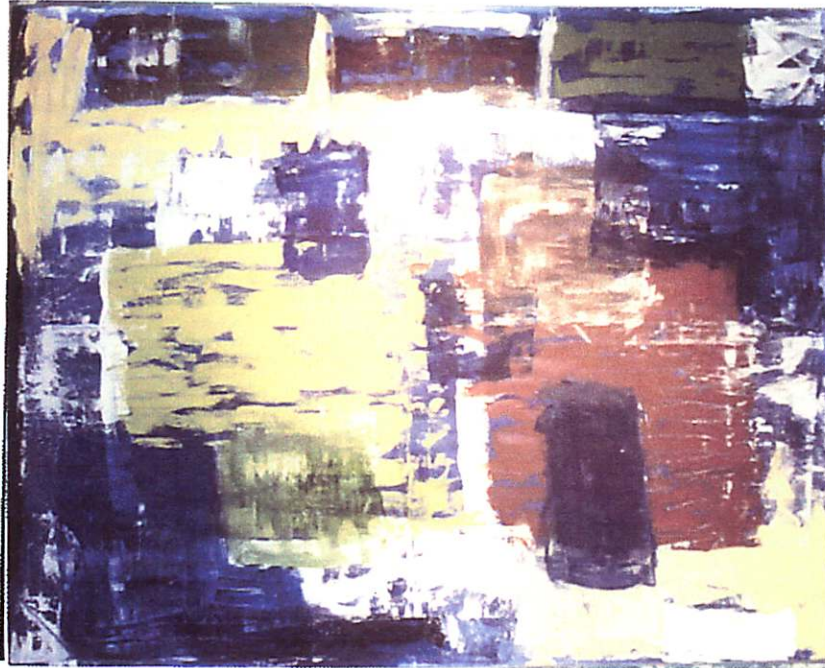
As a grown up and an educator now, I understand that my parents' reality was something that was totally different than mine from the day my parents and I traveled across the Pacific Ocean on an airplane to America. I understand now that what made my parents travel so far was not that they had to escape from poverty, but they had dreams of having their daughters educated. They believed that not having an education is worse than living in economic poverty.

As we continue with the tradition of throwing and hand building our pots around the world, in order to nurture our student's creativity, the rituals of understanding oneself is something that we must preserve. Passing down the rituals of pottery and other forms of art making allows us to create that "safe" place for people to evolve as human beings. This ritual of making, learning, and rethinking is something that must be taught. My students' problem is not that they cannot think but, maybe, that they do not know what

mode of thinking and behaviors make them creative. They do not know to acquire self-knowledge that they need. For this reason, I have chosen my pottery class as my applied project as I guide my students' ritual of learning to build the inner monument.

Building the inner monument is to create your own sense of agency instilled in you to begin the process of identifying who you are as a person. Education allows me to have a place help students' without this take. Without knowledge gained through education, my inner monument could not have been built as an art educator. School should be a place where our students are building their own agency to discover who they are, so that they can make sense of the past and have better choices and plans for the future. In my applied project, students will be using clay to create forms and engage in dialogue of thinking that they gained from the experiences shared by students.

A few years ago, I created an abstract painting of the "house" where I use to live in Korea. I reminisced about the house next to the clothes factory where my parents used to work. It was very convenient, as my parents did not have to travel far to get to work. In this house, there were four linear rooms; four different households lived in each room. The rooms were so small that when my family was together, we would fill up the whole space. The house and the rooms were made out of the concrete slabs. There was not even a restroom attached to this building. There was no kitchen and certainly no entertainment area. However, as a little girl, as long as I had my family with me, that was all that I cared about.



(Figure 1, my painting)

Inside of the room, there was a small refrigerator and a giant cloth cabinet that filled up most of this space. When the family would lay down to sleep, we filled up the entire room. Outside the room was a faucet. There was only cold water. Warm water had to be heated up before we could wash our face during the wintertime. The room was heated with charcoal block. There was no laundry machine. We washed clothes by hand. My world was not that big; I could only fit my family in it.

Luckily, there was a window, in the wall, toward the main courtyard. This was where I would peek out to see if the factory workers had finished their clothes box packing before the delivery deadlines. I remember how I loved seeing my father out in the courtyard packing those boxes, the duck tape noisily getting torn by the tape holder. Now that I look back on living in Korea, it was the best memory I have with my family.

As the reminder of those days in Korea, my painting of my Korean home hangs in my new house. This painting does not sadden me but brings me much joy. I have a

homeland that I remember. It helps me reflect on how I ended up in Athens, Georgia, teaching children who are in poverty. The painting of my home in Korea is not something that reminds me of what most Americans would call suffering and deprivation. It is a symbol of my strength and the strength I gained from my family. Working with children who live in poverty here in the United States I am struck by the contrast between their condition and my experience in Korea.

I know now that my idea of America as a young girl came from economic and political limitations that ultimately restricted my thoughts and feelings about America. Maybe the airplane ticket to America still meant the opportunity to follow my own destiny. Indeed, America has opened a path to my destiny, but I no longer believe the American dream is about a fancy house and the cars in the garage. For me, the American dream is an opportunity provided through public education and dedicated teachers to realize my own potential and become who I am today. This is the dream I want to share with my students.

In contrast to my experiences in Korea, the importance of education is not something that I feel my students' experience at Cedar Shoals High School where I teach. I know that my parents understood that a deprivation of knowledge meant that you could not recognize what you do not know. Therefore, without education, you would believe and accept everything that you see. However, through education, a person can recognize what he/she does not know and thereby understand his/her own limitation. Regrettably, my students do not seem to understand this distinction. They are not aware that their deprivation of knowledge limits them from wanting to learn. They truly have nothing. Not only do they suffer through the poverty of wealth, but they also suffer from a poverty

of the imagination. They think that poverty of wealth means they should refuse the knowledge that can be gained through education.

Therefore, I see the most enduring goal that I can teach is to help these children find their own 'inner monument' and to do so by overcoming their fear of losing their own identity. Certainly, this inner monument is not something that you can build overnight. You absolutely cannot build this monument on your own. You need people who will challenge your ideas and thoughts in order to change existing perceptions. Building an inner monument is a rational process of building up and tearing down. It is a testing of one's beliefs and making adjustments to the cold truths of reality. The monument is ultimately a symbolic structure of knowledge that a person has internalized in order not to forget what is learned.

An inner monument has a public as well as a private value. Each person's strong inner monument preserves the values of our civilization. Our inner monuments make us gatekeepers to guard what is allowed in our lives and what is not. It gives us an agency to stand for what is right and not just go along with the crowd. With agency, we can communicate and stand for values in society. This is the true definition of democracy.

As Dewey states in *Democracy and Education*, "A democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experiences" (Dewey, 1966, p. 87). As teachers, we help our students to develop tools to communicate their experiences. I am more interested in creating a series of situations that will allow my students to have experiences that are their own. Without the intentional series of situations created by the teacher, the chance of students having valuable experiences is limited. In the art room, these experiences can be communicated

through the artistic forms that are created and dialogues that expand our students' thinking. It is only through forms of communicated experiences that others can share mind-altering ideas and thoughts.

By helping students build their own "inner monument," we help them develop tools to associate values with these experiences and make judgments about right and wrong. I have experienced "conjoint communicational experience" when children gather in the art room sharing their ideas and thoughts. Through group work, most importantly, children need to understand that each individual must consciously contribute to the whole. If America is to be their land of opportunity, especially for these children who live in poverty on fringes of our society, intellectual opportunity must be accessible to all on equitable terms. I hope that we are supporting the next set of gatekeepers, who will not allow what is inhumane to enter our society.

Through the project "Building Our Monument," I am interested in helping my students to become moral, rational, and aware of their freedom through their own voluntary efforts. As Dewey (1966) states, "Education is the process by which man become man" (Dewey 1966, p. 95). Through self-actualization, students can only begin to formulate their purpose in this society. I believe it is an educator's job to redefine students' social conception through education value bases. Education is not value neutral; it is the value we teach or choose not to teach that will mold our society.

#### **A. Accepted reality**

Today, American society is a new place of many cultures. Individual behaviors and art practices differ by individuals' "culture". There is a broad acceptance of behaviors and cultures as the "norm". Particularly, watching violent scenes on television

or playing games that are violent is widely accepted in North America. This is not an exception at Cedar Shoals High School. Some students' accept that they do not consciously understand reality. They naturally believe that whatever is visually seen should be accepted since they have no agency of their own. They cannot interpret these images; therefore this media reality is accepted. Many teens are not able to critically interpret. The accepted reality diminishes what is learned in any kind of education setting.

Since "one third of adolescents in the United States watched five or more hours per television a day in 1996", our children are bombarded everyday with visual images that they do not understand (Freedman, 2003, p.142). During these moments of misunderstanding, students begin to make personal decision based on the "role models" that they see on television. The most watched role model are created by the business culture that does not value education. It values money. Even schools are designed to favor "the belief and values of business community" (Giroux, 2001, p. 43). The challenge in America is not in a multifaceted cultural fabric, but a homogenized popular culture. The homogenized culture is hard to break. The business community profits if larger members of people think the same way. Therefore, the challenge to our society is not from the tapestry of peoples who seek to share the opportunities of America, but from the uncritical means of accepting commercial media realities.

Perhaps, it's not even those "role models" our children are most effected by, but the violence that is seen on television that makes our children imaginatively poorer. Our children are not learning how to distinguish what are fictional portrayals from factual violence that can permanently hurt another human being. My students often say," Yeah, I

will hit anyone who might hit me first and hit them back harder so they can never hit me back." I wonder, why do my students think someone will hit them first?

The saturation of fictional violence can only block our children from understanding reality and lead them to think of others as their enemies not their friends. We are told a part of reality, not a whole (Natharius, 2004).

As an Arizona State University professor of journalism and mass communication comments, "We live in the world where we had visual coverage of war on Iraq as if we were watching the X-files as the first ghostly images and green shapes shifters glaring at us through night vision lenses" (Natharius, 2004, p. 244). However, "We were not shown many pictures of our own wounded in pain as the coalition forces finally destroyed the transmitters of *Al Jazeera*. It was *Al Jazeera's* transmissions of our wounded and captured soldiers that were seen by most of the rest of the world" (Natharius, 2004, p. 244). Through the censorship, we the audiences can only perceive this reality seen as a form of entertainment and not as news. We are not taken seriously as audiences. To young people, the reality of their own lives becomes fictional and something they care less about.

How many high school students care to know the truth? This is the truth of violence in their lives. Not caring to know reality causes a permanent damage to my students. They do not care to be educated. I personally think it is the job of art educators is to inform students and help them understand that "what is not seen is as important as what is seen."

My conception of literacy is similar to being able to read a map. It includes being able to read and write. But using a map to get to from one place to another is even more

important. It is about the experience that allows the person to understand how to navigate through a “map” to get to places they want. If we can think of this map as a metaphor for a sense of agency, a mental map that is instilled in each student in my class, we can see that creating the foundational knowledge to establish this agency is important. Just as important is the growth of a child who willingly seeks to mold his/her agency as it changes. Therefore, my definition of literacy is about critical inquiry: being able to ask the question, then to seek the answer by finding the necessary tools to get the answer.

Literacy should be understood as reading both what is seen and unseen. As we learn to communicate with others with language, translating pre-symbolized thoughts cannot be accurate if the perception of reality is eschewed to begin with. Since being able to critically examine given reality is important, it helps to seek for positive experiences. In order to change the accepted reality for my students, they must acknowledge what is learned is their experiences. This needs to be learned and realized voluntarily by students. It is the most important aspect of my applied project, “building the inner monument”.

In the twenty-first century, it is crucial that students learn to communicate with visual languages where they understand differences in terms and can utilize these terms properly. In order to foster a positive environment to nurture creating the sense of agency within each child in my class, I must understand that experiences are not something that can be taught. I can only guide students. However, the teacher can plan a series of situations that can be intentionally structured to the curriculum. Their situations center around rituals of making forms. The experiences created within rituals are the dialogues that engage students in thinking. I understand that rituals are what are needed to become established in my teaching.

## **B. Inner monument**

In visual arts, it may be that experiences that are gained from making art are secondary to the teachers' priority of foundational content to be learned. However, the education objective of art should be in the qualities of intricate experiences that we gained from art making that prompt us to continue seeking new ideas and initiating new endeavors. As I remember the smell of linseed oil in my old painting studio, I remember the experiences of aesthetic yearning to learn more about how to paint. I hope that my students will gain their own aesthetic experiences. There are two areas that can be shared in a collaborated classroom environment: One is the form that is created by students and the other is the dialogue that begins as students negotiate their values and notions of what art is.

What distinguishes "the boundary that separates aesthetic from mundane experiences" of students is their values, culture, their conception of work, community, nature, gender, and family (Grumet, 1988). Instead of thinking of students as disadvantage to carry out discussion, we must remember that it enriches their experience when others share students' individual experiences in the classroom as it begins to mold their new knowledge gained.

Through "building the inner monument", my priority is to develop our children's cognitive ability to think and utilize this knowledge gained from each other in the class. This means he /she will be "aware of environment or his/her own consciousness." (Eisner, 2002, p 9) A realistic model of human behavior can only be built if he/she experience the new and reconstructs the old. In order to experience the new, a person

must be consciously aware of what is happening around him/her. This includes awareness of our sensory and emotional thinking.

Developing an inner environment that is not physical but an intuitive mode of thinking, requires one to examine his/her personal ritual that allows a creative consciousness that does not destroy but renovates the old. Eisner states in *The Arts and the Creative of Mind* this inner environment “includes the most sophisticated forms of problem solving imaginable through the loftiest flights of the imagination.” (Eisner, 2002, p. 9) I suggest that the attention to inner consciousness is developed through rituals based on the manipulation of visual materials. This leads to aesthetic experience. This aesthetic experience can only broaden the value of education. Through this experience, the concept of not wanting to learn will be replaced by wanting to learn what is needed. This will give my students the opportunity to change their perception. Siegesmund (2000) describes such transformations as “reasoned perception”.

I concede that aesthetic experience may seem of limited value considering all the needs my students have. I do not believe that economic poverty can ever vanish from the world. By giving our children the foundation that they need in art education, they have a place to fall back on and where they can start to build their own monuments from the frames that we have given to them. With a strong foundation, this will protect our children from the harmful environment where stress and tension are unavoidable. Creating a safe environment to build students’ own language is essential to allow them to build their “inner monument”. Through the project “building the inner monument,” my students’ beliefs, and values will be tested. Their intended meaning will arise as they mold and manipulate the clay.

As our children develop their minds through each material we provide in the art room, they will develop the ability to think metaphorically through imagination. This ability means articulating visual qualities that make sense to them in the real world. Through the qualities of art, the feel of clay molded in the hand, not by formal elements and principles of art that are preached to students, they should be learning to think and reflect on their learning process. The elements and principles are a structure through which qualities are recognized, not an end in them. This can mean that the ability to use metaphor will help students use the same skills in other subjects such as English, mathematics, and many other subjects. These skills will become transformative skills.

My ancestors took pride in learning how to throw a pot on a potters' wheel. Just as it takes months to learn how to center the clay, I think through pottery class, students will learn to center their minds. They will learn to be patient and diligent in their execution of making an object. To work with clay requires attention to qualities of experience. Depending on the wetness of clay, students are limited to do what they can accomplish. They learn how to adapt to different environment created by the dryness of the clay. Clay comes from earth. Earth is who we are. This relationship between human and earth is inseparable and making pottery is something anyone can experience. As my students deal with cycles of reworking with clay day in and out, I plan on guiding my students as they establish their own learning ritual to find who they are as human beings.

## Chapter 2

### **Ritual: Sharing Form and Dialogues**

One does not become an artist over night. True artists spend time developing their skills and seeking for knowledge on their own. They develop their own personal rituals that make them authentic artists. Often, during personal aesthetic rituals, artists create forms that reignite their identity. In time, this creates an aesthetic space in which others learn from looking. My parents were my finest role models in creating ritual. I have chosen two artists, Joseph Beuys and Andy Goldsworthy, as skilled artists who value their own rituals. By showing these two artists to my students, I intend to turn my students into artists. I am providing them the opportunity for experiences that will challenge their mental space and time.

I am proud to say that my parents are true artists. At my parents' house, they have a small farming land containing a few rows of vegetables and fruits. There they spend a tremendous amount of time taking care of their garden. My parents and their ancestors learned the discipline of waking up early to take care of vegetables and other farming stocks. I believe the ritual of daily work that my parents developed kept them going during the hard times of stormy weather and dreadful rain here in America. Their rituals were their secret weapons. Ritual becomes art itself and a crucial part of creative thinking and even survival. I respect them tremendously.

I expect my students will gain the same admiration that I did for my parents when they observe Beuys' and Goldsworthy's rituals. Ritual consists of ceremonial and functional practice. Beuys and Goldsworthy have made the act of making art a ritual. The art itself is a relic of that experience. Often rituals are handed down from generation to

generation with a culture. These rituals differ with different ethnicities. Nevertheless, they fill the generational gap between past, present and future. As an art teacher, I can pass down to a new generation the artistic rituals of Bueys and Goldsworthy. Through my applied project, I imagine my students will develop their own personal rituals. With a bit of luck, these rituals will be developed with collaborative work as a group. In the process, the students will experience decision-making, problem solving, experimental inquiry and investigation.

A problem of teaching ritual is students can only work on their clay piece a short time every day. In order for students to be meaningfully engaged in the work they do, I am requiring them to re-enter the work each day remembering what they had made the day before. Therefore, personal rituals important as a means for each student to stay committed to what he or she makes.

Through this process of making and reentering art, my students will learn how to construct their own knowledge. Mostly, I am interested in developing higher order thinking skills that will help each child tolerate ambiguity. Since most of my students have not learned to critique their own art and reevaluate what they have learned in order to gain new knowledge, being flexible in their thinking process becomes crucial in their cognitive process. Memory is not the problem, students just do not know how to connect ideas that are in front of them. Therefore, I am interested in cognitive creativity. After I introduce artists, I will discuss how I apply Wallace's theory of knowledge (Wallace, 1954) to guide students how to think and learn through hands on experiences.

## **A. Chosen Artists: Bueys and Goldsworthy**

Bueys and Goldsworthy demonstrate a personal ritual they have developed while making art. They both use nature as an essential element in their composition. Both of these contemporary artists consider elements of ritual essential to their work. Bueys use natural materials to prop his performances as he think of nature as a vehicle to communicate. Goldsworthy utilizes natural materials to create sculptures that belong to nature. As Goldsworthy's work is ephemeral, existing only for a brief duration of space and time, it too is kind of performance art. To both of these artists, nature is what makes them comfortable in knowing that they are human beings. As performance art deals with ephemeral qualities, it often focuses on dialogue between artist and audience. Artist participation with the audience is both physical and mental. For Bueys and Goldsworthy, this dialogue is about experience that causes us to reflect on our behavior as human beings.

In order to build my own philosophy in teaching, I often think of Beuys' performance called "How to Explain Picture to a Dead Hare." (Figure 2) In this performance, Beuys' head is covered with honey and gold leaf, he is contemplating the human ability to think. Beuys is literally holding the dead rabbit for hours at a time to carry on this performance as the audience watches him explaining pictures to the dead rabbit, to accomplish this task. I imagine Beuys would have to explain our human history through pictures- the tragedies of human behaviors, which have led us kill our own over and over again.

Tisdall transcribes Beuys' concern at the time of performance as "...clearly doing something that has to do with thinking. Human ability is not to produce honey, but to

think, to produce ideas.” (Tisdall, 1979) Beuys’ performance seems as an apt metaphor for the academic situation in my school. As my students literally get bloody with each other out in the school hallways by physically fighting, they have given up on learning and thinking. They act like “dead hares” in the classroom. They simply refuse to learn.

Every day, I am saddened by the fact that my students do not realize that without the ability to think on their own, they will never get out of their violent way of living. It is literally like holding a dead hare that I loved very much. I realize that there is no way to get the hare back from the dead by simply hoping that it will come back alive. I admire Beuys since he does not give up on keeping the dead hare from dying. It is almost like trying to ask forgiveness of what we human being have caused other living beings to suffer as Beuys tried to explain this picture. The performance is about the transcendent need to attempt to teach. I try to be the shaman who will give it a breath of life. I want to do the same with my children. Beuys and I both understand the purpose of art is to heal human pain.

As I model my teaching practice after Beuys’ performances, my students learn from Goldsworthy’s working habits while making his land art. In my classroom, learning is about a preservation of relationships. Learning to be in relationship with the world is definitely something to be learned from Goldsworthy. His works look like they naturally occur in nature. They literally appear like natural landmarks that are both as permanent as monuments and fleeting as rainbows. Each location he selects has its own specific signature. Goldsworthy creates these works all around the world. What should be learned that then art works are built through intimate relationships between man and nature.

Goldsworthy's understanding of intimate qualities is that needs to be discovered by my students.

Andy Goldsworthy makes art out of natural materials where he only uses a minimum amount of adhesive to connect each material that he finds. He creates by following an everyday personal ritual that follows nature. For example, he rose to make one particular work in the morning before sunrise and the high tide. With tree branches and other materials he made an egg form (Riedelsheimer, 2000). Sometimes, he had to build the sculpture over and over again, because it would not stand on its own without any kind of support. Once this was made, he took photographs of the "egg" as the tide came in and the egg sank into the water itself. The "egg" essentially drowned, but when the tide recedes, the egg form appeared again by the dawn. Through this process of building and destroying, Goldsworthy demonstrates patience and diligence in his art making. The work can only be fully realized in cooperation and relationship with nature.

I have chosen Andy Goldsworthy as my exemplary artist to present to the students since I respect his approach of art making. His rituals are like the Buddhist cyclical approach to life. Reynolds describes this cycle as follows:

As long as individuals remain within the cycle of death and rebirth, they can never be completely free from pain and suffering. Buddha said people could break out of the cycle by eliminating any attachment to worldly things. By ridding themselves of such attachment, people would gain a kind of perfect peace and happiness. Buddha called this state of peace and happiness nirvana. According to Buddha, those who are willing and able to follow the Middle Way and the Noble

Eightfold Path will conquer their attachment to worldly things and thus achieve nirvana. (World book-Buddhism)

Like enlightened ones, I hope that my students will detach themselves from the notion that learning is a bad thing as they face their peers who have given up on even education before entering Cedar Shoals High School. The need to realize that this attitude of not wanting to learn has not helped them to face their reality in order to grow as human beings. Through making objects without any adhesive like Goldsworthy's work and Buddhist philosophy of living, I hope that students will also learn to be patient and diligent at whatever they pursue.

Why is it important to find yourself through ritualistic ways of reflecting and making? Perhaps, it creates aesthetic experiences that can be mind altering. Our consumer society generates thoughts of violence. In contrast, I believe it is important to offer art thoughts of tranquility, which are created by making pottery. However, not all aesthetic thought is positive. Therefore, the teacher needs to think about the spectrum of aesthetic thought to create educational experience that student need, not just the aesthetic experience student want. I plan on giving my students healthy aesthetic experiences through creative thinking.

### **B. Pre-symbolic thinking**

Performance artist like Beuys demonstrates pre-symbolic thinking. The Pre-symbolic thinking means a person of awareness of an association with an entity before he or she becoming aware of a symbol. This association is base on their personal experiences. The performance connects to audiences' experience. Active cognition takes

place as a person's perception is challenged by conditions of thoughts and knowledge that were not there before. The artist's concept of idea is molded by exploration of thought and expressed. The audience reevaluates that thought. During this processes, metaphoric associations are essential for learning. When complex learning happens, one is able to put different associations of thoughts and juxtapose them into one entity that might look unfamiliar or even strange to others unless explained. Rich and robust metaphor making takes place. The cognitive function of art is that it allows us to "tolerate ambiguity, to explore what is uncertain, to exercise judgment free from prescriptive rules and procedures." (Eisner, 2002, p. 10)

In the classroom, it is important to understand that rational analysis cannot be restricted to just using words. It must include pre-symbolic thought that includes imagination, inspiration, and intuition. Thought is not connected to words. As Siegesmund states, "Contemporary mainstream Anglo-America philosophy and science associate thinking with use of language or the manipulation of some kind of symbol system." (Siegesmund, 2000, p. 1) However art engages us in thinking that precedes the formation and manipulation of symbols. We must remember that symbols were made by our ancestors in an attempt to create a communicative device. Since these symbols can be translated differently depending on who you are having the conversation with, we must remember that meanings change as we try to utilize these symbols or words into different contents and contexts. Perhaps, before communication there is pre-symbolic thinking that allows us to communicate information that symbols alone cannot.

For example, Joseph Beuys is someone who understands this process of complex pre-symbolic thinking. During this critical stage of his life:

Beuys came to this understanding through a tragic wartime experience. “Beuys was called to army at the age of nineteen in 1940. He was trained as radio operator and then as on-board telegrapher. After he was trained in these areas, he became a bomber pilot in Koniggratz in 1941. In 1943, his Ju-87 plane was hit by Russian anti craft artillery in Crimea, crashing during a snowstorm near the border of the German front. Some Tartars, who rescued him and took him to their felt tents, found him unconscious. Here they attended his wounds with animal fat, and nourished him with milk and cheese.” (Durini, 2001, p. 241)

Through this experience, Beuys was able to make his associations through the qualities of natural materials such as lard and felt. Beuys’ pre-symbolic thinking is deeply rooted in his unconscious recovering from his airplane crash.

I hope that my students will use clay to develop direct qualitative relationships with natural materials. From that experience, I hope they will have authentic association of thoughts. Beyond students making those associations of thought, I hope they will widen their mental environment. The mental environment is created by each individual’s frame of reference. This frame of reference, or a point of view change, cannot change if it is not tested and questioned. The more that the mental environment is stretched; the more pre-symbolic thoughts can be accurately expressed. Through my applied project, during the process of building relationships to different qualities, I hope that students will understand the intangible through tangible forms. After the relationships of qualities are examined through clay assembly, students will begin to reevaluate their thinking. This can only change the quality of thoughts.

### **C. Mental Black Board**

When I was in the Korean elementary school back in the 1980s, teachers wrote on a chalkboard instead a dry erase board. When I would hear the sounds of the chalk stick against the board, I knew that class had begun. I knew that I would not be able to decipher the next day by myself what I had missed. Without my attention, there would be a lot of nonsense on the board. Teachers use their blackboard to explain their thinking process that they have organized before class. Through the blackboard, they explain lessons to their students.

Like a teacher, Beuys often utilized the “blackboard” as a tool to communicate in his performance art. He draws pre-symbolic thought into pictures as he explains his notions to make his points clearer. I hope that my students will begin to use his/her inner mental “blackboard” to express their ideas accurately to articulate symbols. The elaboration of symbols that are interpreted by each individual can only explain their thinking processes. The pre-symbolic thinking process revealed on the board is a metaphorical representation of what each individual is capable of thinking.

### **D. Social Sculpture**

When Beuys extended his notion of sculpture to what he calls social sculpture while visiting America in 1973. During his lecture, he used the blackboard to explain what his idea of “Energy Plan for Western Man” meant. Tisdall describes “Energy Plan for Western Man” as “trying to demonstrate that the voice is a vital transmitter of energy and a direct means in the sculpturing of thinking forms. Language is the great transformer. All problems are basically language problems. Language gives form. But language itself must be transformed, and much of Beuys’ activity is directed towards

raising the awareness of its revolutionary potential as an instrument of freedom.” (Tisdall, 1979, p.210) It is through the awareness of thinking, and the artist’s ability to give this thought form, that the language is transformed.

Freedom should be never taken for granted. We, as teachers, should continue to establish schools to reflect our Constitution of United States of America. Consider our Bill of Rights. The Bill of Rights is a document that describes the fundamental liberties of the people. The Bills of Rights guarantees everyone the freedoms of speech, of religion, and of the press, and the right of assembly. If we can imagine that we were not allowed to express our ideas and thoughts, the transformation of language would not occur in each individuals’ growth. The transformation of language occurs when symbols are interpreted by individuals who had personal connections while understanding meaning. Allowing personal transformation in our students, we are fostering the students’ democratic behavior. Students begin to mold their identity on their own. What else can be more liberating?

**E. Learning: Importance of incubation period in Wallace’s theory: preparation, incubation, illumination and verification )**

By exploring the pre-symbolic thinking processes, I seek to nurture my students’ thinking. Wallace’s theory of creative thinking helped me to realize that we are capable of thinking in different stages and that thinking and realization of thinking occur at the same time (Wallace, 1954). Wallace describes four phases, or stages, in creative thinking: preparation, incubation, illumination, and verification. According to Wallace, duration between the stages can vary depending on the person. By studying Wallace’s theory, I

decided to explore the incubation period the most since this stage is what I have been describing as pre-symbolic thinking. Often, the incubation stage turns into articulation process of illumination and verification.

To extend the metaphoric manipulations of Goldsworthy's egg, this egg will not become a full grown chicken if there is not the nurture of a mother. The mother must provide a warm place where she will provide moisture and oxygen for it to hatch. As my students are in between the stages of childhood and adulthood, I hope that my students will begin the journey of finding their own identity through a repeated cycle of thinking: to learn as if they are breaking out of their shells. I think it takes both parties of teachers and students, to make learning occur. As students must apply their learning to make their own life meaningful, teachers must nurture and guide students' reflection into concrete thought.

The first stage is preparation as Wallace describes a stage of being 'invested.... in all directions,' (Wallace, 1954/1988, p. 69). I can see that during this stage the teacher must address all the factors there are in order for his/her students to learn what the teacher meant for them to learn. I think this takes years of specific training in any area of subject matter where the teacher has the ability to control the complete cycle from students' preparation period stage to verification period. In art, it is mainly divided in four areas of discipline: art production, art history, art criticism, and aesthetics. Without all of these four discipline areas intertwined into a unit of lessons, learning is not complete in the art room. With a tremendous amount of learning, students will enter into the next period: incubation.

We must realize that even if children come to a classroom with their perception of reality. What they chose to learn in the classroom is really up to them. (Horton/Friere, 1990) As the environment is different for each child, the physical environment does not dictate one's thinking environment. In Wallace's creative thinking stages, I think that the incubation period is the most important in that this helps our children to create his authentic thinking to be his/her own. This is when the true learning takes place since thinking is unconscious and even non symbolic.

The environment that we create for our students is important. Adaptation is something that students must learn in order to adjust into unforgiving society where their critical thinking skills will be tested everyday outside of their home environment. Our children are daydreaming while they are in the class is one form of adaptation. Many teachers might agree that even while some kids are daydreaming, they are able to listen to your lecture and articulate back to you what they have heard. One might say that this daydreaming is essential for a child's mental growth. I simply think daydreaming is a part of a subconscious thinking that occurs in the incubation period of Wallace's theory. For example, while they might be working on making a drawing, they could possibly have a form of "day dreaming" that could be healthy for students' learning. For the sake of this argument, while students create artwork, it allows students to digest what is heard into what will be learned and be able to articulated through visual forms.

The third stage of creative thinking "consists of a happy idea." (Wallace, 1954/1988, p.70) For the period of illumination stage, students often find their own inspiration to justify learning. If they were limited to experiences that support their thinking associations, the process could be painful for many students. Having taught a lot

of students who have never been away from Athens, Georgia, these tasks are quite difficult. Even if some of my students ever get to this stage, like a matchstick burning, they die quickly. When there is no inspiration, the thought process cannot begin. I wish I could give them a signal torch like that used to light up the whole Great Wall of China in preparation for their enemy.

Verification is the fourth stage of creative thinking. It is at this time that “mathematic thinking” is done. It means the student has thought it through and is ready to confirm what they have learned. In public schools, we currently define the verification stage as most important. We think that mathematical and linguistic thinking are the best way for our students to recall information in order to satisfy our test-driven concept of performance. Often, we teach our children the verification stage, we forget to nurture the incubation period as an important process of learning and thinking. Is it not important that we give our children the opportunity to ask themselves questions in order to utilize the information given?

Wallace describes these four stages of creative thinking not as a linear process but more of a cyclical process. One might argue that other stages of creative thinking can also dictate the entire process of thinking to regenerate new thoughts. However, in teaching and learning, especially in the art room, this incubation period of learning can last for months, a year, or even years. I have had students who absolutely did not care to do well on their AP portfolio while they were taking the class, but came back again to take it and received better scores on the AP exam. I have had students who I thought did not care to pursue art as their career and they have gone to nationally known art schools such as Maryland Art Institute, Art Institute of Chicago, Parsons and many other places. This is

when I began to realize that sometimes learning takes longer than we think. As my students often unconsciously think about the problem that was previously given, they are nurtured by activities that allow them to examine students' thinking process. Thinking is about making unconscious thoughts into conscious belief.

Many academic teachers might support the verification stage as most the important stage of learning. I personally think the incubation period is what we ignore the most. We forget that learning is a circular exploration of a growing process. In a postmodern society that values divergent thinking, not only is it important that you know the answer to the question, but you must also understand there could be numerous answers. When content and context are changed and understood, no one living situation and or circumstance can be the same to every person. We cannot predict when the child will thoroughly examine and finish one set of ideas.

As the preparation stage and the verification stage are similar in that they are done through conscious effort, we must remember that incubation and illumination stages are pre-symbolic thinking. Precisely, I am interested in the stage right before the incubation period ends after a student has made several cycles through all four stages. For Example, one student in particular, she had been thinking about nurturing the human creativity through pottery. Instead of had been worried about how to make her group's building more stable, she had been thinking about why I had given her this particular assembling project. She finally began to understand that without the tradition of making, especially with clay, every product that we buy is going to me machine made. She recognized that encouraging mass production makes us less human. As Goldsworthy made the "egg" out of scraps of branches that he picked up from the land, once these branches were put

together the “egg” meant a sense of accomplishment, not just scraps of branches put together. This student finally put a lot of ideas into the bigger idea for herself to be questioned. Like a chicken gives birth to an egg and an egg becomes into a chicken, ideas change as your knowledge expands, and this knowledge is not the same idea that you had before. It becomes new knowledge. She became insightful. We must remember that as learners, we continuously problem solve the existing thoughts as new problems, which emerge as we think through the problem that existed before.

Regrettably, we are often more interested in accessing information through technology without understanding or examining it. I hope that learning is not about convenience. We must remember that unconsciously our students are constantly trying to assemble their thoughts. We must allow time for reflection and reevaluation. If “assembling” is about building your thoughts, are we not trying to help our children build the “inner monument?” As I have chosen Andy Goldsworthy as a role model artist, you will see that “assembling” becomes the most important factor of actual production of making. Like a Zen master meditates, I hope to have my students be the performers whose thinking is ephemeral and flexible when premeditated.

## Chapter 3

### Researching While Teaching

Researching to better my students learning, while teaching, was harder than ever during spring semester of 2005. I had two student teachers that were looking for my guidance. At the time, Cedar Shoals High School was still a “needs improvement” school. I was still taking classes trying to finish my Masters. I had life of my own with my parents, whom I love dearly. However, making that trip every week back home to read their mail and take my mom to the doctor’s office for her diabetes and high blood pressure was a bit much for me to handle, day in and day out.

This is when I knew I must be organized. I understood that what I would be researching was how I could intrinsically motivate my students to learn. I had to design a very deliberate curriculum that allowed me to gain insight. What was really happening during my students’ learning while they created ceramic pieces? All I knew in the beginning was that through the concept of learning, students get to examine each concept with their own perspective to interpret and respond to the given problem.

A lot of times, I utilized the PBS series “Art 21” ([www.pbs.org/art21](http://www.pbs.org/art21)) to help me organize my thoughts and ideas. I wanted my students to gain knowledge about the concepts that usually evolved around social and political issues. I personally felt that young people in America did not get a chance to express their ideas and thoughts. For example, young people who have no voting power are actively recruited to fight a war. Their voices cannot be heard by adults who are too busy in our daily routine of making a

living. My students' reality is often limited to their own perception of what they think is real and what is not real. I felt that challenging them to think about social issues, such as identity, would allow my students to discover what makes individuals unique in their own way.

Through my educational psychology class, it was refreshing to discover Feldman's seven dimensions of creativity and source of development. (Sternberg, p.173) This determines one's identity. To examine one's own identity, one must understand that it takes 1) cognitive processes, 2) social/emotional process, 3) family, 4) education/preparation, 5) domain/field, 6) societal/cultural influences, and 7) historical influences to make a person. I realize that it takes all seven of Feldman's dimensions for me to understand a student. Feldman's dimensions can help me to be a better teacher by providing more holistic approach to teaching. I felt that conceptual learning is the best way to teach my students since it addressed all seven areas of dimensions.

However, I had control over only one developmental source. That was education. I realize that I had very little control over my students. Their history and personal evolution must be discovered on their own in order to gain their own knowledge. Therefore, my teaching research had to be limited to a "systematic and intentional inquiry" which was how can my students be more authentic to their own learning. (Cochran-Smith & Lytle, 1993)

#### **A. Becoming an action researcher**

According to Lewin, action research has usefulness for social change. (Lewin, P. 202-203, 1948) As I felt that I had no control over my students' socialization, I became

more interested in how the “hidden curriculum” has the potential to be positive to build each student’s own agency. The hidden curriculum of schools is directed a “new agency of social control.” (Giroux, 2001, p. 47) No wonder students rebel against it. The hidden curriculum at Cedar Shoals High School has negative connotation. I want my hidden curriculum not to be positive, “a vehicle of socialization” (Giroux, 2001, p. 47).

There were three different action research studies that I had to conduct, but all contributed to the main goal of fostering critical thinking. First, I was trying to see what was most essential for students to learn. I read my students’ written reflections and observed them in the classroom. Second, I addressed literacy in the classroom, I began to think of ways that art education addresses crucial parts of critical thinking. I asked essential questions about what is art. Third, I needed to relate my study of Joseph Beuys, whom I admire, to my work in educational psychology. I needed to learn what made him the greatest social sculptor who used creativity in art. All three researches studies required me to write and reflect. I realized that intentional curriculum design would have its intentional and unintended consequences. The question is, how much of my students lives do I really want to know?

In reality, through reading their reflections, I began to understand that my students’ lack of literacy came from their limited experiences. My students did not have the opportunity to travel and discover the world around them. Addressing literacy issues in the school was also difficult as sometimes I had students who could not even read or who refused to read. I believe that the skills that needed to be learned for literacy had to come from hands on experience. Sensitivity that can be gained from the aesthetic experiences of touching clay and understanding what makes a creation of art come alive

became important limited steps before I was able to introduce different literacy concepts. My students needed the basic skills that could encourage them and give them control over what they were trying to create. Ultimately, I wanted them to realize that a tangible object can represent intangible knowledge gained through first hand experience of working with clay.

For four weeks students learned how to manipulate clay. At one point the basic skills were learned, but there was no sensitivity. Often, the clay objects they were working on dried out because students forgot to wrap them up in plastic before they left classes or someone else in the other classes intentionally broke the work they had made (What made these students who destroyed other work to be consumed in violence of not giving and caring?). I had to allow my students to gain back essential ingredients that make us human, which are the fundamental emotional qualities, like caring. I began to observe my students as they molded clay to express positive human emotion. This seemed to come from a combination of happiness and determination.

I not only began to read their reflections that were a required part of the curriculum in my pottery class, but I began to have one-on-one conversations with each student daily. I needed to find out what was going on in their environment. I discovered that their socialization often involved partying and drinking. While some of them had to deal with school only, others were struggling since there were other obligations (such as baby sitting and extra curricular activities) that prevented them from digesting what they learned that day. What made them not want to learn, or care about others, was more attributable to tiredness and anxiety created by lack of time.

## **B. Teacher as a Social Sculptor**

As I stated in chapter 1, my definition of literacy is about critical inquiry: being able to ask the question yourself then finding the necessary tools to get the answer. Educator Paulo Freire, whose main focus of teaching literacy program in Brazil was not only researching the best method to teach adults to read, but also so that his students could think critically in order to become involved in their community affairs. (Horton & Freire, 1990)

I began to think literacy is more than being able to read and write. It also means understanding how to elaborate ideas with one's own convictions. To produce, the internal conviction in a student is not something that teacher can achieve by lecturing. A lecture is not something that can lead the students to understanding. The internal conviction of knowing and understanding where I stand has to come from first hand experiences. This requires building an inner strength while working on building the inner monument. I knew that this process would not come easy.

My biggest challenge was how to teach the sensibility and patience that it takes to make a ceramic piece with ninth graders who had never had a pottery class. I hoped to encourage intuitive thinking and aesthetic experience through making. In turn, this would lead them to know when to create and when to write what they learned.

As I continuously studied Joseph Beuys' life and his artwork through examining his creativity in my educational psychology class, I realized what I was trying to teach was giving my students a chance to voice their opinions without their fearing punishment. I began to create my own graphic organizer where I started to distinguish four p's of creativity by Rhodes; production, process, press, and person. (Rhodes, 1961) Product is

about the ideas expressed in the form of language or craft, process is about the mental processes that are operative in creating ideas, press is about human and environmental relationships, and last, person is cognitive abilities, biological traits and personality. In my mind, Feldman's seven dimensions of creativity and development merged the four P's of creativity. As I examined Beuys' creativity, I divided his work into product, process, press, and person and compared it to how this was implied in my own teaching. (Rhodes, 1961)

Beuys' **products** address how the audience is just as important as the artist. His performance is often the product itself. I learned that through performing in front of my students every day as an artist, I could offer them an opportunity where their own experience can encourage their own productivity.

I can create an environment (**press**) where relationships between thinking and rethinking can be formed. Flavell would call this **process** "thinking from thinking." (Flavell, 1963, p. 205 as cited in Garioian, 1999 p. 31) I acknowledge, "Beuy's teaching extended beyond his professorship in sculpture at the Academy of Art in Dusseldorf." (Garioian, 1999, P. 33) He was fighting for social change to nurture creativity and enhance productivity in people.

As a shaman like figure in the classroom, I understand that once students' agency is established, young people can begin the dialogue about worldly issues such as war and conflict. I can help "transform the consciousness of students by allowing them to embody or incarnate knowledge." (McLaren, 1993, P.116 as cited in Garioian p. 34, 1999) My teaching becomes a ritual performance that I must perform every day. The dialogue that is created between my students and I are the relationships of thoughts we are getting

manifested and this is the intangible product that will create the new agency of youth who understands their purpose.

## **Chapter 4**

### **Applied project: Building Your Own Monument**

#### **A. Environment-Facing Difficulties**

To allow children to decide what is important, teachers must help children to think, perceive, and react to the environment from the day they are born. In a democratic society, our children should be encouraged to be active participants in order to coexist in the world with others. Traditional education continues to train our children to only answer to the question given. This is just not coming through the parents but through our culture of school. It is one concern that art is often not accepted being a part of the culture of school. However, one contribution that art can make to education is to teach an aesthetic attitude toward living.

During the applied project, demographic information helped me to determine the seriousness of my students' lives. Many of students at Cedar Shoals High School live in poverty. I believe it is not so much the physical environment or cultural background that causes deprivation of knowledge, but economic background and apparent lack of parental involvement in their lives. While I was doing my applied project, there were about twenty-one students who were in the classroom. Out of these twelve students about twenty one of my students were Caucasian, two was Asian, three African American, one who were from Hispanic descent. Out of twenty-one students, only five students were students whose parents were not born in U.S. There was not enough diversity to work with, but there were enrichment opportunities of first-hand experiences from other countries.

Of the twenty-one children, I did not observe extreme poverty. In this case, I was not dealing with extreme poverty. However, these students went to school with other children who were in poverty.

Overall, my students do not have strict discipline. On average, at least one third of my students came late to my class every day. Even on the day of the final exam, half of my students were late to the class. Almost all the seniors refused to come to my class on time. Younger students who were not fully affected by the culture came to my class on time. My school does not enforce harsh discipline procedures for attendance, since 50 % of students drop out of Cedar Shoals anyway. The school is concerned that if it is strict, even more students will drop out. This was a serious problem I was dealing with. The students cannot be compelled to come to my class through punishment; they must want to come.

So, I created a student contract. I included several important components that were built into the contract. There were three components.

1. Students must complete their time log at the end of the class every day.
2. Students also had to do their own writing journal every day.
3. Students had to take a photo journal with the digital camera every day.

By allowing students to keep their own time log, I hoped to improve attendance in the beginning of the class. Students who did not fill out the time log or who were not recording accurate for what they were doing during the class also lost points. To create a positive environment, individual journal was applied toward the group project grade. I hoped to have student take ownership by participating every day. However, students who participated every day resented students who did not come to school. Many students

chose to cut school since each class is allowed six unexcused absences and unlimited excused absences. This allows our children to be absent at least twenty four times during the semester for at least without any consequences. Many students take full advantage of this loophole.

Among my students who were being late or did not come to school was one who had to either take care of younger siblings, including taking them to school, or baby sitting them at home. The parents placed family responsibility ahead of education. My students' parents' number one priority was to use the older children to care for the youngest. This was the reality of my students' home. Education was discouraged. Therefore, the learning did not take a place in my class.

At third quarter conferences with parents, teachers discuss with parents and students registering for following year's classes. Many parents came to these conferences with no clue regarding what their child had to take for the following year or how their child was doing in school. Parents often did not know what their child was doing at night. Some parents and student who worked never arranged a time for a parent teacher conference.

### **B. Condition of unit**

Knowing that my students deal with in their everyday reality, teaching them problem solving skills was crucial. I wanted to build my lesson around the experience of clay. But this was a problem. Without an adequate budget, it has always been a challenge to get enough clay. This year was not any different. I had to get enough clay to teach twenty-one children, plus another sixty students to work with clay every day for next eighteen weeks. Luckily, a local artist donated the clay.

The broken kiln was also an issue. I spent three hundred dollars to replace some of the elements, but it was never completely fixed. Knowing that their projects might not be fired, I had nevertheless to come up with a lesson that could be still meaningful. So I created a lesson that involved characteristics of dryness and wetness of clay that allowed my students to have hands on experience. I allowed students to use black and white slips to decorate their product.

### **C. Process of Learning**

Before the “building the Inner Monument” project was given to the students, there were other lessons that were introduced. By the time my student had gotten to “Building the Inner Monument”, I had to teach them all the basic pottery-buildings such as coil building, slab building and some cases throwing on the wheel. They had learned all the basic properties of clay before I had given them the project. They were given the opportunity to learn that working with clay is a patient process. Students had to understand the properties of clay of the medium. Depending on the wetness of the clay, they must determine what part of the working process they could accomplish. For example, if the clay is leather hard, at that point you can carve things easily into the clay body.

In addition to the basic instruction, my student teacher had chosen to utilize the conceptual theme of identity. He wanted to incorporate ethnographic research into his unit. He and I both wanted to make sure that students understood where their ancestors came from. To accomplish this, my student teacher created the unit on the Japanese history of *Haniwa* (burial figurines). The main objective for this unit was for students to think about how they would want to be remembered after they had died. What would their next generation of people think of them? They had to create their own *Haniwa* to symbolize who they were and what they wanted their next family members to remember about them. My student teacher and I both wanted them to appreciate the family history

and cultural history of their own people. We believed that this historical and cultural knowledge can help them to understand who they are as human being. This project gave them to opportunity to think about what they wanted to accomplish in their lives.

Introducing "Building the Inner Monument", was only appropriate after the basic training of clay building and *Haniwa* project, I was able to let my students decided on their own concept. During the "Building the Inner Monument" process, they were not allowed to use any adhesive to assemble their clay blocks or broken clay piece to be put together. There were to decide how many of clay cubes that they had to make or get broken piece of clay into their project. I purposely assigned the members of grouping together who I felt could learn something important from each other. The nature of this project is construction and destruction; I wanted them to understand the consequences of gaining the new knowledge. In order to gain something new, I thought that you must lose some thing that is important to you first. I often think of this process as a painful experience but rewarding experience as well. I wanted them to experience this process of self-realization.

During the "Building the Inner Monument" project, I had introduced Andy Goldsworthy's art first. Mr. Milsap, the other art teacher at Cedar, and I had students critique Goldsworthy's working process and his product. Before the unit "Building Our Monument" began, I gave them several concept choices. There were concepts such as man vs. nature, intangible vs. tangible. Out of these concepts most students decided to deal with man vs. nature. They chose fundamental issues that dealt with surviving, about essential human needs, such as shelter, power, birth, and weather. One group even explored transitory experiences of creating natural environment to controlled environment. I had given them a student contract to make sure that my students understood the working process as described in beginning of this chapter. Students were to write their journals every day in order to reflect their progress and they were to photography their artwork everyday to tract their process. They were to place their digital

photographs into the electronic folders that I had created on my lab top. After the entire project was over, they were to present work by showing their artwork from the electronic folder, then critique their artwork as the class.

Because they were given the choice of using the wet clay or to broken piece of clay they had recycled, I was hoping that they would pick the best possible basic clay property for their conceptual idea. It was important for them to understand why I did not randomly show them the film on the Goldsworthy, or that they were simply to go outside to pickup found material to make their artwork. It was ritualistic process that was similar in both pottery and Goldsworthy's working process that was crucial in this project that was important to be learned and understood.

When the project was finally introduced to the class by showing them Goldsworthy's film, most of them fell a sleep during the video. They were not used to watching a film with scenes of a man who lives life in tranquility. Without any violence in this video, it was hard for my students to be engaged for a long period of time. To try another approach, the next day, Mr. Milsap and I joined our classes for a day to encourage student discussion. However, discussion was more or less teacher driven. Most of our students did not want to participate. One thing for sure, without the intrinsic motivation, students were not going to make anything out of the lesson that was about to come.

There were five groups that had been formed during the project. This project lasted at least three weeks, building and destroying clay cubes and broken pieces without any attaching devices and materials. Everyday, they were to remember what had happen the day before and they had to explore their ideas further.

This was a huge challenge to students who had never been given performance-based instruction. Usually, students are asked to memorize that outcome or answer the question, but rarely do they get to ask the question themselves and solve it.

Before the unit 'Building the Inner Monument' began, I gave them several concept choices. There were concepts such as man vs. nature, intangible vs. tangible. Out of these concepts most students decided to deal with man vs. nature. They chose fundamental issues that dealt with surviving, about essential human needs, such as shelter, power, birth, weather. One group even explored transitory experiences of creating natural environment to controlled environment.

Every single group came up with different challenges and solutions to problems that they have given themselves. All of them dealt with progression over time.

<b>Group</b>	<b>Concept</b>	<b>Beginning progress</b>	<b>Middle progress</b>	<b>End Progress</b>	<b>Result</b>
Group A	Nature vs. Man	Broken clay and leaves	Concern of actual design to replenish water to plant	Spiral formation, choosing a right location for display	Internalization. Incorporating their personal shadows into their art.
Group B	Nature vs. Man	Stacking of cubes to create buildings	Addressing concerns of natural disaster	Adding the background to disaster itself	Creating interaction between the buildings and natural

					force as a one scene
Group C	Birth	Coming up with story line of birth of snake	Composing the scene of birth	Sequencing order of birth as several scenes	Finding the location for their presentation
Group D	Energy	Coming up with design of the light bulb-essential an element for surviving	Making the blocks and figuring out how to stack them	Figuring out how to best stack the clay blocks	Struggle to finish stacking
Group E	Architect-shelter	Building the igloo	Trying to come up with the original and authentic structure	Building the strongest structure	Turning the process into the new-game

**Table 1**

**Overall Project Detail and Result**

**D. Project result**

In the end, even among those who continued to complain about the project, most of them learned a valuable lesson of working as a group. Group A made “ever lasting fountain.” They began with the idea of incorporating branches to create a tree effect, slowly learning that their project was more about life itself. Their concern was about living. At one point, they voluntarily took their project outside the courtyard to expand their project on to the floor. Like Goldsworthy, they were interested in natural

environment. I think in a small way that they understood the statement, “man come from earth. And earth is man.” With broken clay that they gathered to make a spiral shape of water stream going into the tree, they were proud to take picture casting their shadows into their project as they took picture.



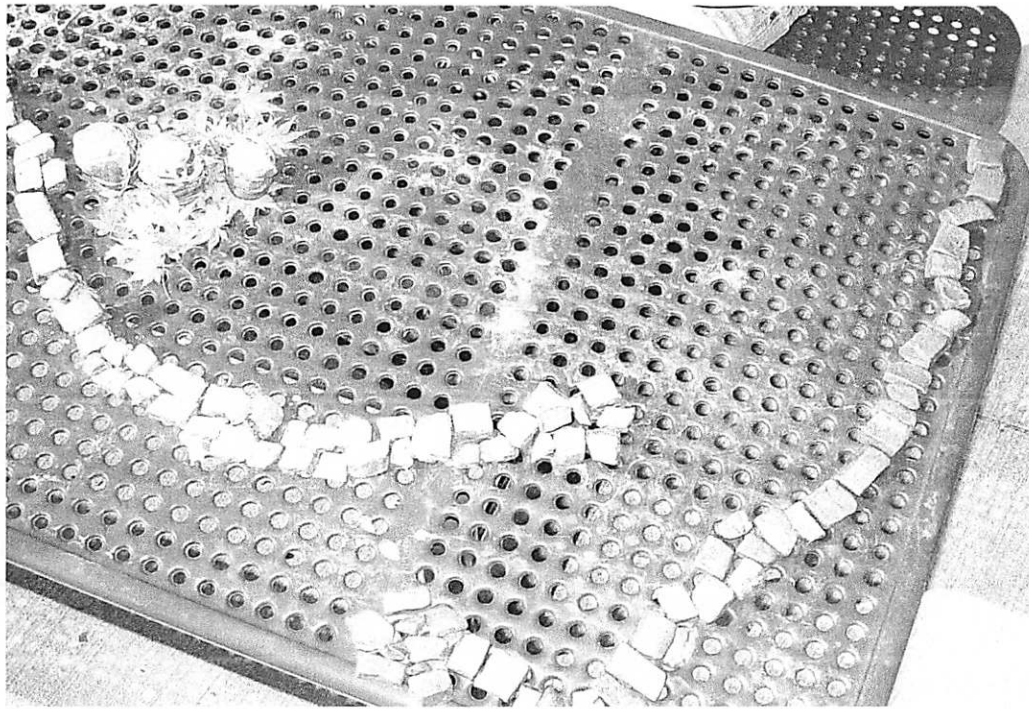
(Figure 2)  
Spiral, students at Cedar Shoals High School, Ceramics

Group B built tall buildings. After continuous attempt to make the buildings stand, as the buildings were not stay together, they decided to deal with the recent Indian Ocean tsunami devastation in Asia. They created different scenarios of natural disasters affecting human lives. Even though this group never got out of just destroying the buildings, they reflected on how we can help people who were left behind the after tsunami devastation in Asia.



(Figure 3)  
Natural Disaster, students at Cedar Shoals High School, Ceramics

Group C dealt with issues of birth. They decided to tell a story about the mother snake giving birth to a baby snake. I thought it was appropriate subject matter to talk about a mother's nurturing qualities. If art helps students' realize the continuing importance of human nature, I thought this was a perfect example. They researched different snakes and presented the project during their final presentation. Their research was not as in depth as I expected, but at least the class respected the dialogue that went on.



(Figure 4)  
Birth, students at Cedar Shoals High School, Ceramics

Group D struggled the whole time while they built the light bulb. One of this group member was the one who brought the game Jenga to show the class how building process without any adhesive. After contemplating how to build this accurately and effectively, they had the most complex and difficult structure to build. With the cube that is made of clay, as the clay dried, it was harder for them to build the light bulb each day. In the end, they did not finish. We talked about how this experience was not just about the final product but also about the process itself.



(Figure 5)

Light Bulb, students at Cedar Shoals High School, Ceramics

Group E had built classic arches, the basic structure to architecture, without knowing that they were doing it. They discovered that they were dealing with architectural structures such as igloos and other ancient building structures. They came up with the idea of Mahenjo-Dara like structures where plumbing and water navigation were allowed. Since the Indus valley civilization could not have flourished under the different city architectural plan, I felt that Mahenjo-Dara like structure meant that my students understood the purpose of building planning for humans. Without water or

plumbing, my students understood that there could be no trading system for people to survive. This group took it to the next level, when they got rid of their buildings and built chess like game encoding their blocks with black and white slip on both side of each block. Their theory was that without the trust of other person using the right side of block, the game was impossible to play.



(Figure 6)  
Buildings, students at Cedar Shoals High School, Ceramics

### **E. Outcome of thinking**

Thinking makes us examine our beliefs and practices. But what makes us moral is that we are willing to learn in order to care about others. At my school, this is a huge problem. One day I was not in class and a child I had been watching overdosed and was

sent to hospital. Another time I was in my office and a Special Ed student was hand gesturing a gun pointed at me. I know that there are students who do not care about others at Cedar. I found a few factors that play into the drop out rate. One, their parents do not encourage learning. They themselves are not educated. Two, more importantly, students themselves do not care to learn since they take pride in not learning. Three, the community itself is not in agreement on discipline procedures. There is no community coherence. Students are allowed to get away with rules that are not enforced consistently in school. For example, in the past semester, the tardy rule has changed three times, making it hard for students to follow and for teachers to enforce.

Therefore, empathic behavior is hard to model in my classroom. After they learn how to think, I hope that students will learn to give to others. I myself must remember that I must give first. My colleague, Lauren Phillips, continues to advocate art education as a tool to teach our children empathy. She states “without giving our students opportunities to care for others and without fostering their hearts and minds to create good things in the world, we have failed to truly educate.” (Phillips, 2004, p. 8) A teacher must genuinely care about students, and students will respond to you the best.

## Chapter 5

### End of Project Result

During the final presentation, my students were all eager to present their results. All the research had been done and all the building and rebuilding was finally over with. I remember that morning, most of all the students were on time. They were ready to present their slide show presentations.

As some of them struggled to follow another student's lead, there were genuine dialogues that went back and forth for an hour and thirty minutes. For example, they discussed the purpose of art in our society. They were concerned that art is getting abused since we refuse to understand it first. They were speaking of having the first hand aesthetic experiences that makes us human. To me, this was a miracle. These are the students who often seem unable to concentrate for more than two minutes at a time. They all participated and genuinely laughed with each other's work. They were proud. They discussed the purpose of art, what made making art a vital part of human life. They were interested in how their work had transformed into something new. They asked questions as others justified the responses.

Without any given concepts other than identity, every group discovered their own concepts. In some of my students' reflections on that day, they were more concerned about the discussion itself. They were able to reflect right away what they were thinking. They anticipated what else could be learned. Whatever was learned, they knew what their next learning would entail.

As a successful example of this project, one student described this learning process as she elaborated about what makes us separate from animals or from machines

as I had describe in chapter two how incubation period might work: that we have abilities to think creatively. Her concern had to do with promoting the lack of creativity of machines as a dangerous idea for our society. She wrote that nature inspires us to be creative. She stated that life inspires us to strive for something new, as living is about making the journey of your own. (Appendix C, Sample A)

Another student described her “aha” moment as she experienced working with clay. She imagined being in flow. Knowing very little of psychology, I thought she was genius. Csikszentmihalyi describes flow as “the emergent teleonomy of the self”. Whatever ritual process might be, this creative process is what build a self. (Csikszentmihalyi, 1988 p. 27). She was describing exactly the total involvement in being creative. She organized her ritual to be creative. I was proud of her. Overall, I felt that giving a concept to the students to be examined was not important as different concepts that emerged as students pursued the project “Building the Inner Monument.” (Appendix C, Sample B)

In the final conclusion, I like to say that not all the battles were won. There were cases where student improved in their thinking expanding their definition of art and others who refuse to understand the ritual process at all. From tracking their journals, one student in particular I saw the growth in her learning. (Sample C) In the beginning, she was not able to articulate what was her definition of pottery in art. After having learned gained insight from having done the “Building the Inner Monument” (Sample D). She finally understood how anything could be art but more importantly finding inspiration to make art was more crucial in making art. (Appendix C, Sample C and Sample D)

On the other hand no matter what I did, this particular student was not going to accept what could be learned from the process. When I had asked him to define the definition of pottery, he only chose to criticize my teaching against Mr. Milsap’s teaching strategies. (Sample E) The end of the semester, his refection did not change. He was unable to articulate his thoughts but he was trying to make a point that he did not learn

anything from this particular class until the end. (Sample F) (Appendix C, Sample E and Sample F)

### **A. My artwork**

By the end of project “Building the Inner Monument,” between all that data collection. I caught myself drawing again. I was drawing the Hokusai’s print, the “Great Wave,” juxtaposed into Salvador Dali’s painting, “The Temptation of St. Anthony. I imagined that I was a a Dali’s long legged elephant fighting the waves. I remember thinking, why were these African elephants in the foreign land of Japan? And what made them to cross the world from continent to another continent making their journey. Why were the waves so harsh?

Then, it dawned on me that it is like my trying to continue on the journey at Cedar Shoals High School as a teacher. My students’ unwillingness to learn had discouraged me from teaching. Through this image, I became a perfectly balanced teacher, discovering that as strange it might look in the picture, I had to create a new environment where my students could begin the dialogue themselves and with each other. Through working on “building inner monument” with my students, I too must had been trying to find my own agency to define that I am as well.



(Figure 7)  
My drawing, Graphite

Reflecting on what my students made in the past year, my students were willing to continue their learning and to discover who they were as human beings, even if in the beginning it caused hardship. At one point, I decided to hang a drawing in the classroom. I witnessed that the deprivation of knowledge no longer existed in my pottery class. They all stared at the image and asked what it was about. We began a dialogue. As these Dali and Hokusai images coexist in the same space, without an imagination, there cannot be relationship that I could build upon. So I say, teaching is about relationships built with students. As to my follow up to my drawing, I had an opportunity to turn them into a pottery installation pieces this past summer working with Professor Saupe. I look forward

to sharing my artwork, as I will begin another valuable dialogue with my students when this school year begins.



(Figure 8)  
My Pottery work, Ceramics

### **B. Difficulty of assessing students**

While shopping, recently, I ran into one of my student from my pottery class. Even though she had earned a 'B' average, she greeted me with a smile on her face and gave me a hug. That is when I knew that I had done my job. Even though getting a "B"

average was painful for her at the time, after I had explained why, she still was not satisfied with my response. She had done an excellent job with “Building the Inner Monument’ project, but during the final exam she had disappointed me by not being able to elaborate on the mask she had made. All along I thought I was trying to teach them to build their own identity. She had not done her research and had no personal reflection about the class.

Now that I look back, I think a part of it was because she was still going through her own incubation period of integrating what she had learned in the classroom. The other part of it was my responsibility. I had not found an effective ways to evaluate performance-based learning. I lacked an assessment tool that accurately interpreted my students’ ability as demonstrated in the classroom.

As a visual art teacher, I forget that our curriculum is being based on methodologies that I learned in school. Sometimes, I am too busy covering the content knowledge to experience the beauty of what got me to teach art in first place. Nurturing aesthetic qualities that we experience while making, thinking, and discussing is just as important as learning the foundation skills of art. In order for art education to survive at Cedar Shoals as a crucial part of my students’ learning, establishing performance standards is critical so that my students become accountable for their learning.

My student contracts provided recorded evidence that helped me to evaluate my students. Not only was it a tool for me to evaluate them, but also it became a tool for students and their parents to see clearly what their child worked on, that is what they had and had not done. I think it would have been handy to have an assessment chart posted in the classroom that allowed my students to see each task that they needed to complete.

Here is an example of what daily responsibility chart for Cedar Shoals High School could look like.

**Clay studio production check list**

I am able to find tools that I need in order to work with clay	I am able to make additive and subtractive design with out pre planning today.	I have cleaned up my area and tools are placed in the designated area.	I am prepared to work. I brought pencil and paper to the class.
Yes No	Yes No	Yes No	Yes No

Table 2

**Daily student contract check list**

I already filed out my time log.	I already wrote my reflection today.	I have had a chance to take two digital image of our group work.
Yes No	Yes No	Yes No Name

Table 3

The performance chart is created to help students reflect on their behavior during the class. This chart could clearly communicate who is working and who is not.

In addition, I needed better assessments that distinguished between individual work and group work. On one end, I figured out that individuals' journals can be count as their individual grade. A production and presentation graded could be grades as a group. It was a matter of dividing what was already addressed in the student contract. However,

this had to be fine-tuned since there were too many students who were absent. I was not a fair assessment because some students participate more than others.

By the end of the semester, I desperately needed an overall rubric for assessing student behavior and cognitive skills that were created and transformed during this class. Appendix B shows a performance rubric I have adopted and changed from the Performing Arts Workshop, Fort Mason Center in San Francisco (developed by workshop administrators and teachers in collaboration with Dr. Siegesmund).

I liked this particular rubric because it addresses both students' behavior and cognitive skills. This rubric that I modified includes characteristics of postmodern art/performance art that is particularly important in aesthetic criticism. Here is a chart that I created to provide a couple of examples of an interaction that occurred between me and my students to help explain how these characteristics played out in my unit.

**Explanation of rubric assessment: defining characteristics of performance art into aesthetic education criticism.**

Resistance	<p>Beginning of relationship that could be developed between the teacher and student as a <b>dialogue</b></p> <p><b>Ex.</b> When “Sam” decided not to work because he did not want to, we had one-on-one conversations in my office. This was a beginning of a special journey for “Sam”.</p>
Perception	<p>Gaining insight through self observation, Using personal association to problem solve- <b>Process</b> oriented engagement</p> <p><b>Ex.</b> When “Susie” decided that she needed to go to the library for farther research on her own, she began to find out what were some of the issues that were important to her personally.</p>
Conception	<p>Describes the postmodern thinking based on concept-emerging ideas and thought</p> <p><b>Resistance</b> of stereo typing/resistance of what is consider norm</p> <p><b>Ex.</b> Group A understood the intrinsic value of nature, and used water as “ever lasting fountain”, they created their own definition other than what they knew as norm.</p>
Expression/skills	<p><b>Divergent</b> thinking, diverse medium can be combined that are <b>tangible and intangible</b></p> <p><b>Ex.</b> When Group B decided to change their theme based on their accident of knocking down their buildings, they were able to change and work with the concept that they were developing. They did not mind that there was more than one theme or concept they were working with.</p>
Reflection	<p>Working together-artists and audience-<b>negotiation</b> process for improvement</p> <p><b>Ex.</b> When the class decided to have open discussion about what is art during their final critique, they respected each other’s opinion and worked off of each other’s ideas in order to create a new gained knowledge of what art is.</p>
Revision	<p>Thinking becomes knowledge that is shared and it is solidified in <b>action</b>. And creating another action. <b>Aesthetics</b> has finally changed.</p> <p><b>Ex.</b> After the project was over, Group B wanted to make sure that their sculpture stayed outside. Some of students in this group continued to modify their ideas and thinking into they next concept given.</p>

Table 4

I hope, by establishing a rubric for the semester, to help my students, administrators, other teachers and parents who need insight into the cognitive learning

and critical thinking that occurred in my class. This gives me an opportunity to record their progress and use this as a tool to guide students to learn. Overall, if every art teacher can use this assessment as a tool to document students' progress, this will give coherent procedure that we desperately need in our school district. Especially, I see this assessment rubric to be particularly used for IEP and other meetings, which will be beneficial.

### **Thinking with Clay: Loss & Desire**

As seen in *Art 21 PBS-Installation*, artist Gabriel Orozco chooses environments that he feels are beautiful. Although he lost his personal studio, he gained other experiences from different work places and takes advantage of what facilities can offer. I think learning is about losing and finding the desire to gain knowledge. Learning is about what one is willing to let go in order to gain something new. Orozco describes his experience working in brick factory in France. "Making pottery is about the combination of organic and geometric elements." Even though he's only talking about elements such as organic-his hands, his body, and geometric-the table or the spheres that he had made. He is elaborating on his awareness of his behavior while making art. (PBS, Art 21)

For three weeks, as my students examined their ability to create and transform the clay body by building, destroying and rebuilding, the activity of making and looking forward to the final result became one process. They merged together. There was nothing physically that students had produced that they could hold on to except the photographs. There was no tangible product except the experiences that lit their learning torches. As Chinese people had a system of lighting torches on the peaks of the Great Wall to alert others of their enemies, I needed to address the emergency of learning in this class.

Negotiation between my students' thinking and my thinking are like centering the clay on a wheel. By working with clay we are humbly reminded that our ancestors

created pots for survival. Making art gives us reason to live. To my students, learning is not a mysterious process anymore. As they become willing to learn, they gained their identity. Learning became a healing device to become better people.

Creating this curriculum was an attempt to fuse what is traditional (clay/pottery) and postmodern (ritual/performance art). The sensual experience of working with clay was important since I felt that this is the most familiar medium to work with as a human being as we die and go back to earth. I hope this interdisciplinary approach to art education in educational criticism will help other secondary art educators to learn from. As we art educators discover and understand our own strength, I think we must evolve as our children's visual world change. I hope this recommendation can help other teachers who are attempting the interdisciplinary approach to art education who are trying to find new ways to better their critiquing experience with their students.

### **Recommendation for Interdisciplinary Approach for Educational Criticism**

1. Investigate what is the essential property of each medium that make each discipline special, in order to create a new curriculum of combining different disciplines in art such as drawing, painting, sculpture, and etc.
2. Make sure to research on your theoretical framework before starting your unit. Formulate your questions before starting the project to guide your research.
3. Identify what will be the data collecting methodology that will help students to utilize research process as their critical thinking process and your documentation. (Example, one of data collecting methodology might be photo-journal. Utilize this technique and have students take photography for your documentation and students critiquing prop.)
4. Create student contracts or some sort of guideline that will help guiding students' progress and documentation.
5. Be prepared to trouble shoot any situations that might emerge as your students'

works in groups and your given condition of project perimeters. One-on-one conversation is very important. Do not wait until last minute to address any problems.

6. Make sure to compare and contrast student progress by interpreting collected data with the aide of an appropriate assessment rubric.
7. Remember that you are trying to better their critical thinking skills and working process and not the actual product that is created.

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**APPENDIX A:**  
**PAST, PRESENT, AND FUTURE:**  
**BUILDING THE INNER MONUMENT**

## Building the Inner Monument



(Figure 9)  
*Haniwa, Ceramics*

Written By: Annie Park  
Dedicated to Grade 9-12  
Spring 2005

**Time Line:**

**Part 1:**

Presentation: *Haniwa* (Day 1)

Ethnographic research (Day 3)

Discussion of identity (Day 4)

Introduction to *Haniwa* project (Day 2)

Studio/production (Day 5-15)

Critique (Day 16)

**Part 2:**

Discussion/reflection (Day 17)

Viewing Egyptian monuments (Day 17)

Presentation: Andy Goldsworthy (Day 18)

Group designation & discussion (Day 19)

Research (Day 20-21)

Studio/production (Day 22-42)

Final presentation/critique (Day 43)

## **Lesson one: Exploration of *Haniwa***

### **Objectives:**

1. Students will explore Japanese sculpture *haniwa* and its tradition of clay figurines.
2. Students will identify ethnicity, culture and identity.
3. Students will do their ethnographic research of their family history.

### **QCC covered:**

Ceramics and Pottery

**Standard 1:** Preparatory planning/research into selected cultures

**Standard 10:** Higher order thinking skills-to builds tolerance of tolerance of ambiguity, nuanced judgment, complex thinking, finding structure within apparent disorder

**Standard 12:** Synthesizes knowledge, appreciation, and respect of diverse cultures and societies from a study of their cultural artifacts (ceramics).

**Standard 15:** Discusses the relationship of form (design, technique, and media) and function in selected ceramic works.

**Standard 18:** Discusses aesthetic issues such as: Why are hand-made objects sometimes more desirable than machine-made objects? Is form more important than function? Vice Versa? Equally Important? How do Western potteries aesthetic systems differ from those of other societies (Japanese, Selected Native American, Selected African)? Why has man historically decorated functional ceramics? Is pottery an art form, craft, or both? Why do humans have this innate need to add beauty and meaning to his/her world?

**Standard 19:** Identifies and discusses how specific techniques, functions, and styles used in the creation of selected ceramic works affect the design.

**Standard 21:** Researches, studies, and writes about ceramics from diverse societies via Internet museums, exhibits, and critiques as well as traditional texts and periodicals.

**Teacher's resource materials:** LCD projectors, Projector screen, and teacher's computer

**Student's materials:** sketchbook, pencils

### **Vocabularies:**

#### **Culture:**

The rarely questioned system of beliefs values and practices that form one's life. National borders, ethnicity, and religion often identify cultures—while some cultures cross borders, ethnicities and organized faiths. A culture which involves a select portion of a population and which is organized around a particular interest (such as cars, graffiti, or music) is known as a subculture.

**Identity:**

How one views oneself, how others perceive you, and how a society as a whole defines groups of people. Important to one's identity are ethnicity, gender, age, sexual orientation, and class, as well as education, childhood, and life experience. For many, being an artist is not just an occupation but also an ethical responsibility. Much art today deals with what it means to be an artist in today's rapidly changing world.

**Symbolism:**

Something that stands for or represents something else.

**Iconography:**

Symbols and images that have a particular meaning, either learned or universal.

**Procedure:**

1. Teacher will present *haniwa* –art history presentation.
2. Students will discuss the implication of *haniwa* in Japanese culture to their culture.
3. Students will begin their ethnographic research (conversation with parents and other family members/library).
4. Students will record their investigations in their sketchbook.

**Lecture:**



**Figure 10**  
*Haniwa Horse, Ceramics*

[www.museum.cornell.edu/.../hanhorse\\_1.jpg](http://www.museum.cornell.edu/.../hanhorse_1.jpg)

*Haniwa*, meaning literally “circle of clay”, were sometimes simply clay cylinders placed around a grave mound or tumulus to strengthen the sides of the mound and prevent earth washouts. Never used as furnishings within tomb, there were placed tightly together, one against the other, like a picket fence around the grave mound. Some with a head at the top may represent the survival of primitive type. But the *haniwa* that interest us are rather highly developed. The base remains cylindrical, but set on the base are many lively subjects; human figures singing in chorus, warriors in armor, coy ladies, animals, birds, and even houses. Like the Han dynasty figurines, which do not all resemble, these *haniwa* serves as tomb guardians and attendants to the deceased rulers and aristocrats. They give us some idea of the early life of Japan.

**Essential questions:**

1. Who are your ancestors?

2. Are there important traditions celebrated in your family?
3. What do traditional pottery look like?
4. What were their firing techniques?
5. How do these traditions reflect who you are as a person?

**Requirement for Ethnographic research:**

Students are to carefully record:

1. Interview-father, mother, siblings, other family members or guardians
2. Images and sketches of artifacts if available

**References:** (n.d). Retrieved July 18, 2005, from Web site:  
[www.museum.cornell.edu/.../hanhorse\\_1.jpg](http://www.museum.cornell.edu/.../hanhorse_1.jpg) –  
<http://www.museum.cornell.edu/>

[http://www.pbs.org/art21/education/glossary\\_nav.html](http://www.pbs.org/art21/education/glossary_nav.html)

Lee, S. (1994). *A History of Far Eastern Art*. 5th ed. New York: Prentice Hall, Inc. And Harry N. Abrams, Inc. 77-78.

**Assessment:**

1. Participation during the discussion; 40 %
2. Ethnographic research: 40%
3. Presentation of research: 20%

**Lesson two:** Translation of *Haniwa* in your tradition

**Objectives:**

1. Students will compose their own figurines/*haniwa*.
2. Students will make their clay figure.
3. Students will discuss and critique each other's work.
4. Students will demonstrate proper care of clay materials and tools.

## **QCC Covered:**

**Standard 1:** Uses preparatory sketches, plans, and produces hand-built and/or wheel-thrown ceramic works inspired by personal experience, social issues, observation of natural world, and research into selected cultures or ceramic artists.

**Standard 2:** Demonstrates proficiency in techniques, such as wedging, pinching, molding, scoring, and joining.

**Standard 3:** Demonstrates techniques of pottery formation such as pinch, coil, slab, molding, combination, and wheel throwing.

**Standard 4:** Uses a variety of decorative techniques, such as graffito, wax resist, slip trailing, stencil, and stamping.

**Standard 8:** Demonstrates proper care and safe use of ceramic tools, equipment, and materials.

**Standard 12:** Synthesizes knowledge, appreciation, and respect of diverse cultures and societies from a study of their cultural artifacts (ceramics).

**Standard 13:** Explains how elements of art and principles of design contribute to expressive content and/or formal unity in ceramic work from varied cultures and historical periods.

**Standard 17:** Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

**Standard 18:** Discusses aesthetic issues such as: Why are hand-made objects sometimes more desirable than machine-made objects? Is form more important than function? Vice Versa? Equally Important? How do Western potteries aesthetic systems differ from those of other societies (Japanese, Selected Native American, Selected African)? Why has man historically decorated functional ceramics? Is pottery an art form, craft, or both? Why do humans have this innate need to add beauty and meaning to his/her world?

**Standard 21:** Researches, studies, and writes about ceramics from diverse societies via Internet museums, exhibits, and critiques as well as traditional texts and periodicals

**Student and teacher materials:** Clay, clay tools (needle tool, rib, sponge, fork for scoring, modeling clay), newspaper, water, tape, slip cup and assortment of brushes

## **Vocabulary:**

1. **Armature:** A skeleton-like framework used to support clay or plaster. An Armature is often made our of wood, wire, or metal.

### **Procedures:**

1. Students will review their ethnographic research.
2. Students will visit the library in order to collect more data for decorating their *haniwa*.
3. Students will place their sketchbooks on the table for group to see what they had collected from the library.
4. Students will present their design.
5. Students will make their *haniwa*.
6. Students will critique each other's work.

### ***Haniwa* Sculpture Criteria:**

1. Must be assembled using coil/slab assembling methods.
2. Must utilize a paper armature to support top portion during assembly.
3. Must be 16" in total height with 50 % at most dedicated to the anchor lower section.
4. Sculpture representation must indicate a personal feeling of association or directly reflected one's culture/ethnicity.
5. The surfaces of these Sculptures of these sculptures must be adorned with some kind of slip decoration. An additive/subtractive process could yield a variety of surface colors, enhance the texture of surfaces, and make the sculptural detail more intricate.
6. The surface decoration may be derived in some way from historical imagery associated a culture or ethnic group to which you feel connected. You will research this in the library.

### **Library research criteria:**

1. You must be diligent in your research.
2. Search for at least two books for information or pictures regarding traditional 2-d surface decoration associated with your culture or ethnicity of choice.
3. You must have paper and pencil with you to draw with! You are required to make rough reproductions for the surface décor you find and wish to use.
4. You will write a brief description of the information you found.
  - Historical significance
  - Symbolic of?
  - Produced by?
  - Looks like?
5. You will be on your best behavior at the library. We will return to the class and you will be expected to produce this information on your own time for homework if there are any problems.

6. We will share each other's ideas and images that we find today tomorrow. I will do a demo tomorrow. Homework: I would like you all to come to me individually to go over questions about your plan for how you will build your *haniwa*.

### **Demonstration:**

1. Prepare several slabs before class.
2. Prepare a half assembled newspaper armature of a complex form (figure, animal...etc.) with multiple parts created separately.
3. Take up final plan drawings at the beginning of class with the promise to return them before the end of the day so that students may utilize them in the building process as a reference.
4. Gather students around a table where your sculpture armature pieces are gathered with slabs, water, fork, wooden spoon, and clay.
5. Remind students that it is not necessary to construct an entire piece. Only do enough to get your points across and allow students to use the construction of their *haniwa* as a learning process.
6. Indicate to students a plan for the armature example you have prepared, either on the board or handout. It must show multiple views of the intended piece so they may easily grasp how all the different pieces you have prepared would fit together in three-dimensional space.
7. Explain to students the basic plan for separate construction of multiple pieces intended to be assembled once stiff enough to hold each others weight.
  - a. Build up clay around all armature pieces in such a way that they are not packed on the newspaper too tightly. There should be enough forgiveness inside to allow the clay to shrink without cracking around the newspaper.
  - b. Allow pieces to dry enough to be able to stand when assembled either alone or with support from underneath on the exterior.
  - c. Cite the procedure for coil building where one builds only so much together that will support itself and then allows that to dry to leather hardness before adding more. This is the way the pieces of the *haniwa* sculpture have to be assembled once they are built independent of one another.
8. At this point the students each have an idea of what they want their sculptures to look like. Allow students to utilize the remainder of class time to formulate a plan for how to construct their sculptures and to get started.

\*For students: Slab and coil building –reference

### **Critical questions:**

1. What makes your *haniwa* different than other students in the class?
2. How does your *haniwa* represents yourself?
3. What was most difficult about this project?
4. Did this project help you to think about your identity as a person? If so, how?

**Clean up:**

1. Students will wrap sculpture in plastic everyday before they put them away.
2. After sculptures are stored, tables need to be cleaned and dried.
3. Unused clay must be soft enough to be wedged and wrapped back up for storage.
4. Any clay tools used must be cleaned and placed in designated area in the cabinet.

**Safety:**

All students need to be made aware that there are potential for injury if the clay tools are not used properly. Needle tools, metal ribs, fenneling knives, trimming tolls and modeling tolls need to be used with caution. When finished using certain tool, they must be washed and placed in designated area fro the teachers to lock it away the end of class period.

**Reference:**

Peterson, S. (1992). *The Craft and Art of Clay*. 2nd ed. Upper Saddle River, NJ: Prence Hall Inc. .

Hands in clay by charlotte Spieight

Clay and glazes for the potter, Daniel Rhodes

Hand building techniques (ceramics class) by Joaquim Chavarria

**Assessment:**

1. Library research-10%
2. Actual design of haniwa-15%
3. Sculpture itself; 40%
4. Written reflection: 20%
5. Critique; 15%

## **Part 2: Building the Inner Monument**

### **Lesson three**

#### **Objectives:**

1. Students will explore contemporary artist: Andy Goldsworthy investigating his work habits as essence of his work.
2. Students will investigate what is monument: tangible & intangible.
3. Students will establish their own ritual and habits while making group sculpture with clay.
4. Students will demonstrate proper use of clay and clay tools.
5. Students will discuss and critique each others' work.
6. Students will record their process of making.

#### **QCC Covered:**

Standard 1: Uses preparatory sketches, plans, and produces hand-built and/or wheel-thrown ceramic works inspired by personal experience, social issues, observation of natural world, and research into selected cultures or ceramic artists.

Standard 2: Demonstrates proficiency in techniques, such as wedging, pinching, molding, scoring, and joining.

Standard 3: Demonstrates techniques of pottery formation such as pinch, coil, slab, molding, combination, and wheel throwing.

Standard 5: Uses a variety of decorative techniques, such as wax resist, slip trailing, stencil, and stamping.

Standard 8: Demonstrates proper care and safe use of ceramic tools, equipment, and materials.

Standard 10: Identifies and discusses the development and transfer of higher order thinking skills (e.g., include tolerance of ambiguity, nuanced judgment, complex thinking, finding structure within apparent disorder) used in the analysis, planning, and production of ceramics to practical and to workforce situations.

Standard 13: Explains how elements of art and principles of design contribute to expressive content and/or formal unity in ceramic work from varied cultures and historical periods.

**Standard 14:** Discusses the characteristics and origins of clay as an art material, its possibilities, and its limitations.

**Standard 15:** Discusses the relationship of form (design, technique, and media) and function in selected ceramic works.

**Standard 17:** Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

**Standard 18:** Discusses aesthetic issues such as: Why are hand-made objects sometimes more desirable than machine-made objects? Is form more important than function? Vice Versa? Equally Important? How does Western pottery aesthetic systems differ from those of other societies (Japanese, Selected Native American, Selected African)? Why has man historically decorated functional ceramics? Is pottery an art form, craft, or both? Why do humans have this innate need to add beauty and meaning to his/her world?

**Standard 21:** Researches, studies, and writes about ceramics from diverse societies via Internet museums, exhibits, and critiques as well as traditional texts and periodicals.

**Teacher's materials:** Andy Goldsworthy DVD, DVD player, LCD screen, LCD

**Student's Material:** Pencil, paper, clay tools, clay, digital cameras

**Vocabulary:**

**Collaboration:** A working arrangement between an artist and another person, group, or institution. Present throughout art history, collaborations are considered unusual today when artists tend to be valued for their individual voice and contribution to society. Some artists even form long-term working partnerships with other artists—these are seen as distinct from collaborations, which are often temporary.

**Conceptual art:** Works of art in which the idea is equally if not more important than the finished product. Conceptual art can take many forms, from photographs to texts to videos, while sometimes there is no object at all. Emphasizing the ways things are made more than how they look, conceptual art often raises questions about what a work of art can be. Conceptual art is also often difficult to collect or preserve as it can be the artist's own experience that is the work of art.

**Contemporary art:** Art made after 1970 or living artists make works of. A loose term that at times overlaps with Modern Art, many museums specialize in showing art by living artists in isolation while other institutions

show contemporary art along with works dating back thousands of years. Unlike Modern Art, contemporary art is not defined by a succession of periods, schools, or styles.

- Form:** The shape and structure of a work of art, formal elements include color, shape, pattern, and duration. Many artists strive for a relationship between form and content, so that the way something is made fits with what the artist intends the work to be about or how it will be seen.
- Land art:** Also known as earth art or earthworks, land art uses the raw materials of the natural world to make large-scale, outdoor sculpture. Often taking many years to complete, some earthworks made in the 1970s exist to this day while others are still under construction.
- Installation:** A work of art created for a specific architectural situation, installations often engage multiple senses such as sight, smell and hearing. The placement of individual works of art in a gallery is also commonly referred to as an installation
- Metaphor:** A poetic comparison, visual or verbal, that uses one thing to represent another. Artists use metaphor to bridge differences between seemingly dissimilar images and ideas.
- Monument:** A public work of art, usually large in scale, which commemorates a group of people, historical event, or ideal. A type of monument, memorials come in a variety of scales, materials, and audiences.
- Performance & performance art:** Public, private, or videotaped, performances often involve the artist performing a creative, visually compelling action. Performance art is normally created by people with a visual arts education and relates more to the history of painting and sculpture than to theater or dance. Often taking place in a gallery or on video, performance art rarely involves trained actors or directors.
- Ritual:** A ceremonial act, or a detailed method or process or accomplishing specific objectives.

**Procedure:**

1. Students will view Egyptian monuments through public broadcasting.
2. Students will watch DVD on Andy Goldsworthy.
3. Students will have a group discussion of land art and rituals as part of creative process.
4. Teacher will discuss details of project by looking at the student contract with the students.
5. Students will be divided into groups for 'building inner monument' project.
6. Students will work on the project working with clay.
7. Students will photograph their process and place them in the electronic folds of teacher's lab top.
8. Students will present what they have discovered as a group.
9. Students will write their final reflections.

**Initial viewing:****Egyptian Monuments**

Great Egyptians: Ramses the Great. Discovery Channel School (2004).

Retrieved March 25, 2005, from unitedstreaming:

<http://www.unitedstreaming.com/>

**Critical questions-monument:**

1. What is monument?
2. Why are they built for what purpose?
3. Conceptually: what is the difference between building physical monument and mental monument?
4. Can the physical and mental monument be related?

**Lecture:**

Biography of Andy Goldsworthy:



(Figure 14)

Egg/Goldsworthy, HARO, Ice

[www.haro-online.com/movies/rivers\\_and\\_tides.html](http://www.haro-online.com/movies/rivers_and_tides.html)



(Figure 15)

Portrait, Photography

[www.haro-online.com/movies/rivers\\_and\\_tides.html](http://www.haro-online.com/movies/rivers_and_tides.html)

Andy Goldsworthy was born in Cheshire in 1956 and was brought up in Yorkshire. He studied at Bradford College of Art (1974-75) and Preston Polytechnic (1975-78). After leaving college Goldsworthy lived in Yorkshire, Lancashire and Cumbria. He moved over the border to Langholm, Dumfriesshire, in 1985 and to Penpont one year later. This gradual drift northwards was due to a way of life over which he did not have complete control. However, contributing factors were opportunities and desires to work in these areas and reasons of economy.

Throughout his career most of Goldsworthy's work has been made in the open air, in places as diverse as the Yorkshire Dales, the Lake District, Grize Fiord in the Northern Territories of Canada, the North Pole, Japan, the Australian outback, St Louis, Missouri and Dumfriesshire. The materials he uses are those to hand in the remote locations he visits: twigs, leaves, stones, snow and ice, reeds and thorns. Most works are ephemeral but demonstrate, in their short life, Goldsworthy's extraordinary sense of play and of place. The works are recorded as photographs. Book publication is an important aspect of Andy Goldsworthy's work: showing all aspects of the production of a given work, each publication is a work of art in its own right.

Some recent sculpture has a more permanent nature, being made in stone and placed in locations far from its point of origin, as for example Herd of Arches 1994. The series of chalk Arches made at Sculpture at Goodwood in 1995 are semi-permanent, given the fragility of the material, and are now sited indoors at Goldsworthy's studio in Dumfriesshire, to extend their life.

<http://www.sculpture.org.uk/biography/AndyGoldsworthy>

- Act of making is art itself. Ritual is about artist's will to make. It is about learning and growing with experience of making that you discover yourself. You are to make art with your friends discover the difference why it makes you different than others without being self-absorbed.

**Assembly Requirement/Student Contract:**

**STUDENT CONTRACT:**

**NAMES:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**MAIN CONCEPT:**

**ARTIST'S INTENT (PURPOSE & MAIN IDEA=ARTIST'S FORMULA):**

**TIME MANAGEMENT: TOTAL 95 MINS**

	CLAY TIME	ASSEMBLE TIME	JOURNAL TIME
MONDAY			
TUESDAY			
WEDNESDAY			
THURSDAY			
FRIDAY			
MONDAY			
TUESDAY			
WEDNESDAY			
THURSDAY			
FRIDAY			

**GRADE:**

PHOTOGRAPHS (20PTS/ DAY)	EFFORT (20PTS/DAY)	PRESENTATION (FINAL PRODUCT -300 PTS)	JOURNAL (20PTS/DAY)	GROUP LOG (10PTS/DAY)

TOTAL: \_\_\_\_\_

**CHOOSE ONE OF THE FOLLOWING CONCEPTS.**

**POTENTIAL ARTISTS: JOHN POWERS, ANDY GOLDSWORTHY, GABRIEL OROZCO, DO HO SUH, PETER VOULKOS**

- MAN VS. NATURE
- CONSTRUCTIVE VS. DESTRUCTIVE
- PERMANENCE VS. TEMPORAL
- TANGIBLE VS. INTANGIBLE
- ROUTINE VS. RITUAL
- GIVING VS. RECEIVING
- FLUIDITY VS. SOLIDITY
- NATURAL ELEMENTS VS. ART ELEMENTS
- NATURE VS. TECHNOLOGY
- PAST-PRESENT-FUTURE=CYCLE
- PREDICTABLE VS. CHANCE

**RULES:**

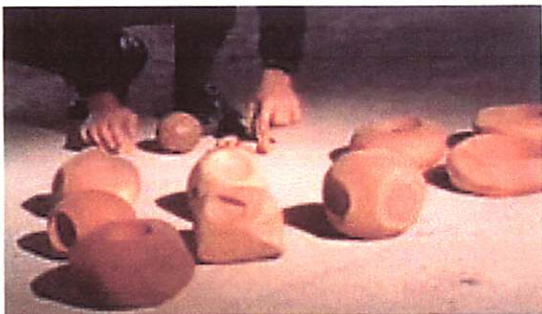
1. YOU MUST WORK ENTIRE TIME-2 WEEKS. EVERYONE IN THE GROUP MUST WORK. WHATEVER IS MADE THAT THEY MUST BE DESTROYED AND REBUILT THE NEXT DAY IN ORDER TO TRANSFORM THE FORM.
  2. EVERYONE SHOULD WRITE HIS OR HER OWN JOURNALS-SKETCHES & WRITING.
  3. IT HAS TO BE MADE FROM UTILIZING THE CHARACTERISTICS OF CLAY BODY-DRIED CLAY, REGULAR CLAY, SLIP CLAY, DILUTED CLAY, AND POWDERED CLAY
  4. THE FINAL PRODUCT CAN NOT BE BIGGER THAN BIGGER THAN 9" BY 9" BY 9" (UNLESS PROPOSED AND ACCEPTED)
  5. THE FINAL PRODUCT MUST BE 3-DIMENSIONAL AND IT HAS TO BE ASSEMBLED WITHOUT ANY ADHESIVE.
  6. YOU MUST TAKE PHOTOGRAPHY OF EACH STAGE OF DEVELOPMENT.
  7. ARTIST'S INTENT MUST BE CHOSEN THE FIRST DAY OF THE PRODUCTION.
  8. YOU ARE TO UTILIZE YOUR TIME WISELY AND APPLY WHAT YOU LEARNED IN HANIWA PROJECT TO GO TO THE LIBRARY TO DO RESEARCH. MAKE SURE TO LOOK UP ARCHITECTURAL STRUCTURES THAT COULD HELP YOU BUILD THIS MONUMENT.
  9. YOU MUST NOT DISCUSS YOUR PROJECT WITH OTHER GROUP MEMBERS.
  10. YOU MUST TURN IN YOUR STUDENT LOG EVERYDAY.
- **THIS PROJECT IS WORTH 1000PTS.**

### Group Research Questions:

1. What is the monument?
2. What type of architectural structure worked best for your artwork?
3. What was your contribution to the group? Another words, what is your strength- actual building, leadership, photographing, writing.....
4. Who are some of contemporary artists that helped you to come up with design?
5. Was it hard to work as a group? What are the advantage and disadvantage working in a group?
6. Draw some of images that you find from the library.
7. Describe your thinking process while you worked on this project.

### Additional Reading:

#### Thinking with Clay



(Figure 16) (Orozco, PBS) Ceramics  
<http://www.pbs.org/art21/artists/orozco/clip2.html>

### Critical thinking questions: Goldsworthy/Orozco

1. What is the type of art they pursue?

2. Why do they choose earthly materials?
3. What are they difference between these two artists?
4. How do these artists view the relationship between the artist and his/her audience?
5. What is more important to them, actual working process or the final result?

**Demonstration:**

1. Teacher will show how to assemble clay without using any slip. Teacher will do this three different times using powdered clay, broken clay, clay block just molded.
2. Teacher will show how to use the digital camera.
3. Teacher will explain how to use the student contract and how they will be graded.

**Final Critique Questions:**

1. What is art?
2. What made this process important to you personally?
3. What are the concepts you incorporated in your group project?
4. What was your strength that you contributed in the group effort?
5. Who were some of artists you had researched?
6. Do you think you are creative?
7. What does it take to be creative?
8. If you had to do this project again, how would you do this differently?
9. Would you like to do this again?

**References:**

[www.pbs.org/art21](http://www.pbs.org/art21) PBS retrieved in 7/18/05  
Goldsworthy video

**Clean up:**

1. Students are to clean all the clay tools after they have cleaned up their table areas.
2. Any tools that students used must be placed in designated cabinet area for lock up.
3. Any wet clay must be wrapped in plastic in order to re use the next day.

**Caution:** Students are to be careful using sharp clay tools. They must be aware of their surroundings while working. Once they are used, they must be put away in designated cabinet area for lock up.

**Assessment:**

- |   |      |
|---|------|
| 1. Participation/ critiques (Students contract) | 10%  |
| 2. Group effort/art making                      | 40 % |
| 3. Group presentation                           | 10%  |
| 4. Individual reflection                        | 40 % |

**APPENDIX B:**

**Rubric for Assessment of Learning in the Arts**

**Rubric for Assessment of Learning in The Arts**  
Year 2005-2006

Student: \_\_\_\_\_ Period of Assessment: \_\_\_\_\_

Date & Time: \_\_\_\_\_ Art Form: \_\_\_\_\_

1	2	3	4	5
Not in evidence	rarely	sometimes	frequent	consistent

**Resistance**

- 1.1 Refused to participate (class discussions, clean up)
- 1.2 Reacts aggressively
- 1.3 Will not let other students do their work


**Perception**

- 2.1 Identifies the problem to be solved
- 2.2 Uses perceptual details to solve problems
- 2.3 Considers/selects between multiple observations
- 2.4 Initiates research


**Conception**

- 3.1 Associates specific perceptual detail with feeling
- 3.2 Brainstorms multiple associations of detail & feeling
- 3.3 Brainstorm non-stereotypical choices


**Expression/Skills**

- 4.1 Articulates conception through appropriate medium
- 4.2 Capable of finding a resolution
- 4.3 Able to create a work that addresses a given problem


**Reflection**

- 5.1 Identifies structure and qualities of an expression
- 5.2 Uses language to reflect systematically on process
- 5.3 Enjoy using language to analyze & express idea


**Re-Vision**

- 6.1 Uses reflection for new intuitive insight
- 6.2 Uses insight to revise or extend the work of others
- 6.3 Works constructively with a group


Performing Arts Workshop (2002) rubric for Assessment of Learning in The Arts, in, R. Siegesmund, Assessing Thinking In and Though the Arts: Second Year Evaluation of the California Arts Demonstration project, The Performing Arts workshop, 2002-2003 P. 54 (retrieved from [performingartshorkshop.org/resourcesCentPrograMgrs.htm#002](http://performingartshorkshop.org/resourcesCentPrograMgrs.htm#002))

**APPENDIX C:**  
**Student Sample**

# Sample A

Today, everyone presented. I came to the realization that art is such a vital part of everyday communication. When we were presented with this task, many of us were hesitant, but because of pure necessity for this grade, we fell through. I think all of our projects' successfully portrayed a theme. All these themes were inspired by life. Therefore art is life. I could say that all art pieces are somehow influenced by life.

I was very satisfied with our project. It was the essence of life.

Humans create machines to take the place of man, but creative thinking is needed in order to create these machines. But as more machines are created to replace us, less creative thinking is required in everyday activities. As helpful as machines are, they could be the end of us.

# Sample B

## Journal

At the beginning, I thought that pottery was just about making bowls and plates, or just getting messy, but it's so much more.

From slabs to abstract concepts - pottery is about being creative and using your mind. It is art in a 3-D concept. You start out slow, thinking about what you should do, but if you feel the materials you work with - ideas start to flow.

You have to be able to connect with the materials that you are working with, as well as the environment around you.

Pottery is not just about making something, it is about using the creative part of your brain, using your senses, and emotion.

You realize that anything can be made out of clay, dry or wet. Clay can be used in any way or concept. From lanterns to games, you can twist and play with clay any way you like - just ~~use~~ by using your heart, ~~and~~ soul, and mind.

## Sample C (Teapots)

Teapots come in all shapes and sizes. Some are useful and some aren't. Tea has been around us for years & years.

Pottery is different because you don't use markers and crayons you just use your hands and sometimes utensils.

# Sample D.

## Journal

What I have learned about Art in this project is that Art can be in anyone or in anything. I already knew this before but I never really saw it. I never did something like this. When we started doing the project it was so interesting to me that I wanted to do the most creative thing. During this project Art was an inspiration to me. I guess Art can be inspiring.

# Sample E

① Teapots are complicated matters. If you make them wrong they won't make good tea. So it is important to make them perfect. First of all you have to make it all at once. I think that sounds difficult. I mean we only have an hour and a half which once you take away the 30 mins it takes to get ready/clean up you really only have an hour. Which is not enough time to build a teapot. The biggest consideration you must take is what the teapot is going to look like. You could make it look like anything as long as it has a lid that opens and a handle and a spout and is hollow.

② Pottery is not different from the other pottery class I have taken. So far we have done the exact same thing. Ms. Park I only hope that we don't have to do those ridiculous art projects about famous artists. Actually all my art classes have been about the same except in pottery you work with clay in painting you work with paint and in drawing you work with drawing and in Mr. Milsaps class you do everything.

# Sample F.

## Journal

Art is a game of strategy. You can either be passive or you can attack. Sometimes if you attack you get stuck. I find it is better to wait out the enemy\* and let it come to you. If you do this the outcome of the battle is usually victory. Whenever I go head on and attack the art I end up losing. I end up making crap. I hate making crap, it is meaningless and usually just makes me feel like I am wasting my time. I really just hate to make art that ~~isn't~~ doesn't have any meaning. I am not really talking about inspirational meaning, but more like the kind of meaning that makes me feel good because I made something worth hanging on my wall. Some people think that you have to make lots of "bad" art before you produce something worthwhile, I prefer to only make one thing that is good, I will wait for that moment.