

Unit 9C Personal places, public spaces

About the unit

In this unit, pupils explore examples of public art in their local area. They research the different ways in which ideas, beliefs and values are represented and shared in their local area and in different times and cultures, including contemporary modern practice. They explore ways of representing their own ideas and then collaborate with others to make a mural or a three-dimensional form for a specific location.

This unit is expected to take 10–15 hours.

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

This unit builds on unit 7B ‘What’s in a building?’, and unit 8C ‘Shared view’, where the theme of the environment and the knowledge and experience of the processes associated with three-dimensional construction are developed.

This unit could also be linked with citizenship, where pupils are taught to consider other people’s experiences, to think about, express and explain views that are not their own and to negotiate, decide and take responsibility in school and community-based activities.

Expectations

At the end of this unit

most pupils will: explore ideas about their local area; assess visual and other information, including modernist works and contemporary visual culture; use this information to develop ideas, taking account of purpose and audience; manipulate materials and processes and analyse outcomes; interpret visual and tactile qualities to communicate ideas and meanings and realise their intentions in a relief panel or a three-dimensional form; analyse and comment on how ideas and meanings about the local area are conveyed in their own and others’ work; explain how their understanding of the context affects their views and practice

some pupils will not have made so much progress and will: select visual and other information; use this information in developing their work; match visual and tactile qualities to their intentions; analyse and comment on ideas, methods and approaches used in their own and others’ work, relating these to the context; adapt and refine their work to reflect their own view of its purpose and meaning

some pupils will have progressed further and will: analyse codes and conventions used in different genres, styles and traditions; select, organise and present information in visual and other ways, taking account of purpose and audience; extend their understanding of materials and processes and interpret visual and tactile qualities; show increasing independence in the way in which they develop ideas and meanings and realise intentions; analyse and comment on the contexts of their own and others’ work; explain how their own ideas, experiences and values affect their views and practice

Prior learning

It is helpful if pupils have:

- discussed the relationship of exemplars and traditions to their own art
- recognised the importance of process–product relationships for producing quality work
- matched media and techniques to ideas and a wider purpose
- used visual metaphors to create meaning in works of art
- explored the organisation of formal arrangements for works of art
- recognised the significance of conceptual and practical experimentation and exploration in their personal work

Language for learning

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

- environment, *eg sense of place, location, memories, site-specific, personal response*
- public sculpture, *eg mural, construction, assemblage, monument, icon*

Speaking and listening – through the activities pupils could:

- discuss and evaluate conflicting evidence to arrive at a considered viewpoint

Writing – through the activities pupils could:

- write closely argued text where precise links and connections are made within sentences
- use full stops, commas, brackets, semi-colons and dashes correctly
- organise content into a whole piece of writing with the relationship between points/paragraphs clearly signalled
- structure paragraphs to develop points, by using evidence

Resources

For practical work, resources include:

- a digital camera or video recorder
- computer, scanner and image manipulation software

Examples of art, craft and design:

- examples of art in public areas in the locality, *eg town hall, hospital, factories, health centre, leisure centre, shopping precinct, park or gardens*
- examples of art from different times and cultures, *eg portraits, statues, sculpture, murals, architecture, memorials*
- examples of modernist and contemporary art, *eg ‘Table of silence’ (1937) by Brancusi; ‘Aspects of Negro life: from slavery through to reconstruction’ (1937) by Aaron Douglas; ‘St Just’ (1953) by Lanyon; ‘Royal Tide IV’ (1960) by Nevelson; ‘Shepherd’s Bush, London’ (1968) by Boyle and Hills; ‘A factory, North London’ (1972) by Freud; ‘Brooklyn Bridge’ (1982) by Hockney; ‘Famous moon king’ (1984–5) by Basquinet; ‘House’ (1993) by Whiteread; ‘Yorkshire walls and millstones’ (1996) by Ruthven; ‘Landscape 511’ (1998) by Virtue*

Future learning

In GCSE and GNVQ specifications, pupils are expected to:

- become more independent in bringing together their research, and in developing their ideas and practice
- select appropriate processes, media and techniques in order to arrive at meaningful and individual images

Adapting the unit

Pupils could:

- create a relief mural based on the theme of machines and how they impact on our lives. Their research could be centred on past and contemporary technology in the local area and they could look at the work of Tatlin, Leger, Moholy-Nagy and Paolozzi
- interpret the theme of ‘personal place, public space’ in digital media to create a large mural. They could look at the work of a range of photographers such as Stephen Cornell, Joan Fontcuberta, Hugo Glendinning, Tim Etchells
- create a relief mural for a site in the local area, *eg the local library*. They could base their designs on the made environment, incorporating their own recorded observations, sounds and words in order to convey the ways in which the environment has changed over time. They could research the work of Keith Piper, Rachel Whiteread and Mona Hatoum

Learning objectives

Pupils should learn:

Possible teaching activities**Learning outcomes**

Pupils:

Points to note**Exploring and developing ideas**

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|---|--|---|--|
| <ul style="list-style-type: none"> • about codes and conventions and how these are used to represent ideas, beliefs and values in works of art, craft and design | <ul style="list-style-type: none"> • Ask the pupils to identify ways of representing ideas, beliefs and values in public life, <i>eg murals for public buildings, decoration of places of worship, statues of public figures, memorials to war heroes.</i> | <ul style="list-style-type: none"> • identify ways of representing ideas, beliefs and values in public work | <ul style="list-style-type: none"> • The focus in this unit is on environmental design, <i>eg architecture, sculpture, town/ country planning, heritage sites, landscape design, shop fronts and display, street signs.</i> Introduce pupils to the work of environmental designers, <i>eg architects, planners, landscape artists.</i> If possible, arrange a visit to their place of work or invite them to talk to pupils in school. |
| <ul style="list-style-type: none"> • to discuss and question critically, and select from a range of visual and other information to help them develop ideas for independent work | <ul style="list-style-type: none"> • Explain to the pupils that they are going to produce a work for the local area. Discuss the purpose of the work, <i>eg to draw public attention to a particular location in the school or the community; to respond to a specific or simulated commission from a local business or factory.</i> | <ul style="list-style-type: none"> • identify features of the local natural and made environment | <ul style="list-style-type: none"> • The purpose of the work could be decided by you, by the pupils or by an outside agency, <i>eg a commission.</i> |
| <ul style="list-style-type: none"> • to record from first-hand observations and to explore ideas for different purposes and audiences | <ul style="list-style-type: none"> • Provide opportunities for pupils to research public art in the local area and to record information in a variety of ways, <i>eg drawing, photography, video recordings, notes on the history of the place, views of inhabitants.</i> • Ask pupils to collect visual and other information in their sketchbooks. Encourage them to be selective and to record information that represents their own views about what is significant and valuable about the public art in the local area. Ask the pupils to discuss and evaluate conflicting evidence to arrive at a considered viewpoint. | <ul style="list-style-type: none"> • record and collect visual and other information relevant to the purpose • weigh evidence and reasons, and reach conclusions, when developing ideas | <ul style="list-style-type: none"> • Ask pupils to explore issues relating to their research into public art, <i>eg how many men and how many women are represented in public? Which roles are represented? What materials are used? How much do we value objects for the materials they are made from and how much for their age?</i> |
| <ul style="list-style-type: none"> • about continuity and change in the roles, purposes and audiences of artists, craftspeople and designers | <ul style="list-style-type: none"> • Show pupils examples of public art from different times and cultures. Discuss how spiritual, cultural and social beliefs are represented, <i>eg in African art, Egyptian art, classical Greek architecture and sculpture.</i> Show some of the ways in which late modern artists have contributed to public spaces. Discuss the diversity of practice and make connections with artists in different times and cultures. • Encourage the pupils to research the work of others. Help them to identify and analyse different ideas, methods and approaches in the work of others. Raise issues of difference in contemporary practice. | <ul style="list-style-type: none"> • identify different ways in which the environment is represented in different times and cultures | <ul style="list-style-type: none"> • This unit provides an opportunity to work with an artist-in-residence and/or to visit a public art gallery. • If appropriate, and if possible, show artists' work that is representative of the area. • Draw attention to the diversity of approach, <i>eg work that is temporary, ephemeral, installations, performance, time-based work.</i> Talk about possible purposes and intentions in this work. |

Learning objectives

Pupils should learn:

- to organise and present visual and other information in different ways

Possible teaching activities

- Ask the pupils to prepare a small-scale presentation of their research work, eg *sketchbook, small display, a short video, slide/tape presentation*, which shows their ideas and individual responses. Discuss their ideas about public art in the local area as they have represented them in their work. Organise a formative assessment of pupils' individual ideas.

Learning outcomes

Pupils:

- present their research in an appropriate form

Points to note

- Pupils could share their work with the group or class. They could make a short presentation, explaining their research and how they achieved their outcome.

Investigating and making

- to investigate, combine and manipulate materials and images, taking account of purpose and audience
- to experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make a collaborative piece

- Discuss the idea of developing pupils' individual research into collaborative work in the form of a large-scale relief mural or three-dimensional construction to be sited in the local area.
- Discuss where the work could be located, eg *inside, outside, in the natural or made environment*. Ask the pupils to use the presentations as the basis for deciding how the collaborative work will be organised. Ask each pupil to design and produce a section of the mural or construction, which will be put with the parts created by the other pupils to create the whole.
- Demonstrate the use of materials and processes. Ask pupils to experiment with:
 - creating a relief panel by:
 - rolling out a slab of clay
 - building up the surface of the clay by adding cut out shapes of clay
 - adding surface textures, patterns and forms by pressing into the clay or engraving the surface
 - embedding objects into the clay
 - taking a print from the clay slab by:
 - rolling out thin strips of clay and building up a wall around the clay slab
 - joining the 'wall' to the clay slab
 - pouring plaster of Paris into the mould
- Ask the pupils to work in groups to organise the completed plaster 'print' into a coherent arrangement to form the mural.
- Explore with the pupils ways of treating the surface of panels to enhance the impact of the mural.
- Ask the pupils to photograph the proposed site and photograph their work. They can then scan images into the computer and manipulate these to present their work in situ.
- Alternatively, pupils could work together in groups to organise their clay panels into three-dimensional form, taking care to shape and join the slabs to make a strong free-standing form. This could take a functional form, eg *fountain, seating*.
- This builds on unit 8C 'Shared view' where pupils site their three-dimensional construction in or around the school.

- decide, as a group, which ideas they will develop for their public piece
- contribute to the group work to design, plan and carry out a task
- contribute to a large-scale mural or a three-dimensional construction

- This work could be carried out in groups of three or four pupils. Discuss the scale of the work and how the work will be divided up between the members of the group. Ask the pupils to plan their work so that each person has a role in the designing and making process.
- Prompt the pupils to discuss how they might incorporate their individual and collective ideas. Encourage them to think about:
 - the shape and proportions of their slab of clay
 - the relative height of their 'relief' or raised surface
 - how they will interpret their research through this medium



Safety – pupils need to be given clear instructions about the use of any dangerous equipment and should be aware of the hazards

Pupils should learn:

Pupils:

Evaluating and developing work

- to analyse and evaluate their own and others' work, express opinions and make reasoned judgements
- to adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations
- Develop with the pupils some clear criteria for assessment. Ask pupils to work in pairs and use the criteria to evaluate each other's work. Ask the pupils to make notes on the comments made by others and discuss these in their working groups.
- Ask the pupils to discuss how significant ideas and issues have been addressed in each other's work. *How are ideas, beliefs and values communicated in the work? How effectively have visual and material qualities been used? What methods and techniques have been used? How effectively have these been used? How does the work relate to its purpose and the context in which it will be seen? What are your views about the work? Why do you hold these views?*
- Help the pupils to make a written 'summative' assessment of the collaborative work. Ask them to organise the assessment into a coherent piece of writing with structured paragraphs. Ask them to write closely argued text where precise links and connections are made within sentences.
- Encourage the pupils to use the feedback to make considered decisions about what needs to be adapted or altered in their collaborative work.
- ask and answer questions that contribute to extended discussion
- make judgements, using reasoning to interpret influences on art
- use a variety of sentence structures and a range of linking devices
- write coherent texts for different purposes, including to analyse, review and argue
- review and adapt their work as appropriate
- It may be possible to set up an exchange by e-mail between the school and an organisation in the community, eg *town planning department, local business or factory*, to get feedback on pupils' proposals, and responses to design ideas.