

Jack in the Box Sculpture



Target Group: High School

Goal (Terminal Objective): Sculpture, Design, Painting

Objective: Students will demonstrate the ability to organize knowledge and ideas for the expression and production of art. Students will identify the sources for art expression and describe the processes artists use in developing their ideas.

National Standards:

Visual Arts Grades 9-12 Content Standard 1: Understanding and applying media, techniques, and processes

Visual Arts Grades 9-12 Content Standard 2: Using knowledge of structures and functions

Visual Arts Grades 9-12 Content Standard 3: Choosing and evaluating a range of subject matter,

symbols, and ideas

Purpose: Students will become aware of variations of media, techniques, and processes to communicate ideas utilizing sculpture. Students will be aware of bronze casting as a process for creating sculpture. They will be aware of implied movement and form qualities in sculpture.

The student will identify the characteristics of sculpture and perceive how technique, balance, and texture function in a work of art. Students will identify techniques utilized to create a variety of sculptural forms. Students will identify the visual characteristics of the human figure constructing a sculpture of a Jack in the Box study.

New Vocabulary: sculpture, additive sculpture, subtractive sculpture, form, texture, armature, bronze, marble, model, path of movement

Materials:



#22-1908 Washable Glitter Glue



#22-1206 Metallic Acrylic Paint



#24-2499 Acrylic Paint



#22-2003 Sculpt-It! White Re-sealable Tub



#22-1103 Craft Glue



#22-0914 12 ct. Pointed Tip Student Scissors Best-Pack

Cotton batting or polyfil, needles, thread, paper, variety of trims and yarns, sequins, beads

Time: This lesson may be modified from one to five hours, depending upon the size and complexity of expectations.

Introduction and Motivation (Set):

View referenced websites to analyze exemplars of a variety of sculptural techniques. View the works of contemporary sculptors such as Red Grooms and Sandy Skoglund. Discuss how these artists have used their art form to convey contemporary themes.

Discuss the observed differences of a variety of additive and subtractive sculptural exemplars.

Analyze the artist's use of materials and application of elements and principles in sculptural forms. Focus on bronze sculptures of the human figure. Compare and contrast those sculptures with the work of Henry Moore, Duane Hanson, George Segal, and Sandy Skoglund.

Instruction:

View sculptures and assist in discussion of how forms blend together, but look as if they might have been made by assembling or joining parts. Identify exemplars which have a more solid look and those that infer movement. Describe the casting process and provide examples.

Study Sir Henry Moore's Family Group sculpture. Guide students to view how forms touch each other, providing the inference of strength. View examples of Greek and Roman sculptures of the human form, make contrasts in process (clay versus carving in marble or casting in bronze).

Introduce the Jack in the Box model. Relate the task of creating such a model as a clown figure or a figure created as a self-portrait.

Activities:

(1) Guided Practice:

1. Students create sketches of humans, focus on the upper torso.
2. Students are asked to consider what kind of action the figure could show utilizing just the arms of the figure.
3. Students plan design for box which will hold figure.
4. Students use sculptural techniques to sculpt a head on a liter soda bottle out of

Sculpt-it, making sure the head is firmly pressed into the neck of the bottle.



5. Students cut the top off a square facial tissue box. Students use papier mache techniques to cover the sides of the box and let dry.
6. Students glue bottle to bottom of box.



(2) Independent Practice and Check for Understanding: Teacher circulates among working students visually recording students demonstrating understanding of objectives and provides reinforcement.

1. Students use Sargent Liquid Metal Acrylics, Sargent Acrylic Paint, paint box.
2. Students use a variety of colors to create visual interest.
3. Students use a variety of patterns to create surface design. Students complete the following steps:
4. Using wire create armature for arms by twisting length of wire around neck of bottle.



5. Wrap arms with fiberfill to provide bulk. Bend arms to indicate gesture.



6. Cover arms with rectangles of fabric scraps dipped in a mixture of 1 part water to 3 parts Sargent white glue. Cover torso with large rectangle of fabric scrap dipped in the same glue/water mixture. Allow to dry.



7. Paint facial features.
8. Glue fake fur or yarn for hair.
9. Head ware may be made out of paper, felt, or fabric scraps.
10. Details can be provided with found objects, beads, sequins, or trims.
11. Edges of box around figure can be stuffed into the openings between bottle and box.



(3) Closure: Students record either by checklist or writing prompt, the symbols used, the connection to the exemplar and the innovations they provided to the piece.

Evaluation: Teacher/student critique and/or individual evaluation.

Extension: This strategy may be extended to a written class project providing biography or narrative about the character in the box.

Resources:

http://www.sculpture.org/documents/scmag07/may_07/may07.shtml

<http://en.wikipedia.org/wiki/Sculpture>

<http://sculpture.net/community/>

http://www.pbs.org/hanshofmann/red_grooms_works_001.html

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

http://en.wikipedia.org/wiki/Sandy_Skoglund

http://www.saatchi-gallery.co.uk/artists/duane_hanson.htm

http://en.wikipedia.org/wiki/Duane_Hanson

http://en.wikipedia.org/wiki/Henry_Moore

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