**Culture and Identity Sculpture**

How many sessions to complete? 20

How long per session? 50 minutes

(Ideal would be longer sessions over a shorter period of time.)

|  |  |  |
| --- | --- | --- |
| **Big Idea** | |  |
| * Intersections between self and culture. | | |
|  | | |
| **Essential Questions** | |  |
| * Who am I, at my core? | | |
| * Who and what supports me? What keeps me connected? | | |
| * What is my relationship with [universal aspects of culture]*. . . family or another core group that you are a part of? . . . language/symbols that you use to express yourself? . . . food, nourishment, cooking? . . . knowledge, learning, exploring the world, etc.? . . . your human rights, freedoms, rules/laws, etc.? . . . religion, spirituality, philosophies about human existence, etc.?* | | |
| * What is my “sphere of influence?” What do I contribute and how does my community contribute to who I am? | | |
|  | | |
| **Studio Habits of Mind** | |  |
| * Express | | * Engage & Persist |
| * Reflect | | * Understand Art/Our World(s) |
| * Stretch & Explore | | * Metaphorical Thinking |
|  |  | |
| **CCSS** |  | |
| * Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. | | |
| * Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6–8 texts and topics. | | |
| *Note:* According to my own research and conversations with teachers, the curriculum they are using in Grade 7 social studies, and the emphasis on culture, is not clearly part of the 7th grade content standards. I’m not sure how the grade-level teams have arrived at the current progression of skills/content. | | |
|  |  | |
| **National Arts Standards** |  | |
| * **VA Cr2.1.7a**: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design. [Anchor Standard 2: Organize and develop artistic ideas and work.] | | |
| * **VA Cr2.3.7a**: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas. | | |
| * **VA Cr3.1.7a**: Reflect on and explain important information about personal artwork in an artist statement or another format. [Anchor Standard 3: Refine and complete artistic work.] | | |

**Session 1**

|  |  |
| --- | --- |
| **Learning Goal** | **Assessment** |
| * Students review Studio Habits of Mind (ShoM) and apply understanding in new context (pre-assessment of SHoM awareness). * Students envision the globe project process first steps: representing one’s “core.” * Students reflect on success with previous project. | * SHoM Pre-Assessment. |
| **Materials** | **Preparation** |
| * Film of Earthscape artist Andres Amador. Earthscape: Art that Goes Out With the Tide   <http://www.karmatube.org/videos.php?id=5378>   * Extra piece: Blog entry by Andres Amador on New Zealand art piece progress over multiple days.   <http://www.capturingimpermanence.com/2016/04/evolution-of-artwork.html?spref=bl>   * Letters from National Parks regarding previous project: Coloring Books (to share success story) * SHoM Pre-Assessment handout |  |
| **Vocabulary** |  |
| * Studio Habits of Mind (SHoM) | |
| **Procedures** |  |
| * (See lesson plan: Week 1) | |

**Sessions 2–4**

|  |  |  |
| --- | --- | --- |
| **Learning Goal** | | **Assessment** |
| * Students create metaphor for their inner world, by choosing an object to represent their core and materials to surround that object. * Students chronicle process involved in their thinking about their core layers. | | * Ongoing formative assessment, using reflection in accordion sketchbook. * Ongoing self-assessment of progress, using progress handout. |
| **Materials** | | **Preparation** |
| * Selection of miscellaneous objects, for “core” * Sculpey clay (if students want to make their own core object) | |  |
| * Mixed media materials * Wire, wire cutters, yarn/thread/ribbon, fabric | | * Materials sorted and organized in a logical way. |
| * Accordion sketchbook materials: paper, pencils, colored pencils, markers; handout with clear guidelines/expectations | |  |
| * Self-assessment page, to record progress on each layer | |  |
| * Scissors, glue | |  |
| * Digital camera * Black construction paper for “ground” of photo; metallic pens for student “captions” | | * Set up photo station. |
| **Vocabulary** |  | |
| * Metaphorical thinking | | |
| **Procedures** (see “Culture Core Project for Students\_Mora” for more detail) | | |
| * Choose or create an object, quote, poem, or other small item that you feel represents who you are at your core. Parameters: size of object = fits inside your closed fist, smaller than a ping pong ball. Nonperishable. * Ideas for materials: seed, bead, button, words on paper and folded/crumpled, molded Sculpey clay, rock, shell, charm. Explain choices in accordion sketchbook (see handout). | | |
| * Photo #1: Here your core object is in its simplest form. Record its simple beauty before beginning the next layer. In your own handwriting, write a caption for this photo, in response to the question: *Who are you, at your core? What is at your core? Where do YOU begin?* | | |
| * Wrap your core object with something protective. Imagine you are expanding and strengthening your core by surrounding it with this material. Surround it in a way that allows the core object to be partially seen. Describe the significance of your choices for your core materials in your accordion sketchbook. | | |
| * Photo #2: After wrapping your core object, take another photo of it enclosed in the wrapping. In your own handwriting, write a caption for this photo, in response to the question: *What strengthens or protects your core?* | | |
| * Optional: Add a bit of glue to secure this layer, before adding the next one. | | |
| * Choose a material to enclose your inner core within, considering the questions above as you choose. Consider the weight, texture, thickness, or color of this material. Guiding questions: *What have you been supported or surrounded by, as you’ve grown? What has held you together, kept you connected?* * Parameters: Once wrapped, your whole sculpture will be no larger than your fist. The core must hold together on its own, when complete. Ideas for materials: yarn, string, wire, raffia, twine, ribbon, fabric, foil. Make notes about the choices you are making, the significance of the materials you are using, and make sketches, in your accordion sketchbook. | | |
| * Photo #3: After this step, your core will become hidden from view. Take a photo that will enable you to see it again, later. In your own handwriting, write a caption for this photo, in response to the question: *What have you been supported or surrounded by, as you’ve grown? What has held you together, kept you connected?* After the photo has been taken, a small amount of glue may be used to secure the materials. | | |

**Sessions 5–7**

|  |  |  |
| --- | --- | --- |
| **Learning Goal** | | **Assessment** |
| * Students practice metaphorical thinking and self-reflection as they document their thinking about their choices of materials for each layer. * Students stretch and explore, using new and unfamiliar materials in new ways. * Students self-assess their progress as the creative process unfolds. * Students envision future layers of their sculpture. | | * Ongoing formative assessment, using reflection in accordion sketchbook (teacher feedback on Post-it notes) * Ongoing self-assessment of progress, using progress handout. |
| **Materials** | | **Preparation** |
| * Folders for each student’s individual materials (handouts, paper bits, accordion sketchbook, etc.) | | * If using file folders, tape edges. |
| * For quotes/words: sources of content (iPads?, quotation books, etc.). Raffia, cardboard strips, strips of paper, ribbon, scissors, fine-tip pens that won’t bleed. | | * Paper cut into ½-inch strips, approximately 12–16 inches long. |
| * For structure: dried/pliable sticks, heavy-gauge wire, skewers, wire, yarn, fabric, wire cutters | | * Heavy-gauge wire precut into 6–8" pieces. |
| * Mod Podge, glue brushes, cups | |  |
| * Accordion sketchbook materials (see previous lessons) | |  |
| * Self-assessment “Progress” page. | |  |
| **Vocabulary** | |  |
| * Mantra: an affirming phrase you repeat to yourself, in order to focus your attention on a particular thought or to clear your mind of distractions. * Mindfulness * Motto * Flow | | |
| **Procedures** |  | |
| * Gather quotations, phrases, and encouraging words and write or print them on a suitable material. Guiding questions: *What is your personal mantra, motto, or mission statement? What keeps you going, when life is challenging, uncertain, or difficult?* | | |
| * Consider other parts of life, besides words, that also give you stability when life is challenging (nature, art, athletics, dance, friends, school, pets, etc.). Choose a material that represents this stability and can be woven together with your words. Imagine you are adding “structure” to your world. When you add this layer, make the words partially visible on the surface. | | |
| * Using the “structural” materials, pierce into the core, so the sticks are sticking out in many directions and firmly attached. Then, weave your words around your core. In order to secure them, you may also use wire, yarn, or fabric. Avoid using tape. Try to keep most of the words visible, and to make the structural pieces (sticks) feel very secure. These will be what you attach your next layer to, so they must be very secure. Both the “structure” and words should stay secure on the surface, without tape or glue, when you are finished with this step. | | |
| * Photo #4: Capture an image of this layer, including some of the words you’ve included. After taking the photo, coat the entire surface with Mod Podge, if you feel it will make it sturdier. | | |

**Sessions 8–10**

|  |  |
| --- | --- |
| **Learning Goal** | **Assessment** |
| * Students explore intersections between self and culture by reflecting on their relationship to universal aspects of culture. | * Ongoing formative assessment, using reflection in accordion sketchbook (teacher feedback on Post-it notes). * Ongoing self-assessment of progress, using progress handout. * Peer assessment during “gallery walk,” using Post-it note feedback (“I notice *. . .*” “I appreciate *. . .*” “I wonder *. . .*” |
| **Materials** | **Preparation** |
| * Student folders containing all process work | * Print student photos (will become part of process work). |
| * Collage materials |  |
| * Mod Podge, glue brushes, cups |  |
| * Accordion sketchbook materials (see previous lessons) |  |
| * 1/8-inch aluminum armature wire, wire cutters, tape, Sharpie pen | * In preparation for new phase, begin to measure/cut/label wire for each student (student’s arm-span + height). |
| **Vocabulary** |  |
| * Authenticity | |
| **Procedures** |  |
| * Choose your 3–5 characteristics of cultures and record your ideas for responses in your accordion sketchbook. Guiding questions: *What is your relationship to . . .*   *. . . family or another core group that you are a part of?*  *. . . language/symbols that you use to express yourself?*  *. . . food, nourishment, cooking?*  *. . . knowledge, learning, exploring the world, etc.?*  *. . . your human rights, freedoms, rules/laws, etc.?*  *. . . religion, spirituality, philosophies about human existence, etc.?* | |
| * Construct/gather “objects” that represent your response to the above questions. Parameters: not larger than 2" x 2" in size. These will be visible through the “windows” you create. (Ideas for materials: collaged magazine images, photos, drawings, or symbols mounted on cardboard/cardstock, beads/charms that can be strung and dangled in the spaces, Sculpey clay object made by you, natural objects, etc.)   \*While students are working independently on this process, the teacher can pull one at a time to measure/cut/label their length of armature wire, in preparation for next phase. | |
| * “Studio walk”: Students view each other’s work in progress (core object) and give feedback on Post-it notes. Individuals reflect on new ideas gathered, after seeing others’ work. | |
| * Envision your next layer: the structure that will hold your windows and the crust. How enclosed will your sphere be? What size and shape will the “windows” be? | |
| * Continue to create and refine these pieces as you work on the next steps. Remember to store all pieces in your folder, until you are ready to attach them. | |

**Sessions 11–14**

|  |  |  |
| --- | --- | --- |
| **Learning Goal** | **Assessment** | |
| * Students stretch and explore, using new and unfamiliar materials in new ways. * Students develop craft as they refine the shape of their wire structure; they apply the practice of refining through multiple drafts. | * Ongoing formative assessment, using reflection in accordion sketchbook (teacher feedback on Post-it notes). * Ongoing self-assessment of progress, using progress handout. | |
| **Materials** | **Preparation** | |
| * Student folders containing all process work. |  | |
| * 1/8-inch aluminum armature wire, wire cutters, tape, Sharpie pen | * Cut wire to size, unique to the length of each student’s arm span + height. Also, tape sharp ends and label with student’s name. | |
|  | * Prepare space for hanging or otherwise storing sculptures-in-progress. Ex: run wire overhead, with hooks, etc. | |
| * Ongoing: collage materials, accordion sketchbook materials, etc. |  | |
| **Vocabulary** |  | |
| * Assemblage: a work of art made from a grouping of found or seemingly unrelated objects * Armature |  | |
| **Procedures** | |  |
| * Introduce students to the work of Jud Turner, in preparation for his visit. Focus particularly on “assemblage” (<http://judturner.com/new_work_gal/assemblage.html>)and the symbolism/meaning involved in his materials choices: <http://judturner.com/new_work_gal/new_gal37_info.html> | | |
| * Guest artist: Jud Turner. Introduction to artist, background, work, and Q&A. Students engage in guided exploration of armature wire, in preparation for creating their sphere.   (*Note:* we needed to do this in the gym and/or library, as the wire pieces are long when they are extended, and there is not enough room in the studio for them to safely manipulate the wire without infringing on each other’s space.) | | |
| * Students create a spacious layer around their “core object” using armature wire. First, attach one end of wire to core object, then bend remaining wire into a generally spherical shape. | | |
| * Once a generally spherical shape is constructed, reinforce key junctions using finer wire. Refine shape by bending against these junctions, making small adjustments repeatedly as final layers are added. | | |

**Sessions 15–19**

|  |  |
| --- | --- |
| **Learning Goal** | **Assessment** |
| * Students practice metaphorical thinking and self-reflection as they document the thinking about their creative choices for each layer. * Students stretch and explore, using new and unfamiliar materials in new ways. * Students self-assess progress as the creative process unfolds. * Students engage and persist, to complete their work of art. * Students visually represent the intersection between self and culture. | * Ongoing formative assessment, using reflection in accordion sketchbook (teacher feedback on Post-it notes). * Ongoing self-assessment of progress, using progress handout. |
| **Materials** | **Preparation** |
| * Student folders containing all process work |  |
| * Collage materials |  |
| * Mod Podge, glue brushes, cups |  |
| * Accordion sketchbook materials (see previous lessons) |  |
| **Vocabulary** |  |
| * N/A | |
| **Procedures** |  |
| * Place and secure objects in places where they will show through “windows” in your surface layer. | |
| * Once 3–5 objects are securely placed inside sphere, begin to gather materials for covering the surface of your sphere. | |
| * For the surface/“crust”: Consider those aspects of culture that are on the “tip of the iceberg” (see handout). These are: dress, music, visual art, drama, crafts, dance, literature, language, and celebrations. Guiding questions: *What is your “sphere of influence” and what influences you? What do you contribute to the world and how does your community contribute to who you are?*   Choose imagery, words, and materials for your surface layer that authentically represent what is important to you and how you are influenced by what is important to you.  For example: If you love music—either playing music yourself or hearing a particular artist’s music—here would be the place to show this using any of the following: an image of your instrument, sheet music, song lyrics, or some other image or symbol that represents the influence music has on who you are.   * Ideas for materials: heavy paper or fabric attached with Mod Podge, wire, or thread/twine; paper/fabric woven with wire or thread/twine; metal mesh (sculpting mesh) with objects attached to it; matboard decorated with images/words/collage poked through with holes and “strung” or wired to sphere; materials/techniques of your own design. | |
| * Planning for the shape and placement of surface-layer materials: surface materials are artfully placed to create spaces/windows to show glimpses of the inside. **First plan where the spaces will be.** The goal is to be able to partially see what is inside (the core and your “culture” objects), through spaces in the surface layer. * Observe the shapes of the spaces you want covered on the surface (this will be the space between sections of wire). Build, cut, or form your surface-layer shapes to fit into these spaces. * Techniques for attaching materials onto your aperture wire: wire-wrapping, stringing, Mod Podge using paper or fabric, weaving ribbon/string, etc. Whatever you choose, do it carefully, intentionally, artfully. Materials need to be very secure, so when viewers move your sphere, everything stays in place. * As you plan to cover the surface of your sculpture, consider the following: *How do your surroundings affect what is seen of the inner you?* | |
| * “Reciprocal teaching”: tip for introducing new techniques during this final layer. Preteach various techniques—e.g., weaving, wire-wrapping, sewing—to a selection of students, as they are ready. When the timing is right, have the students demonstrate the new technique to the rest of the class, or to the individuals who are asking for it, as needed. | |
| * As always, students record their ideas and processes in their accordion sketchbook. Begin to finalize sketchbook for display in art exhibit. | |
| * Finalize sculpture. Deadline of art exhibit means there is acknowledgment that these will be displayed largely as “works in progress” and that they can continue working on them after the exhibit, if they wish to. | |

“Cultural Iceberg” graphic from: IRI, Menlo Park, California, May 1989; Reinterpretation and graphics by Anita Jones, March 1993.

**Sessions 19–20**

|  |  |  |
| --- | --- | --- |
| **Learning Goal** | **Assessment** | |
| * Students practice metaphorical thinking and self-reflection as they document the thinking about their creative choices for each layer. * Students reflect on creative process and self-assess progress as they work toward a stopping point in both sculpture and accordion sketchbook. | * Summative self-assessment of studio performance, using SHoM rubric and reflection questions. * Teacher feedback on same form (after self-assessment). | |
| **Materials** | **Preparation** | |
| * Student photos and accordion sketchbooks. | * Students may need to crop or sort photos, before this step. | |
| * Black heavy-stock paper for mounting accordion and photos. Small rectangles of black paper, hole-punched and threaded with ribbon, for sculpture name tags. | * Cut to size (landscape, approximately 12" x 16.") | |
| * Scotch tape |  | |
| * Metallic Sharpie pens |  | |
| * SHoM rubric and reflection page |  | |
| **Vocabulary** |  | |
| * N/A | | |
| **Procedures** | |  |
| * Arrange photos and accordion sketchbook on black display paper. Tape down, with tape as invisible as possible. | | |
| * Sign display paper with metallic pen. | | |
| * Print name on name tag and tie to the bottom of the sculpture. | | |
| * Teacher: hang sculptures using fishing line, so they display at eye level. Place tables/desks underneath, to align each student’s process work with the sculpture. | | |