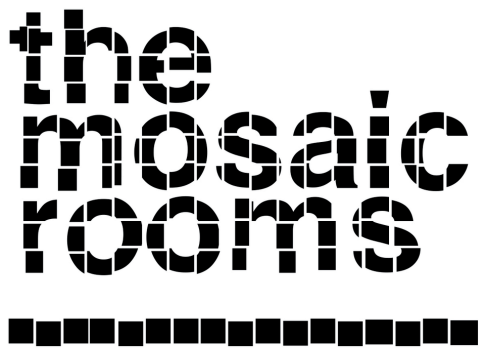


patterns. The school uses SIMS to place pupils on e-report. This means that teachers monitor and report on the behaviour of the pupil. This report is used by the school to track progress and is automatically sent home to parents. Where a pupil continues to be disruptive, the form tutor is able to create an individual behaviour support programme. Parents are invited to be involved with this process and together they set short-term, achievable targets for the pupil to help improve their behaviour. When pupils continually behave inappropriately they will be taken out of lessons and placed in the inclusion unit for a day. The inclusion unit is supervised by senior staff, with a separate timetable, and class teachers provide the pupil with their work for the day. The separate timetable means pupils are not able to socialise with their friends for the entire day and, at least in part because of this, it is an effective deterrent against poor behaviour. They receive a warning and their name is written on the board. The school uses SIMS to place pupils on

STRUCTURE

RESTRUCTURE



School Studio 2023
Learning Resource



Filming with mirrors at
Kensington Aldridge Academy

Photo: Didem Incegoz

What is 'School Studio'?

Since 2019, The Mosaic Rooms has worked with students at Cardinal Vaughan Memorial School and Kensington Aldridge Academy to widen students' experience of art, to include makers and art forms typically neglected in mainstream curriculums. These artist-led projects also enable students to use creative processes to explore situations and issues affecting their lives.

School Studio 2023: Structure/Restructure

Over 6 sessions, textile artist Aya Haidar collaborated with Year 12 students at Cardinal Vaughan Memorial School to explore the power structures which govern their lives, and ways they could creatively subvert them. They devised a project using **embroidery** to create a 'silent protest'.

Interdisciplinary artist Nia Fekri collaborated with students at Kensington Aldridge Academy to explore similar themes. Fekri and her Year 12 students explored experimental film-making. The result was a **documentary film** in which the students reflect on the theme of power, and propose alternatives to the status-quo.

This learning resource is designed to enable teachers and other arts practitioners to replicate or adapt these projects in their own educational settings. It contains session plans for both projects, lists of materials needed and reference-artworks, as well as learning outcomes and conversation points.

School Studio 2023 was project-managed by Rosie Thwaites, co-ordinated by Didem Incegoz, and commissioned by Najja Bagi, Creative Learning Curator at the Mosaic Rooms.

Resource design by Rosie Thwaites



Photos: Nicola Tree



Protest stitching at Cardinal Vaughan Memorial School

Aya Haidar's Embroidery Project

Aya taught this embroidery project to a group of Year 12 students (age 16-17). We think they can be adapted for older or younger students. Each session lasted for 1 hour, but again, timings can be adapted.

Project Learning Outcomes:

- Develop a deeper understanding of power structures and their impact on individuals and societies.
- Explore creative methods of expression and subversion in response to challenges.
- Enhance critical thinking skills by analysing the concept of 'silent protest' and its historical and global context.
- Gain insights into textile art techniques, particularly embroidery, and its potential for conveying powerful messages.
- Foster collaboration and communication skills through working on a project that involves multiple participants.

Project Conversation Points:

1. Can you identify any historical or contemporary examples of 'silent protests'; what was their impact?
2. Reflect on the role of creativity in enabling individuals to challenge authority and express dissent.
3. Textiles are usually thought of as a 'soft' medium (both literally, and conceptually); can you think of any examples which counter this view?
4. How might textile art and embroidery be employed to convey messages beyond the context of this project?

Session 1

References: Corita Kent, *Immaculate Heart College Art Department Rules* (1965).

Materials: paper, pens, tape.

Activity: The students need to find out whatever rules explicitly or implicitly govern the place they are in. Then they write their own set of rules, for the same space. Next, they should write or print these rules on large pieces of paper so others can read and discuss them.

Continued learning: Encourage the students to 'follow' the new rules between sessions, as far as practicable, and discuss how this went in a future session, if possible.

Example:

The Mosaic Rooms Gallery Rules:

- Please do not eat or drink in the gallery.
- Children in the gallery should be supervised by adults at all times.
- Please do not run in the gallery.
- Do not obstruct corridors/doorways, or block fire exits.
- Please don't touch the artwork, or use camera supports or selfie sticks.
- Please leave large bags in the bookshop before viewing the exhibition, and wet umbrellas at the door.
- No harassment or discrimination on any grounds, including in relation to age, disability, sex, gender identity or gender expression, ethnicity or race, religion or belief, or sexual orientation is allowed.
- Do not smoke or vape indoors.

Alternative Gallery Rules (devised by students):

- Everyday at 4pm, there will be a 10-20 min staff dance party in the main gallery. Each one of us will DJ on different days.
- Employees are encouraged to walk around in their slippers (COSY!)
- There will be a word-bank by the door with Arabic words and their translations. Every visitor will be encouraged to pick up a word from it.
- Every day, visitors will be asked to respond to a a specific question in the visitor book, rather than a general, 'How did you find the exhibition?'
- Nowhere is out of bounds. Visitors can open all the doors and explore.

Session 2

References: Doris Salcedo (*Shibboleth*, 2007, *Untitled*, Istanbul, 2003, *Plegaria Muda*, 2008-2010).

Materials: masking tape.

Activity: Thinking of the explicit or implicit rules which govern the space they are in, the students are asked to create a temporary sculpture or 'intervention' expressing their views on one or more of these rules, using only what they find around them, and a roll of masking tape. If they prefer, instead of rule/s, they can represent how they feel about the setting. For example, if the students are in an educational setting, they could create a response which reflects how education can help to bridge divides between communities, as in the below example created by a student at Cardinal Vaughan School.



Photo: Rosie Thwates

Session 3

References: *Corita Kent, screenprints, 1967.*

Materials: coloured card, scissors, glue, tape.

Activity: The students should take a walk around their 'vicinity' (if they're in a school, walk around school), trying to spot as many signs as they can, paying particular attention to 'directives' - signs telling them to do or not do something. After the walk, using brightly coloured card, the students create collages 'responding' to the signs and directives (this may mean disagreeing or contradicting them). Take the new signs and display them around the vicinity.

Session 4

References: *Cildo Meireles, Insertions into Ideological Circuits: Coca-Cola, 1970.*

YARA + DAVINA, Let's Mend, 2019. Betsey Greer, You Are So Very Beautiful, 2015

Materials: Plain fabric squares (small enough to stitch onto clothes), embroidery thread, embroidery needles, scissors.

Activity: After watching a demonstration, either by a teacher or online, the students practice basic embroidery stitches on patches of fabric. After practising, they can have a go at embroidering a word, then a short sentence. The words/sentences chosen should echo the students' discussions about power and protest from the previous sessions.

Session 5

References: as above

Materials: as above

Activity: The students continue practising their embroidery skills. They're aiming to feel confident enough with the process to be able to teach it to others during the next session, and in this way, spread 'silent' messages throughout their environment. Continued Learning: The students create a 'resource' which explains basic embroidery stitches, and the concept of 'silent protest', to aid their teaching in the final session.

Session 6

References: as above.

Materials: as above.

Activity: With guidance from whoever owns or manages the building they are in, the students need to find a suitable space to 'occupy' for the duration of this session, ideally longer. The students invite people (peers, other building users, etc.) to come and learn from them how to embroider a patch with words of their choosing - ideally, the words should reflect the person's thoughts about power and protest. Once complete, it should be (carefully) stitched into a piece of the person's clothing - in a concealed area, such as inside a pocket or beneath a collar. . Once complete, it should be (carefully) stitched into a piece of the person's clothing - in a concealed area, such as inside a pocket or beneath a collar.



Legacy

By the end of session 6, there will hopefully be many people all around who are taking part in a 'silent protest' via the patches they have stitched into their clothes.

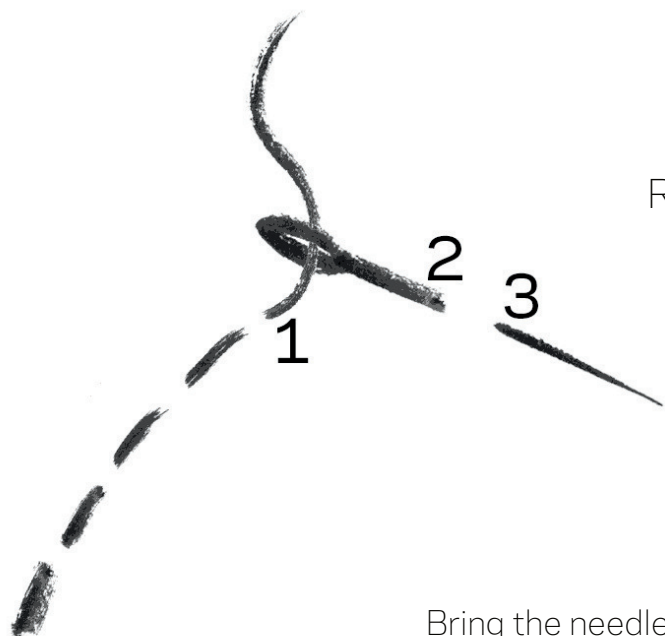
The project was eye-opening... it showed me you can make work outside of a sketchbook.

Carmen

It was so different... to focus on breaking the rules!

Olivia

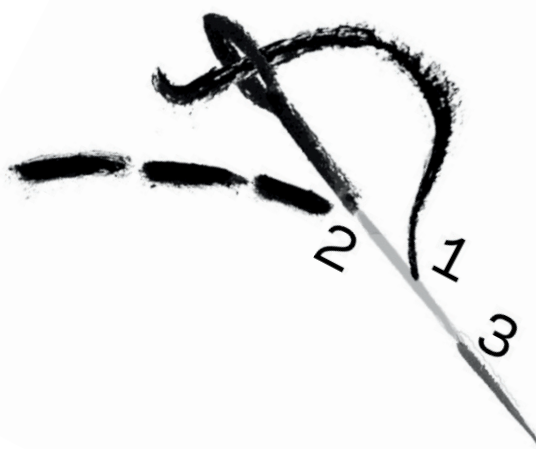
Simple Embroidery Stitches



Running stitch

Bring the needle UP at 1
INSERT the needle at 2
Bring the needle UP at 3 (a stitch-length away from 2)

Back stitch



Bring the needle UP at 1
INSERT the needle at 2
Bring the needle UP at 3 (a stitch-length away from 1)



Nia Fekri's Film Project

Nia taught this film project to a group of Year 12 students (age 16-17). We think it can be adapted for older or younger students. Each session lasted for 1 hour and 50 minutes. Again, timings can be adapted. This project requires teachers to have a degree of familiarity with digital editing software - or support from someone who does.

Project Learning Outcomes:

- Explore creative methods of self-expression and communication through experimental filmmaking.
- Enhance critical thinking skills by analysing and questioning existing power dynamics.
- Gain insights into interdisciplinary art practices, particularly the intersection of visual art and filmmaking.
- Foster collaboration and teamwork through the process of envisioning alternatives to established power structures.

Project Conversation Points:

1. Can you identify any examples in which filmmaking in history has been used to challenge or question power dynamics?
2. Reflect on the role of art, specifically film, in catalysing social change.
3. Discuss how the film you made as part of the activity relates to the theme 'power'?

Session 1

References: Dadaist 'automatic' poetry, and *Freedom is indivisible*, by KURS.
You can order this publication here <https://mosaicrooms.org/product/freedom-is-indivisible/>

Materials: paper, roll paper, tape, markers.

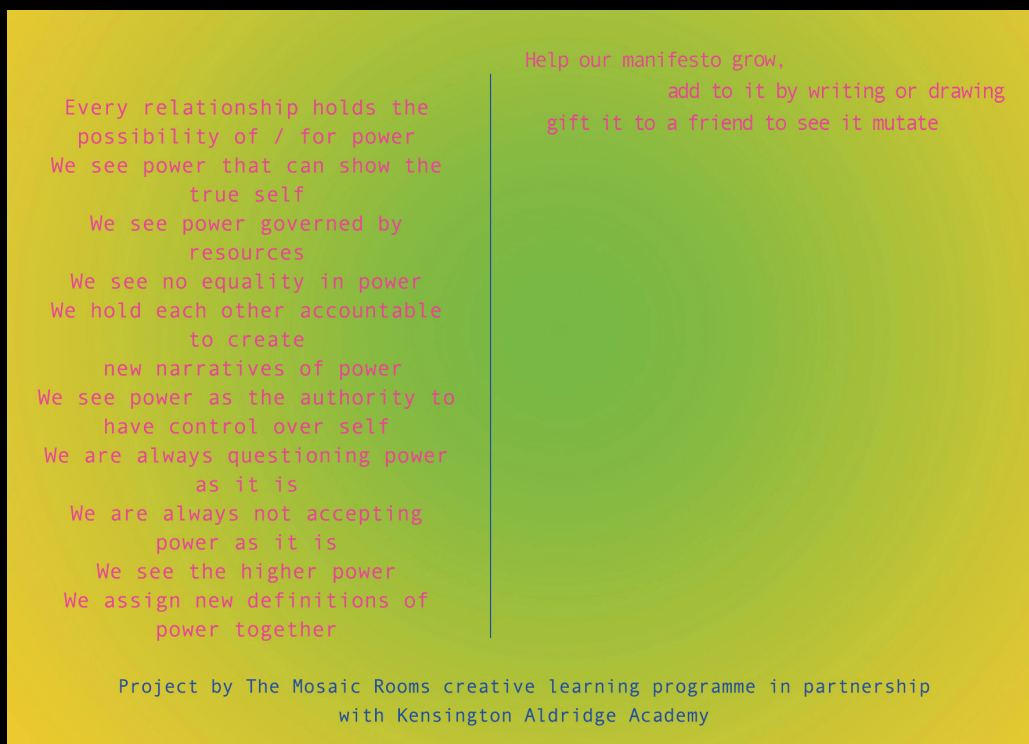
Activity: The students create a 'poem' by 'redacting' (blacking out) sections of a supplied text (Nia used an excerpt from Audre Lorde's 'Uses of the Erotic, the Erotic as Power'); removing whole sentences, parts of sentences, or words. After sharing their poems, they pick and verbally respond to one of the cards below, which should be cut out beforehand and placed face-down on a table. Following a group discussion of their responses (which could be audio-recorded, and used as soundtrack in the final film), the students create their 'Power Manifesto'; students write down one statement based on the discussion, and one statement about what power is, or an alternative kind of power that could exist in the future. The students' individual responses should then be collated into a collaborative manifesto.

POWER OVER

POWER WITH

POWER WITHIN

POWER TO



The manifesto above was created by students at Kensington Aldridge Academy, and printed onto a postcard, as part of the project's 'legacy'.

Session 2

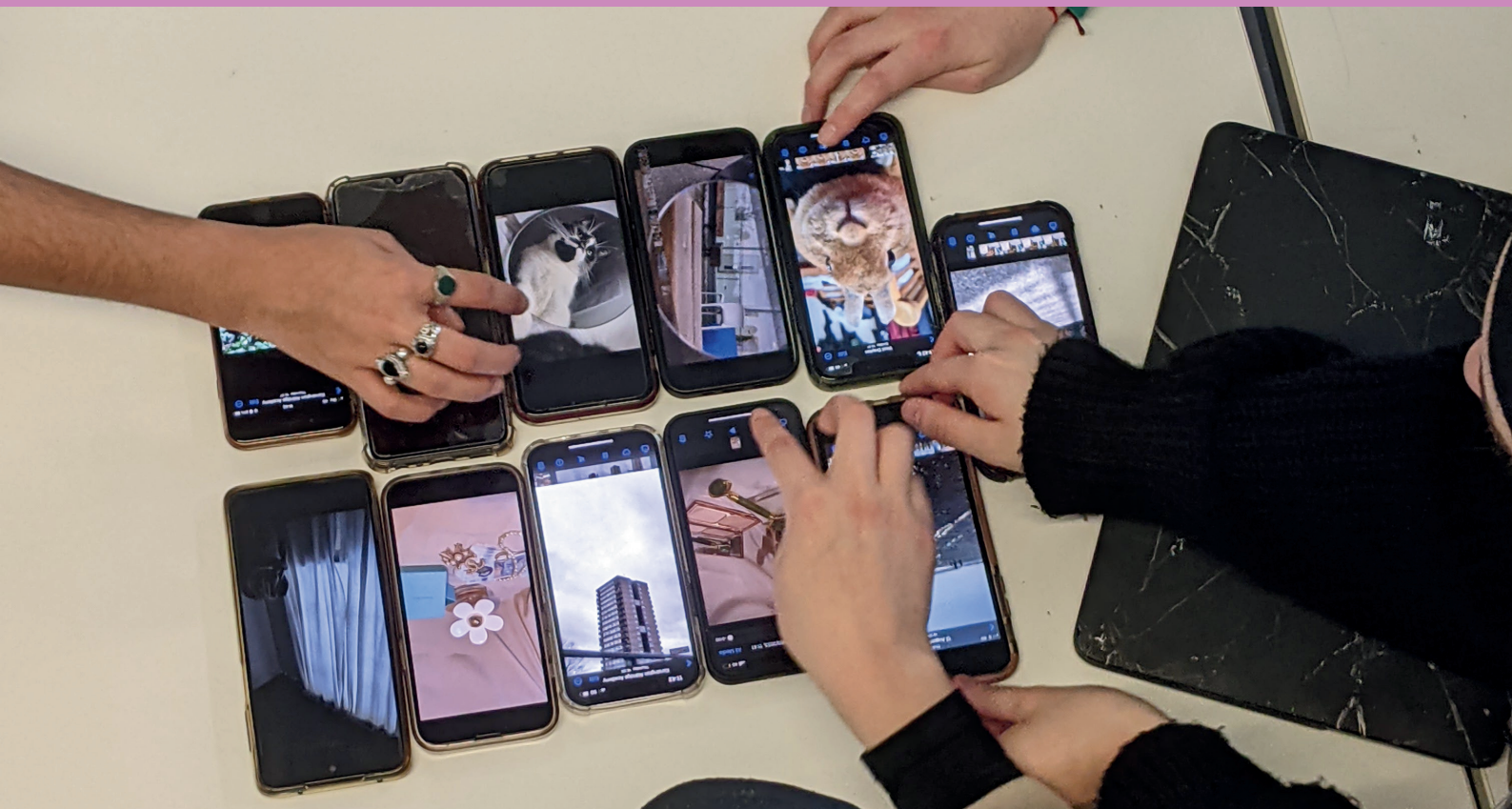
Resources: Films: Sara Roselle Khan, Inside Out, 2020. Hiwa K, Pre-image (Blind as The Mother Tongue), 2017 (excerpt 5:20-8:00). Leena Habiballa, Dead as a Dodo, 2022. De'Anne Crooks, Greatish: The Gaslighting of a Nation, 2020 (excerpt 0:00-6:00). All available free online at time of going to print, apart from a small charge to view Dead as a Dodo.

Materials: mobile phones, mirrors.

Activity: After watching the films, students discuss in a group the subject matters and techniques they observed. The students then carry out their own filming with mobile phones - of something that interests them within the room, or on a walk around the vicinity. Mirrors should be available to use, to film reflections, as in Hiwa K's film.

Continued learning: between sessions, the students are asked to record phone videos in response to 4 prompts:

1. a type of power you wish you had
2. a journey that is important to you
3. a type of power you think is bad
4. something that was seen as powerful in the past, but not anymore



I was able to explore artwork from artists who have the same heritage as me... which made me engage more... I don't normally see artists from my culture.

Nadine

Session 3

Materials: laptops/ipads.

Activity: Review of videos taken by the students (between sessions), responding to the 4 prompts; students could comment on a video that they feel particularly addresses one of the four questions, explaining how they feel it does this. This is followed by research on the internet to find and download 'found footage' (which is not subject to copyright), which the students feel relates to the project theme, in some way. The footage will be edited into the final film.

Session 4

Materials: laptops/ipads.

Activity: The students receive a project pack including everyone's videos, sound bites from conversations, and the found images - to create an edit. After a demonstration of how to use the editing software (your school or community space may already have a preferred editing software, or many can be found online - some for free), students experiment with editing their own and others' footage. The students are working towards creating their own short films, which will also be incorporated into a longer collaborative film.

Session 5

Materials: ocarina, percussion instruments, tuning fork, recorder, bamboo flute, dancing bells, paper roll, markers, sound recorder.

Activity: This session is based around a sound-making exercise. A space that is free of desks and chairs is ideal. The session begins with a 'deep listening exercise', to fine-tune the students' attention to sound. After this, they're asked to make an abstract drawing of a situation in which a type of power dynamic is at play, for example 'power over' or 'power within', etc. Next, they analyse each other's marks and shapes and experiment with how they could be translated into sound, using their musical instruments. Next, they 'deep listen' and tune-in to the sounds made by each other. Then, they create a collaborative abstract drawing, making and responding to each other's marks, in a kind of 'visual conversation' about power. This drawing is then used as a 'score' for the students to respond to with their instruments, as they walk around the space. Ensure this session is audio-recorded - to be used in the final film.

Session 6

Materials: cameras with video-recording function, high functioning SD cards, tripod, shoulder-rig, monitor, microphone and batteries. Lighting, backdrop of choice. Clapper-board.

Activity: For this session, the students will work as a documentary crew, learning about the different crew roles and responsibilities (see the 'Film Crew Roles' worksheet in this resource). Having set up their 'studio', and determined which role/s they will fulfil, the students will video-record interviews with each other, and/or individuals from the wider setting (e.g. other students, teachers and other staff). *Example interview questions: What does 'power' mean to you? Who are the most powerful people or entities in your life? How do you exercise your own power? What makes you feel powerful?*

Continued learning: the students, with teacher oversight, will edit their mobile-phone footage, found-footage, audio-recordings, and interviews into a coherent final film.



Screenshot from 'Structure/Restructure' by Year 12 students at Kensington Aldridge Academy with Nia Fekri

Legacy

The film should ideally be displayed somewhere around the school (or community building, etc.) for others to access. If desired, a set of postcards can be created (of screenshots from the film) and displayed alongside it, for viewers to take away, facilitating their continued thinking on the theme of Power.



It was my first time exploring the media of video, and it allowed me to expand on many interesting ideas all at once. I particularly enjoyed working alongside my class.

Michelle

I enjoyed the process of creating something collaboratively for once, and not heavily focusing on, "How would an examiner see this?" It reminded me of why I like art; just the freedom of creating is exciting enough.

Evan

Film Crew Roles



Writer: Writers come up with original concepts for films, or adapt books into 'screenplays' (film scripts). Writers often work closely with directors, to develop plots, characters and dialogue (what the characters say).



Director: a key role, directors work with writers on the screenplay, and with actors to help them interpret the screenplay and understand the director's 'vision' for the film. Directors also ensure the camera, lighting and sound departments know how to implement this vision.



Art director, Wardrobe, Hair and Make-up: these roles are about getting the 'look' of the film right in front of the camera. Art directors oversee all of the sets, props, and costumes created for a film. The wardrobe department creates all of the costumes, and the hair and make-up artists help the actors to look 'the part'.



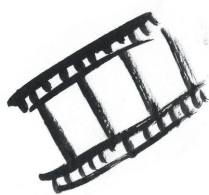
Lighting: the lighting director works with the director of photography/camera operator to ensure that what they are filming through the camera is correctly lit; the lighting for a 'film noir' would be very different to that of a comedy. A lighting crew is made up of a 'gaffer' (chief electrician), assistant, and 'spark' (electrician).



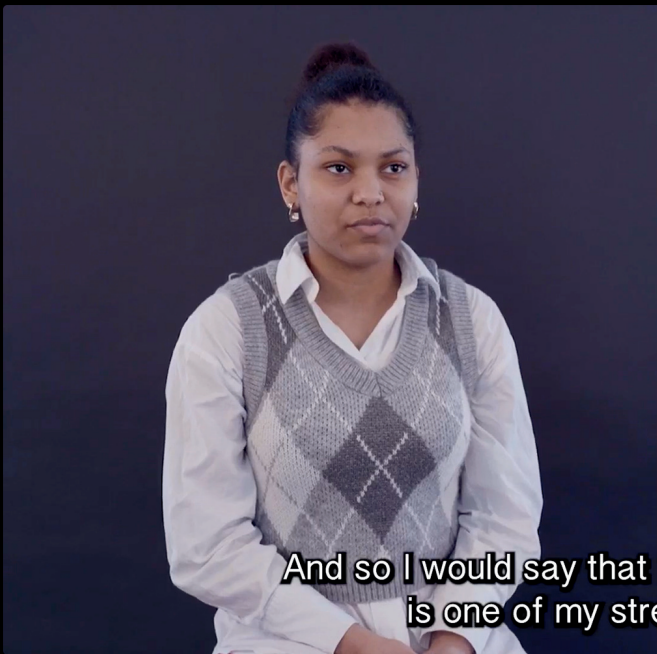
Director of photography and camera-operator: are responsible for everything to do with the camera; from making sure it's working correctly, to 'framing' (composing) the 'shots' (what is filmed), and deciding if, when and how the camera should move. They work with the lighting director to ensure the lighting creates the desired 'mood' for a scene.



Clapper loader: working with the camera operator, they 'clap' the clapper-board at the beginning and end of every 'take' (similar in meaning to 'shot'.) This helps the actors and director know when the camera is 'rolling' (filming), and also helps the editor to organise all the 'footage' (film) during the editing process.



Editor: the editor takes all the 'rushes' (all of the footage, including bloopers/mistakes) and 'cuts' it together into a sequence of scenes, which follow the structure of the screenplay. The editor has a big influence on the pace of a film; if they make lots of quick 'cuts' between shots, it feels more frenetic. If they use longer shots, the pace slows down. This really effects the whole mood of a film.



And so I would say that independence is one of my strengths



I express power through the work that I do with my community in the school



...their power comes from their money rather than them as a person