

Unit Curating Culture

About the unit

This unit of work allows students to look at artists who have used their personal, social and cultural experiences to create their work. Curating Culture raises questions of identity, political environment and the influence and impact this makes on the artists work. Using the artists from the African and Asian Visual Artists Archive (AAVAA) as a starting point to research into the different ways in which contemporary artists express their views, beliefs and cultural values. Students explore ways of expressing their own ideas and opinions in creating a visual response. Pupils are encouraged to discuss and share their ideas and supporting their opinions by making visual references from looking at artwork in detail. This unit also allows pupils to consider their own personal, social and cultural influences at the ways of looking at art.

What the unit covers

Art	Craft	Design	2-D	3-D	Individual work	Collaborative work	
Line	Tone	Colour	Pattern	Texture	Shape	Form	Space
Painting	Collage	Print making	Digital media	Sculpture	Textiles		

Where the unit fits in

Curating Culture would best suited for the end of Key Stage 3 to initiate contextual thinking and project work to develop contextual and critical thinking for Key Stage 4/5. Students need to be able to demonstrate a mature, sensitive attitude and a range of approaches to thinking about contemporary art. This unit is activity led but discussion based and the progress of the students over this course is dependent on the ability of the students to, share, listen and discuss ideas with their fellow students. Students also need to show an ability to make a decision and support opinions. This unit fits well along side Unit 10g: Visiting a museum, gallery or site and Unit 9A: Life events.

Expectations

At the end of this unit

most pupils will:

- Use sketchbook to record ideas and make notes
- Produce a piece of artwork that explores the ideas discussed and ideas recorded
- Join in with discussion by sharing ideas and offering opinions
- Make visual references based on their personal experience

some pupils will not have made so much progress and will:

- Produce a piece of work that takes on one main idea which has been discussed
- Need prompting to ask questions and sharing ideas and opinions
- Need support to contribute to group work

some pupils will have progressed further and will:

- Explore a range of mediums to create their final piece of work
- Use appropriate visual vocabulary to describe work and express ideas clearly to others
- Make visual references based upon the social and cultural context to the work
- Keep an ongoing record in their sketchbook showing progression of ideas, influence by other artists
- Make independent enquiry and actively research artists and movements from a number of different sources

Prior learning

It is helpful if pupils have:

- used a range of media for recording observations and ideas in a group situation
- explored shared and contributed ideas to group discussions
- looked at art from various cultures
- explored ideas around emigration and the reasons why people emigrate
- used specific objects as source material to stimulate new ideas and work

Language for learning

Through the activities in this unit pupils will be able to understand, use and spell correctly vocabulary relating to:

- how to describe the visual elements of an artwork
- a feeling, mood, or opinion about an artwork
- historical, cultural and social context
- **Installation**, collage, **migration**, Modernism, **Post-Colonialism**, iconography, **performance**, collaboration, **cultural**, Pan-African, **narrative**, diasporas, **assemblages**, digital, **metaphor**, interpretation, **mythological**, composition, **mixed-media**, site-specific

Resources

For practical work, resources include:

- Computers, scanners, colour photocopier, scissors, digital camera, paint collage material, books, postcards of various artwork and images, newspaper
- Students are expected to contribute items from their own home or personal belongings

Future learning

Students could continue to use research skills in finding out about other artistic movements that have happened in other parts of the world i.e. Harlem Renaissance

Building upon developing a criticality in their own work

Adapting the unit

Pupils could:

- work in a variety of media to create works that can be photographed and scanned into Photoshop (or similar program) to create a composition. Further images can be incorporated from the Internet.

EXPLORING AND DEVELOPING IDEAS

LEARNING OBJECTIVES PUPILS SHOULD LEARN

What is Culture?

Contextual awareness:
Developing understanding of
the influence of a political
climate surrounding the
production of art

POSSIBLE TEACHING ACTIVITIES

Class discussion to determine a whole class definition of culture.

What is curating?

Introduce the project

This project is about making selections and decisions based upon a common link.

Draw a visual time line of the personal events that have happened in your lifetime? i.e. births in the family, beginning school, moving home, religious ceremonies, etc

Discuss the major global and national events have occurred in the student's lifetime.

Wars, political conflicts, sporting events, natural disasters,

Have any of these events had an effect on the students?

Can any of these events be added to the time line?

AO2 Respond to other artists' work. Analyse and evaluate sources

EXPLORING AND DEVELOPING IDEAS

LEARNING OBJECTIVES PUPILS SHOULD LEARN

What is Culture?

Contextual awareness:
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POSSIBLE TEACHING ACTIVITIES

Give students images of Donald Rodney's work with dates, information about his life and national/international news in a random order. Whole Class constructs timeline of his life reading captions out loud to the rest of the class discussing the effects that the political climate had on his work.

What are the obvious themes that are raised in his work?
Specifically what political events is he interested in?

Students select one article/advert from a national or local newspaper/magazine. Cut out and stick down articles/images and analyse connections with yourself. Brainstorm ideas and select a couple of words/images, which have an impact.

Why do they have an impact?
What words or images are your eyes drawn towards?
How does this make you feel as the viewer?
How could the words/image be changed to create more/less of an impact?

AO1 Select and organise information. Record observations and ideas.

INVESTIGATING AND MAKING

LEARNING OBJECTIVES PUPILS SHOULD LEARN

Critical thinking:

What are the connecting themes between artists?

Developing visual literacy in order and organise themes raised by artists in their work

What objects, patterns, colours, typography, fabrics are culturally specific to you?

POSSIBLE TEACHING ACTIVITIES

Group students into pairs.

Each pair is given two images. One for each person. Each pupil must describe what they can see to their pair while they try to draw what is being described without seeing the actual image and then the pair swaps around giving each child a chance to draw. (to make it harder pupils can only give verbal clues or children sit back to back)

Pupils compare their drawings to their actual artworks.

Divide class into pairs. Give each pair an image and ask one person in the pair to be the scribe to write down the ideas of the group. Brainstorm the themes, ideas, mood, themes and feeling expressed in the work. Research the artists further and look at other works they have made. Students select artworks from a larger selection (from Your Space on Selecta!) that fit in with the theme of the work and create a small exhibition in Your Space. The group writes a wall panel explaining their selection. Other pairs look at exhibition trying to guess the reason why those artworks have been selected.

INVESTIGATING AND MAKING

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POSSIBLE TEACHING ACTIVITIES

Photograph or collect at least 25 objects or images to bring into class. Make a detailed colour drawing of one object and repeat across a double page to make a pattern.

AO1 Select and organise information. Record observations and ideas

Organise collected objects / images on A1 paper, making connections between them. Swap with student opposite and feedback to class on ideas about their connections. Make suggestions about their composition. Photos of composition into sketchbooks. Colour palette?

AO3 Explore ideas and materials. Develop ideas and materials.

Plan 6 layers of final piece on 6 sheets of tracing paper.

AO3 Explore ideas and materials. Develop ideas and materials.

Plan four different layers for final piece.

AO4 Personal response. Make connections.

EVALUATING AND DEVELOPING WORK

LEARNING OBJECTIVES PUPILS SHOULD LEARN

Key Questions:

What is culture?

Do the events in an artists life have an effect on their practice?

How are artists influenced by their environment and current political events?

What are my influences?

POSSIBLE TEACHING ACTIVITIES

Discuss Chris Ofili's No Woman No Cry (Tate/article about Stephen Lawrence) and musical influences (Bob Marley and Fugees No Woman No Cry)

Draw own profile using touch to guide pencil.

Use 6 sheets of tracing paper to show layers of Ofili's No Woman No Cry. Show what acrylic/oil paint, resin, pencil, paper collage, lettering and glitter are used to show – which colours, shapes and patterns?

Compare colours, shapes and patterns in work of Chris Ofilli Yinka Shonibare and Chila Burman.

AO2 Respond to other artists' work. Analyse and evaluate sources

Clear classroom walls for displaying student exhibitions
5 groups each curate and label exhibition on classroom walls.
Class discussion about exhibition criteria. Each group take notes.
Each group feedback on exhibition criteria. Class record discussion.
Photos of each exhibition into sketchbooks.

AO2 Respond to other artists' work. Analyse and evaluate sources