

Standards-Aligned Lesson Plan

High School Art: Witness Walls (Nashville, TN)

*Developed in partnership with the
Metropolitan Nashville Arts Commission.*

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Planning and Presenting a Science, Social Studies, or Technical Subject/Fine Arts Lesson Based on TN Academic Standards

Art 1 Grades 9-10

Section I: Planning

Overview: This section focuses on the elements to consider when planning for a content-specific lesson with TN Academic literacy standards embedded, such as Content Standards, State Performance Indicators, and CCSS Literacy for the Technical Subjects. Other elements to plan include clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.

*AWBAT=Artist(s) will be able to

Lesson Topic: Witness Walls/Intro to Casting Concrete	Time Frame/Lesson Length:1.5 hours
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Content Standard	State Performance Indicators	CCS Literacy Standards	Assessments (Please describe the specifics of the assessment) ✓ Formative ➤ Summative
Standard 1.0 Media, Techniques and Processes: Students will understand and apply media, techniques, and processes. 1.1 Demonstrate the use of knowledge and technical skills in at least one specific medium.	1.1.1 Employ different types of media, techniques, and processes used to create various art forms.	CCSS.ELA-Literacy.RST.9-10.1 Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions. CCSS.ELA-Literacy.RST.9-10.4 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 <i>grades 9-10 texts and topics</i> . School Wide Literacy Focus-Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text(e.g. a	Formative Checks for Understanding 1.1 Identify the properties of media used in drawing, painting, and/or sculpture. Define and use vocabulary appropriate to media or process. Formative-Artists will be asked to identify whether teacher is holding a mold or a cast. This Assessment can be given as many times as needed throughout lesson. Formative- Artists will informally assess peers regarding the proper consistency of their concrete mixture using rubric. Soupy-too much water-resulting cast will be weakened Oatmeal-Just right Chunky-not enough water-resulting cast can

		section or a chapter)	<p>have dry pockets of powder that will easily break</p> <p>Formative-Students will write about Walter Hood's <i>Witness Walls</i> and the process he used to arrive at his final product.</p> <p>Formative-Students will answer questions about <i>Witness Walls</i> using text from Metro Nashville Arts Commission website.</p>
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Planning Element	Description
Clear Learning Targets	<ul style="list-style-type: none"> • I can (AWBAT) create a cast from the mold they chose to bring to class (or chose from selection of available molds) • I can (AWBAT) read and follow instructions on Quickcrete bag • I can (AWBAT) mix water with Quickcrete powder to create concrete • I can better understand Walter Hood's <i>Witness Walls</i> project by experimenting with mixing, pouring, and writing about concrete.
Task Objectives (steps to reach mastery of clear learning targets)	<ul style="list-style-type: none"> • Write about the use of concrete in <i>Witness Walls</i> Project • Read instructions on Quickcrete bag • Discuss mold and cast definitions • Mix concrete with water
New Learning	<ul style="list-style-type: none"> • The casting process • Definition of mold • Definition of cast • Definition of hoe (tool) • Walter Hood (artist/designer)
Anticipated Learning Challenges	<ul style="list-style-type: none"> • Students may not want to get messy. • Instructions may be intimidating • ELL students may not be able to read English instruction
Scaffolding opportunities (to address learning challenges)	<ul style="list-style-type: none"> • Showing Quickcrete video of concrete being mixed • Discuss idea of ice tray (mold) ice cubes (cast) • Project Quickcrete instructions on projector • Examples of sentences that could be used when discussing concrete as a medium
Opportunities to Differentiate Learning (explain how you address	<ul style="list-style-type: none"> • If a student(s) would like/need to see the video again they can access it on their cell phone, laptop, or tablet

particular student needs by differentiating process, content, or product)	<ul style="list-style-type: none"> • Students who might need additional assistance can work with a peer willing to help them with mixing/pouring process
Questioning: Planning to Illuminate Student Thinking	<p><i>Assessing questions:</i></p> <ul style="list-style-type: none"> • How did I make this (holding up a concrete cast object)? • How could I make more of these (relatively) quickly? • How does using concrete develop or refine Walter Hood’s ideas about the 1960 Civil Rights protest in Nashville? <p><i>Advancing questions:</i></p> <ul style="list-style-type: none"> • How could you utilize this process outside of this classroom setting? • What objects do I own or use that utilize the mold making process? • How could I use concrete in a sculpture to say something meaningful to me and others? • How could we as a class create individual works that when put together create a “Witness Wall” for our school? • Where would it be located? Why would this be the best location? • Imagine that you are presenting your idea to the school board and would need evidence to support your argument for where you’d like the sculpture placed.
Instructional Strategies	Showing video, students reading instructions, hands on activity of mixing and pouring concrete
Materials and Resources	<p>Quickrete website, mold and cast, Quickrete, water, wheel barrow, hoe</p> <ul style="list-style-type: none"> • IMPORTANT: Prior to the lesson, student homework is to bring in empty plastic packaging that might be interesting to cast. Teachers may want to give students 1-2 weeks to do this.

Section II: Presentation

Overview: This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “The Texts and Task,” “Sharing, Discussing, and Analyzing” and “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.

🔔 Framing the Lesson (10 minutes)		
Detailed Procedure <ul style="list-style-type: none"> • Bellringer about Walter Hood • Metro Arts Commission • Mayor Ben West and the date he disavowed segregated lunch counters in Nashville 	Teacher Actions <p>Handouts with information from webpage about Walter Hood on the Metro Arts Commission website will be given out and projected along with paper to answer questions about text.</p> <ul style="list-style-type: none"> • http://www.nashville.gov/Arts- 	Student Outcomes <ul style="list-style-type: none"> • Read text on projector/handout • Answer 4 questions about the text to learn about; <ol style="list-style-type: none"> 1. Walter Hood 2. Mayor Ben West

<ul style="list-style-type: none"> • Concrete as a medium for making art (how does this develop or refine WH’s ideas about the civil rights protest?) 	<p>Commission/Public-Art/Find-An-Artwork/Projects-in-Progress/Civil-Rights-Public-Art-Project.aspx</p>	<p>3. Date the lunch counters in Nashville were desegregated 4. How a medium like concrete can symbolize ideas and values</p>
<p>🌀 Exploring the Texts and Task (15 minutes)</p>		
<p>Detailed Procedure</p> <ul style="list-style-type: none"> • Show video of how to mix Quikrete • Show PDF of Mixing Instructions • Discuss cast and mold vocabulary • Students mix and pour concrete into molds • Facilitate mixing process, encouraging students who might not be that excited about getting dirty or uncomfortable with tools etc. • Several students will be chosen to rinse the wheel barrow and hoe with water and take wheelbarrow outside to dump the water and small amount of concrete and residue in appropriate spot on school property 	<p>Teacher Actions</p> <p>Teacher will show video of Quikrete being mixed and project the PDF direction from the bag</p> <ul style="list-style-type: none"> • http://www.quikrete.com/PDFs/DATA_SHEET-Fast%20Setting%20Concrete%20Mix%201004-50.pdf • http://www.quikrete.com/athome/video-mixing-concrete-hand.asp • Demonstrate mixing to students as needed. • Demonstrate slightly vibrating or patting molds so air bubbles in concrete will rise to the surface • How will the cast (made from concrete) be different from the molds (made of plastic)? • These next three questions are scaffolding to get students to start thinking about how concrete creates different meaning than other media. <ul style="list-style-type: none"> ○ What does an object like a light bulb make you think of if it’s made of concrete, meaning that is different from other media? ○ Is concrete a permanent or temporary medium? ○ How can the meaning of something change if it is made from something permanent, rather than something impermanent? 	<p>Student Outcomes</p> <ul style="list-style-type: none"> • Students understand the process of mixing concrete and pouring it into molds.
<p>☺ Sharing, Discussing, and Analyzing (1 hour)</p>		
<p>Detailed Procedure</p> <ul style="list-style-type: none"> • Clean up • Share/Discuss experience of mixing/pouring concrete with peers • Analyze-examine methodically for the purpose of interpretation 	<p>Teacher Actions</p> <ul style="list-style-type: none"> • Facilitate sharing, discussing, analyzing and interpreting of mixing and pouring concrete. • Work with individuals and small groups to make sure all students are involved during these activities. • Visit with individuals and groups as they are working on advancing questions. 	<p>Student Outcomes</p> <ul style="list-style-type: none"> • Students understand importance or cleaning while you go to make art making more efficient. • Students will come to deeper understanding about the use of concrete as a sculptural medium

<p>(what does it mean?) the use of concrete in an artwork</p> <ul style="list-style-type: none"> • Write/draw about experience and answer advancing question • Write/Draw about the experience and answer advancing questions. Students will begin work on handout as they finish pouring their cast. They will have private think time until everyone is finished pouring molds and cleaning up. • Students will share answers with their group (tables of four/five) and utilize peer editing opportunities and brainstorming in advance of Day 2 lesson where they will have structured opportunity to complete writing and share ideas about their sculptures and Walter Hood's sculpture. • Take individual casts out of molds 	<ul style="list-style-type: none"> • Let students know when it's time (with five minutes remaining in this hour) to take casts out of molds. • Facilitate initial discussions of how the cast looks compare to how they thought it would look. 	<p>through sharing, discussing, analyzing and interpreting their experience, the written text and the proposed <i>Witness Walls</i> sculpture.</p> <ul style="list-style-type: none"> • Students will get to hold a piece of cast concrete that they created
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❑ Closing the Lesson (9 minutes)

Detailed Procedure	Teacher Actions	Student Outcomes
<ul style="list-style-type: none"> • Cleanup any concrete residue • Recap vocabulary cast and mold 	<ul style="list-style-type: none"> • Recap cast and mold vocabulary • Encourage students to clean-up studio for next group of artists. 	<ul style="list-style-type: none"> • Students will show respect for next group of artists coming into the room

📖 Extending the Learning Physical Science Connection: **CLE 3202.1.4** Investigate chemical and physical changes. Why does concrete get hot when it is “setting up?” Relate this to the tension of the Civil Rights Movement.
 Art Extension: Students may want to paint their sculptures (could be a separate lesson on painted sculptures).

Appendices (attach resources used, such as handouts, etc...):
<http://www.thinglink.com/scene/598285543280738305>
Bell Ringer and Advancing Questions Day 1 and 2



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*AWBAT=Artist(s) will be able to

Lesson Topic: Witness Walls/Media as Metaphor-“We can’t say everything but what we say should be powerful.”-Walter Hood	Time Frame/Lesson Length:1.5 hours
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Content Standard	State Performance Indicators	CCS Literacy Standards	Assessments (Please describe the specifics of the assessment)
<p>Standard 3.0 Evaluation: Students will choose and evaluate a range of subject matter, symbols, and ideas.</p> <p>3.3 Analyze selected ideas in a work of art.</p>	<p>3.3 Discuss the selection of ideas in a work of art (e.g., subjects/themes, aesthetic theories, media choices).</p>	<p>CCSS.ELA-Literacy.RH.9-10.1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.</p> <p>CCSS.ELA-Literacy.RH.9-10.3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.</p> <p>CCSS.ELA-Literacy.WHST.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Literacy.WHST.9-10.9 Draw evidence from informational texts to</p>	<p>Summative-Artists will write about Walter Hood’s selection of ideas (e.g., subjects/themes, aesthetic theories, media choices) in his <i>Witness Walls</i> sculpture.</p> <p>Formative-Students will use peer review process in answering advancing questions about their work and the work of Walter Hood.</p> <p>Formative-Students will use peer review process to decide what looks the best (elements of design) when arranging their casts to create an installation.</p>

support analysis, reflection, and research.

Planning Element	Description
Clear Learning Targets	<ul style="list-style-type: none"> • I can (AWBAT) better understand Walter Hood’s <i>Witness Walls</i> by analyzing and writing about the cast(s)I made and how it’s meaningful to me. • I can (AWBAT) better understand Walter Hood’s <i>Witness Walls</i> project by analyzing subjects, themes and media choices he made in developing this public artwork. • I can (AWBAT) work with my smaller group and the entire class to create a witness wall from our individual casts. • I can (AWBAT) use my own camera/phone or teacher’s camera to document the larger arrangement (installation) of casts (our digital wall). • I can (AWBAT) analyze, discuss and interpret the new possible meanings of the arrangement/installation of all casts together.
Task Objectives (steps to reach mastery of clear learning targets)	<ul style="list-style-type: none"> • Complete Bell Ringer writing assignment analyzing casts • Watch Metro Nashville Arts Commission interview with Walter Hood • Complete advancing questions/writing (and drawing) from Day 1 Lesson Plan • Work with small groups (and whole class) to make arrangement of all casts • Photograph work and project it on screen to create class witness wall • Think about and discuss the new arrangement of all individual casts
New Learning	<ul style="list-style-type: none"> • Installation art is an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space.
Anticipated Learning Challenges	<ul style="list-style-type: none"> • Some artists may feel uncomfortable with their writing ability (both native and non-native English speakers). • Discussing artworks and their meanings can be difficult even if you do it often. Students new to this might be shy or unsure of how to make conceptual leaps.
Scaffolding opportunities (to address learning challenges)	<ul style="list-style-type: none"> • Give students examples of how a sentence about their work or Walter Hood’s work might begin. • Allow students to work with peers to help write and edit response to advancing questions. • Give students examples of discussing artworks and how they might have emotional or psychological meaning beyond their physical attributes.
Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)	<ul style="list-style-type: none"> • Students struggling to write about Walter Hood’s <i>Witness Walls</i> or their own work can use drawing to express or illustrate something they can’t quite put down on paper. • A student might research Walter Hood using a mobile device or find online images they can share with the class in lieu of writing. • Encourage students to be efficient (not necessarily lengthy) with their writing. • Have students focus on fewer of the analyzing questions.
Questioning: Planning to Illuminate Student Thinking	<p><i>Assessing questions:</i></p> <ul style="list-style-type: none"> • What did you like about the process of pouring a concrete into a mold?

	<ul style="list-style-type: none"> • What objects do you own that utilize a mold making process? • How does using concrete develop or refine Walter Hood’s ideas about the 1960 Civil Rights protest in Nashville? • How could you use concrete in a sculpture to say something meaningful to yourself and to others? • How (if it is) is your cast from a found mold meaningful to you? • Interview a classmate about your cast. Do they know what mold you created your cast from? • How is it meaningful to them? • How could we as a class create individual works that, when put together, create a “Witness Wall” for our school? • Where in (or outside of) the school would our school witness wall be located? Why would this be the best location? • Imagine that you are presenting your idea to the school board. What evidence would you give to support your argument for where you’d like the sculpture placed? • How did seeing and hearing Walter Hood assist you in analyzing his work? How did seeing and hearing Walter Hood help you answer questions about his work? How did his answers contribute to your questions about your own work? <p><i>Advancing questions:</i></p> <ul style="list-style-type: none"> • How does the installation of individual casts create a new meaning? • How does this idea of smaller parts creating a new whole connect with Walter Hood’s sculpture? How does it connect to the Nashville Civil Rights Movement? • How does a digital wall differ from a concrete wall? Which one will last longer? Explain. • How does seeing your work online change the way you feel about it? • Does it make it feel more (digitally) concrete?
Instructional Strategies	Showing video, Students reading questions, Small group, whole group, projecting student work, posting student work on Twitter
Materials and Resources	http://www.nashville.gov/Arts-Commission/Public-Art/Find-An-Artwork/Projects-in-Progress/Civil-Rights-Public-Art-Project.aspx

Section II: Presentation

Overview: This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “The Texts and Task,” “Sharing, Discussing, and Analyzing” and “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.

🔔 Framing the Lesson (15 minutes)		
Detailed Procedure	Teacher Actions	Student Outcomes
• Bell Ringer-Students identify from	• Help students identify casts	• Students identify and take casts to

<p>storage area their cast made in previous lesson and take it to their seat (assigned by teacher for later group exercise)</p> <ul style="list-style-type: none"> • Students read and answer questions based on their cast: <ul style="list-style-type: none"> ○ In what ways does your cast(s) look the way you expected it to? ○ In what ways does it look different than you expected it to? ○ How does your cast say something different than the mold you used or the object the mold implies? e.g. What does a concrete skull say that a plastic skull can't? Or how does a concrete skull say something differently than a plastic skull? 	<ul style="list-style-type: none"> • Encourage students to write in essay form (complete sentences) • Give assistance to those who need differentiation • Identify student(s) to pass out question packets • Remind (Ask again) scaffolding questions from Day 1, making sure students are transitioning from comprehension to metaphor <ul style="list-style-type: none"> ○ What does and object like a light bulb make you think of if it is made of concrete (meaning that is different from other media)? ○ Is concrete a permanent or temporary media? ○ How can the meaning of something change if it is made from something permanent, rather than something impermanent? 	<p>their seats</p> <ul style="list-style-type: none"> • Students answer questions about their cast(s): <ul style="list-style-type: none"> ○ In what ways does your cast(s) look the way you expected it to? ○ In what ways does it look different than you expected it to? ○ How does your cast say something different than the mold you used or the object the mold implies? e.g. What does a concrete skull say that a plastic skull can't? Or how does a concrete skull say something differently than a plastic skull?
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 **Exploring the Texts and Task** (10 minutes)

<p>Detailed Procedure</p> <ul style="list-style-type: none"> • Students watch video of Walter Hood discussing <i>Witness Walls</i> process and product. • Students have pencils and paper to take notes 	<p>Teacher Actions</p> <ul style="list-style-type: none"> • Encourages students to write down at least one important idea from the video • Play video • Pause video briefly when Walter Hood says “We can’t say everything, but what we say should be powerful.” 	<p>Student Outcomes</p> <ul style="list-style-type: none"> • Students gain an understanding of Walter Hood’s <i>Witness Walls</i> project through a video • Students take notes
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 **Sharing, Discussing, and Analyzing** (1 hour)

<p>Detailed Procedure</p> <ul style="list-style-type: none"> • Discussion of the video within groups • Assessment (self & peer) of which questions they still need to work on • Time for writing or drawing until their question packets are complete 	<p>Teacher Actions</p> <ul style="list-style-type: none"> • Will provide seating outside of classroom for students who need to concentrate • Will assist students in need of differentiation 	<p>Student Outcomes</p> <ul style="list-style-type: none"> • Students will gain a deeper understanding of Walter Hood’s intentions through watching a video of him discussing his work • Through analyzing, discussing, and
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<ul style="list-style-type: none"> • Students will work with their group to arrange their casts with their peers to create a new sculpture/installation • Students will roll out large pieces of paper to create installation space (gallery) on the floor in the center of the room • Groups will work together to create and arrange an installation using all of the individual casts • Students will photograph the larger installation • Students will view their “Witness Wall” projected on the screen • Discussion of digital wall vs. concrete wall 	<ul style="list-style-type: none"> • Read writings and offer encouragement for students to dig deeper or offer praise • Will briefly discuss the idea of installation as an art process • Explain process of placing casts on the floor and where final installation will be • Choose student(s) to document installation • Post photos on Twitter/Blog 	<p>writing students will come to a deeper and richer understanding of Walter Hood’s art.</p> <ul style="list-style-type: none"> • Through analyzing, discussing, and writing students will come to a deeper and richer understanding of their own work. • Through creating a new temporary installation using work of their own and work of their peers students will gain an understanding of how meaning can be created by manipulating a media • Through use of technology students will contemplate longevity of concrete vs. digital media
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❑ Closing the Lesson (9 minutes)

Detailed Procedure	Teacher Actions	Student Outcomes
<ul style="list-style-type: none"> • Return casts to storage area • Place advancing questions packets in Binders • Recap definition of installation • Homework is to research Rachel Whiteread’s “House” and write about how her use of concrete creates meaning in that artwork 	<ul style="list-style-type: none"> • Make sure students put all casts away • Encourage students put question packets in appropriate place for grading • Encourage students to take homework sheet 	<ul style="list-style-type: none"> • Students will be reminded of necessity to keep studio clean and organized for the next group of artists to utilize the space • Students will continue to build organizational skills by putting completed question packets in appropriate place

📖 Extending the Learning Other Walls- Maya Lin’s Vietnam War Memorial <http://www.vvmf.org/memorial>

The Great Wall of Los Angeles <http://sparcinla.org/programs/the-great-wall-mural-los-angeles/>
 How does the media used to create these wall help shape their meaning?

Appendices (attach resources used, such as handouts, etc...):
 Bell Ringer Day 2
 Bell Ringer and Advancing Questions Day 1 and Day 2
<http://www.thinglink.com/scene/598285543280738305>
 Homework #2

Witness Walls Lesson Bell-Ringer Day 1:

The Metro Arts Commission approved the selection of artist Walter Hood to create new public art inspired by the city's role in the historic Civil Rights Movement. His design for *Witness Walls* utilizes iconic photos of the Civil Rights movement in Nashville to honor the events and the people who made history here and created the blueprint for nonviolent protest. The installation will be located on the west side of the historic Metro Nashville Courthouse, steps away from the historic April 19, 1960 student-led protest that led then-Mayor Ben West to disavow segregation of Nashville's lunch counters. The artwork is expected to be installed in 2015.

Witness Walls is a set of fragmented sculptural walls, inspired by the classical sculpted friezes paying homage to heroic and mythical events in antiquity. As visitors walk through *Witness Walls* they will encounter numerous images etched into concave and convex walls by a "graphic concrete" technology. The walls guide visitors through different historic aspects of Nashville's Civil Rights movement and different physical experiences as the walls bend towards and away from one another. The preliminary design also includes three small reflective fountains and the use of audio, possibly music reflective of the time period.

Using the text above, please answer the following questions.

1. Who did the Metro Arts Commission selection committee choose to create new public art inspired by the city's role in the historic Civil Rights Movement?

2. What Nashville mayor disavowed segregated lunch counters? _____

3. How many years ago did he do this? _____

4. What does Walter Hood's use of concrete in his sculpture say about the actions of Nashville's civil rights activists?

Advancing Questions:

(Begin Day 1, complete Day 2)

The answers to the following questions will come from several sources: from your own mind; from collaborating with a group or interviewing a peer; from the text; or a mixture of several of these.

After mixing and pouring concrete...

From your own mind:

1. What did you like about the process of pouring a concrete into a mold?

From your own mind or discussing with a peer or group:

2. What objects do I own or use that utilize the mold-making process?

Analyze/Interpret

(this is deep!)

From your own mind, the text, peer or group discussion:

3. How does using concrete develop or refine Walter Hood's ideas about the 1960 Civil Rights protest in Nashville?

From your own mind and peer or group discussion:

4. How could I use concrete in a sculpture to say something meaningful to me and others?

From your own mind:

5. How is my cast from a found mold I chose to bring to class (or chose from the available molds) meaningful to me?

Collaborate with/Interview a peer:

6. Interview a classmate about your cast. Do they know what the mold is from that you created your cast from? How is it meaningful to them?

The remaining questions are connected and the answers will come from your own mind and from peer and group discussion:

7. How could we as a class create individual works that, when put together, create a “Witness Wall” for our school?

Or draw it! (use the space below or a separate sheet of paper):

11. How does this idea of smaller parts creating a new whole connect with Walter Hood's *Witness Walls* piece? How does this idea connect to the Nashville Civil Rights Movement?

12. How does a digital wall differ from a concrete wall? Which one will last longer? Explain.

Walter Hood *Witness Walls*- Homework # 2

Compare and contrast Walter Hoods *Witness Walls* (2015) public sculpture with Rachel Whiteread's *House* (1993) public sculpture. What characteristics do they share? What are/were the intentions of both sculptures? What meanings, if any, do they share? What meanings do they have that are unique?

Write an essay addressing the above questions and ideas. Use a Venn diagram, word mapping or sketching as a way to generate or organize your ideas before you write your essay.

Witness Walls Lesson Bell Ringer Day 2

1. In what ways does your cast look the way you expected it to?

2. In what ways does your cast look different than you expected it to?

3. How does your cast (made of concrete) say something different than the mold or object of the mold implies? e.g. What does a concrete skull say that a plastic skull doesn't say? Or how does a concrete skull say something differently than a plastic skull?
