



TATE'S LESSON PLANS KS 1 AND 2

TATE

Tate Liverpool Resource Box

Box Contents

- Portland Stone heart set in a tray of foam
- Perspex heart set in a tray of foam
- Plaster heart set in a plaster cast set in a tray of foam
- Eggs set in a tray of foam
- Heart cards and gifts
- Heart collages
- 8 postcards of Storm man, sculpture by Germaine Richier (Cast bronze sculpture)
- 8 postcards of Construction in Space with Crystalline Centre, sculpture by Naum Gabo, (Perspex constructed sculpture)
- 8 postcards of Mother and Child, sculpture by Barbara Hepworth, (Stone carved sculpture in Cumberland Alabaster)
- A tool box with laminated images of tools inside
- 3 A3 laminated images of Storm Man, Construction in Space with a Crystalline Centre and Mother and Child
- 3 A3 laminated cartoons of the making process for stone, Perspex and cast sculptures
- Tate Liverpool Schools & Colleges newsletter
- Tate Teachers Leaflet and Brochure
- Tate Liverpool exhibition and events leaflet

(Please do not remove leaflets from the resource box. To be placed on the Tate Liverpool mailing list please contact the Education Assistant at Tate Liverpool on 0151 702 7451).

*** NOTE: Objects within the Treasure Chests are fragile, please handle with care and supervise pupils.**

Learning Objectives

- To develop pupils' ability to engage with artworks.
- To develop pupils' confidence in sharing their thoughts and ideas verbally with a group.
- To consider and gain understanding of properties and meanings relating to various materials used in sculpture.
- To consider and gain understanding of the symbolic properties of certain materials
- To consider and gain understanding of various processes and tools used for sculpture
- To consider, gain understanding and make meaning of images as symbols (e.g. the heart as a symbol of love)

Introduction

These notes can be used flexibly. We have ordered the activities to build pupils' confidence and gradually introduce different ways of considering and discussing artworks but you do not have to do all of them.

The resources and lesson plans intend to:

- Extend and enrich the curriculum
- Share the methodology that we employ at Tate Liverpool when relating to works of art
- Inspire creative approaches to teaching and learning

Central to the philosophy of Tate Liverpool is a learner – centred, task based approach that underpins teaching and learning in the Gallery and can be extended into the classroom. This approach grows out of the recognition that if modern and contemporary art is to be meaningful to young people it should grow out of real and effective gallery experiences. We hope that you will be able to follow this lesson with a visit to Tate Liverpool so that the pupils can interact at first hand with modern and contemporary art. Further details on organising a visit to Tate Liverpool can be found at the end of these notes.

The Lesson Plan Delivery

The suggested activities will easily fill a morning or afternoon. There are many avenues that can be followed and these notes should be viewed as starting points for exploration. All the activities can be adapted for Key Stage 1 & 2 or for pupils' special educational needs.

Activity 1

Activity 1	Hearts as Symbols - Approx 10 mins
Aim of the Activity	To introduce the theme of Friendship to the pupils through the symbol of the heart. To consider 'symbols'.
Resources needed	Heart cards and gifts, teachers' notes below on Hearts from Other Times and Cultures
What to do	Use the objects to discuss where you might see a heart? What it means to the children? Use teachers' notes below to talk about how symbols can communicate throughout different countries and cultures.
Discussion points (suggested questions)	<p>The heart as a symbol</p> <ul style="list-style-type: none">• What is a symbol?• Can you think of any other symbols that you might use to show 'friendship'?• Would you use the heart as a symbol if you were making a card to send to a friend?• What colours would you use to show the feeling of love and friendship?• Why would you use these colours?• What colours would you not use? Why?

Hearts From Other Times and Cultures

While many debate its origins, one theory dates the heart symbol back to the 7th century B.C. In that period, the now extinct plant Silphium is said to have grown near the North African city of Cyrene and was highly valued as a herbal remedy. **Silphium's seed**, which was displayed on a Cyrenian coin, was the shape of a heart.

Some historians have tried to argue that the heart shape originated with the Egyptian concept of **ab**, one of the seven souls, which came from a drop of blood from the mother's heart.

In Judaism, during the festival **Succot**, people collect symbolic objects to remind them of permanence during times of travel and upheaval. The word succot literally means hut or booth and families can construct a shelter for the period of the festival in which to eat and sleep. The spine is symbolised by willow, the lips by myrtle and the heart by a lemon.

During the 12th and 13th Centuries, monastic illustrators painted the **tree of life** with heart shaped leaves which symbolised good luck, health and love.

Later still, the Catholic Church claimed the symbol of the heart originated with St. Margaret

Marie Alacoque, who had a vision in the 17th century where she saw a heart shape surrounded by a crown of thorns. Heart symbols then began to show up in stained glass windows, symbolizing the soul or **love of Jesus**.

Graphically  is related to , the sign for *fire* and for *flight* in the Middle Ages and to , for *union* or *togetherness*.

It is probable that , began as , a pictorial sign for the *heart* of a man or an animal.

Nowadays in Sweden,  is associated with the *behind* and *defecation*, as it is an old sign for a *toilet* for both sexes!

The heart sign is also used in Africa:

Adinkra

The Adinkra symbols were originally designed by "Asante" Craftsmen of Ghana, West Africa. The symbols embody non-verbal communicative and aesthetic values, as well as the way of life of the people who designed them. The symbols are usually printed on cotton fabric to produce "Adinkra cloths," which may be worn on such celebrative occasions as child naming, community durbars and funerary rituals. Each of the symbols has its Asante name and an accompanying literal English translation.

 **Akoma** symbolises the heart and asks for patience and endurance. "Nya-akoma", or "take heart."

 **Sank ofa** is the symbol of the wisdom in learning from the past in building for the future. (It is not a taboo to go back and retrieve what you have forgotten)

Today the heart is used everywhere as a symbol and often as shorthand for the word "love". E.g. I  New York, I  Shopping, or I  chocolate!

Activity 2

Activity 2	Exploring material! - Approx 30 mins
Aim of the Activity	For pupils to consider and gain understanding of properties of various materials used in sculpture. For pupils to consider and gain understanding of the symbolic properties of certain materials.
Resources needed	<ul style="list-style-type: none"> • Eggs in foam tray • Portland Stone heart (in a tray of foam) • Perspex heart (in a tray of foam) • Plaster heart sat in a plaster cast (in a tray of foam)
What to do	Hand out the eggs one by one. Ask the pupil to close their eyes before you place it in their hand and then ask them to think of words to describe its texture. Ask them what colour they think it might be and if it reminds them of any objects they might see in everyday life? When they open their eyes is it what they expected? Allow the pupils to pass round the 3 heart sculptures.
Discussion points (suggested questions)	<ul style="list-style-type: none"> • What is each heart made from? • What words would they use to describe the texture of each? • How do they compare in weight? • Which is the heaviest heart? • Which heart would you use to go with the following phrases and why? ‘she had a heavy heart’ ‘he had a heart of stone’ ‘he had nothing to hide’ ‘she was open and honest’ ‘you could easily break my heart’ • Which heart would you use to symbolise love or friendship? Why? • Do you think any of the hearts are ‘friendly’? Why? Why not? • What would you do to the hearts to make them appear more ‘friendly’?

Activity 3

Activity 3	How are sculptures made? Approx 20 mins
Aim of the Activity	To consider how the hearts were made and gain understanding of some of the processes used in sculpture.
Resources needed	<ul style="list-style-type: none">• Portland Stone heart (in a tray of foam)• Perspex heart (in a tray of foam)• Plaster heart sat in a plaster cast (in a tray of foam)• Tool Box with laminated images of tools• 3 A3 laminated cartoons of the making process for stone, Perspex and cast sculptures
What to do	Show the pupils the images of tools to pass around and ask them to match the tools with the hearts. The answers are on the back of the cards.
Discussion points	<p>You can discuss how the pupils think each heart might have been made.</p> <p>Once the children have had a chance to explore how the hearts might have been made for themselves, then the laminated cartoon drawings can be used to explain the basics of each process.</p> <p>The casting process will be the most difficult one for children to understand. You could have some plastic moulds from toys or Easter eggs to show how they form a mould. You could try casting as a follow up activity.</p>

Activity 4

Activity 4	Matching artworks to process & material -Approx 10 mins
Aim of the Activity	<ul style="list-style-type: none">• For pupils to use their experience of materials and process to identify how other sculptures were made.
Resources needed	<ul style="list-style-type: none">• Portland Stone heart (in a tray of foam)• Perspex heart (in a tray of foam)• Clay heart sat in a plaster cast (in a tray of foam)• 8 postcards of Storm man, sculpture by Germaine Richier (Cast bronze sculpture)• 8 postcards of Construction in Space with Crystalline Centre, sculpture by Naum Gabo, (Perspex constructed sculpture)• 8 postcards of Mother and Child, sculpture by Barbara Hepworth, (Stone carved sculpture in Cumberland Alabaster)• 3 A3 laminates of artworks
What to do	Ask the children to match the artworks on the postcards with the cast, constructed or carved heart either by material or by process. Use the larger images for group discussion.
Discussion points	<ul style="list-style-type: none">• Do the materials look different than the ones that the hearts are made from? Why might that be? <p>NB. The sculpture of Storm Man, Germaine Richier, relates to the casting process and is made in bronze. The original would have been made of clay before it was cast in bronze.</p>

Activity 5

Activity 5	Work In Focus - Approx 10 -15 mins per artwork
Aim of the Activity	<ul style="list-style-type: none"> To engage pupils with art works from the Tate Collection For pupils to gain confidence in their ability to engage with artworks and to share their thoughts verbally with the group
Resources needed	<ul style="list-style-type: none"> 8 postcards of Storm man, sculpture by Germaine Richier (Cast bronze sculpture) This work is currently on display at Tate Liverpool. 8 postcards of Construction in Space with Crystalline Centre, sculpture by Naum Gabo, (Perspex constructed sculpture). 8 postcards of Mother and Child, sculpture by Barbara Hepworth, (Stone carved sculpture in Cumberland Alabaster). 3A3 laminates of artworks
What to do	<p>You could ask the pupils to decide which artwork they would like to look at more closely or you could choose the one which you would like to talk about or feel more confident in leading a discussion on. Pass the postcards around so that each pupil can see an image of the work. The discussion point headings below are separated into 4 sections that explore 'Ways of Looking'. This serves as an introduction to the way we approach this activity at Tate Liverpool.</p>
Discussion points (suggested questions)	<p>A personal approach – yourself, your world, your experience.</p> <ul style="list-style-type: none"> What can you see? What are your first reactions to the work? How does it make you feel? What does the sculpture remind you of? What do you think the artist is trying to tell you/ show you?
	<p>The subject of the work- content, message, title, theme, type/genre.</p> <ul style="list-style-type: none"> What do you think the artist is trying to tell you/ show you? Do you think there is a theme to the work? What title would you give it? Why give a piece of work a title? Look at the title of the work on the back of the card. Does this alter what you see in the work? Do you think this fits into any specific types of art. E.g. the nude, portrait, abstract, landscape, the figure,
	<p>The object – colour, shapes, marks, texture, material, scale, space, process.</p> <ul style="list-style-type: none"> What size do you think the sculpture is? Look on the back of the cards for dimensions. The Germaine Richier card does not state its dimensions but it is about the size of a tall man. Is this the size that you imagined it to be? Do you think that the size of a sculpture would make you think about it differently? Think about other objects and sculptures and what they would be like if they were a different size.

	<ul style="list-style-type: none"> • Do you think that looking at a photograph is as good as looking at the real thing? Why? • What colour is the sculpture and what does this make you feel? • What does the surface of the sculpture look like?
	<p>The context – when, where, who, history, other arts, other fields of knowledge, the present.</p> <ul style="list-style-type: none"> • When was the work made (look on the back of the card)? • Can we make any connections about the work and the period it was made? • Who made it? • Do we know where the artist is from? • How do you think that this work would be viewed at the time it was made? Do you think people would have seen similar art to this before? • Do you think people think about the work differently today? <p>Refer to the notes on page 10 to find out some information about each artist.</p> <p>If you wanted to use the artwork as a starting point for another lesson you could link the work to social or political history of the time or to other arts of the period. Look at our contextual website for International Modern Art on the schools online part of www.tate.org/learning.</p>

Activity 6

Activity 6	Collage: Considering Friendship – 30 mins
Aim of the activity	<ul style="list-style-type: none"> • To consolidate learning in a practical activity • To use image and language to convey a message of Friendship to another school
Discussion points (suggested questions)	<ul style="list-style-type: none"> • Many artists make pictures and sculptures out of found objects and pictures. Look at the work of people like Tony Cragg or Peter Blake on www.tate.org.uk. • Look at the collaged heart in your box. This was inspired by miniature versions made in other countries designed to be a constant reminder of friends or loved ones, home and religion. Made to be lightweight and portable these objects can be carried around in a pocket or bag and then taken out and hung up in different locations. • Ask pupils to bring in from home things that say something about them and their friends and family. If there was a fire and they only had time to grab 3 things to keep what would they take? They can make drawings or take photos if they can't use a real object. They could also include book covers, CD covers (or copies), favourite sweet wrappers etc. They could make copies of photos of family or ask parents and grandparents to share family stories or photographs.
Practical art activity	Use these objects, photos, words and drawings to make a collaged heart – either individually or collaboratively as a class. You might like to photograph it and put a photograph in the box for the next school to see your heart/hearts.

The biographies and texts on the specific works below are to support your teaching so that you can extract relevant facts or ideas for your Work in Focus, as appropriate. The Tate Collection and information about these and other works can be found on the Tate website at www.tate.org.uk.

Germaine Richier

Work in Focus

Storm Man

Work made in 1947 -8

Cast in bronze in 1995

This work is on display at Tate Liverpool until 2005.

Biography

Lived: 1902 – 1959

French sculptor and engraver of figures and animals. Born at Grans, near Arles. Studied at the Ecole des Beaux-Arts in Montpellier 1922-5 under Guigues, a former assistant of Rodin, then moved to Paris and studied privately under Bourdelle until 1929. First one-woman exhibition at the Galerie Max Kaganovitch, Paris, in 1934 of busts, torsos and figures. Lived in Switzerland and the South of France 1939-45 (exhibited jointly with Marini and Wotruba in the Kunstmuseum, Basle, 1944), then returned to Paris. After 1940 began to make sculptures of bats, toads, spiders, etc., often human figures crossed with animal and vegetable organisms. Made her first engravings in 1947. Awarded the Sculpture Prize at the 1951 S-29o Paulo Bienal. From 1951 made a small number of sculptures with coloured backgrounds painted by Hartung, Vieira da Silva or Zao Wou-Ki. Settled near Arles in 1956; her last works of 1958-9 included a few paintings. Died in Montpellier.

Above text published in:

Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, p.629

About the Work in Focus – Storm Man

This sculpture, and its companion piece 'Hurricane Woman', testify to the atmosphere of violence and destruction which was prevalent in much European art following the Second World War. The pitted and scarred surfaces of the figures, as well as the mutilated facial features, speak eloquently of human suffering. At the same time, the solidity of these personages and their strong expressive presence assert the ultimate survival of humanity despite the legacy of war. Richier believed that in order to be effective art should not 'withdraw from expression', since 'we decidedly cannot conceal human expression in the drama of our time'. (*From the display caption April 1998*)

Possible links

Emotions, concepts and ideas – anxiety, courage, suffering
History – World War 1

Dame Barbara Hepworth

Work in Focus

Mother and Child
Work made in 1934

This work is on display at Tate Liverpool until 31 May 2004.

Biography

Lived: 1902 – 1959

Of a middle-class family from the West Riding of Yorkshire, Barbara Hepworth was born in Wakefield on 10 January 1903. She trained in sculpture at Leeds School of Art (1920-1) and, on a county scholarship, at the Royal College of Art (1921-4), meeting the painters Raymond Coxon and Edna Ginesi and the sculptor Henry Moore. Hepworth was runner-up to John Skeaping for the 1924 Prix de Rome, but travelled to Florence on a West Riding Travel Scholarship. After visiting Rome and Siena with Skeaping, they were married in Florence and moved to Rome, where both began carving stone. In November 1926, they returned to London. The couple moved to 7 The Mall Studios in Hampstead in 1928 (where Hepworth remained until 1939). With Bedford and Moore, they became leading figures in the 'new movement' associated with direct carving. Successful joint exhibitions in 1928 (Beaux Arts Gallery, London and Alex. Reid and Lefevre, Glasgow) and 1930 (Tooth's) consisted of animal and figure sculptures in stone and wood. They joined the London Group and the 7 & 5 Society in 1930-1. A son, Paul, was born in August 1929, but the marriage was deteriorating and in 1931 Hepworth met Ben Nicholson (then married to Winifred Nicholson), who joined her on holiday at Happisburgh, Norfolk. She and Skeaping were amicably divorced in 1933. In 1934 Hepworth gave birth to triplets; she married Nicholson four years later.

Hepworth and Nicholson revealed their move towards abstraction in joint exhibitions in 1932 (Tooth's) and 1933 (Lefevre). This became the abiding direction of her work, epitomised by the pioneering piercing of the block, and coincided with experiments in collage, photograms and prints. Establishing links with the continental avant garde, the couple visited the Parisian studios of Arp, Brancusi, Mondrian, Braque and Picasso. They joined Abstraction-Création, and were major figures in Paul Nash's Unit One grouping and the associated publication edited by Herbert Read (1934). In 1935 they were instrumental in restricting the 7&5 to abstract work, thus paving the way for a fertile period of constructivism enhanced by artist refugees from totalitarian Europe (Gropius, Moholy-Nagy, Breuer, Gabo). This culminated in the publication of Circle: International Survey of Constructive Art (1937), edited by Nicholson, Gabo and the architect Leslie Martin, and designed by Hepworth and Sadie Martin. Such utopianism was curtailed by the war, and Hepworth and Nicholson evacuated to St Ives, Cornwall. They stayed with Margaret Mellis and Adrian Stokes at Little Park Owles, Carbis Bay. Domestic demands and lack of space restricted Hepworth to small sculpture and painting until, on moving to Chy-an-Kerris, Carbis Bay in 1942, she secured a studio.

Her first major solo exhibition (Temple Newsam, Leeds 1943) was followed by a monograph by William Gibson (Barbara Hepworth: Sculptress, 1946). She was prominent amongst St Ives artists, forming a focus in 1949 for the establishment of the Penwith Society of Artists with Nicholson, Peter Lanyon and others, and helping to attract international attention to the group's exhibitions. Although Hepworth's contribution to the 1950 Venice Biennale was dogged by comparisons with Moore, two retrospectives - in Wakefield (1951) and London (Whitechapel 1954) - and Read's monograph (1952) confirmed her post-war reputation. She bought Trewyn Studio, St Ives in 1949, where she lived after her divorce from Nicholson two years later. She visited Greece in 1954 in an effort to recover from the sudden death of Paul Skeaping (1953).

Hepworth was especially active within, and on behalf of, the modernist artistic community in St Ives during its period of post-war international prominence. Her experience of the Cornish landscape was acknowledged in her choice of titles. In a wider context, Hepworth also represented a link with pre-war ideals in a climate of social and physical reconstruction; this was exemplified by her two sculptures for the South Bank site of the Festival of Britain (1951). Public commissions and greater demand encouraged her to employ assistants for preliminary work - including Denis Mitchell and Dicon Nance - and to produce bronze editions.

Hepworth's international standing was confirmed by the Grand Prix of the 1959 São Paulo Bienal, which came amid honorary degrees, the CBE (1958) and the DBE (1965), and a second Whitechapel exhibition (1962) and a European tour (1964). In 1964, *Single Form* was erected outside the United Nations building, New York as a memorial to the Secretary-General, Dag Hammarskjöld. Hepworth served as a Tate trustee (1965-72), donating six works in 1964 and a further nine in 1967 prior to the 1968 retrospective at the Gallery. The catalogue raisonné by Alan Bowness (the sculptor's son-in-law) included in J.P. Hodin's 1961 monograph was extended in 1971. With her long-standing friend the potter Bernard Leach, she was awarded the Freedom of St Ives in 1968 as an acknowledgement of her importance to the town. After a long battle with cancer, she died there on 20 May 1975 in a horrific fire at her home. The studio was designated the Barbara Hepworth Museum in the following year and, on coming under the Tate's aegis in 1980, secured an unrivalled collection of her work for the Gallery. Since then, scholarly interest has focused on her status as one of the few women artists to achieve international prominence.

Text by Matthew Gale April 1997

About the Work in Focus – Mother and Child

In the 1930s, while working with her husband Ben Nicholson, Hepworth's work became increasingly abstract. This carving represents a transitional phase, reconciling natural with abstract forms. The subject reflects her experience of motherhood - she had recently given birth to triplets. It also demonstrates her new technique of carving holes in sculptures. Read wrote: 'In her work ... stone and wood yield their essence to give form a concrete significance ... [such] modern artists ... step boldly in a new venture which may succeed in redeeming art from its present triviality and insignificance.' (*From the display caption June 2002*)

Possible links

Society – Family, Mother and child, friendship

Naum Gabo

Work in Focus

Construction in Space with Crystalline Centre
Work made 1938 -40

Model for this work is on display at Tate Liverpool until 31 May 2004.

Biography

Lived: 1890-1977

Constructive sculptor and painter. Born in Briansk in Russia, named Naum Pevsner; younger brother of the sculptor Antoine Pevsner. Entered Munich University in 1910, studying first medicine, then the natural sciences; also attended art history lectures by W-10lfflin. Transferred in 1912 to an engineering school in Munich. Met Kandinsky and in 1913-14 joined his brother Antoine (then a painter) in Paris. After the outbreak of war moved first to Copenhagen, then Oslo; began to make constructions in 1915 under the name Naum Gabo. 1917-22 in Moscow with Pevsner, Tatlin, Kandinsky and Malevich; wrote and issued jointly with Pevsner in 1920 a Realistic Manifesto proclaiming the tenets of pure Constructivism. Lived 1922-32 in Berlin in contact with the artists of the de Stijl group and the Bauhaus. First one-man exhibition with Pevsner at the Galerie Percier, Paris, 1924. With Pevsner, designed the set and costumes for Diaghilev's ballet *La Chatte* 1926. 1932-5 in Paris, a member of Abstraction-Creation; 1935-46 in England, first in London, then from 1939 at Carbis Bay in Cornwall. Edited *Circle* jointly with J.L. Martin and Ben Nicholson in 1937. Moved in 1946 to the USA and settled in 1953 at Middlebury, Connecticut; became a US citizen in 1952. Professor at the Graduate School of Architecture at Harvard University 1953-4. From 1950 onwards carried out several large sculpture commissions, including a sculpture for the Bijenkorf store in Rotterdam 1955-7. Created Hon. KBE 1971. Died at Waterbury, Connecticut.

Above text published in:

Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, p.

About the Work in Focus - Construction in Space with Crystalline Centre

This construction belongs to a small group of works of the 1930s that are among Gabo's finest. It is based on the juxtaposition of organic, sweeping planes which demonstrate the properties of transparency and flexibility in Perspex, and a precise, crystalline centre. These elements embody contrasting energies - flowing momentum and internal, cell-like division - held in counterpoise. A photograph of this work, taken by Barbara Hepworth during the Second World War, shows it against the background of the sea at Carbis Bay, Cornwall, where Gabo was living at the time. (*From the display caption June 1997*)

Possible links

Nature – crystal, organic

Extension Activities

Activity 1

Activity 1

Creative casting

Half fill plastic boxes with damp sand. Flatten the sand and make it smooth to start with. Use fingers and objects to push into the sand to create impressions in the sand. Every dent or depression you push into the sand will come out raised. The pupils will find it hard to imagine the result of their actions but the results could surprise them.

Notes on the use of plaster of Paris – mix the plaster in a plastic football cut in half as once the plaster dries one quick squeeze and it will all come away leaving a clean surface for the next batch. Always add the plaster to the water and mix to a thin creamy consistency.

Activity 2

Activity 2

Design your own Friendship sculpture

Discuss symbols with pupils to refresh their memory

- What other symbols might be used to stand for Friendship. Make a list with the class.
- Discuss a range of materials with pupils. Ask them to name as many materials as they can by looking at the things around them and thinking about the objects they have at home.
- Using the information above to ask the pupils to design their own sculpture based on the theme of Friendship.
- Ask the pupils to carefully consider the material, size, shape, colour, texture and form and discuss how each aspect could change the meaning of the sculpture. They could make maquettes of their sculptures and digitally create photographs of them standing in your school grounds!

Conclusion

We hope that you and your pupils have enjoyed the session using the Tate Liverpool resource box. As we discussed in the introduction, the resources and lesson plans intended to

- Extend and enrich the curriculum
- Share the methodology that we employ at Tate Liverpool when relating to works of art
- Inspire creative approaches to teaching and learning

Further Information

Tate Liverpool welcome visits from school and college groups, providing gallery workshops, introductory talks and a regular INSET programme. The emphasis in all INSET is on looking at how displays and exhibitions can support and expand teaching and learning in the gallery and back in school. A key feature of INSET is the focus on teachers themselves, developing strategies for teaching in the galleries. Led by artists and educators, the workshops and INSET programme can be tailored to the specific needs of your group. Links can be made with a variety of National Curriculum subjects and can operate on a cross curricular basis.

Visits to displays from the Tate Collection are free; however there is a charge to visit special exhibitions on the top floor, for gallery workshops, introductory talks and INSETs.

We also run a Teachers Network that provides a platform for discussion and provides the opportunity for teachers to feed their ideas into the Tate programme. There are also a number of benefits attached to being a member of this network.

To receive our quarterly Schools and Colleges Newsletter and for all general enquires and bookings, please contact the Education Assistant, on 0151 702 7451.

We would appreciate any feed back that you have on using the resources (whether positive or negative).

Responses can be sent to
The Education Curator (Schools & Colleges)
Tate Liverpool
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Tate Liverpool would like to thank Danny Power, Creative Partnership Advances Skills Teacher at Mari court High School, Maghull, for the development of this lesson plan in collaboration with Tate Liverpool.

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