



© The Estate of L.S Lowry. All Rights Reserved.

Let's talk about art

Classroom resource

Introduction

Let's talk about art: education resource pack for schools

'Art is not what you see, but what you make others see.'

Edgar Degas

The British Council has been collecting works of art, craft and design since 1939, to promote the achievements of the very best British artists, craft practitioners and designers. This pack contains images and descriptions of five pieces from the Collection that have been selected to illustrate different facets of Britain, and to help your pupils explore the theme of identity and belonging.

The pieces that are featured are:

- **Number 22** by David Hether
- **Industrial City and City Scene St John's Parade** by LS Lowry
- **White Horse** by Mark Wallinger
- **Self-portrait with a Mobile Phone** by Morag Keil
- **Sea Form (Porthmeor)** by Barbara Hepworth

Each section of the pack contains discussion points to encourage your pupils to talk about the pieces alongside background information and activities that use art to inspire learning across the curriculum. The resources can be used as starting points in individual lessons or as elements of a joint cross-curricular project to develop knowledge, expand creative and communication skills and reflect on local and global issues. The activities are primarily aimed at upper primary and lower secondary aged pupils but can be 'dipped into' and adapted for use with both younger and older students.

However you use the materials, an exploration of British art from the past and present can ignite your pupils' creativity and inspire them to ask questions, talk about the pieces, share their individual responses to them and explore their own sense of identity and belonging.

All of the artworks shown in the pack are reproduced in colour at full page size at the back of the pack for you to print out and share with your class.



© The Tate.

Number 22 by David Hepher



© David Hepher, courtesy Flowers Gallery.

Background Information

David Hepher is a British artist best known for his paintings of buildings. He was born in Redhill in Surrey and studied at both London's Camberwell School of Art and Slade Art School, where he recalls, the prevailing principle was, *what* you painted didn't matter so much as *how* it was done. In 1969, he began painting the view from where he was living, and spent five years painting suburban house fronts in south London. *Number 22* is one of a row of Edwardian semi-detached houses in Townley Road, East Dulwich. Its front garden, panelled door, stained glass and bay windows are typical of a style of architecture that grew in the interwar period in many British towns and cities.

Learning objectives: To explore a range of starting points for practical work, record from first hand observation, develop communication skills and produce pieces of creative writing and artwork in response to the painting *Number 22* by David Hepher.

Curriculum links: English, art and design, geography, design technology

Skills and outlooks: Creative thinking, collaborating, communicating, critical thinking

There's no place like home...

Getting started:

Divide your pupils into pairs sitting back to back. Give one of each pair a copy of the painting *Number 22*, hidden from their partner. Ask them to describe what they can see in the picture with as much detail as possible. As they do so, encourage their partner to draw a version of the painting from their description. When they have finished, compare with the original painting. How accurate was the description and the drawing? What would have improved the outcome?

Things to talk about with a partner:

- Do you think *Number 22* looks like a typical British house? What makes you think that? Why do you think the artist painted it in this way?
- Who might live there? Who or what might be behind the door or curtain?
- What do the phrases: 'There's no place like home' and 'An Englishman's home is his castle,' mean to you?
- How would you complete the following sentences: I know I'm home when... and It's nice to be home when...
- Does this picture represent your idea of Britain?

Activities/things to do:

1. Share the results of your discussions and then ask your pupils to look through some magazines and select a picture of someone or something who could be looking out of the window of *Number 22*. Suggest they cut out and stick their chosen image onto the picture. Swap with the person sitting next to them and then invent a story to explain why this person or creature is looking out of the window at *Number 22*. Give the character a name, three distinct features and a secret that no one else knows.
2. Take a walk around the local area near your school and look at the houses and homes that you pass. Do any of the houses look like the one in the painting? Talk about their age and style and visible external features, including types of windows, doors, roofs and decorations. Do they have gardens, stairs or lifts? Are they terraced houses, flats or bungalows? Encourage your pupils to identify the types of building and shapes and materials used in construction. Invite them to make sketches or rubbings of patterns and textures and take a photograph of one particular building that interests them.

Back in class:

3. Provide your class with a local map, or mapping software to mark the route of your walk and locations of the buildings photographed. Use the photographs to create a close up study of one particular house or home using a media of their choice. They could use pencils, paint or pastels or a drawing/paint program or app on a computer or iPad. Encourage them to try to make their pictures as detailed as David Hepher's painting.
4. David Hepher went on to create models of the houses in Towney Road at half their actual size. Ask your pupils to bring in boxes and recycled resources to make three-dimensional models of the buildings they have depicted. Encourage them to experiment with different methods of joining materials in their design. This could include using masking tape, card triangles to reinforce frameworks and glue-guns if available. Arrange the models into a fictional street, give your street a name and photograph the results.



Models of local houses by children at West Drayton Primary School.

5. Ask your pupils to find out about different styles of architecture and to investigate why different materials and styles are used to build houses and homes in other countries. This may be to allow homes to keep cool in summer and warm in winter, to allow water to drain away or to make the most of local materials. Your students could make a class book for another year group or the school library containing their research.



Houses and homes in Amman, Jordan. Photograph A Willmott



Drawing by pupils in Rwanda showing traditional house styles near their schools with thanks to Gabriel Magezi, Rwandan art teacher.

Additional activities and home learning

6. Read extracts from stories such as *The Lion Witch and the Wardrobe* by CS Lewis or *The Subtle Knife* by Philip Pullman where a major character finds their way through a door or window into another world! Ask your pupils to close their eyes whilst you play some evocative music, and ask them to imagine another world that can only be entered through the mysterious door of *Number 22* – a mysterious door! When the music has finished, ask them to write a poem or description of the world that they imagined. Describe the colour and appearance of the sky and vegetation, the inhabitants who live there, and what they might see in the distance. Encourage them to use descriptive words and imagery in their writing to create a really vivid description. Photocopy the image of the door on the activity sheet at the end of the pack for each member of the class. Invite your pupils to each decorate and cut out the door on three sides so that it opens on a folded hinge. Then write out their poem or description on a piece of paper that fits behind the door. Glue the opening door on top so that their writing is revealed when the door is opened.

Opportunities for working with your partner school

You could:

- Swap your images and stories for *The Face at the Window of Number 22*.
- Exchange pictures and descriptions of homes and buildings close to your school.
- Share information about the styles of buildings and materials used in your countries.

Industrial City and City Scene, St John's Parade

by LS Lowry



© The Estate of LS Lowry. All Rights Reserved, DACS 2015.

Background Information

Laurence Stephen Lowry was born in Manchester in 1887. He attended evening classes at Manchester School of Art and used the surrounding industrial landscape as his inspiration; developing a unique style often painting in just five colours. His earliest industrial scenes date from around 1912 and continued to be his main subject matter until the 1940s. He portrayed them for over 30 years, recording the changes brought about by mill closures and urban redevelopment and showing ordinary people going about their daily life – going to work, a football match, the fair or the park, pushing prams and walking their dogs. Lowry was a solitary man who lived all of his life in the North West of England and captured in his paintings a particular moment in British history.



Learning objectives: To examine two works by LS Lowry. To work in the style of the artist, selecting appropriate materials and tools for their designs. To create images of simple figures and their own localities using a range of materials and processes.

Curriculum links: English, art and design, geography

Skills and outlooks: Creative thinking, communicating, critical thinking

You may need: Paper, watercolour pencils or paints, digital cameras, phones, viewfinders and magnifiers

My hometown

Getting started:

Arrange the pupils into small groups with copies of the Lowry pictures and the questions below. Use the full page versions at the back of the pack for the pictures. Challenge them to look really closely and keep finding more and more details. They could use magnifying glasses or small card viewfinders to really pay close attention to the different sections of the pictures.

- *City Scene* is a very busy painting. What do you notice first and then where is your eye led? Look carefully and make a list of everything you can see. What particularly stands out to you?
- Describe where the painting is set, the colours used and the mood of the picture? If you could jump into the picture and become one of the figures describe what you might see, hear and smell?
- When do you think *Industrial City* was painted? What makes you think that? Would you like to live in this city? Why/why not?
- Do either of these pictures represent your idea of Britain? Why/why not?
- Look closely at the people in both pictures. How would you describe Lowry's style of representing people and animals? Choose one group and decide what you think they are doing and where they are going? Make a quick sketch of some of the figures in your sketch books.

Activities/things to do:

1. Lowry was a careful observer of the places and people he saw around him. Arrange to take your students to visit your nearest town centre. Encourage them to capture the sights, sounds and feel of the area in words and pictures by using sketchbooks and digital cameras. Include interesting details of buildings, transport, entertainments, posters, shops and people, sights, smells and snippets of overheard conversations. If this is not possible try and capture the busy scene outside your school at the start or the end of the school day.

Back in class

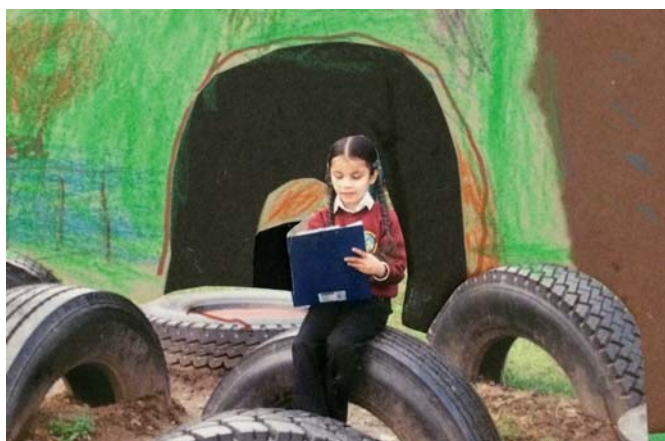
2. Lowry often worked from memory, calling his paintings dreamscapes, '*part real and part memory...bits and pieces of my home locality.*' Encourage your pupils to use the sketches and notes they made to make their own paintings, drawings or collages of your home town or school locality in a Lowry style using his palette of muted colours of red, black, blue, yellow and white.



A child's interpretation of a Lowry townscape.

3. Ask them to also try and make the place they are portraying come to life in words by writing a vivid description including any sights, sounds, or smells that they noticed on their visit to accompany their pictures. Encourage them to include similes and metaphors, perhaps reading some extracts from classic or contemporary writers as examples. In his novel *Hard Times*, for example, Charles Dickens described an industrial town like that in Lowry's picture as:

'It was a town of red brick, or it would have been red if the smoke and the ashes had allowed it. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and a trembling all day long, and where the piston of the steam engine worked monotonously up and down like an elephant in a state of melancholy madness.'



Children from Featherstone Primary School made collages of themselves in their favourite places. Photographs A Willmott.

What makes this description so effective?

4. The people and animals that Lowry captured in his paintings are sometimes referred to as 'matchstick figures.' Ask members of the class to hold a pose sitting, standing or walking for a short time whilst the rest of the class make a quick sketch trying to capture a simple likeness of the pose. Encourage them to look closely and just use a few marks to try and capture the essence of the pose and person. Look and check if the angle of the body is upright and the position of their arms, hands and feet in their drawings is accurate. You could also try drawing a group of figures perhaps using a sheet and a light source like the school below, to really emphasise the outline of their shape and create interesting scenarios.



Shadow photographs from British Council project in China, Better Community, Better Life.

Once your pupils have got the hang of drawing simple figures, ask them to choose their favourite study and add colour with watercolour pencils or paints. You could then paint a busy scene like a city centre, school or beach as a background setting for your figures.

Additional activities and home learning

Discuss your pupils' favourite places in their local area. What makes them special? Children at one primary school took photographs of themselves in their favourite places and then used collage materials to create an impression of what it is like. Your pupils could carry out a similar activity in their favourite home locations.

Lowry's paintings capture a particular time and place in industrial towns of northern England. Ask your class to choose ten objects to put in a box that capture a snapshot of your hometown today. What would they choose and why?

Opportunities for working with your partner school

You could:

- Find out more about life in your partner school's home town and exchange photographs and pictures.
- Swap your paintings and drawings of your townscapes and figures.
- Exchange boxes of artefacts and images that represent life in your home town or city.

White Horse by Mark Wallinger



© Mark Wallinger. Photograph by Peter White.

Background information

White Horse is a sculpture by Mark Wallinger that originally stood outside the British Council's London headquarters on a plinth of Portland stone. It faced down The Mall, close to the traditional equestrian statues on Trafalgar Square and Horse Guards Parade, where processions of cavalry soldiers on their horses frequently pass by.

The sculpture is made of marble and resin and is a life-size representation of a thoroughbred racehorse. It was created using state of the art technology in which a live horse was scanned using a white light scanner to produce an accurate representation of the animal. The *White Horse* sculpture also relates back to the ancient history of hillside depictions of white horses that feature across England.

Learning objectives: To explore and develop ideas from observation and imagination. To learn about the role of the horse in British history and the work of artists, craftspeople and designers working in different times and cultures. To form their own compositions in a range of forms and materials using Mark Wallinger's *White Horse* as a stimulus.

Curriculum links: English, history, art and design

Skills and outlooks: Collaborating, communicating

You may need: Pictures of *White Horse*, bags with question cards, chalk, large scale collage materials, camera, access to the internet, clay or other sculptural materials

Every picture tells a story

Getting started

Arrange your pupils into small groups. Give each group a picture of the *White Horse* sculpture and a set of Where? What? When? Why? How? and Who? question cards hidden in a bag. Ask members of the group to pull out and read a card and use it to come up with a question for the group to discuss. Model some examples such as:

- Why... is this white horse here?
- What ... name would you give this sculpture?
- How ...did the sculptor manage to make it so lifelike?
- Why...was a horse chosen to represent Britain?

Activities/things to do:

1. The horse has been a part of British history and culture for thousands of years. This can be seen in the ancient chalk images carved into the hillsides of southern Britain, the depiction of Boudicca in her chariot, the 190 horses that feature in the Bayeux Tapestry, Stubbs' famous equine portraits and Mark Wallinger's work today. It is also a feature of British folklore – a horseshoe is said to bring good luck and many English words and phrases have links to this iconic animal. Ask your pupils to find out more about the role played by domesticated horses in British history – particularly in the fields of agriculture, transport, and battle.
2. Show your pupils pictures of the famous Uffington chalk horse that can be seen across the Wiltshire countryside. This was made by carving the shape of the horse into the hillside and filling the excavation with chalk. Encourage your pupils to consider Mark Wallinger's *White Horse* and pictures of the chalk horses that inspired him. Discuss how they were created as an important symbol of Britain thousands of years apart with the tools and technology available at the time. What other symbols of Britain can they think of?



Aerial view of the *White Horse* at Uffington. Photographer Dave Price, Creative Commons licence.



Pupils at Witham St Hughs Academy created a large collage sea creature on their playground floor. This was then photographed by the children and transported with computer software to an undersea setting!

Divide your class into small groups to design an animal image to represent their country. They could go out to create their own large-scale versions of their design on the playground floor using chalk or large collage materials. Encourage them to photograph the results and use computer software to create a background to transport their creations digitally to a remote hillside or other setting.

3. Stories about horses feature in a number of popular children's books from Anna Sewell's *Black Beauty* written in 1877, to *War Horse* by Michael Morpurgo. Read extracts from stories like these and ask your pupils to imagine what might happen if... one night the *White Horse* sculpture came to life! What would happen next? Where would it go? Ask the pupils to work together, jotting down useful ideas, words and phrases before writing their own version independently. You could encourage the use of a first person narrative and a 'story mountain' writing frame to remind your pupils to include a build up, a problem or dilemma and then a resolution and ending to their story.
4. When they have completed their stories, discuss techniques used by storytellers such as expression, dynamics, gestures and props to engage and entertain an audience. You could illustrate this by showing examples from the National Gallery's excellent *Out of Art into Storytelling* project. www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/out-of-art/out-of-art-into-storytelling
5. Encourage your pupils to practise these techniques with each other to tell their stories effectively and then arrange a special performance for younger children or parents, using a picture of Mark Wallinger's *White Horse* as a backdrop.
6. Horses have been popular subjects for artists in many different periods and cultures. Sri Lankan artist Lalith Senanayake recently created this horse sculpture from pieces of scrap metal that he collected.



Reproduced with the kind permission of Lalith Senanayake.

Ask your pupils to carry out some research to find out how artists have portrayed the horse in different periods, media and cultures and make notes and sketches about their findings. Discuss what is their favourite image and why?

Provide your pupils with clay or other modelling materials. Encourage the children to experiment making equine figures by pulling out five pointed star shapes or joining two hollow pinch pots together. Design and create a three-dimensional model of their favourite horse design.

Additional activities and home learning:

How many English words or phrases can they find that have a link to the word horse? These could include examples such as horsepower, horseflies, 'eat like a horse,' 'look a gift horse in the mouth' etc.

Opportunities for working with your partner school

You could:

- Find out if horses or other animals feature in the history, stories, culture and artwork of your partner's country.
- Swap photographs of your playground work and animal sculptures.
- Share your stories and ask your partner school to add illustrations.

Self-portrait with a mobile phone by Morag Keil



© Morag Keil. Photograph by Todd-White Art Photography.

Background Information

Morag Keil was born in Edinburgh in 1985. She studied at the Glasgow School of Art and Chelsea College of Art and Design in London. Keil works in diverse mediums, including installation, painting and film, and her practice is shaped by questions of identity and authenticity. Found jpegs become the subject of 'self' portraits like this one. She is also interested in multiple voices using found and filmed recordings spliced in sound and video installations.

Learning objectives: To investigate different types of portraits, try out tools and techniques and compare ideas, methods and approaches in their own and others work.

Curriculum links: English, art and design, drama

Skills and outlooks: Creative thinking, communicating, self awareness

You may need: Copies of the painting and Activity sheet 2, black paper, chalk, scissors, lamp or light source, paper, paint, brushes

Me, myself I

Getting started:

Organise pupils into pairs and give them a copy of Activity sheet 2. Ask the pupils to talk about the three questions about the painting on the sheet, and record their thoughts and ideas on the paper.

Other things to think about and discuss – remember there are no right or wrong answers!

- Why do you think the artist used a limited colour palette?
- Portraits tell us something about the person being painted. What do you think this portrait says? Who might the girl be? Where is she? Why is she there? Who might she be texting and why? How would you describe her expression? Do you think she looks sad or angry or can you see another emotion in her face?
- Why do you think this image been selected to represent British identity?

Activities/things to do:

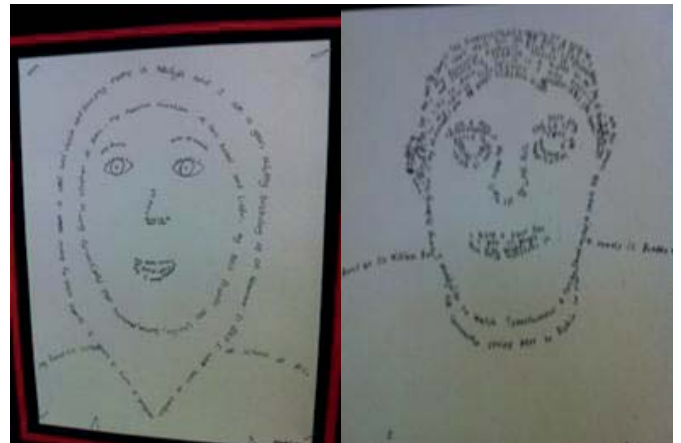
1. Share the results of your discussions and then invite members of the class to volunteer to adopt the pose and facial expression of the girl in the painting and improvise some details about her life using the following sentence starters:
 - My name is...
 - I am...
 - I live...
 - I say things like...

Carry out a 'hot seating' activity with pupils answering questions from the rest of the class whilst in the role of the girl in the picture.

Portrait painters often include objects in their pictures, which tell us something about their life. In the picture the girl is holding a mobile phone what do you think might she have held if the painting had been painted in a different time or setting?

2. Attach pieces of black paper to the classroom wall and shine a light onto them. Ask each member of the class to stand sideways to the paper, whilst their partner draws around the outline of their head shape projected onto the paper with chalk, to create a silhouette to cut out. Invite the pupils to then write down ten words and a short description of themselves. Display the descriptions alongside the silhouettes. Can they match the correct descriptions to the portraits?

You could also go on to use the words and descriptions, to create a word self-portrait like these from a London primary school, where the words form the shape of the pupils' facial features.



Self-portraits in words by pupils at Sir William Burrough Primary School.

3. Ask the students to think of objects that represent who they are and where they are from. Encourage them to take a 'selfie' posing with these objects and use it to make a self-portrait in a media of their choice. This could be a drawing, painting or collage using different textures or materials. Encourage them to research self-portraits in a variety of styles and ask them to think about the background, the objects and whether they want to picture themselves standing or sitting in their composition.

Additional activities

- Write a diary extract or 'day in the life of'... the girl in self-portrait with a mobile phone.
- Create an identity box using the net of a cube on page 21.

Opportunities for working with your partner school

You could:

- Photograph and exchange examples of different types of self-portraits.
- Research examples of portrait artists and their work from a variety of countries.



Self-Portrait from British Council project Better Community, Better Life.



Examples of self-portraits in pastels and collage.

Sea Form (Porthmeor) by Barbara Hepworth



© Bowness, Hepworth Estate.

Background Information

Barbara Hepworth was born in Wakefield, Yorkshire. She studied at Leeds School of Art before being awarded a scholarship to study sculpture at the Royal College of Art, London. She married the artist Ben Nicholson in 1938 and they moved to St Ives, by the sea in Cornwall in 1939. Her early work was concerned with the human figure, developing through abstraction into sculpture that explored relationships between the figure and the landscape. She began to use bronze in the mid 1950s, and for the remainder of her career divided her work between carving in wood or stone and creating sculpture to be cast in bronze. Porthmeor is a beach close to Hepworth's studio where she lived and worked in Cornwall. She wanted to make sculptures that could express the feeling of being in the landscape and this bronze sculpture is a response to the breaking waves and the pattern left on the beach by waves and tides.

Learning objectives: To develop knowledge and understanding about abstract sculpture and artists and encourage the use of a range of materials and processes. To work on their own, and with others, on projects in two and three dimensions and on different scales.

Curriculum links: English, art and design, drama

Skills and outlooks: English, art and design

You may need: Paper, newspaper, masking tape, plaster bandage, water, natural materials such as leaves, stones and sticks.

An island nation...

Getting started:

Divide the pupils into pairs with a copy of the picture of *Sea Form (Porthmeor)* by Barbara Hepworth and the following questions to think about and discuss:

- What is your immediate reaction to the picture? Write down the first five words that come to mind when looking at the sculpture. Share with your partner and decide on ten words that you both agree on.
- What do you think the sculpture would feel like to touch and how do you think it was made?
- Why do you think the sculptor decided to incorporate holes into the piece?
- Barbara Hepworth called the piece *Sea Form (Porthmeor)*. Porthmoer is a beach in Cornwall. Why do you think she called it this?
- Does anything about the shape and form of the sculpture make you think of the sea or coast?

Look at the sculpture very carefully, then close your eyes and see if you can draw its shape from memory. How close did you get?

Activities/things to do:

1. Barbara Hepworth loved the natural world and was often inspired by the coastal landscape of her home in Cornwall, southwest England. She also preferred her work to be shown outdoors and said that sculptures need natural light and air 'to breathe and grow'.



Barbara Hepworth sculpture in Battersea Park. Photograph by Alison Willmott.

Arrange for your pupils to collect a variety of fallen natural objects such as leaves, stones, grasses, petals or sticks. Emphasise the importance of not disturbing the area whilst you do this and looking for interesting colours, patterns, shapes and textures. Work in small groups to use these natural elements to create environmental sculpture arrangements of interesting shapes and pictures and then photograph the results.



Natural sculpture of a butterfly by a pupil at Featherstone Primary School.

2. Britain is an island nation and has a long tradition of art associated with the sea. Ideally visit a coastal area with your pupils if you can for inspiration, but if that is not possible show your students some clips of powerful waves crashing onto rocks that inspired artists like Hepworth. Encourage them to make preparatory sketches, notes and drawings in their sketchbooks and then design an abstract sculpture based on shapes inspired by the sea or rocky coastline that would enhance your school environment.
3. Explain that before a sculptor creates a large work for casting in metal, they often develop their ideas by making a smaller model called a maquette out of plaster. Inside is an armature or framework around which the sculpture is built to provide structure and stability. Provide the pupils with newspaper, masking tape, plaster bandage and water to make a maquette or miniature sculpture of their design. Encourage them to scrunch up the newspaper to form a basic structure and wrap it with masking tape to create their abstract shape. Once the basic structure of the armature has been prepared, use plaster bandage soaked in water wrapped on top of the newspaper, smoothing it as you apply it before leaving it to harden. This can then be covered in tissue paper and painted with a mixture of water and glue for display.

4. Barbara Hepworth was one of Britain's most important 20th century artists and one of the most famous female sculptors at a time when it was more unusual for a woman to be a sculptor. Encourage your pupils to carry out their own independent research to find out more about the lives and works of other leading female artists, designers and crafts practitioners in your country and overseas.

Additional activities:

Your pupils could use these instructions from the Tate gallery website to make a necklace in the style of a Barbara Hepworth design as a gift for someone. <http://kids.tate.org.uk/pdf/Hepworth-necklace.pdf>

Opportunities for working with your partner school

You could:

- Exchange information about leading male and female artists, designers and craftspeople from each country.
- Swap photographs of your maquettes and natural sculptures.

Let's talk about art

To demonstrate and celebrate your pupils' learning, ask each member of the group to select the piece of work they are most proud of to show in a class exhibition. Frame them if you can and ask each pupil to create a 'gallery information card' about their work stating:

- The name of the artist.
- The name of the piece of work.
- A short description of the piece including the subject matter and how it was made.

Encourage your pupils to look again at all five pieces from the British Council Collection and consider why they think these pieces were chosen to represent Britain.

ARTiculation Prize

The Roche Court Educational Trust's ARTiculation Initiative is designed to stimulate students' interest and understanding of art and to develop individual thinking, observation, research, language and presentation skills. The ARTiculation Prize public speaking competition takes place every year and invites sixth form students to give a short presentation on a work of art, artefact or architecture of their choice.

To conclude your project you could run a small-scale ARTiculation project of your own by asking your pupils to create a short presentation to explain and demonstrate something that they have learned about art during this project. This can be their thoughts and feelings about one of the pieces, research about an artist or artwork, or the presentation of a piece of creative writing or artwork that was inspired by one of the five pieces. Invite parents or other classes to view the exhibition and hear some of the presentations.

Activities:

Show your pupils some of the other 8,500 works in the British Council Collection at: <http://visualarts.britishcouncil.org/collection>

Ask them to act as young exhibition curators by choosing their own five pictures from the Collection to represent Britain and justifying their choices. If you are working in a school overseas you might also choose five pieces that could represent your own country.

Opportunities for working with your partner school

You could:

- Create an online gallery to share your pieces of work with the pupils at your partner school.
- Film and exchange your articulation talks or depending on time differences, stream them live.
- Exchange their choices from the British Council Collection.

Find out more

- To see all 8,500 works in the British Council collection, go to: <http://visualarts.britishcouncil.org/collection>
- Further details about The ARTiculation Prize public speaking competition can be found at: the National Gallery Out of Art into Storytelling Project has information and resources to help teachers develop their pupils' literacy and performance skills. Further information can be found at: www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/out-of-art/out-of-art-into-storytelling
- Additional resources for teachers about LS Lowry and his work can be found at: www.thelowry.com/Downloads/education/Teachers_Resource_Pack.pdf and http://www.thelowry.com/Downloads/education/Worksheets_for_Teachers.pdf
- This website has information about Barbara Hepworth and the studio where she worked. www.tate.org.uk/visit/tate-st-ives/barbara-hepworth-museum
- If you do not currently have a partner school but would like to find one and set up an online collaboration space to work together on the materials, further information can be found at <https://schoolsonline.britishcouncil.org/partner-school/connect-and-collaborate>



© James Deavin.

Activity sheet 1 – Behind the door of number 22



Instructions

- Cut out the box around the door carefully using a craft knife or scissors.
- Cut around three sides of the door.
- Fold along the dotted side of the door.
- Stick your piece of creative writing behind the door so it is revealed when the door is opened.

Activity sheet 2

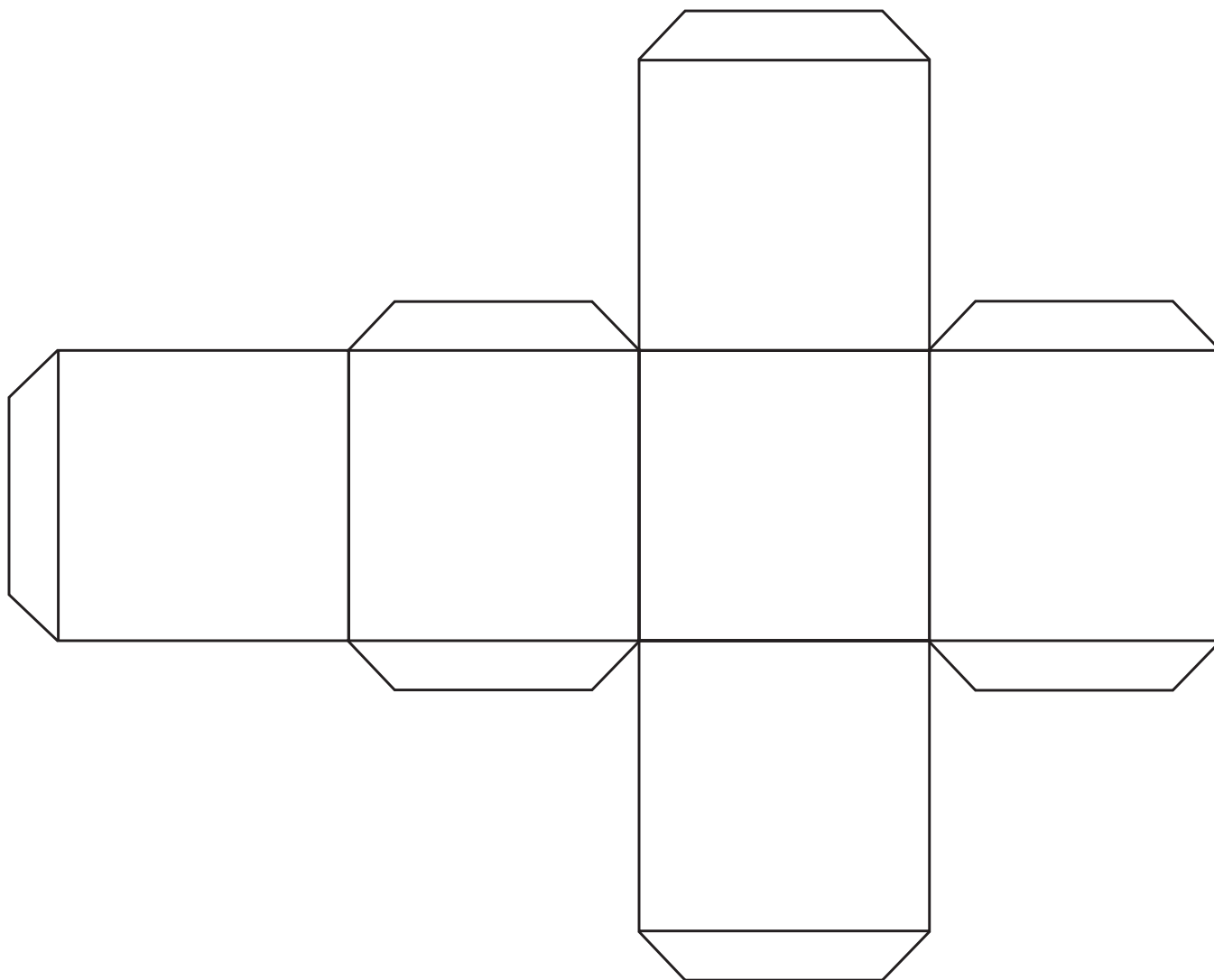
What other questions can I ask?

What can I infer?

What can I see?



Activity sheet 3 – Identity box



Instructions

- Cut out the net of the cube and stick onto card.
- On each of the six faces, stick an image that says something about your identity.
- Fold the faces of the cube together.
- Fasten a piece of cotton to the cube and hang up as part of a display.

Appendix

Thee following pages feature full size images of the artists' pieces for you to use in the classroom.

All copyright information and credits are specified earlier in the classroom resource.













Credits

Written by Alison Willmott.

Thanks to Bose Akhabau Art teacher at Featherstone Primary school for her help with this pack.

© **British Council 2015**

The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities.