

AAVAA SESSION PLANS

SESSION ONE

ORGANISE TABLES IDEALLY SO PEOPLE CAN EASILY WORK IN GROUPS OF FOUR.

INTRODUCTIONS

10-15 MINS

GET TO KNOW EACH OTHER.

STUDENTS LOOK AT SKETCHBOOKS OR WORK FROM A PREVIOUS PROJECT. HOW ARE THE STYLES OF INDIVIDUAL STUDENTS COMEING THROUGH IN THEIR WORK. STUDENTS EVALUATE THE VARIOUS STYLES AND APPROACHES TO CREATING ARTWORK AND AS A CLASS LIST THE VARIOUS INFLUENCES HAVE ON ARTISTS, I.E. MUSIC SCENE, POLITICAL CLIMATE, MIXTURE OF CULTURES

10 MINS

NEGOTIATE 'WAYS OF BEING TOGETHER' AND OBJECTIVES OF THE WORKSHOPS.

DIVIDE CLASS INTO GROUPS OF FOUR. HAND OUT FLIP CHART PAPER TO EACH GROUP. EACH GROUP DISCUSSES THEN WRITES DOWN AT LEAST 5 THINGS THAT THEY WANT TO GET OUT OF THE WORKSHOP SESSIONS. (FOR EXAMPLE, TO LEARN ABOUT NEW ARTISTS, TO CREATE ART WORKS IN RESPONSE ETC). EACH GROUP FEEDS BACK TO THE WHOLE CLASS, AND A LARGE LIST IS MADE FROM THE STATEMENTS. DISCUSS WAYS OF BEING TOGETHER (BEING POLITE, LISTENING TO EACH OTHER'S VIEWS ETC). USE THIS GROUP LIST TO HELP INFORM FUTURE SESSION PLANS.

10 MINS

PRODUCE VOCABULARY AND RESPOND TO ART WORKS.

SHOW TWO IMAGES – FOR EXAMPLE FN SOUZA'S CRUCIFIXION, AND LUBAINA HIMID'S THE CARROT PIECE. ASK THE CLASS TO DESCRIBE WHAT THEY SEE. ELICIT ADJECTIVES. WRITE ON A FLIP CHART. DISCUSS WHEN THE ARTISTS MAY HAVE CREATED THE WORKS, AND WHY.

THIS IS GOOD POINT TO INTRODUCE NEW VOCABULARY SPECIFIC TO ART WORKS LOOK AT VOCABULARY SECTION.

5 MINS

LEARN THE VOCABULARY AND USE AS A RESOURCE IN FUTURE SESSIONS.

STUDENTS TO WRITE DOWN THE LIST OF ADJECTIVES THEY HAVE GENERATED, ADDING MORE IF THEY CAN THINK OF THEM.

20 MINS

USE THE VOCABULARY IN A PRACTICAL TASK, AND TO PRODUCE NEW ADJECTIVES.

HAND OUT 2-4 IMAGES OF AN AAVAA ARTIST'S WORK TO EACH GROUP. ALLOW PARTICIPANTS TO EXAMINE THE IMAGE. HAND OUT LABELS WITH ADJECTIVES LISTED ON THEM. THREE OR MORE ARE TO BE BLANK. FOR EXAMPLE CUT OUT THE LABELS ATTACHED. EACH GROUP DISCUSSES THEN MATCHES THE ADJECTIVES TO THE IMAGES. THEY WRITE THEIR OWN ADJECTIVES TO DESCRIBE THE WORKS ON THE BLANK LABELS.

STUDENTS SHOULD THINK ABOUT THE COLOURS AND MARKS THE ARTISTS HAS MADE. RECREATE IN THEIR SKETCHBOOKS THE COLOURS THAT REFLECT CERTAIN EMOTIONS OR MOODS.

20 MINS

FEEDBACK TO THE WHOLE CLASS, AND SHARE EACH OTHER'S IDEAS AND IMAGES.

EACH GROUP GATHERS AROUND EACH TABLE IN TURN, TO LOOK AT THE IMAGES, AND THE WORDS CHOSEN BY THE GROUP. THE GROUPS TALK ABOUT WHY THEY CHOSE THOSE WORDS WITH EACH IMAGE, AND ABOUT THE LABELS THEY WROTE THEMSELVES AND WHY. THE OTHER GROUPS ARE ASKED IF THEY AGREE WITH THE CHOICES.

SESSION TWO

5 MINS

GET TO THE STUDENT'S PERSONAL INTEREST IN ART.

ASK EACH STUDENT WHAT ART FORM MOST INTERESTS THEM AND WHY.

10-15 MINS

RECAP FAMILIAR TERMS, AND INTRODUCE NEW ONES.

ELICIT DIFFERENT FORMS OF ART – SCULPTURE, PAINTING, DRAWING ETC. INTRODUCE TERMS: INSTALLATION, INTERVENTION, COLLAGE, AND MIXED MEDIA. DISCUSS WHY AN ARTIST MAY WANT TO MAKE AN INSTALLATION, OR CREATE AN INTERVENTION. DISCUSS WHAT PEOPLE THINK OF THESE ALTERNATIVE WAYS OF MAKING AND LOOKING AT ART.

USE ART WORKS FROM THE ARCHIVE TO ILLUSTRATE (FOR EXAMPLE RASHEED ARAEEN'S BILLBOARD 'THE GOLDEN VERSES' OR SUSAN PUI SAN LOK'S SUSAN'S ROOM).

10-15 MINS

INTRODUCE TWO AAVAA ARTISTS AND RECAP VOCABULARY FROM PREVIOUS SESSION.

SHOW FOUR EXAMPLES OF PUI SAN LOK'S PRACTICE TO ONE HALF OF THE CLASS, AND FOUR EXAMPLES OF DONALD LOCKE'S WORK TO THE OTHER HALF.

EACH GROUP DISCUSSES THE ARTWORK, DECIDING ITS ART FORM. ADJECTIVES ARE MATCHED TO THE IMAGES, AND EACH GROUP IS ASKED TO DESCRIBE THEIR ARTWORK TO THE REST OF THE CLASS, AND THEIR RESPONSES TO THE WORK.

40 MINS

CREATE ART WORK IN RESPONSE TO AAVAA ARTISTS. TO VALUE THE STUDENT'S PRACTICAL AND CREATIVE SKILLS, AS MUCH AS THEIR VERBAL ABILITIES.

THEN INTRODUCE THE IDEA OF RESPONDING TO AN ARTWORK VISUALLY AS WELL AS VERBALLY. EACH STUDENT IS TO CHOOSE AN ARTWORK THEY HAVE FOUND MOST INTERESTING OVER THE LAST TWO SESSIONS. THEY ARE ASKED TO USE THEIR OWN INTERESTS AND PREFERRED ART FORM TO MAKE A WORK RESPONDING TO/INSPIRED BY THEIR CHOSEN ARTWORK. ANY MEDIA CAN BE USED, INCLUDING REARRANGING CLASS ROOM OBJECTS AS INSTALLATIONS, OR PLANNING A LARGER SCULPTURE/PROJECT WITH DRAWINGS AND TEXT.

15 MINS

SHARE EACH OTHER'S ARTWORK AND IDEAS. TO PRACTICE NEW VOCABULARY.

ALL STUDENTS LOOK AT EACH OTHER'S ARTWORK. EACH STUDENT IS ASKED WHY HE OR SHE CHOSE THE ARTIST AND THEIR INTERPRETATION OF IT.

ADJECTIVES AND ART FORM VOCABULARY CAN BE ELICITED FROM THE CLASS TO DESCRIBE EACH OTHER'S WORK.

HOMEWORK THINK OF QUESTIONS THAT YOU WOULD LIKE TO ASK SOMEONE WHO WORKS AT AN ART GALLERY.

SESSION THREE

VISIT TO A GALLERY

5 MINS

THINK ABOUT PREVIOUS GALLERY EXPERIENCES, AND PERSONAL INTEREST IN ART.

EACH STUDENT IS ASKED WHAT THE FIRST ART WORK THEY REMEMBER SEEING IS – WHERE AND WHEN.

10-15 MINS

LEARN ABOUT THE PRACTICAL AND PROFESSIONAL CONTEXT OF A GALLERY.

TALK FROM GALLERY STAFF – Q + A

20-30 MINS

SHARE IDEAS AND RESPONSES IN A GROUP. TO INTRODUCE THE IDEA OF 'CURATED SPACE'.

GROUP DISCUSSION IN FRONT OF ONE PAINTING. WHAT CAN THEY SEE, HOW IS IT FRAMED, WHAT IS IT HUNG NEXT TO ETC. CLASS TO SPLIT INTO SMALL GROUPS AND CHOOSE ONE ARTWORK. EACH GROUP TO WRITE/DRAW AT LEAST TEN POINTS ABOUT THEIR ARTWORK – DESCRIBING WHAT IT DEPICTS, HOW IT DOES SO, AND HOW IT IS FRAMED AND HUNG.

FEEDBACK TO THE REST OF THE GROUP. DISCUSS HOW A SPACE IS 'CURATED' AND WHAT EFFECT SCALE, MEDIA AND PLACEMENT OF WORKS HAS ON OUR READING OF THE IMAGES.

20-30 MINS

DISCUSS THE MOOD AND EFFECT OF INDIVIDUAL ART WORKS, AND PERSONAL RESPONSES TO THEM PRACTISE NEW VOCABULARY.

MOVE TO NEXT ROOM. IN THIS ROOM, WORKING AS PAIRS, EACH PAIR CHOOSES ONE ART WORK. THEY ARE ASKED TO DESCRIBE THE MOOD AND EFFECT OF THE PIECE, AND WHY THEY CHOSE IT.

FEEDBACK TO GROUP AS A WHOLE. DISCUSS HOW ALL THE WORKS IMPACT TOGETHER, AND THE EFFECT OF THE INSTALLATION OF THE ROOM HAS.

10-15 MINS

AN ENJOYABLE GAME, AS WELL AS A CHANCE TO REHEARSE WRITING CAPTIONS.

PAIR WRITE A SHORT CAPTION ABOUT A CHOSEN WORK. READ IT TO THE REST OF THE GROUP, WITHOUT TELLING WHICH WORK IT IS ABOUT. THE REST OF THE GROUP MUST IDENTIFY WHICH ART WORK IT IS.

SESSION FOUR:

5-10 MINS

RECAP ON THE GALLERY EXPERIENCES.

INTRODUCTIONS – ASK HOW THEY FELT ABOUT THE GALLERY VISIT. WAS IT WHAT THEY HAD EXPECTED? HAD THEY BEEN TO A GALLERY BEFORE?

RECAP VOCAB – INSTALLATION, INTERVENTION

DESCRIBE OBJECTIVES FOR THE CD ROM, AND WRITING CAPTIONS FOR IT.

10 MINS

MODEL CAPTION WRITING AS A CLASS.

SUSAN SUI PAN LOK WORKS IN A VARIETY OF STYLES CONVEYING SIMILAR MESSAGES AND IDEAS. DISCUSS THE DIFFERENT APPROACHES THAT LOK USES IN HER WORK.

DISCUSS ONE TOGETHER AS A CLASS, AND WRITE A CAPTION TOGETHER.

25 MINS

PRODUCE FOUR CAPTIONS ABOUT AN AAVAA ARTIST'S WORK FOR THE CD ROM.

DIVIDE CLASS INTO FOUR GROUPS. EACH TABLE TO CHOOSE ONE OF FOUR LOK POST-CARDS AND TO WRITE POST-STIK RESPONSES TO THE IMAGE IN FRONT OF THEM. IN THEIR GROUPS THEY USE THE POST-STIK NOTES TO WRITE A CAPTION, AND GIVE THE WORK A TITLE. THE WORK IS THEN DISPLAYED SOMEWHERE IN THE ROOM, WITH IT'S CAPTION.

THEN ALLOW THEM TO CHOOSE FROM SOUZA OR LOCKE.

25 MINS

PRODUCE TWO CAPTIONS EACH FOR A FURTHER TWO AAVAA ARTISTS.

SECOND HALF – TWO GROUPS CHOOSE AN FN SOUZA IMAGE EACH, TWO OTHER GROUPS A DONALD LOCKE. ABOVE TASK IS REPEATED.

20 MINS

FEED BACK RESPONSES AND IDEAS TO THE WHOLE CLASS. TO EDIT AS A GROUP WHERE NECESSARY.

AT THE END OF THE SESSION EACH GROUP PUTS THEIR TWO IMAGES WITH CAPTIONS AND EXPLAINS WHY THEY CHOSE THEM, WHERE THEY PUT THEM, AND WHAT THE CAPTION EXPLAINS ABOUT THE WORK.

SESSION FIVE

OBJECTIVES:

RECAP VOCABULARY – WITH NEW TERMS. LOOK AT MODERN ART/AFRICAN SCULPTURE LINK INTRODUCE THE WORK OF GAVIN JANTJES AND LUBAINA HIMID. WRITE CAPTIONS FOR IMAGES. PLAY CURATING GAME

EDITING

5-10 MINS

EDIT WORK AS A GROUP.

HAND OUT LAST WEEK'S CAPTIONS TO NEW GROUPS/PAIRS. PAIRS READ THROUGH AND MAKE COMMENTS AND CORRECTIONS.

INFLUENCE OF AFRICAN SCULPTURE ON EUROPEAN ART

15 MINS

PROVIDE ART HISTORICAL CONTEXT, AND ELICIT ANALYSIS OF IMAGES (VISUAL LITERACY).

SHOW LES PAUVRES (PICASSO), AFRICAN MASKS, LES DEMOISELLES D'AVIGNON. DISCUSS RELATIONSHIP/INFLUENCE OF IMAGES.

WHAT WORDS WOULD WE USE TO DESCRIBE THESE WORKS?

DISCUSS INFLUENCES ARTISTS TAKE FROM CULTURES DIFFERENT FROM THEIR OWN AND LOOK AT RELATIONSHIP BETWEEN PICASSO'S WORK AND AFRICAN MASKS.

LOOK AT EGYPTIAN RELIEF.

THEN SHOW JANTJES AND HIMID IMAGES (A4).

HOW HAVE THESE ARTISTS 'BORROWED' FROM OTHER CULTURES?

JANTJES AND HIMID

10 MINS

MIX UP THE CLASS INTO NEW GROUPS, AND INTRODUCE TWO AAVAA ARTIST'S WORK.

HAND OUT 10 JANTJES POSTCARDS (3 IMAGES), AND 10 HIMID (3 IMAGES). EACH PERSON TO READ TITLE AND NAME OF ARTIST, THEN WRITE AS MANY SENTENCES AS THEY CAN ON A PIECE OF PAPER. AFTER 5 MINS, ALL THE PEOPLE WITH THE SAME IMAGES ARE TO FIND EACHOTHER.

WRITING CAPTIONS

WRITE NEW CAPTIONS

10 MINS

IN THE SMALL GROUPS (3 OR FOUR PEOPLE), TO FIND A SPACE, ANALYSE THE IMAGE TOGETHER, AND USE THEIR SENTENCES TO COMPLETE THE CAPTION.

SHARING/EDITING

10 MINS

SHARE IDEAS AND EDIT AS A GROUP.

EACH CAPTION LEFT OUT ON THE TABLE FOR OTHER PARTICIPANTS TO READ AND LEAVE COMMENTS/MAKE CORRECTIONS.

CURATING GAME

25 MINS

AN ENJOYABLE CONCLUSION CURATING THEIR OWN SHOW, AND REHEARSING THEIR VOCABULARY AND VISUAL LITERACY.

DIVIDE YOUR CLASS INTO GROUPS OF FOUR AND FIVE. TELL THEM THAT EACH GROUP IS A GALLERY THEY WILL CURATE AN EXHIBITION, DECIDE ON THE THEME OF THEIR EXHIBITION, MAKE A SELECTION FROM A COLLECTION OF ARTWORKS AND THINK ABOUT THE DISPLAY OF THE ARTWORKS SO THAT IT TIES IN WITH THEIR THEME.

THIS GAME WORKS BEST IF THE TEACHER SELECTS THE FIRST IMAGE AND ALLOW THE GROUP TO UNPICK THE WORK AND THINK ABOUT THE THEMES THAT THEY CAN DRAW OUT OF THE WORK. THE GROUP THEN FINDS OTHER ART WORKS THAT MATCH THAT THEME. THEMES CAN BE AS ABSTRACT AS THE STUDENTS WANT AS LONG AS ARTWORKS FIT INTO THE THEME.

SUMMARY

15 MINS

CONCLUSION.

WHOLE CLASS VISITS THE OTHER DISPLAYED WORK OF THE GROUPS AND TRY TO GUESS THE THEME OF THE EXHIBITION.