

NAME OF TEACHER: Ian Jack McGibbon

LESSON PLAN #1 TITLE: Structure In Sculpture

NUMBER OF SESSIONS: 2

BIG IDEA: Structure is the arrangement of and relations between the parts or elements of something complex. Structure can be found in one's daily routines or in how one composes a piece of music. Structures are an important concept for middle school students to understand because a thorough understanding of structures provides knowledge about relationships between elements and the diverse relationships that are created through the organization and arrangement of those elements. Richard Tuttle aids us in the understanding of this big idea by providing students with a concrete form of structure, seen through the harmonizing of elements into sculpture.

DEVELOPMENTAL CHARACTERISTICS OF THE LEARNERS:

Learners in this art class at IDEAL are in 6th-8th grade. By these grades, most students have taken art classes throughout elementary school and are ready for more specialized learning in the arts. For example, "If students have been studying the arts consistently throughout elementary school, they may now be at a point of refining and perfecting basic concepts and being introduced to more specialized techniques" (The College Board, 6, 2012). Cognitively these "students are still primarily concrete thinkers" (7), which means that the students may need to stretch and explore in their thinking of abstract concepts. Learners will likely be interested in perfection and precision when it comes to artmaking. For instance, "Students of this age are more interested than ever in precision and accuracy in their work – in realism when drawing, or in precision while singing or playing instruments" (7). In this lesson, students will be compelled to stretch and explore themselves in abstract thinking, through using new tools to construct minimalist assemblages.

CENTRAL FOCUS:

Through the interpretation of Richard Tuttle's work, students will understand the postmodern principle of art, **juxtaposition**, as a means for critiquing structure in sculptures. The principle of interpretation that is applied to this lesson is "good interpretations invite us to see for ourselves and to continue on our own." Students will learn to create an interpretation based on their knowledge of academic language and understanding of assemblage made through juxtaposition.

OBJECTIVES AND NATIONAL STANDARDS:

Interpreting art:

Students will examine the artwork and criticism of Richard Tuttle and then debate the points of view of criticism providing at least 3 strong points connected to the reading each.

Students will provide their own interpretations of the artwork supporting their points of view with interpretive arguments that follow Terry Barrett's principle of interpretation.

Students will practice the academic language of, juxtaposition, minimalism, assemblage, harmony, structure, sculpture through Richard Tuttle's artwork.

Responding: Anchor Standard 8: Interpret Intent and Meaning in artistic work VA:Re8.1.7a Interpret art by analyzing art- making approaches, the characteristics of

form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Developing works of art/design:

Students will persist in making a harmonic assemblage and stretch and explore through the experimentation of combining a variety of materials.

Developing craft in combining 2 to 3 different materials

Creating Anchor Standard 2: Organize and develop artist ideas and work VA: Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Relating to art context:

Students will effectively transfer the academic language learned about Richard Tuttle to talk about their artwork.

Connecting: Anchor Standard 11: VA:Cn11.1.7a Analyze how response to art is influenced by understanding the time and

place in which it was created, the available resources, and cultural uses.

ACADEMIC LANGUAGE TO BE INTRODUCED THROUGHOUT LESSON:

Juxtaposition: "Images and objects from various realms and sensibilities come together as intentional clashes or random happenings" (Gude, 2004, p. 9). **Minimalism:** A term used to describe paintings and sculpture that thrive on simplicity in both content and form, and seek to remove any sign of personal expressivity

Assemblage: is a form of sculpture comprised of "found" objects arranged in such a way that they create a piece. These objects can be anything organic or man-made. Scraps of wood, stones, old shoes, baked bean cans and a discarded baby buggy - or any of the other 84,000,000 items not here mentioned by name - all qualify for inclusion in an assemblage. Whatever catches the artist's eye, and fits properly in the composition to make a unified whole, is fair game.

Harmony: individual parts come together as visually compelling and a meaningful whole.

Structure: is the arrangement of and relations between the parts or elements of something complex. **Sculpture:** a 3D representation of a form.

Academic language will be used in an instructional packet during the looking and talking portion of the lesson. Students will be informally assessed on their prior knowledge of the academic language before being handed an academic language definition reminder sheet. Throughout the packet, students will be prompted to answer questions, observing, analyzing and interpreting the images, applying academic language learned: **juxtaposition, minimalism, assemblage, harmony, structure, and sculpture.**

LANGUAGE FUNCTION USED THROUGHOUT LESSON:

Type of language function: Interpretation

Emphasis of language function: Discourse through the principle of interpretation: "Good interpretations invite us to see for ourselves and to continue on our own."

Where language function will be practiced through writing and art making:

Interpretation will be practiced throughout the looking and talking activity on the artwork of Richard Tuttle throughout the instructional packet. This starts with an explanation of 3-dimensional art, specifically relief sculpture and sculpture in the round. Prior that explanation, I let the students discuss their knowledge on 3-dimensional art, so that I can gauge their prior knowledge. I then ask the students about minimalism and assess their prior knowledge on this particular art movement. Handouts on Richard Tuttle are then passed out to the students, where we will do some initial description of the artworks by Tuttle. Then we will read critic reviews of the artist, I present reviews with multiple perspectives to gain various points of view. We will hold a mock debate where students will be asked to defend their reviewers position. After the debate we will briefly go over Terry Barrett's rule of

interpretation, “good interpretations invite us to see for ourselves and to continue on our own” and discuss whether or not our critic was fair according to this rule. Students will then go deeper in answering questions about Richard Tuttle’s work individually on their sheets using academic language.

LEARNING SESSION PART ONE: MOTIVATION/INTRODUCTION: Interpreting art throughout the instructional packet on artwork by Richard Tuttle.

Questions based on Images: Essential: How and why do artists investigate structure?

As with music, graphical elements can be said to be working in harmony - the

Scaffolding: Where do you see juxtaposition in Richard Tuttle’s work?

ART MAKING: Supplies: Digital cameras, assorted scrap materials.

Such strategies include, repetition, putting objects together that create or imply a familiar shape, and picking

materials that are intentionally different or similar. I will ask student’s opinions on my selected arrangements, using academic language. Finally, I will demonstrate how to take digital images of the different sketched out arrangements.

Students at work: Students will arrange at least three different assemblage ideas and photograph them from multiple points of view. Students after they have taken images of their arranged assemblage ideas will evaluate which one they will want to go further with next class and explain why using academic language.

LEARNING SESSION PART TWO: MOTIVATION/INTRODUCTION: Interpreting works of art through artmaking.

Questions based on Images: There will be a brief review of academic language from day one and frontloading for the day’s art making activity.

Essential: How and why do artists investigate structure?

Scaffold: How can we define Richard Tuttle’s work as a structure? How is minimalism an important stylistic choice for Richard Tuttle to make? Where do you see juxtaposition in Richard Tuttle’s work? Could structure also be interpreted as a concept rather than a physical attribute? Is Richard Tuttle making art in traditional craft ways? Or might he be confronting the structure of the traditional art world?

How would you connect your description of the work to the statement that the artwork is “abstract, small in scale, ephemeral in feeling, and so inward-looking that it’s as if you are looking at a visualization of a passing thought”?

Let’s pretend that you were in charge of defending minimalist sculpture to a person who only believes in realism and that real art takes hours even sometimes years to complete. How would you justify and defend Richard Tuttle’s artwork?

Teacher Instruction: Students will observe as I demonstrate strategies on picking an arrangement that creates a harmonious composition and structure.

Closure: At closure students will present their photographs and explain which one they think was most successful in creating a composition that expresses juxtaposition, harmony, minimalism, assemblage, and structure between the elements. Students will offer feedback to one another.

ART MAKING:

Supplies: Wood glue, box of screws, power drills, construction paper, acrylic paints, paint brushes, wood scraps, plywood, cardboard. Covers for the tables, safety glasses for each student

Teacher Instruction: Students will observe as I demonstrate how to apply wood glue, how to use the power drills in a safe manner and ways to apply paint. Demonstration of tools and approaches to constructing an assemblage will help the students take their top sketch from day one to the next stage.

Students at work: Students will continue with their favorite assemblage idea from day one and start fastening it together using proper safety with tools. Halfway through we will take a five to ten-minute critique break. Students will be encouraged to elaborate on their ideas through the specific feedback given by peers and scaffolding questions helping them to engage and persist.

Closure: At closure students will present their assemblages and discuss what they liked and what they didn't like about the process. They will explain how the feedback from the group changed, elaborated or enlightened their direction with the piece. Students will be required to interpret and discuss their work accurately using academic language.

ADAPTATIONS: There are two students who have IEP's in our classroom. These students struggle with staying on task, focusing, impulsive behaviors, and maintaining appropriate social situations. For students who struggle with staying on task and turning in quality work, we will implement a checklist so that they have a visual reminder of what has been completed and what remains. Both students have some trouble reading in class, so it is important to make them read in small groups to gain confidence and experience using vocabulary. This also helps in fluency of speech for those that have blocks in that area. Another use of a checklist / or exit ticket is to promote retention of information. Learners in our class have specific needs in that area. We have been encouraging them to take notes so that they remember our academic vocabulary and this has had a relatively impressive effect on their recall already. In general, as instructors we intend to use a Universal Design approach, giving all of our students the same checklists, exit slips, and reading and writing experiences so that it will not appear that we are singling out any one student. In addition to this being helpful for the student, this is helpful for us to gain excellent qualitative and quantitative evidence for future use.

RELEVANT THEORIES: Relevant theories include the *Principles for Interpreting Art* by Terry Barrett. Students will practice the principle of interpretation "good interpretations invite us to see for ourselves and to continue on our own" during critique and when examining criticism of our artist, Richard Tuttle (Barrett, 1994). The studio habits of mind in *Studio Thinking 2* are a big influence in this lesson where multiple habits, "engage and persist" and "stretch and explore" are used to describe objectives in the lesson plan.

Barrett, T. (1994). *Principles for Interpreting Art*. *Art Education*, 47(5), 8. doi:10.2307/3193496
Hetland, L. (2013). *Studio thinking 2: The real benefits of visual arts education*.

ASSESSMENTS:

Initial assessment: Initial assessment will occur on the first day where I assess students prior knowledge by asking them to speak aloud to the group as well as write down, what they already know about 3D art and minimalism, and how they would define structure.

Progressive/Formative assessment: I will formatively assess students by monitoring students at work, there will be a checklist checking their participations during critique/discussions and in the form of an exit slip at the end of each lesson. The exit slip will ask students to respond to a prompt that will stimulate student self-analysis. I will prompt students to respond to what they saw in the day's lesson, what it made them think, and what it made them wonder.

Final/Summative assessment: *see next page*.

Criteria	Advanced	Proficient	Basic	Minimum
<p>Students will examine the artwork and criticism of Richard Tuttle and then debate the two sides of criticism providing at least 3 strong points connected to the readings each.</p> <p>10%</p>	<p>Student always backs up his/her arguments with examples from the reading.</p>	<p>Student regularly backs up his/her arguments with examples from the reading.</p>	<p>Student sometimes backs up his/her arguments with examples from the reading</p>	<p>student rarely backs up his/her arguments with examples from the reading.</p>
<p>Students will discuss whether or not their reviewer more or less did a good job following Terry Barrett's rule of interpretation. Each student will provide an answer explaining their reasoning.</p> <p>10%</p>	<p>Student provides an answer that clearly explains their reasoning behind why their reviewer did or did not follow Barrett's rule of interpretation and supports their reasoning with clear examples from both the readings.</p>	<p>Student provides an answer that explains their reasoning why their reviewer did or did not follow Barrett's rule of interpretation and supports their reasoning with examples from both the readings.</p>	<p>Student provides an answer that explains their reasoning why their reviewer did or did not follow Barrett's rule of interpretation but struggles supporting their reasoning with examples from the readings.</p>	<p>Student does not provide a clear answer on whether or not the reviewer followed Barrett's rule of interpretation.</p>
<p>Students will provide their own interpretations of the artwork backing up their points of view with interpretive arguments that follow Terry Barrett's rule of interpretation.</p> <p>10%</p>	<p>Student provides an interpretation of the artwork that is clearly supported by strong interpretive arguments that follow Barrett's rule of interpretation.</p>	<p>Student provides an interpretation of the artwork that is supported by interpretive arguments that follow Barrett's rule of interpretation.</p>	<p>Student provides an interpretation of the artwork that is supported by interpretive arguments but fails to follow Barrett's rule of interpretation.</p>	<p>Student provides an interpretation that is not supported by interpretive arguments.</p>
<p>Students will stretch and explore the artmaking process inspired by Richard Tuttle</p>	<p>Student is not afraid to stretch and explore materials. Student is not</p>	<p>Student is slightly hesitant to stretch and explore</p>	<p>Student is very hesitant to stretch and explore materials. Student makes mistakes but has hard time learning from</p>	<p>Student is unwilling to stretch and explore materials. Student may make mistakes but is unwilling to learn from</p>

<p>embracing the opportunity to learn from mistakes and accidents. Through this process students will translate their definition of structure into a harmonic sculpture.</p> <p>50%</p>	<p>afraid to make mistakes and learns from mistakes that are made. Student is successful in translating their definition of structure into a harmonic sculpture and explains how.</p>	<p>materials. Student is slightly hesitant to make mistakes but when does still learns from the experience. Student translates their definition of structure into a harmonic sculpture but could work on their explanation of how they did this.</p>	<p>mistakes. Student struggles to translate their definition of structure into a harmonic sculpture.</p>	<p>mistakes. Student does not translate a definition of structure into a harmonic sculpture.</p>
<p>Students apply an understanding of art worlds throughout their artmaking process demonstrating knowledge about Richard Tuttle’s practice.</p> <p>20%</p>	<p>Student clearly is able to define minimalism, juxtaposition, structure, and sculpture. Student easily justifies and describes Richard Tuttle’s artistic practice.</p>	<p>Student is able to define minimalism, juxtaposition, structure, and sculpture. Student justifies and describes Richard Tuttle’s artistic practice pretty well.</p>	<p>Student struggles defining minimalism, juxtaposition, structure, and sculpture. Student has hard time justifying and describing Richard Tuttle’s artistic practice.</p>	<p>Student does not try defining minimalism, juxtaposition, structure, and sculpture. Student does not try to justify and describe Richard Tuttle’s artistic practice.</p>

BIBLIOGRAPHY

The College Board, Child Development and Arts Education: A Review of Recent Research and Best Practices, New York, N.Y., January 2012.

Instructional Materials on following pages

STRUCTURE IN SCULPTURE

Artists have the ability to create not only 2-dimensional artworks, but they can also create 3-dimensional structures, as in an arrangement of elements in space. We are going to observe, analyze and interpret what impact the minimalist sculptural structures created by Richard Tuttle have on you, in terms of what initial responses do the artworks elicit? Why are these works defined as sculpture and not drawings? Or could they be defined as both?

You might be interested to know that Richard Tuttle “commonly refers to his work as drawing rather than sculpture, emphasizing the diminutive scale and idea-based nature of his practice” (art 21). Diminutive means small or tiny and working this way allows Tuttle to get ideas out quick and spontaneously, much like one could also do with a 2-D sketch.



What some critics have said about this artwork:

“A typical work by him is abstract, small in scale, ephemeral in feeling, and so inward-looking that it’s as if you are looking at the visualization of a passing thought. Far from diluting minimalism, he embraces its reductive aesthetic, avoiding representation or metaphor and disguising neither the simple everyday materials he worked with nor the step-by-step process of making an artwork with them. In a culture that sets great store by monumental and glamorous art, his work is so self-effacing that if you didn’t see it in an art gallery you might walk by it without looking twice” (Dorment, 2014). ---- read printed out critique review sheets then report and respond to the views of the critique. Pretend you must argue and defend points made by the reviewer that you read. After our mock debate we will briefly discuss Terry Barrett’s rules of interpretation and whether or not the reviewers were fair in following these rules.

Questions: A) List a number of things that you see in the above images? At least list 5 things for figure 1 and 2 and at list 3 things for figure 3 and 4.

Figure 1 Image	Figure 2 Image	Figure 3 Image	Figure 4 Image
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5

B) How would you connect the things in your list to the statement that the artwork is “abstract, small in scale, ephemeral in feeling, and so inward-looking that it’s as if you are looking at a visualization of a passing thought”?

C) Let’s pretend that you were in charge of defending minimalist sculpture to a person who only believes in realism and that real art takes hours even sometimes years to complete. How would you justify and defend your friend Richard Tuttle?

D) What about Richard Tuttle’s work interests you most? What interests you less? Why?

E) Now pretend you are a critic and write your own review of Richard Tuttle’s work? Make sure you follow a rule of interpretation.

Contemporary Artists Use Postmodern Principles of Artmaking In the work of Richard Tuttle we can see the postmodern principles of artmaking: **juxtaposition**

Juxtaposition: The shock and energy that bring together the use of disparate elements in a same composition or space.

Works cited

Dorment, R. (2014, October 20). Richard Tuttle, Whitechapel Gallery, review: 'an acquired taste'
Retrieved February 23, 2016, from <http://www.telegraph.co.uk/culture/art/art-reviews/11174433/Richard-Tuttle-Whitechapel-Gallery-review-an-acquired-taste.html>

Work Samples

