

## Contemporary art in a changing curriculum

Session plan

1.15 – 2.05

### B. Contemporary art in the primary curriculum - connecting with artworks, galleries and artists

- Broadening notion of what we mean by art
- Responding in diff ways and through diff subject areas
- Contemporary art in a thematically organised curriculum
- Children working alongside contemporary artists
- Partnerships with galleries

1.15	Welcome and introductions  Routes into contemporary practice – creativity, experiences and ideas  Creativity – NAACCE . QCA  Arts alive QCA
1.20	Task -referring to own experience work that has tapped into or realised these areas – discussion and feedback - <b>handout</b>
1.30	Link to the primary review – <b>handout</b>
1.35	Mona Hatoum and Maurizio Cattelan – what are these images about and what ideas or themes might they provide as a starting place for some work with primary children
1.45	Some themes that could begin to emerge with looking at the work of artists
1.50	What about Banksy? How would you begin to plan for using his work as a starting place – either starting with the artist or the ideas....  In two groups - mixed between teachers and others – use the charts as a way into thinking through some ideas – what are the possibilities and how would you go about it – from a school perspective and a gallery / museum perspective – how would they be linked? <b>Handout</b>
2.05	Finish

1.

<b>QCA National Curriculum spotting creativity</b>	<b>QCA arts alive 'arts work' that enables pupils to ...</b>
<p><b>Questioning and challenging</b> Creative pupils are curious, question and challenge, and don't always follow rules. They:</p> <ul style="list-style-type: none"> <li>• ask 'why?' 'how?' 'what if?'</li> <li>• ask unusual questions</li> <li>• respond to ideas, questions, tasks or problems in a surprising way</li> <li>• challenge conventions and their own and others' assumptions</li> <li>• think independently.</li> </ul> <p><b>Envisaging what might be</b> Creative pupils speculate about possibilities. They:</p> <ul style="list-style-type: none"> <li>• imagine, seeing things in the mind's eye</li> <li>• see possibilities, problems and challenges</li> <li>• ask 'what if?'</li> <li>• visualise alternatives</li> <li>• look at and think about things differently and from different points of view.</li> </ul> <p><b>Making connections and seeing relationships</b> Creative pupils think laterally and make associations between things that are not usually connected. They:</p> <ul style="list-style-type: none"> <li>• recognise the significance of their knowledge and previous experience</li> <li>• use analogies and metaphors</li> <li>• generalise from information and experience, searching for trends and patterns</li> <li>• reinterpret and apply their learning in new contexts</li> <li>• communicate their ideas in novel or unexpected ways.</li> </ul> <p><b>Exploring ideas, keeping options open</b> Creative pupils explore possibilities, keep their options open and learn to cope with the uncertainty that this brings. They:</p> <ul style="list-style-type: none"> <li>• play with ideas, experiment</li> </ul>	<p><b>engage with the experience</b> Teachers can achieve this by, for example:</p> <ul style="list-style-type: none"> <li>• stimulating interest through exciting experiences that are different to other learning experiences;</li> <li>• providing different contexts for learning;</li> <li>• making pupils feel .special.;</li> <li>• selecting content related to the real world of the arts;</li> <li>• giving a variety of high-quality, first-hand experiences in different arts disciplines;</li> <li>• encouraging pupils to explore their own values and feelings.</li> </ul> <p><b>commit themselves to their work and make it their own</b> Teachers can achieve this by, for example:</p> <ul style="list-style-type: none"> <li>• taking account of, and making connections with, pupils. own interests and experiences;</li> <li>• clarifying freedoms and constraints, developing an agreed code of behaviour;</li> <li>• challenging pupils to never accept second best and to evaluate ideas and reflect critically;</li> <li>• helping pupils develop their own criteria for success, so they know what they are trying to achieve;</li> <li>• encouraging pupils to constantly ask .why., to challenge assumptions and to ask .what if?.;</li> <li>• showing pupils that they have something to offer by helping them share their interests and expertise with their peers;</li> <li>• letting pupils take ownership of their work by making decisions and taking responsibility for outcomes;</li> <li>• making it clear that there are no right or wrong answers, just different solutions justified by the pupil;</li> <li>• treating failure as success . an opportunity for learning;</li> <li>• using pupils as mentors and leaders.</li> </ul> <p><b>achieve success</b> As well as developing the specific skills, knowledge and understanding that pupils</p>

<ul style="list-style-type: none"> <li>• try alternatives and fresh approaches</li> <li>• respond intuitively and trust their intuition</li> <li>• anticipate and overcome difficulties, following an idea through</li> <li>• keep an open mind, adapting and modifying their ideas to achieve creative results.</li> </ul> <p><b>Reflecting critically on ideas, actions and outcomes</b></p> <p>Creative pupils are able to evaluate critically what they do. They:</p> <ul style="list-style-type: none"> <li>• review progress</li> <li>• ask 'is this a good...?' 'is this what is needed?'</li> <li>• invite feedback and incorporate this as needed</li> <li>• put forward constructive comments, ideas, explanations and ways of doing things</li> <li>• make perceptive observations about originality and value.</li> </ul>	<p>need, teachers can help pupils achieve success by, for example:</p> <ul style="list-style-type: none"> <li>• encouraging the use of different learning styles/intelligences and helping pupils express their ideas and thoughts in different ways;</li> <li>• encouraging pupils to learn from each other and develop ideas together;</li> <li>• setting up groups where individuals complement one another and everyone has something to contribute;</li> <li>• giving pupils the opportunity to learn from an expert. . either the teacher or an outside arts practitioner;</li> <li>• stimulating imagination;</li> <li>• having a clear purpose and high, but realistic, expectations;</li> <li>• helping pupils keep open to new ideas and not settle for the first solution;</li> <li>• making connections between different experiences;</li> <li>• capitalising on the unexpected without losing sight of the original objective;</li> <li>• giving pupils enough time to succeed.</li> </ul> <p><b>be recognised for their success</b></p> <p>Teachers can achieve this by, for example:</p> <ul style="list-style-type: none"> <li>• making achievements public. . valuing and celebrating good work and progress in the classroom;</li> <li>• sharing work through performance or exhibition to an audience;</li> <li>• helping pupils identify and value their own contribution and the contribution of others.</li> </ul> <p><b>actively and independently seek further arts experiences</b></p> <p>This fifth area is currently underdeveloped and needs more investigation. However, evidence to date suggests that teachers can achieve this by, for example:</p> <ul style="list-style-type: none"> <li>• providing first-hand experience of different cultural events;</li> <li>• giving pupils the knowledge and skills to be discriminating and active arts consumers/contributors.</li> </ul>
---	---

<http://curriculum.qca.org.uk/key-stages-1-and-2/learning-across-the-curriculum/creativity/index.aspx> [http://www.qca.org.uk/artsalive/steps\\_to\\_success/index.htm](http://www.qca.org.uk/artsalive/steps_to_success/index.htm)

[http://www.qca.org.uk/artsalive/steps\\_to\\_success/activities.pdf](http://www.qca.org.uk/artsalive/steps_to_success/activities.pdf)

2.

### The Primary review

The most fundamental review of the primary curriculum for a decade is now underway. The Secretary of State has asked Sir Jim Rose, with support from QCA, to advise on how the primary curriculum needs to change in order to:

- place greater emphasis on children's personal development
- offer schools greater flexibility to tailor teaching and learning for their pupils
- encourage creativity and inspire a commitment to learning that will last a lifetime.
- ensure all children gain a good grounding in reading, writing, speaking, listening and numeracy
- allow time for primary school children to learn a modern foreign language
- support a smoother transition from play-based learning in the early years into primary school

The aim is to create a new primary curriculum that will raise standards further and help schools achieve the ambitions of the Children's Plan and the outcomes of Every Child Matters.

### 12 components of an effective curriculum

- |   |   |
|---|---|
| <ul style="list-style-type: none"><li>• promotes a <b>wide repertoire of teaching and learning approaches</b></li><li>• is presented to <b>challenge, inspire, engage and motivate</b> all learners</li><li>• promotes <b>coherent personal development</b></li><li>• articulates the <b>essential knowledge, understanding, skills and attitudes</b> in more coherent areas of learning</li><li>• is a <b>common national framework</b> to promote flexibility and personalisation</li></ul> | <ul style="list-style-type: none"><li>• is underpinned by <b>aims and design principles</b></li><li>• is the <b>entire planned learning experience</b></li><li>• makes <b>clear expectations of progression</b></li><li>• is built on a <b>good understanding of child development</b></li><li>• is <b>underpinned by assessment</b> integral to teaching and learning which actively engages children in the learning process</li><li>• <b>promotes evaluation</b> from assessment for learning and teacher reflection to Ofsted reports</li><li>• is planned based on <b>clear education outcomes</b></li></ul> |
|---|---|

### The Areas of Learning

- **Understanding the arts and design**
- **Human, social and environmental understanding**
- **Understanding physical health and well-being**
- **Understanding English, communication and languages**
- **Mathematical understanding**
- **Scientific and technological understanding**

<b>What's in an Area of Learning?</b>	
<ul style="list-style-type: none"> <li>• <b>Importance statement</b> which outlines why the area is essential for children to learn</li> <li>• <b>Key ideas</b> - identify the understanding children need to develop within an area of learning</li> <li>• <b>Important skills</b> - identify what children need to learn to do in order to make progress in an area of learning</li> <li>• <b>Range and content</b> identifies the contexts and 'home-base subject matter' through which children will develop the key ideas and important skills</li> <li>• <b>Curriculum opportunities</b> are experiences essential to a child's development</li> </ul>	
<b>Personal development</b>	
Essential aspects of the curriculum - <b>skills, attitudes and attributes,</b>	
<ul style="list-style-type: none"> <li>• teamwork and conflict resolution,</li> <li>• empathy and tolerance</li> </ul>	<ul style="list-style-type: none"> <li>• social and emotional skills</li> <li>• respect for others and the environment</li> <li>• self-respect and confidence</li> </ul>
<b>Overall aims of the curriculum – to create:</b>	
<b>Successful learners who...</b>	
<ul style="list-style-type: none"> <li>• are creative, resourceful and able to identify and solve problems</li> <li>• have enquiring minds and think for themselves to process information, reason, question and evaluate</li> <li>• communicate well in a range of ways</li> <li>• understand how they learn and learn from their mistakes</li> <li>• are able to learn independently and with others</li> <li>• know about big ideas and events that shape our world</li> <li>• enjoy learning and are motivated to achieve the best they can now and in the future.</li> <li>• have the essential learning skills of literacy, numbering and information and communication technology</li> </ul>	
<b>Confident individuals who...</b>	
<ul style="list-style-type: none"> <li>• have a sense of self-worth and personal identity</li> <li>• relate well to others and form good relationships</li> <li>• recognise their talents and have ambitions</li> <li>• are willing to try new things and make the most of opportunities</li> <li>• are self-aware and deal well with their emotions</li> <li>• have secure values and beliefs and have principles to distinguish right and wrong</li> <li>• become increasingly independent, are able to take the initiative and organise themselves</li> <li>• make healthy lifestyle choices</li> <li>• are physically competent and confident</li> <li>• take managed risks and stay safe</li> <li>• are open to the excitement and inspiration offered by the natural world and human achievements.</li> </ul>	

### Responsible citizens who...

- are enterprising
- are able to work cooperatively with others
- are well prepared for life and work
- respect others and act with integrity
- understand their own and others' cultures and traditions, within the context of British heritage, and have a strong sense of their own place in the world
- appreciate the benefits of diversity
- challenge injustice, are committed to human rights and strive to live peaceably with others
- sustain and improve the environment, locally and globally
- take account of the needs of present and future generations in the choices they make
- can change things for the better.

### Starting with artists

Access to work				Access to artist			
Remote		Museum / Gallery		School		Museum / Gallery	
K&U	Practice	K&U	Practice	K&U	Practice	K&U	Practice
↓	↓	↓	↓	↓	↓	↓	↓

### Starting with ideas

School		Museum / Gallery	
Research	Practice	Research	Practice
↓	↓	↓	↓

**Other ways in?** – Starting with materials, techniques, working methods, exhibitions, reviews, artists' own words, ...

[Mona Hatoum](#) born 1952

Incommunicado 1993

Metal cot and wire  
displayed: 1264 x 575 x 935 mm  
sculpture

Purchased with funds provided by the Gytha Trust 1995

T06988

The bare metal bars of this child's cot resemble those of a prison cell, while the springs have been replaced by taut cheese wires. Hatoum has transformed a symbol of comfort and refuge into a claustrophobic space suggesting a place of torture and incarceration. The [sculpture](#) evokes themes of child abuse, as well as the suffering experienced by political prisoners.



© [Mona Hatoum](#)

Mona Hatoum was born in [Beirut, Lebanon](#). During a visit to London in 1975, civil war broke out in Lebanon and she was forced into exile. She stayed in [London](#), training at both the [Byam Shaw School of Art](#) and the [Slade School of Fine Art \(University College, London\)](#) between the years 1975 and 1981. In 1995 she was nominated for the [Turner Prize](#) for her exhibitions at the [Centre Georges Pompidou](#) in [Paris](#), and for her show at the [White Cube](#).

In the early 1980s Hatoum began her artistic career with performance pieces, though later she moved from 'live' work to more mechanical installations, involving [video](#), [light](#), and [sound](#). While mostly focusing on confrontational themes such as [violence](#), oppression, and voyeurism, she has often made powerful references to the vulnerability and resistance, of our human bodies.

In 1989 Hatoum exhibited her first major sculptural work 'The Light At the End' in the [Showroom Gallery](#). The same piece was shown the following year in the [British Art Show](#). Her *Alive and Well* was displayed in the Victoria Tunnel (a former air raid shelter under the streets of [Newcastle-upon-Tyne](#)) in 1990.

She was shortlisted for the [Turner Prize](#) in 1995. In 1997, one of Hatoum's works which had been purchased by [Charles Saatchi](#) was included in the [Sensation exhibition](#) which toured London, Berlin and New York.

In 2000, her work *The Entire World as a Foreign Land* was at the inaugural launch of the [Tate Britain](#). She had a work called *Home* at the [Hudson Valley Center for Contemporary Art](#) in 2004.

In 2008, she was awarded the prestigious [Rolf Schock Prizes](#).

Maurizio Cattelan

Maurizio Cattelan's art often combines sculpture and performance. Maurizio Cattelan has a subtle sense of the paradoxes of transgression, the limits of tolerance. Since the early 1990s, his work has provoked and challenged the limits of contemporary value systems through its use of irony and humor. He teases the art world without ever falling into the naive trap of thinking he can subvert a system of which he is part.

The characters and personas inhabiting Maurizio Cattelan's world are ghostly appearances in a personal theatre of the absurd: policemen flipped upside down, stuffed animals hanging from the ceiling, a swami who buried himself in sand for hours at a time...suspended between reality and fiction, Maurizio Cattelan's work simulates and subverts the rules of culture and society in a continuous game of detournement, acts of insubordination and symbolical theft. Constantly exploring different materials, contexts and strategies, he refuses to take any moral or ideological position, concentrating instead on reproducing reality in all its complexities. While he does not offer solutions, he shows that one can survive and use the system without being consumed by it. [Read the entire article here](#) Source: [www.designboom.com](http://www.designboom.com)

### **Maurizio Cattelan - Biography**

Maurizio Cattelan Jokes and pranks are common in art but what makes Maurizio Cattelan special is that his are funny. Funny peculiar and funny ha-ha. Cattelan is a knowing and sophisticated artist who teases the art world without ever falling into the naive trap of thinking he can subvert a system of which he is part. He specialises not in Dadaist aggression but in slight shifts of reality that are a bit pathetic, a bit embarrassing, a bit silly. In 1994 he persuaded his Paris dealer Emmanuel Perrotin to spend a month dressed as a giant pink phallus. *Errotin Le Vrai Lapin* was striking precisely because it was so ludicrous: aggressive anti-art gestures and extreme acts have long since been accommodated into commercial art dealing, but to have a dealer make a fool of himself goes some way beyond the call of duty, and of chic.

Born in Padua, Italy, in 1960, Cattelan did not attend art school but taught himself. Cattelan brought his bad taste to New York's Museum of Modern Art when, in 1998, he arranged for an actor in an over-sized cartoon Pablo Picasso mask to meet and greet visitors. Cattelan said he was satirising the postmodern museum and its similarity to a high-cultural Disneyland. He was impressed MoMA put up with such a cruel joke against itself. [Read the entire article here](#) Source: [www.eyestorm.com](http://www.eyestorm.com)

## **Banksy, British (1975 - )**

Writing a Banksy biography can be a challenge, given that his true identity remains a mystery. However, here's what we know about Britain's most celebrated graffiti artist: Originally from Bristol, Banksy's stencils have become immensely popular throughout the UK and his subversive images can be seen daubed on walls throughout the world.

Many Banksy art images have moved off public walls and into private collections in the form of limited edition prints. These often generate large sums at auction houses such as Bonhams and Christies. Even the Banksy works that have remained on walls have been sold at auction, with some being dismantled. A house in Bristol with Banksy art work on the outside was also sold as 'a work of art with a house attached' through an estate agent.

Banksy designed the cover for Blur's 'Think Tank'. He has also attracted great media attention through various stunts aimed at the establishment. These have included hanging Banksy prints in London's Tate Modern and the New York Museum of Modern Art. In 2005 his version of a primitive cave painting depicting a human figure hunting wildlife while pushing a shopping trolley was found hanging in the British Museum.

Other stunts carried out by Banksy have included painting images on the Palestinian side of the Israeli West Bank barrier. He also substituted amended versions of Paris Hilton's CD at several record stores. These CD's have subsequently become highly collectable. Despite receiving enormous media attention Banksy's real identity remains the cause of much debate.