



THE SCHOOL AND THE NEIGHBOURHOOD

A SUBVERTED CURRICULUM

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It is part of the series, *Studies on a Road*, in which groups who took part in the Edgware Road Project from 2008–2016, have shared their studies of the area and reflections on the stakes of the project.

The Edgware Road Project was developed in 2008 to support local and international artists and community groups to develop 'possible studies' responding to issues faced by those living, working and visiting the area. Over these 8 years a widening gap of inequality has opened in the area at the hands of local processes of development and the national climate of forced austerity. In response to these conditions, groups that included artists and non-artists were supported in their development of analyses and actions that would address the various dimensions of the development process. Four main thematics have opened up in response to these inequalities outlined in this series. They include Policing, Education, Housing and Care.

Researchers

Åbäke, Khalid Abdalla and Cressida Trew, Larry Achiampong, Etel Adnan, Tammy Arjona Wheeler, Bidoun, Polly Brannan, CAMP, Gill Clarke, Bahbak Hashemi-Nezhad, Sam Curtis, students from Westminster Academy, Alia Farid, Susan Hefuna, Lamia Joreige, Townhouse Gallery (Cairo), Hiwa K, Chicago Boys: while they were singing we were dreaming, Implicated Theatre, Hato, no.w.here, Karen Mirza, Brad Butler and James Holcombe, Frances Rifkin, Anton Kats, Marwan Rechmaoui, Wael Shawky, Rania Stephan, Ultra-red with St. Marylebone CE School, Chris Jones, Mathaf (Doha), Goldsmiths Leverhulme Media Research Centre: Project 5, Goldsmiths MA in Aural and Visual Cultures, Migrants Resource Centre, People's Research Seminars, Public Space Seminars/E.V.S.A, ODV and Public10, moi, Seymour Arts, the x:talk project, Justice For Domestic Workers, UnitetheUnion Hotel Workers Branch, Phyllis Etukudo, and the residents and care workers of the Carlton Dene and Westmead Elderly Resource Centres

THE SCHOOL AND THE NEIGHBOURHOOD

A SUBVERTED CURRICULUM

CROSS-CURRICULAR AND COLLABORATIVE STUDIES

**BY STEPHANIE CUBBIN
WITH ULTRA-RED**

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THE SCHOOL AND THE NEIGHBOURHOOD

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CROSS-CURRICULAR AND COLLABORATIVE STUDIES

This is a curriculum for use by teachers and students to bring their schools into conversation with their local area. Schools can often be enclosed from the places where they are located, forced to focus on curricula and measures rather than on the power dynamics that shape them, their neighbourhoods and the lives of students and teachers. What follows is a subverted curriculum, subverted because it does not follow the DfE guidance of individual accumulation of knowledge to be repeated back in a measured test. Rather this curriculum encourages a collaborative approach.

So often it is the case that students shift from one lesson to another, yet are not encouraged to take their learning with them, to expand and experiment with skills and or deepen their knowledge through continuous questioning. For this reason this curriculum is student centred and cross-curricular. It is composed of five units, each containing classroom studies/lessons that suggest projects that are research and investigation based.

The curriculum is based on knowledge produced during the Edgware Road Project at St Marylebone School, a Performing and Visual Arts multi faith Church of England School in West London. The project was a four-year residency in which the art collective Ultra-Red worked in the context of the school and the

neighbourhood, involving teachers, administrators, students and local activists.

Though subverted, what follows does offer links to existing National Curriculum and GCSE guidelines, suggesting that these guidelines can be used to achieve other aims, encouraging curiosity amongst students and teachers about the worlds around them. The lessons are flexible, they can be used individually (some in inside the school, some outside the classroom, in the local area) or they can be extended and developed into a few lessons or a unit, with critical and contextual references and planning.

There are no set outcomes against which to measure success in this curriculum, the students and teachers together critically evaluate their success by looking at their own set criteria. From there, with some creative thinking, outcomes can then be linked to those found in National Curriculum. At St. Marylebone, teachers and students felt it important to yield a creative response as the outcome. We also felt it important that there be a record to build on in subsequent years and therefore entered the work of each unit into the Edgware Road Project database, edgwareroad.org. On the following page is a breakdown of units to use as a guide.

I. SOCIAL / STATE CITIZENSHIP CITIZENSHIP, HISTORY, GEOGRAPHY, PSHCE

These lessons were developed during History and Geography lessons as part of an Immigration Unit in Year 9. The process was very discursive, the students and teachers made sound recordings of the school and the local area and, after listening to the recordings, wrote their statements in answer to the question 'What did you hear?' onto flip-chart paper. Each group had a scribe but all had a pen. During the lessons, 140 sheets of flip-chart paper were produced. The statements on the sheets were transcribed onto computers and then turned into 'songs' in which the lines were used verbatim to produce choruses in a hymn and bound into a hymnal. (See example of Hymnal).

The artists in residence created the hymnal as a companion to or replacement of that used by students in their weekly service (we are a Church of England School). However other kinds of binding could be used in response to those used by students and teachers in the school or to course work in, for example, the English Department.

Our hymnal was used as the source for a number of interpretations by music, dance and drama students performed at our annual arts festival.

There are five units, which were originally used in the order of...

1. What is a citizen? Who is a citizen?
2. Two citizenships
3. What is the sound of our local area?
4. Listening to the local area
5. Investigating citizenship

II. MIGRATION JOURNEYS AND AUDIOSCAPES MUSIC, DRAMA, DANCE, ART, PERFORMING ARTS, PHSCE

There are four lessons in this unit that work towards a performance. The original context for this work was a three day Performing Arts festival in which Year 9 was 'off timetable' to participate in a carousel of Art, Dance, Drama and Music workshops which culminated in a multi-disciplinary arts event. The Year 9 had participated in the Social / State Citizenship project in their History and Geography lessons and their words had become the 'hymnal'. This hymnal was interpreted through various arts disciplines. In this, students and teachers were introduced to new investigation processes and new ways to present outcomes, challenging their preconceptions. Out of the 3 days designated to this project, the first two days were spent generating material to support the performance on the final day. These two days were split in 2 x 3 hour sessions with approximately 30 pupils per session. Each session was divided into 2 activities lasting approximately 1.5 hours each. These activities were informed by the work sheets the pupils generated with Ultra-red around ideas of citizenship.

There are four lessons, which were originally developed in a carousel, leading towards a performance.

1. Mapping individual migration journeys
2. Audioscapes
3. Gestures in movement
4. Reorganising the space for learning

III. MAPPING THE POLITICAL ECONOMY OF THE NEIGHBOURHOOD

ART, POLITICS, GEOGRAPHY, PSHCE

These lessons were used over a two-day Year 12 Cross-curricular project, in which teachers and students investigated the area using different research tools. The concept was inspired by a work by the artist Ed Ruscha titled *Every Building on the Sunset Strip* (1966), which led to a series of photographs presented with layers of research and findings.

These could easily be imported into Art, Politics or Geography curricula

They could also draw from themes developed by students and teachers in the Social/State Citizenship unit.

There are four units, which were originally used together by dividing the students into four groups using four different research tools, as follows:

1. Archival
2. Photography
3. Sound Recording
4. Observation

IV. ART IN THE LOCAL URBAN LANDSCAPE

ART, PHOTOGRAPHY

Alongside the other units, we developed a GCSE unit titled Art in the Urban Landscape. It was used throughout the term to create art-work which supported the cross curricular work inviting students to keep sketchbooks and make visual observations of the local area. The final pieces can be used as a visual showcase to seen in posters and advertising for the project's extra curricular events, or even to co-teach with other departments, asking students to think more laterally about their studies. This would suit those who start GCSE in year 9 as well as in the later years. Artistic collaboration is key to this unit. Each pupil can produce an individual work, but will also be asked to work in collaboration with other group members so that the artwork is collectively conceived and produced. To further the collaboration, each object will need to be in some way connected to all of the others.

In this unit, we explored how decisions are made collectively by looking at the use of consensus models of decision-making. In this way we will also began to explore how decisions are made in the local area. What is the difference between consensus and representation, consultation and open planning, power-over and power-to? The project called for a spokes-council of delegates, one from each group, when large class decisions need to be made.

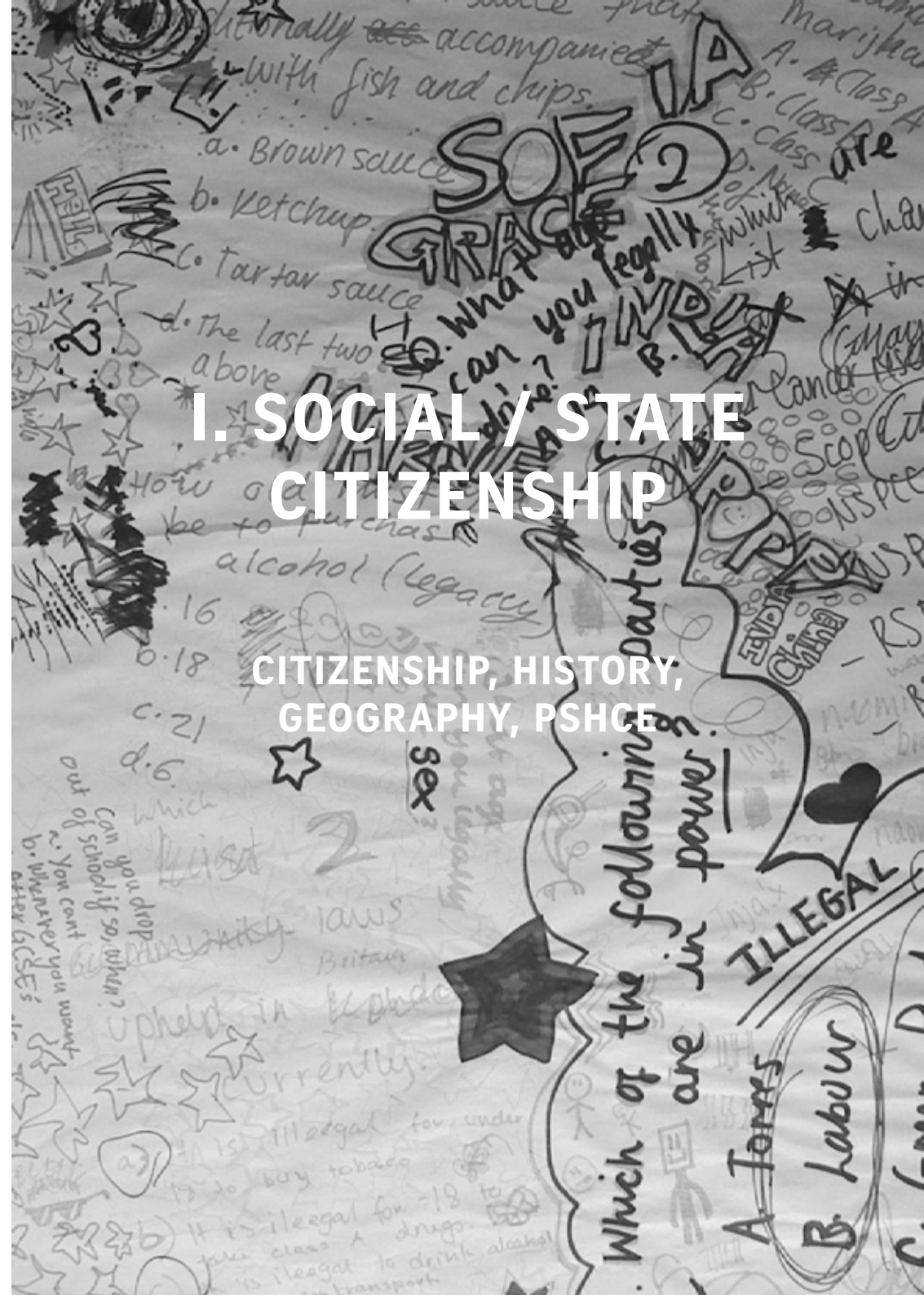
V.ART, THE SCHOOL AND THE NEIGHBOURHOOD: CULMINATING ACTIVITIES

ART, MUSIC, POLITICS, PSHCE

In Unit 1, we explored the neighbourhood and the school in relationship to questions of citizenship. In Unit 2 we responded to our observations through a multi-disciplinary festival. In Unit 3, we examined the political economy of the neighbourhood and in Unit 4, we focused on the relationship between participants as individuals and the surrounding context of both the school and the local area. Here, we generate a series of culminating art works that focus on the school and the neighbourhood and how they are experienced in the broader context of the world in which they are situated. This final Unit is broken into three lessons. In our project these lessons were involving of students, teachers, administrators and activists. They were very much driven by members of the artistic collective Ultra-red, but could easily be taken on by students or teachers in the school. The questions that emerged also inspired a conference on the role of arts education in relationship to the politics of the school and the area attended by students, teachers and faculty from a neighbouring university.

The lessons are as follows:

1. Sound Map - Making An Audio Guide
2. Making Statements About the City
3. Reflecting on Experiences of Teaching and Learning



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There are five lessons, which were originally used in the following order,

1. What is a citizen? Who is a citizen?
2. Two citizenships
3. What is the sound of our local area?
4. Listening to the local area
5. Investigating citizenship

1. WHAT IS A CITIZEN? WHO IS A CITIZEN?

CITIZENSHIP TEST

PRACTICAL METHOD

Group exercise [10 mins.]

- a. Review of Process
- b. Form five small groups of 5-6 students
- c. Group task: What is citizenship? Write down terms.

The aim is to together understand how issues of citizenship feature in our and other people's lives. [Pointing to the agenda pasted to the wall at the beginning of the class - above]. You can see what we're doing and where we're going on this agenda for today's class.

Sharing what we know about citizenship with each other, such as how it is designed, what it does for and to people, and why it's so important to governments, states and individuals. Write down on the paper everything that comes to mind about citizenship. Do this as quickly as you can.

Report Back [10 mins.]

- a. Identify a group representative
- b. Tape pages to wall
- c. Review of terms, noting repetitions or unique terms.

For terms that are particularly important, describe in more detail. Why is this important to citizenship? Was there a discussion about this idea in the group? Note new information or explanations on the group's sheet of paper or write them on a separate sheet of paper you have taped to the wall.

4. "Naturalization" as a pathway to citizenship: the Citizenship Test

- a. Focus on how people who migrate become citizens
- b. Introduce Citizenship Test
- c. Break into pairs
- d. Review citizenship questions
- e. Discuss citizenship questions
- f. Add to terms of citizenship

Discuss how the nationality listed in passports is also your citizenship, and how being a citizen of a country works for migrants. In History/ Geography classes previous to this section migration would have been discussed. The movement of people from one part of the world to another, which often means crossing borders and ending up in a different country from the one in which they were born. Migrants who wish to and are able to stay in this new country can, after going through a long and complicated process, become citizens of the country to which they move. This is often called a process of "naturalization."

Discuss the word. What does it mean that someone becomes 'natural' after a period of time or that being a citizen is 'natural'? Does this mean that people who are not citizens are unnatural?

For immigrants to the United Kingdom, one of the final steps in the naturalization process requires taking a multiple-choice test. According to the Home Office, the exam is to determine whether immigrants know about life in the United Kingdom. In England, the test is only offered in English. Immigrants who take the test in Wales may take it in the Welsh language, and those who take it in Scotland may take it in Scottish Gaelic

Divide class into pairs.

One person is going to be the test taker and the other is going to administer the test.

The full test consists of 24 questions. To pass the test, you must select the correct answer to 18 or more questions.

Working quickly, the tester will read the question. The test taker must give an answer. Don't agonize over the answers. If you don't know an answer, make your best guess.

[do the test—give them 2 minutes to do the test]

Questions:

1. Why were recruitment centres set up in the West Indies in the 1950s?
 - A. To recruit workers for textile factories
 - B. To recruit workers to build canals
 - C. To recruit workers to build railways
 - D. To recruit workers to drive buses
2. What proportion of young people who became first-time voters in the 2001 general election actually used their vote?
 - A. One in two
 - B. One in three
 - C. One in five
 - D. One in six

3. During the 1980s, the largest immigrant groups to the UK came from which countries?
- A. China, Japan and South Korea
 - B. India, Pakistan, Sri Lanka and Bangladesh
 - C. Russia, Poland, Belarus and Ukraine
 - D. United States, Australia, South Africa and New Zealand
4. What is the difference in the average hourly pay rate for men and women?
- A. 5 per cent lower for women
 - B. 10 per cent lower for women
 - C. 20 per cent lower for women
 - D. No difference

5. Conclusion: Homework [5 mins.]
- a. Read prompt
 - b. Distribute prompt and additional materials

Questions to respond to...

What do you think of these questions?

What do they think of having a test to determine whether someone is granted citizenship or not?

What kind of person do you think would get these questions right?

Why do you think these questions are considered important to citizenship?

2. TWO CITIZENSHIPS

SOCIAL AND STATE CITIZENSHIP

PRACTICAL METHOD

1. Review and Preparation

- a. Review of terms/concepts from yesterday
- b. Additional ideas about citizenship
- c. Completed homework

Look at news article hand-out, the fact that only 30% of people born in the United Kingdom passed the test when they tried to take it? What does that suggest about the citizenship granted by the British government?

<http://www.channel4.com/info/press/news/seven-in-ten-britons-fail-citizenship-test>

What is the process of naturalization? What do you think of the word, "naturalization"? What do you think of this word when its placed next to the word "alien," which is what non-British people in Britain are officially called?

Possible terms for citizen, This suggests a different understanding of citizenship from the one that is implied by words like "passport," "visa," "borders." Can you say a little more about this idea?

2. Sharing homework

- a. Volunteers read their statements
- b. Responses
- c. Discussion

Discuss what term or terms they selected from the list on the board.

Do rest of class think similar or different things from what we've heard?

What does this tell us about how citizenship influences our lives?

Some of the terms used in our discussions yesterday and today do not fit into the very formal, legal understanding of citizenship. Which of these terms have very little to do with official or unofficial border crossings? What understanding of citizenship do they suggest?

3. Two forms of Citizenship

- a. Introduce two ideas of citizenship
- b. Organize terms
- c. Compare organized lists

People think a lot about citizenship, especially people who are concerned about the rights, well-being and happiness of people who migrate. They have pointed out that there is almost always a very great difference between a government's definition of citizenship and the understanding of citizenship that we live in the course of our day-to-day lives.

The government's citizenship, what philosopher Etienne Balibar called 'State' citizenship, is governed by borders, laws, the police and military, and determines our access to various rights, such as a job, healthcare, housing and even education. This kind of citizenship is like a box—either you are inside it, a "natural" citizen, or you are outside it, an "unnatural alien." This kind of citizenship is used to describe some people as illegal. People fighting for the

rights of migrants strongly condemn this classification, saying that it is discriminatory and even de-humanizing.

The citizenship of everyday life, what Balibar calls "Social" or "Active" citizenship is not a citizenship of legality. No one can be illegal in this form of citizenship. Active citizenship is about actions and relationships. How are we situated in our families, communities, societies? Active citizenship is about how we are connected to others, how we work for the good of society as a whole by being nurses, for example, or making sure that no one has to be without a home. It is also about the fact that people looking for work or safety sometimes leave their first homes and migrate elsewhere in the world in the hope of being able to have a job and participate economically in society. This desire for safety, a meaningful life, and happiness seems to be something all of us can understand and that we would hope others would respect us for if we every decided or were required to move somewhere else in the world.

Can you suggest the kinds of relationships or actions that would be indications that one is an active or social citizen?

Looking at two very different concepts of citizenship. Review previous ideas and see whether they are closer to state citizenship or are they closer to active or social citizenship?

Please organize yourselves into small groups, no more than four people per group. Here is a piece of paper. Please draw a line across or down the paper that divides it into two sections. There can be a left and a right section or a top and a bottom section. Label one section State Citizen and the other Active Citizen. Discuss the terms we have on the board already and determine to which category—either the State or Active Citizen category—they

belong. When you've reached agreement, write the term in the correct place. If there are terms that you think belong in both, write them in both. If there are terms that you are not sure about, write them on the dividing line, the border between the two categories.

Please tape your lists to the wall. Let's take a couple of minutes to look at each of the group's lists. Try and get a sense of how similar the lists are and note any clear disagreements between the lists. Are there terms that occur in the State Citizenship category in one list and in the Active Citizenship category in another?

[direct a brief discussion of the decision if this seems appropriate]

Imagine what life is like if your life is governed almost entirely by one of these two forms of citizenship? [selecting a term from a State Citizenship list and one from an Active Citizenship list, ask...] What would life be like if it was governed either of these terms? The aim of the questions at this point is to generate a sense that citizenship is part of everyday life. Even State citizenship is manifest in everyday life, especially if you do not have state citizenship. Ask questions that help move the discussion in this direction. Begin research on the relationship between ideas of citizenship and everyday life. We are going to do this research in the areas surrounding us, in other words, areas not far from where we are standing right now.

4. Define Investigation

- a. Overview of process
- b. Divide into groups
- c. Identify investigative questions/themes
- d. Share research questions

Divide into small groups. Each group is going to come up with its own question or focus, something it would like to learn about citizenship in everyday life in this part of London.

Please review together the information and use this information in your group discussions to arrive at a focus for your investigation of citizenships. You should also think about what you have learned about migration in your geography and history classes over the past few weeks. By putting that information together with the ideas we've generated over the past two days you should be able to come up with a pretty good question, theme or focus for your investigation. When you have identified a theme, please write down this theme and the names of all your group members.

5. Prepare for Research

- a. Select representative
- b. Responsibilities of representative
- c. Responsibilities of team

Arrange a local trip in which some are going to leave the school with audio recorders and digital cameras to go and collect information that can be used in the investigation of the questions or issues each group has identified. The groups leaving the school should decide on a location within walking distance of the school to investigate their theme or question related to citizenship. The rest of the students are going to work together in the school*

to gather information that will also help with the investigation, related to how citizenship is defined within the school context. They will also need audio recorders and cameras.

The people who go out of the school are not going to find answers to the questions you have come up with in your small groups. They are simply going to bring back documentation of an aspect of the area in relation to this question, which we can then use to deepen our understanding of the issues we have discussed over the past few days. They are responsible, however, for collecting good recordings and images and for taking detailed notes on the area so that these can be shared with everyone else.

The people who work in the school tomorrow are also not going to find answers but will need to document what information they come up with so that they can share this information with the people about the school and its practices of citizenship.

**Note: When we first did this exercise, students were only intended to leave the school. One group of students was excluded due to poor behaviour, so Ultra-red focused their activity on making recordings in the school. This created a very important dynamic in thinking about how citizenship is understood in schools, and according to whose voices, hence our inclusion of this in the curriculum.*

3. WHAT IS THE SOUND OF OUR LOCAL AREA?

INVESTIGATION AND DOCUMENTATION

PRACTICAL METHOD

1. Preparation [10 mins]

- a. Organize groups
- b. Instructions
- c. Directions

Divide into groups. Each group is going to go to a different part of the area based on the investigation question and site they have chosen. By going to different place we are going to be able to document very different kind of places that are in the vicinity. By looking at the documentation of these four different sites we will be able to understand how the area contains different practices, possibilities and restrictions related to citizenship. Different people access these different possibilities and restrictions differently.

We are going to walk to a place. We will spend some time in that place, looking closely and listening to the place. When we have spent some time investigating it, we will document it in two ways. First, we will make an approximately 4 minute audio recording of the site. Second, we will take around 10 photographs of the area. This process applies to those working within and outside of the school.

There are a number of things to keep in mind as we do this

- i. Walking to a place and walking back from it can help understand the place itself. No place exists in isolation. As we walk from the school to the site, be aware. Pay attention to the different sounds and the different visual elements of the journey. Ask yourself how the city changes as we walk from the School to the destination. Write these observations in your notebooks.
- ii. We are not just going for a walk. We are having an experience that we will want to document and share with others. So, as you make your observations, as you listen and look, think about your colleagues in class. The things you photograph and record are not an opportunity for you to satisfy only your particular interests. The goal is to document the place in a way that is going to be useful and meaningful to your colleagues.
- iii. We are not just going to push the button on the camera or the record button on the recorder. We will investigate the site carefully and then arrive at a collective decision about what should be photographed and what should be recorded. We will take about 10 different images and we will record about 4 minutes or uninterrupted sound.

2. Fieldwork [70]

- a. Walk
 - b. Investigation
 - c. Site Documentation
- i. [Stand still and quietly for 2 minutes]. Now that we are here, let's just take two minutes to quietly listen to the place so that we can fully arrive here and can start becoming aware of the details of this place.

- ii. Walk the perimeter of the site together in silence. When you have returned to where you started, ask: "What did you hear?" "What did you see?" "What do you now know about the place?" "What else would you like to know about the place?" [record the responses in a notebook]
- iii. Are there specific parts of this site that we can investigate more closely that may help us learn what it is we would like to learn? [once you have a list of places, visit them one at a time. Spend time quietly observing and listening and then eliciting thoughts and responses]
- iv. Do one more walk through the space, this time moving a little further beyond the perimeter so that you can look back at the space. Return to some of the observations shared already and confirm, expand on and/or revise them.

We will make about 10 different photographs to begin with. Remember, this documentation is not just for you, it is to be shared with people who have not been on this walk and have not had an opportunity to investigate the site as we have done. Keeping that in mind, what shall we photograph and how shall we photograph it? [It may be useful for participants to make two kinds of documentary images—ones that provide an overview of the site, that are contextual images, and ones that focus in on specific elements. When these images are placed beside each other they should be able to tell us about the variations in the site. The photographic procedure can vary—one person can take all the images or the students can take turns. Please make a list of each shot, possibly marking on the map where it was taken from and what it was taken of.]

We are now going to record about 4 minutes of the sound of this place. Where shall we stand to do that? Or should we walk through the space as we record? Once a decision is made, ask,

What will be gained by making the recording in this way rather than in the other way? Remember, this is not just about our experience, we are making documentation to be experienced and used by people who are not here. The recording can be made in different ways. Either you or someone else can hold the audio recorder while someone else times the recording. It is important that the group is quiet while the recording is made. It may be useful for just the recorder and the timer to be together in the chosen spot and for the others to wait at a distance. It is important to listen to the recording through headphones as it is happening, especially if the recording is being made while moving. This will help to identify if there is any noise coming from rustling clothing or by something brushing across the microphone surface.

[Retrieve the cameras and recorders. Make sure both are switched off]

3. Return [20 mins]

- a. Walk back
- b. Final thoughts
- c. Organizing sound and images

We are now going to walk back to the school (those in the school will walk back to the classroom). As we did on our way here, please pay attention to your surroundings as you walk. At what point would you say we have actually left this particular area and moved into another? How do you hear and see that difference? Why is there a difference? What does this journey tell you about the area in which the school is located/or the area of the school is located?

4. LISTENING TO THE LOCAL AREA

SOUND RECORDINGS

Participants should be broken into groups, merging groups who made their recordings out of the school and those who remained inside.

The procedure here is listening. There are a variety of ways to structure this activity. Basic guidelines are as follows:

- i. Students will listen to recordings made on a site visit (in or out of the school). Encourage students to listen in silence. They may also view in silence for a period. If they wish, they may take notes as they listen. These notes can be made directly onto sheets of flipchart paper placed on the desks.
- ii. The students who went on the site visit may be eager to reveal details about the visit. As useful as this will be, it is usually more productive to have those who did not participate in making the recording listen to the sound without statement or introduction. It is precisely the acousmatic quality of recorded sound (the fact that the source of the sound is not present at the point of listening) that seems to provoke the most interesting and committed responses. So it is helpful to delay any statement about the making of the recording until after the class has listened and responded to the question: "What did you hear?"
- iii. When the students who went on the site-visits talk, ask them to share what they think would be useful to others to know.
- iv. It is always useful to note down responses to sounds. With enough time, the responses to the question, "What did you hear?" becomes an analytic response. The process of writing traces the movement from description to analysis. It

also enables listeners to remind themselves and each other of useful terms.

- v. It is not necessary to get through all four sound files and associated images in one class unless this is easily accomplished. It is better to allow discussions to unfold to their completion before moving to a new set of documentation.
- vi. If the first group to present made recordings outside of the school, follow the same procedure with those who remained in the school, or vice versa.

An ideal end point for this lesson is the documentation, in the form of writing on flip-chart paper, of the terms the students use to make sense of what they were hearing and seeing. Either in the course of today's discussion, or when these terms are worked through in subsequent classes, there may well be the chance that students will identify a contradiction or two that will provide a prompt for the development of their written statements. These statements can begin: "When I heard . . ." In a subsequent class the terms produced today will be placed beside those generated regarding the different forms of citizenship and the students will be asked to identify similarities and differences.

5. INVESTIGATING CITIZENSHIP

UNDERSTANDING CITIZENSHIP THROUGH EXAMINING A SPACE

PRACTICAL METHOD

In this lesson students who made recordings make statements about what they heard and the site they visited.

1. What did we hear?

Students discuss what they heard when they visited the site.

2. 'what can we gather of a space through listening?' (understand listening as a tool for learning)

Possible prompts:

Where did you think you were?

Who do you think lives there?

How do you think people live together here?

Who owns the place? Legally/ practically?

Who uses this space most?

3. What did you see?

Watch images of the area
and describe what you saw.

4. 'what can I gather of a space through seeing?' (understand seeing as a tool for learning)

(use same prompts as above)

add: compare the different forms of understanding

5. What do I gather from first hand information?

Reporting back from the team who went to the area
students noting down any conclusions they came to.

6. 'what can I gather of a space through hearing about it?'

(understand reporting as a tool for learning)

Students who listened in the previous lesson, describe whether what they hear conforms to these ideas or whether something else emerges.

7. How can we organise the terms we noted down?

Each group to come up with different suggestions

8. How does our investigation relate back to our initial questions?

9. What do we understand about citizenship now?

DOCUMENTATION

At this point in the project, all of the flip chart pages should be gathered and transcribed. This can be undertaken by students and or teachers or a combination of the two. The pages should be transcribed verbatim, with spelling errors etc included. In our project, we reproduced the transcripts as 'songs'. They were laid out in the form of the hymnal from which students sing at Monday morning services. There may be other important points of reference for your school. The important thing is to make some kind of object with the transcripts, to make something tangible out of these important conversations as the basis for further work and investigation. In our case, we also photographed all 140 pages of material. These were uploaded onto a project database, but could equally live on the school server, as they are important visual objects to be used in subsequent units.



There are four lessons in this unit that work towards a performance. The original context for this work was a three day Performing Arts festival in which Year 9 was 'off timetable' to participate in a carousel of Art, Dance, Drama and Music workshops which culminated in a multi-disciplinary arts event. The Year 9 had participated in the Social / State Citizenship project in their History and Geography lessons and their words had become the 'hymnal'. This hymnal was interpreted through various arts disciplines. In this, students and teachers were introduced to new investigation processes and new ways to present outcomes, challenging their preconceptions. Out of the 3 days designated to this project, the first two days were spent generating material to support the performance on the final day. These two days were split in 2 x 3 hour sessions with approximately 30 pupils per session. Each session was divided into 2 activities lasting approximately 1.5 hours each. These activities were informed by the work sheets the pupils generated with Ultra red around ideas of citizenship.

There are four lessons, which were originally developed, leading towards a performance.

1. Mapping individual migration journeys (Visual Art)
2. Audioscapes (Music)
3. Gestures in movement (Dance, Performing Arts)
4. Reorganising the space for learning (Theatre, Performing Arts)

1. MAPPING INDIVIDUAL MIGRATION JOURNEYS (VISUAL ART)



PRACTICAL METHOD

Two activities will deal directly with the score/hymnal that was developed from the documentation of the Citizenship unit (see last section). The first will be a mapping exercise. The second will be an exercise that deals with the texts directly. Both will result in banners to be hung from the balcony during the performance.

Each group will be given two 'hymns' derived from the flip chart pages and two visual references (the flip charts themselves or images of them) to use as source material.

ACTIVITY ONE – MIGRATION MAPS

Participants will view materials that show examples of different kinds of mapping i.e. counter-mapping and other radical mapping resources.

Each will be asked to draw a map of their route to school in the

morning on a piece of paper.

Looking at all of the countries of the world represented by their year group, they will then be asked to draw a map of their route to the UK, or that of their family if applicable. (if not they can use their route to school)

These maps will all be then assembled together on a long piece of tyvek.

Participants will trace or tape their map onto the tyvek, and find a way for them to be assembled together.

Using wool in three colours: black, grey and hot pink they will sew their maps into the tyvek.

They reinforce the idea of their map as a visual language.

Participants (artists, teachers, students) are encouraged to be imaginative with their work, combining simple elements of text and extracts of photocopied map. The finished 'banners' will be hung from the balcony. Participants can discuss whether they want elements hanging off or wool trailing down the banner as an installed work.

RESOURCES

1, 7 m piece of tyvek per group of 30 students

Heavy gauge needles

balls of different coloured wool – grey, black, hot pink.

Map of the world (on powerpoint to be installed in morning),

List of the countries of the world that students are from and map of the world

ACTIVITY TWO – HOW TO DO THINGS WITH WORDS:

The activity will begin with a short introduction on text-based art including work by John Baldessari, Jenny Holzer, Roy Lichtenstein, David Shrigley and Tracy Emin.

Participants may then refer to their packages including sheets of flip chart paper (or images of them) from the last unit, selecting terms, phrases or entire poems/hymns that they would like to use. Work in small groups (three to four) on computers to explore fonts, as well as with block letter stencils in wood made in advance and the text/symbols used on the flip charts themselves.

Groups will present their ideas to come up with a treatment for the section of the banner to decide on group approach.

Printing or tracing the text they like (if from a computer font, they can print out the paper and tape it to the back and trace), they inscribe words onto a 7 m banner of tyvek using pencil. They then paint words using the black paint provided.

There is a small amount of fluorescent pink that they can also for accents etc. Students can also use grey by mixing the black with white.

SUPPLIES

Powerpoint presentation on text in art

1 tyvek banner per group of 30.

Rulers

Pencils

Black paint

White paint

Paintbrushes

2. AUDIOSCAPE (MUSIC)

INSTRUCTIONS FOR THE DECLAMATION OF TERMS



PRACTICAL METHOD

1. Introduction to Electroacoustic Sound and Language as Music

The workshop aims to provide a very brief introduction to compositional ideas and procedures directly relevant to a performance event. These can be illustrated with examples from some of the following: Chris Watson's site recordings, John Cage's "Indeterminacy" and "Europera 5", Meredith Monk's "Mercy", Laurie Anderson's "United States", Cornelius Cardew's "The Great Learning" and "Treatise", Avraamov's "Symphony of Sirens", Philip Glass' "Einstein on the Beach", Robert Wilson and Chris Knowles' "I Feel the Earth", Bruce Nauman's "Raw Materials", Burial's "U Hurt Me", Linton Kwesi Johnson's "Independent Intavenshan", and the Asian Dub Foundation's "Colour Line."

2. Voice Qualities

There are a few key sound elements that can be used across the performance. The participants will be provided with a brief instruction in these and will be asked to practice them. They are as follows:

- a. An electroacoustic signal that will mark the beginning and ending of each of the sections of the performance. Participants will hear this signal and will be told how it is used. The signal will be used to mark the beginning and end of the voice exercises practiced during this phase of the workshop
- b. Whispering of languages and countries represented in the group.
- c. A specific collection of terms-from the Hymnal (or transcriptions from the Citizenship Unit) for their performance element. They will be asked to practice speaking these terms as loudly and clearly as possible.
- d. For the declaiming of some terms, participants can use a range of sound qualities, the more outlandish the better. After having them listen to brief extracts from recordings of Meredith Monk and Joan LaBarbara, they will be asked to perform these sounds as a warm up to later sections of the workshop.

3. Interactive Compositional Devices

Various interactive compositional devices can also be employed during the event.

- a. Performance Response Loops - Loud stamping sounds and enunciations (a single word statement into a

microphone) will prompt the playing of pre-recorded sound files (extracts from site recordings, interviews and other compositions).

- b. Real Time Signal Processing - Recordings will also be made during the performance of the sound of a pen writing on paper and chairs being moved across the floor. These recordings will be played back in later sections with electroacoustic manipulations used to recompose the sound.

These compositional devices will be demonstrated and will enable participants to practice working with them. They will be able, one-by-one, to learn how to activate the playback of recorded sounds. While this is happening, the other participants will be positioned at the Mac computers where they can manipulate five-six 30 second extracts from the site recording files they produced earlier in the year. Their mini-compositions will be combined and played as people gather for the event and as the sound path out of the event.

4. Declaiming Hymnal

Each group will develop two declamation procedures to be performed during the event. This is the primary performance element for the event and will therefore need to be developed to a point where it is ready for performance.

During this part of the workshop, participants will:

- 1. Be reminded of the examples of word based performances shared in the first part of the workshop to illustrate what they will be asked to do with the 'hymnal' texts (or transcriptions of the Citizenship unit) for the event.
- 2. Work in small groups on ways to declaim the terms in the

hymnal. One of the inspirations for these "choral" works will be the designs on selected sheets of flip chart paper. The participations will be asked to find ways to represent vocally the organization of the terms on the papers. They will rehearse and then perform these declamations for each other.

- 3. Perform each of their small group inventions simultaneously at various volumes (from whisper to shout) and with various qualities or characteristics (sweetly to sharply). They will then be conducted so that each group is able in turn or in combination with other groups to utter the terms according to their procedures.
- 4. Will be instructed in a set way to perform the terms. Among the structures to be used are the following:
 - i. Rounds – Standing in a large circle, participants will pass terms from the libretto around the circle. Five terms will circulate at a time. The first person will say term one. Person 2 will then say term 1 while person 1 says term 2. Person 3 will then say term 1 while person 2 says term 2 and person 1 says term 3. And so forth.
 - ii. Throwing - Standing in parallel lines facing each other, participants will throw words to each other. One person will begin by shouting someone's name and will then give them a word. This person will then say someone else's name and pass the word to them. The word will be thrown three times before another term is introduced.
 - iii. Chanting – Working in pairs, each term in the libretto will be chanted 10 times with half the pairs moving from top to bottom of the libretto and the other working back from the bottom to the top.
 - iv. Scattering – The words will be picked up, dropped and

then scattered. Working as a collective to a rhythmic clap, each term will be repeated three time, first simply stated in medium voice and then dropped as a low-voiced utterance and then, after missing a beat, sent upward as a strong shout.

3. GESTURES IN MOVEMENT (DANCE, PERFORMING ARTS)

INSTRUCTIONS FOR THE DECLAMATION OF TERMS



This lesson was designed and created by the late choreographer Gill Clarke. Working in small groups, students will develop movement responses to site recordings made in the Citizenship unit and compositions based on those recordings. These actions will be in both the form of individual and group tableau and methods for moving through the configured space as a collective or individually.

The actions will be prepared during dance classes and will be completed in the two days of intensive workshops prior to the event.

PRACTICAL METHOD

Task 1: An event that happens once - all 4 groups simultaneously simple flocking pathways walking/running, either in clusters of 5 or 10. Any cluster can start once another is over half way through space, each pathway ends on opposite side of space.

or//

all groups feed in arcs into running circle in centre of space and then led back out to their original side.

Task 2: Greeting gestures

Different ways of meeting/greeting different members of family/friends

Developed in duets - can cross space and meet each other at a known location

2nd stage - solo material abstracted. Could be slow motion, larger, only tiny beginnings of the previous action. One group at least might do this near beginning of event, sitting at tables.

Task 3: Wall painting/drawing

2 groups - Group one is floor drawing - responding to a second group who have been asked to write their own name in movements through the space - both are asked to write in different scripts. Group one is involve in the active witnessing of an activity in the space.

Next, groups switch - one is painting with long sticks on wall interpreting the other group, who have chosen a word pertaining to negative aspects of citizenship from the flip chart pages....they are asked to perform something that might counter the negatives - breathe, have /fun. They are asked to make large slow motion gestures, to create a simultaneous, spatial canon of same word,

re-scoring each line and developing shared phrasing together; half group paint/ half watch and then they swap.

Task 4: Communities/molecules/cogs in machines...

Cooperative group-devised movement molecules that can loop and individual movements interlinked in timing and space
Developed through being given few moves to develop/manipulate individually and this is then their 'language' to take to the small group.

These group dances inhabit the space in different ways for each group - by being located rather than travelling through/across space.

These performances could develop to 2nd stage where all groups get stuck in same moves, or all take on one group's movement.

This activity could be basis for a 'special group' who bring their individual material to a small group made up of people from different groups....that travels in space and which is what ALL watch and draw as it crosses space.....might include some small 'taught' element.

4. REORGANISING THE 'SPACE FOR LEARNING'

THEATRE LABORATORY

This lesson was developed by Nelly Alfandari and Alexandra Donofrio

PRACTICAL METHOD

Aims:

1. Reorganise the 'space for learning'
2. Find terms which describe a learning experience within this space
3. Improvise characters of a city scape

Prelude: Welcome (10 min)

- Short description and overview of the project (facilitator content, teacher structure)
- Introduce your name and explain your favourite performance moment
- Explain in more detail the performance forms we will use (Theatre of the Oppressed (facilitator), Participatory Performance, Laboratory)

Introduce the reorganisation of the space for learning:

- warm up: play my name back in a certain genre/ style (7 min)
- create an image of power (a few volunteer 'directors') using chairs and a bottle (7 min). Ask students, what image of power do you see?
- game: chairs of power with discussion (Same as last activity but with 3 chairs, 1 dictionary) (10 min)

- intro: space of learning/ space of power: in groups on flip chart paper brainstorm ideas for reorganising the classroom from the exam format to another format (i.e. 16 chairs) (7 min)
- each group to stage their idea, reorganising the 16 chairs to a space of learning they would prefer and place themselves and their peers in the image– all: feedback on each idea, collect terms to describe them (30 min)
- decide on 1 idea most relevant for all (first each group then entire class), document choice (written and photographed) and terms used to describe the space (10 min)
- rehearse the chosen configuration and chosen terms to prepare for performance (devise 'choreography', go through performance structure in details) 30 min

BREAK

From power to status, create the city scape:

- games on group focus – sound and blind guiding (10 min)
- Columbian Hypnosis – look at images of power created and place them into society (understand status) (10 min)
- introduce yourself in front of the class with specific status between 1-10 (7 min)
- Mingling exercises with status games (7 min)
- orchestra of characters: choose one character within a city scape – choose one movement (5 min)
- devise and practice choreography /machine (20 min)

Note: The chair activity produced many issues between students and teachers, revealing their investments in certain forms of organisation. Teachers here must allow for an open conversation and not suggest what the 'correct' organisation is for learning. They must take part in the discussion as co-investigators with students, and leave time for discussions of the restrictions both they and students face in the current configuration of education and what can be done within its confines.

III. POLITICAL ECONOMY OF THE EDGWARE ROAD

These lessons were used over a two-day Year 12 Cross-curricular project, in which teachers and students investigated the area using different research tools. The concept was inspired by a work by the artist Ed Ruscha titled *Every Building on the Sunset Strip* (1966), which led to a series of photographs presented with layers of research and findings.

These could easily be imported into Art curriculum or Politics, Geography.

They could also draw from themes developed by students and teachers in the Social/State Citizenship unit.

There are four units, which were originally used together by dividing the students into four groups, each of which used four different research tools, and assembled a map around a specific area of the neighbourhood.

1. Archival
2. Photography
3. Sound Recording
4. Observation
5. Assembling the Map

Groups can work in the area of the neighbourhood in which audio recordings were made in the Citizenship Unit (including the school itself) or use their questions and analyses to make new selections of relevant areas in the neighbourhood. These areas should not exceed a 1 city block.

1. RESEARCH METHOD: ARCHIVAL



Mapmaking, self mapping, communal mapping are simple creative processes that delve very deeply into the puzzles of our existence and individual and collective subjectivity...[Through mapping] we did not seek to recreate personal information as a 2D plan, as something 'artistic', or as something expert, but to make connections. In a wider sense, the Infoshop often functions as merely an 'excuse' to continue meeting people. If we only existed to sell radical books and CD's, I think the project would not have lasted more than a few years. Primarily we are a social centre. Our continued presence and the archive are our 'evidence' of self-directed building and construction of our collective Infoshop history - fantasy, politic, culture?

Chris Jones, re: 56a Infoshop archive projects in letter to Claudia Fontes, TRAMA, Argentina, March 2006

INTRODUCTION

The first point of call for any research about a local area and local community are always the local archives. In official archives you will be able to answer the basic questions about the who, the what and the why of a chosen area. You will also see which histories are prioritised over others. In Westminster, the City Archives offer immediate access to detailed historical and contemporary info in the form of statistics, surveys, council

minutes and so on. They are less fulsome in relation to, for example, migrant made histories of the area. It is always useful to investigate what alternative archives are also available to you and your students. Through edgwareroad.org, for example, participants in these workshops also had access to migrant stories that told a different story than official archives.

When these mapping workshops were first conceived, the following list of questions was drawn up to begin the process of understanding the economic and political conditions of the area on the ground. As you can see, this information would form a background to the next step of investigating much deeper how specific forms of governance and power play out locally. It is then possible to start mapping what replies are made to these decision-making institutions but also what kind of criticism and resistance exists in response to these decisions.

1. How many people live on and around the area?
2. What percentage of these people are immigrants and what percentage were born in the UK?
3. How many languages are spoken in the area? What are these languages?
4. How many businesses are registered in the area?
5. What percentage of these is owned by immigrants?
6. How many housing units are there in the area?
7. What percentage of these is subsidized and/or public housing?
8. What is the mean median income levels and what is the income range of people who live in the area?
9. What is the breakdown of income by migrant/non-migrant population?
10. How many religious institutions are there in the area? What religions are represented in the area?

These questions could be applied to the investigations begun in the last unit, around, for example, a specific area or contradiction determined, or, constitute a new unit of investigation.

RESOURCES FOR ARCHIVAL RESEARCH

The City Archives has folders that we will look through to gather material useful to analysing the political economy of the local area. There is a great deal of basic statistical and demographic info that will be useful. These would include the following:

- UNITARY DEVELOPMENT PLANS
- In our case the WESTMINSTER UNITARY DEVELOPMENT PLAN (U.D.P)
- The Unitary Development Plan (UDP) provides the planning framework for the local planning authority setting out the objectives, policies and proposals for the use of land and buildings in Westminster for the next 10 years. It includes sections on: Housing, Business, Transport, Social and Community Facilities, Shopping, Tourism and Culture, Environmental Planning, Design Issues and Major Developments.
- Reports made by COMMUNITY GROUPS, PRESSURE GROUPS, ADVICE CENTRES,
- COUNCIL REPORTS on HEALTH, HOUSING, PARKS and OPEN SPACES
- BROCHURES from REGENERATION DEVELOPMENTS
- COUNCIL STATISTICS and COUNCIL MINUTES – Planning Committee, Housing Committee etc
- CENSUS INFO and VOTING STATISTICS
- There are also many different collections of material that would provide other ways to investigate the area such as maps, photos, history books and newspaper reports on the location.
- NEWSPAPERS CLIPPINGS by SUBJECT and also STREET by STREET

- BOOKS of the history of the area will give many fascinating insights via anecdotes, local common knowledge etc. ORAL HISTORY BOOKS and TESTIMONIES usually feature stories about work, leisure, housing conditions, alternative local history etc that will give a deeper insight into conditions than info gained from statistical analysis.
- OLD MAPS will show the changing nature of the area and are great for understand changing land use patterns (canal, railway, public/private housing etc).
- PHOTOS: The Council has over 20,000 photos in its archive. Although these are fun to look through, you won't be able to photocopy any of them. There are numerous books of old photos that feature our selected area in the collection. You can photocopy from these.

In your spare time, you could browse the online resources available through the City Archives.

COMMUNITY INFO:

<http://elibrary.westminster.gov.uk/uhtbin/cgisirsi/8rXCfcaeWp/CHX/232970013/1/1097/X>

WESTMINSTER ARCHIVES ONLINE - CATALOGUE

http://elibrary.westminster.gov.uk/uhtbin/cgisirsi/xx8dJlrtIA/SIRSI/0/57/49?user_id=WEBSEVER

Select 'Library' (Westminster City Archives) when searching.

PRACTICAL METHOD

The class should divide into groups according to their work on the Citizenship Unit or new themes they have identified. Each group should identify a theme and a site in the local area. What follows are four examples of sets of questions that were developed for our project as an example of the kind of analytical research that is possible at each of the four sites. We are not asking you to answer the questions (unless you want too!) but to look at what kind of understanding of the local area can be developed from

using in the first instance the physical terrain of each area – buildings, transport, new developments etc.

STEPS

1. Examine your site. Make a note of street names and other key features, such as monuments, historic buildings or unusual things, like canals or subways.
2. Develop a broad theme for this investigation. For example, do you want a general history of the site or are there specific histories that interest you, such as the history of road development or the migration in the area of specific immigrant populations. Again, this could relate to questions developed in the last unit, or constitute a new set of questions.
3. Let one of the archivists know the boundaries of your site and the themes that interest you. Ask their advice on which resources you might consult.
4. Read carefully through the materials you review. Do not make notes about everything you find or simply photocopy every item you find. Rather, survey what you find and then select the most interesting or useful of the items. Keep to your original themes or questions but certainly include unexpected finds that illuminate something important about the site.
5. Try to limit your photocopying to a maximum of 10 pages.

TAKE NOTES DURING YOUR ARCHIVE VISIT

Use the notebooks to record observations, interactions, overheard conversations, local details etc.

DIGGING DEEPER: Some suggestion on how to analyse material.
"1798 – Paddington Canal is being built. A large number of Irish navvies are living in huts on wasteland west of Edgware Rd, just

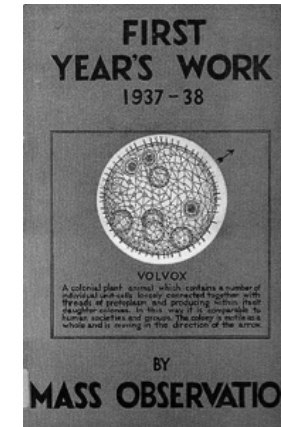
south of the basin. All over London, wherever any building work is taking place, such temporary colonies spring up for a while"
From The Irish in London Timeline, London Metropolitan Archives website

"The lower 10 floors will be for social housing and will be handed over to a housing association. All three residential buildings will accommodate social housing totaling 154 flats...'We didn't want one individual building, because we don't believe in ghetto creation,' says Nick Searl, Merchant Square Development Director. 'The social housing will have a separate entrance, which is the convention, but we are trying to make the design as egalitarian as we can.'"

Basin Instinct, Property Week, 9th Feb 2007

The above quotes give you interesting contextual and anecdotal information about two different aspects of what political economy may mean. In the first quote we can see that the building of the canal, which was a highly important infrastructural development of the Industrial Revolution, means that labourers migrate from job to job and experience precarious housing situations during work. In the second quote, what the Development Director says is contradictory – can you see where the contradiction is in terms of public and private housing and its 'conventions'?

2. RESEARCH METHOD: OBSERVATION



We are continually impressed by the discrepancy between what is supposed to happen and what does happen, between law and fact, the institution and the individual, what people say they do and what they actually do, what leaders think people want and what people do want.'

from First Year's Work by Mass Observation (1938)

INTRODUCTION

In this lesson, we will be using some the protocols and techniques for observational research developed in the 1930s-50s by the Mass Observation movement.

Mass-Observation was a United Kingdom social research organisation founded in 1937. Their work ended in the mid 1960s but was revived in 1981. Mass-Observation aimed to record everyday life in Britain through a panel of around 500 untrained volunteer observers who either maintained diaries or replied to open-ended questionnaires. They also paid investigators to anonymously record people's conversation and behaviour at work, on the street and at various public occasions including public

meetings and sporting and religious events.

On January 30, 1937, a letter to the New Statesman and Nation announced that Darwin, Marx, and Freud had a successor---or, more accurately, successors. "Mass-Observation develops out of anthropology, psychology, and the sciences which study man," the letter read, "but it plans to work with a mass of observers." The movement already had fifty volunteers, and it aspired to have five thousand, ready to study such aspects of contemporary life as:

'Behaviour of people at war memorials, Shouts and gestures of motorists, Anthropology of football pools, Bathroom behaviour, Beards, armpits, eyebrows, Anti-semitism, Distribution, diffusion and significance of the dirty joke, Funerals and undertakers, Female taboos about eating, The private lives of midwives...'

The data collected would enable the organizers to plot "weather-maps of public feeling." As a matter of principle, Mass-Observers did not distinguish themselves from the people they studied. They intended merely to expose facts "in simple terms to all observers, so that their environment may be understood, and thus constantly transformed."

PRACTICAL METHOD

STEPS

The primary focus of the observations is the various activities in which people engage in the site. Observation can also be used to note specific qualities of the built environment, such as notices, memorial plaques, street names, building names etc. There are many different ways to conduct observations. Two are outlined below.

A. Systematic Timed Observation

1. Identify the boundaries of the site.
2. With a map in hand, walk the entire site slowly, paying attention to the different elements and features of the site, particularly the places where people gather.
3. Identify the different uses made of the site and organize these into categories such as, leisure, conversation and commerce. Mark these general uses on your map. Once you have completed the walk, review your notes and identify 2-3 places to locate yourself that will enable you to observe different behaviours.
4. Go to each location in turn for a period of 30 minutes and note down in as much detail as possible what it is that you see.
5. If it feels appropriate, approach some of the people you are observing and discuss their knowledge of the site and why it is that they are doing what they are doing there. Be sure to ask permission to make notes of what you are told. Assure those you interview that you will not make a note of their names.

B. Pathway Observations.

1. Identify the boundaries of the site.
2. With a map in hand, walk the entire site slowly, paying attention to the different elements and features of the site, particularly the places where people gather.
3. Identify the different uses made of the site and organize these into categories such as, leisure, conversation and commerce. Mark these general uses on your map. Once you have completed the walk, review your notes and identify the locations of different activities. Imagine walking a pathway through the site that takes you through each of these locations and actions.

4. Positioning yourself at the boundary of the site, observe people who pass through the site and mark their pathways on your map. Number each person you observe. Make notes for each person you observe. Record specific details about each person's behaviour.

RESOURCES

Because of its greater flexibility, mass observation is the more suitable technique for collecting fugitive data that is likely to be lost...When it comes to riots, acts of insurgency, hostile outbursts, collective expressions of euphoria, devotion or fear, social scientists are all too often forced to rely of press accounts or official sources... How much better to have trained observers at the scene who are free to roam, to vary their mode of observation, to track down whatever leads they find, and to generally use their ingenuity though guided by what is relevant to the study objective. Each works much as an ethnographer would, playing a dual role as 'outside' observer and as participant in the event.

From 'A Handbook of Qualitative Methodologies for Mass Communication Research'

by Klaus Jensen, Nick Jankowski, 1991

One result, for example, of all this activity was a book, "The Pub and the People," which appeared in 1943, four years after it was written. In Bolton, the book explains, "the pub has more buildings, holds more people, takes more of their time and money, than church, cinema, dance-hall, and political organizations put together." The statistics are thorough. In the course of a single Thursday night, pubgoers drink, on average, 3.16 pints of beer; on a Saturday, the average goes up to 3.45 pints. The purchase of fish-and-chips climaxes on Friday, the local payday, but the purchase of beer climaxes on Saturday---more beer is sold in the last hour the pub is open than any other. In a group, people drink

faster than alone, and the rhythm of the drinking is so deeply felt that they nearly always finish their rounds together, even if they're blind.

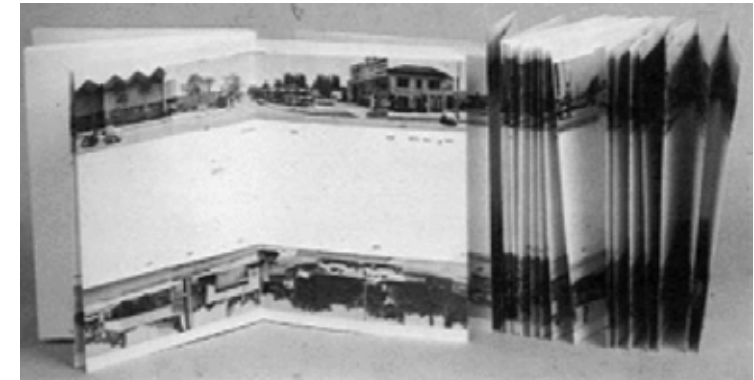
The book's principal author was John Sommerfield. A master at blending in, he interviewed no one formally, but merely drank, watched, and listened. He describes "swiggling," the moving of a nearly empty glass in circles, "so that the beer eddies round and round." He notices that "Time----please!" is always called with the same distinctive intonation.



3. RESEARCH METHOD: PHOTOGRAPHY



Images from Humphrey Spender's *Worktown* photographed in Bolton, 1937/38. Spender took over 900 pictures of Bolton at the request of Tom Harrisson, one of the founders of the Mass-Observation project.



I'm looking at The Strip like an anthropologist, or a geologist. I'm interested in some of the less obvious things...People look at the buildings and say 'What was that building before?' Well, what about the sidewalk in front of it, and the curb that surrounds it, and embankments here and there? I'm trying to look at the whole picture

Ed Ruscha, Interview with Mary Richards, October 2005

INTRODUCTION

The aim for this research method is to develop photo-documentation of the site that is as thorough and systematic as possible. Therefore, rather than simply pointing the camera at anything that looks interesting, you will take a series of photographs that can be digitally stitched together so that they illustrate the contents of the site and the relationship between different features. One model for this process is the project, *Every Building on the Sunset Strip* (1966) by the artist Ed Ruscha, who photographed both sides of Sunset Boulevard in Hollywood, Los Angeles. He laid these photographs out in two parallel strips, one for each side of the street.



Ruscha (1966) *Every Building on the Sunset Strip*.

'Information presented at the right time and in the right places can potentially be very powerful. It can affect the general social fabric'

Hans Haacke, Interview from Arts Magazine Vol No 45 No 7 May 1971



Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971 (1971)

Hans Haacke is another interesting artist who has used a similar photographic aesthetic to map out often obscure or hidden connections between property ownership and cultural institutions. His famous artwork *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971* (1971) consists of 146 photographic views of New York apartment buildings, six pictures of transactions, an explanatory wall panel,

and maps of Harlem and the Lower East Side. Each photograph is accompanied by a typed text that describes the location and the financial transactions involving the building in the picture. Haacke discloses the transactions of a real-estate firm between 1951 and 1971. Harry Shapolsky, the key figure, was well protected by influential friends, although guilty of an assortment of fraudulent practices of which the judicial system had been exceedingly forgiving. Haacke's one-artist show at the Guggenheim museum, of which this work was to be part, was canceled by the director of the museum six weeks before the opening, and artists occupied the premises in protest against this censorship.

Both of these famous photographic works by Ruscha and Haacke can be used as a starting point and an inspiration for thinking about way to record what we experience when we walk through a familiar area. With Ruscha, he delights in the displaying the obvious features of a city – its buildings - but when we look again at what he is doing artistically we begin to see that his understanding of what makes a location and what he is thus presenting to an audience goes much deeper than the simple representation of what is there. What is it that makes his somewhat archival cityscapes so fascinating?

Haacke is also in some sense working analytically and archivally. Not only does he picture the fabric of the city but he then begins to use research to annotate the images. In this way he begins to organize a more specific and detailed mapping of the city and the social networks of power and influence that are manifest behind the mere physicality of the actual buildings themselves.

PRACTICAL METHOD

NOTE: It is best if you work with at least one other person. One of you can use the camera while the other will consult the map, list the images you have taken and ensure that no buildings and features are skipped.

1. Identify the boundaries of the site (using the same ones as in the Citizenship Unit or the previous lessons in this unit)
2. With a map in hand, walk the entire site slowly, paying attention to the different elements and features of the site.
3. Identify key site-lines—places you stand and get a good view of large sections of the site. Mark these site-lines on your map. Once you have completed the walk review your site-line marks and select the best ones.
4. Return to your site-line positions and shoot a series of images that capture the full scope of the site in the fewest number of shots possible. You will reference these images when you assemble the detail images so be sure that you take enough images to document the full site but avoid duplication as much as possible. Mark on your map where you stood to take the images and roughly what is included in the images.
5. Now systematically shoot the details of the site. This may be images of every building in the site. Be sure to annotate your map so that you know what you have photographed. As you progress you will easily forget exactly what you have captured in your images. Keeping track of the images on the map will help you avoid confusion.

REMEMBER TO ALSO TAKE NOTES DURING YOUR SITE VISIT

Use the notebooks to record observations, interactions, overheard conversations, local details etc.



Here are two of the new buildings currently under construction in Merchant Square in Paddington Basin



And here are two photos of details or features that tell us interesting stories about the social relations that are put into place in and around this giant construction site.

4. RESEARCH METHOD: SOUND RECORDING



INTRODUCTION

Ultra-red are a sound art collective founded in 1994 by two AIDS activists. Originally based in Los Angeles, the collective has expanded over the years with members across North America and Europe. Members in Ultra-red range from artists, to researchers and organizers from different social movements including the struggles of migration, anti-racism, participatory community development, and the politics of HIV/AIDS.

What is interesting about Ultra-red is that for investigative research they initially privilege sound and the recording of sound over the immediacy of visual appearances. Field recordings are made and then a listening process begins in answer to the question – what do you hear? After a few basic answers such as traffic, footsteps, the listener begins to move on to a more analytical response to the sounds – What do you hear? – other languages, sounds of working, transactions, a happy environment etc. With these descriptions in mind, we begin then to hear the sounds of the political economy as it functions throughout the area in different places and sometime at different times

of the day. Building upon the field recordings, Ultra-red then use techniques of composition and sound processing to form particularly inspiring soundscapes and music.

If you have time listen to some their projects at their Public Record internet-based archive of Ultra-red established for the distribution of work by Ultra-red members and allies:

<http://www.publicrec.org/archive/date.html>

PRACTICAL METHOD

Site Recordings

The value of a site recording is that it will enable you and your team members to pay attention to sound, a source of information that is often overwhelmed by visual images. The value of the recordings is not apparent in the site. Rather, it is when you are out of the site and listen together to the recording that you will truly hear the sounds of the sites and will appreciate what this sound portrait reveals.

1. Identify the boundaries of the site (again using those identified in previous lesson or the Citizenship Unit)
2. With a map in hand, walk the entire site slowly, paying attention to the different pathways you might be able to make through the site.
3. Identify a pathway through the site that brings you close to key features. Pay particular attention to the sound variations in the site and be sure that your pathways lead you through these different sonic environments.
4. At the start of your path through the site, turn on the digital recorder and speak into the microphone the date, time and name of your starting point. Walk your pathway through the site and refrain, as much as possible, from

talking. Be careful of the sounds of your clothes (do not wear noisy jewellery or fabrics that make a noise when you move).

5. It will help if you can wear headphones that allow you to listen to the sound picked up by the microphone. What the microphone actually picks up can be quite different from what we imagine it is hearing. We have selective listening that enables us to adjust our audio focus so that we attend to specific sounds and diminish others. Microphones do not have selective listening capacities so you may need to move the microphone closer to specific sounds.
6. Walk the pathway without interruption. When you reach the end of the pathway, speak into the microphone the time and location.
7. Return to the school and listen to your recordings as a group, writing your notes in response to the question, What did we hear? on paper with fine point marker pens. Save these responses.

TAKE NOTES DURING YOUR SITE VISIT

Use the notebooks to record observations, interactions, overheard conversations, local details etc.

5. ASSEMBLING THE MAP

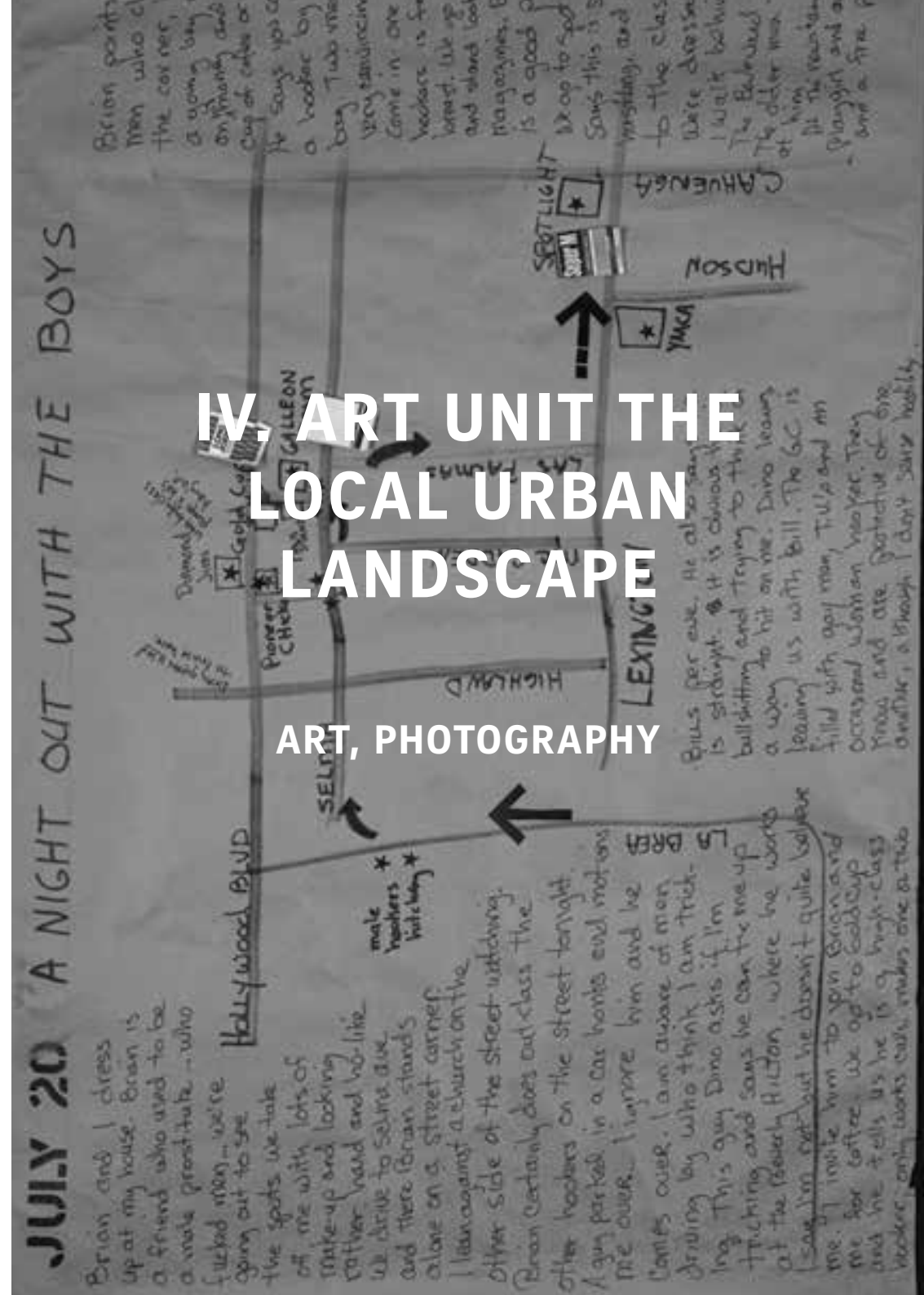
[90 mins]

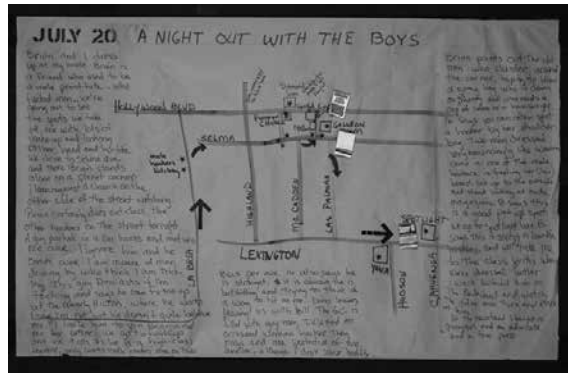
Using formats developed by Ruscha and Haacke (or drawn from other examples), groups assemble materials on large sheets of paper, paying close attention to the relationship between text and images, the tone of the text, the kinds of fonts used, as each will relay information in a different way.

1. Look through the different kinds of materials you have collected: image, text, your notes, fragments of audio. What questions, contradictions, differing opinions, controversies become obvious? Which pieces of data are most important in relationship to your original question/theme for the area? What timeline emerges around your question?
2. Who do you wish to communicate to? (students, teachers, politicians).
3. Based on 1 and 2 select a central organising principle i.e. a series of differing opinions, timelines, growing debate around an issue
4. Start to organise your material around this issue on the floor. When placing items groups should also think about the relationships between different pieces of information, highlighting conflicts and contradictions through juxtaposition of content, for example. What do the different relationships produce? What kind of text formats should you use - handwritten, typed, what font? Do you want tape exposed i.e. to communicate the project is a working hypothesis, or hidden (two-sided), to indicate this is a more formal narrative?
5. Come up with a final layout on the floor, without using tape.
6. Share your maps with the others, to see if what they are

Make adjustments and tape them onto the page. Exhibit the map on a wall and invite others from the school to visit. Be prepared to share your findings. When complete, projects can be photographed or elements scanned and put together in a digital layout.

Roll of white thick paper cut into equal sizes for each group
Rolls of black masking tape and two sided tape
Fine marker pens
printers
computers
Camera
Scanner





"...From feminist theory, we can understand the "internal" space of individual subjectivity and the "external" space of the urban realm to be a series of overlapping and intersecting boundaries and thresholds between private and public, inner and outer, subject and object, the personal and the social".

{from the book Suzanne Lacy, Spaces between, by Sharon Irish, University of Minnesota Press, 2010}

ARCHIVAL BOXES



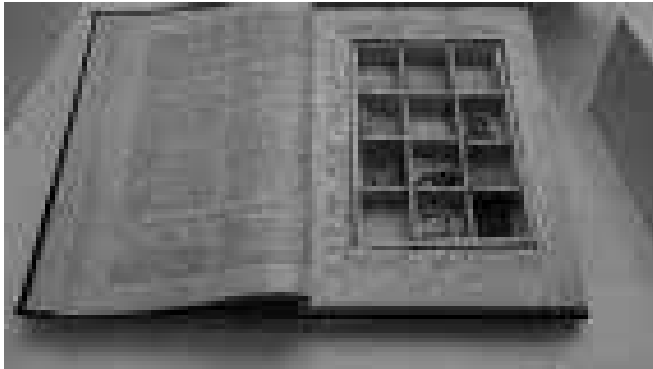
INTRODUCTION

In this unit we assemble material from our investigations of the local area. We will start with a brief look at the work that was

produced on citizenship and migration in Geography and History classes (the hymnal), documentation of the performances that interpreted them and the maps from the Political Economy that looked at areas of the neighbourhood in more depth. From these working sessions and performance, a whole mass of terms, phrases, sound recordings, images and archival material were generated. The starting point for this unit is to read and choose key passages, phrases, words and so on from the selection of hymns in the hymnal and to discuss this in groups and as a whole class.

Following on from this, we will discuss what kind of content we have seen in the artists' images. In Ruscha there is a very straightforward panorama of buildings. In Haacke, we begin to see more clearly the idea of an investigation. With Suzanne Lacy, we will show one of her mappings of routes and conversations with sex workers of LA in the 1970's. Martha Rosler presents her work in the form of the archive box where content has been generated through dialogues and discussions. With The Atlas Group we begin to talk about more conceptual work that uses found objects and fictions as a form of investigation.





We want to explore the idea of overlapping of spaces. We can see the box or frame or archive as a spatial form and the content as an exploration of personal and more private spaces. What can we investigate from historical material and what can we bring into the form from our everyday lives? How do these things intersect? What questions does the form of the artwork bring to the social questions and, in relation, what can the critical investigation give back to the design of the artwork? We can look at the idea of critical investigation, exploring different methods of research and analysis and moving beyond representations of what is in the locale to ask ourselves 'why' or 'how' is it there. What are the historical, social and political backgrounds to what we already know and what we will investigate in the local area?

There are many parallels to be drawn between inner space and outer space. What spaces do we go to investigate – family home, school, library, shops, park, what other perceptions of space can be investigated when we think about social space? And what do these spaces give back in the form of memory, desires, collectivity and so on? Content is not limited to 2D such as images and writing. There are many other possibilities – sound recordings, work in fabric, sculpted or moulded forms, sensory stimulators and so on. How could we also use found or fictional material into the investigation? Why would we do this?

To begin a discussion of what form the artworks could take we will look at various historical examples, many of which are artists who we have taken inspiration from. We will show images from the box works of Joseph Cornell, Rachel Whiteread, Craig Martin-Craig, Paul Neagu, Joseph Beuys and Rosângela Rennó. These images show the way in the artists have used the form of the box itself to shape the artwork. Many of the boxes contain smaller objects and pieces, maps, texts and so forth. In some the box itself has been painted on and changed in some way. Finally, some the artists have chosen to either re-sculpt the shape of the box with additions or cuts and folding. Or in the case of one of the Rachel Whiteread images, she has chosen to make a plaster cast of the inside space of the box. We will then move onto other artists' works that use either sets of framed images, mapping, the artist book or the archive. We will look at The Atlas Group, Hans Haacke, Suzanne Lacy, Ed Ruscha, Martha Rosler, Jean Luc Moulène and a project curated by Sascha Glasl.

ARTIST COLLABORATIONS

We will explore the possibilities of artistic collaboration. Working in groups of 3, each pupil will be able to produce an individual work inside the form but will also be asked to work in collaboration with other group members so that the artwork is collectively conceived and produced. To further the collaboration, each object will need to be in some way connected to all of the others. The final presentation will have to consider that not only the forms can be in some way articulated (even if finally radically altered) but the investigative material will also need to overlap. The boxes can remain as an element in common in those final pieces. We will explore the notion of how decisions are made collectively by looking at the use of consensus models of decision making. In this way we will also begin to explore how decisions are made

in the local area. What is the difference between consensus and representation, consultation and open planning, power-over and power-to? It maybe that we will create a spokescouncil of delegates, one from each group, when large class decisions need to be made. (see Starhawk's *The Empowerment Manual* for details on this)

Each group will also contain a rotating 'archivist'. This task will be to make notes on all decisions, planning, ideas and so on that the group makes. This material will be shared with each other group and can be looked upon as another resource for content. We can also begin to look at and attach importance to how notes, sketches and preliminary work can also be seen as a sometimes necessary and vital component in the creation of final pieces.

We can also discuss the idea of how the making of the object and the object itself could be used to further critical investigation outside of the classroom. Who else could be invited to contribute to the objects and the investigations?

PRACTICAL METHOD

List of work to be completed and added into coursework book

1. The hymnal sheet that you were given at the very beginning of the project needs to be stuck down and annotated
2. Double page of collected images fully annotated
3. Artist double page collecting artists that look at issues in their work
4. photos from the local area archive should be printed out and presented - photos relating to your theme that you have taken should be printed out and presented
5. Double page presentation of the collective work completed
6. Map work - mono prints on to maps, maps cut and collaged,

Maps used as a surface, maps used to locate... (some students might extend this work and try using maps in different ways.

7. 2 good quality observational drawings, one from your photos and one from your collected images.
8. Double page of prints worked into and stuck in with annotation.
9. Artist study to be used in final thumbnails. A double page spread of images, writing and copies of one clay artist
10. Developed thumbnail ideas for final piece
11. Archival box with collected material and objects
12. Final planning
13. Final piece
14. Review / Modify sheet
15. Evaluation

Some web resources

Munique Pavillion / Sascha Glasl (curator)
<http://www.mediamatic.net/page/124546/en>

Rosângela Rennó

<http://www.rosangelarenno.com.br/>

The Atlas Group

<http://www.theatlasgroup.org/>

Starhawk

The Empowerment Manual

https://sustainabilitypopulareducation.files.wordpress.com/2014/05/the-empowerment-manual_nodrm.pdf

ENTRANCE

Layers of History
Fancy Glass
Lacy Panels
Hanging
double doors
(wide / grand)
Jagged
writing

V. ART, THE
SCHOOL AND THE
NEIGHBOURHOOD

old letter
to
offices.
buttons.
double doors
symbolizes
courage / power
awaiting
transformation

'centre' for possible
studies!



In Unit 1, we explored the neighbourhood and the school in relationship to questions of citizenship. In Unit 2 we responded to our observations through a multi-disciplinary festival. In Unit 3, we examined the political economy of the neighbourhood and in Unit 4, we focused on the relationship between participants as individuals and the surrounding context of both the school and the local area. Here, we generate a series of art works that focus on the school and the neighbourhood and how they are experienced in the broader context of the world in which they are situated. This final Unit is broken into three lessons. In our project these lessons were involving of students, teachers, administrators and activists. They were very much driven by members of the artistic collective Ultra-red, but could easily be taken on by students or teachers in the school. The lessons are as follows:

1. Sound Map - Making An Audio Guide
2. Making Statements About the City
3. Reflecting on Experiences of Teaching and Learning

1. SOUND MAP: MAKING AN AUDIO GUIDE

INTRODUCTION

This project can be developed by students involved in any of the four preceding units or a smaller group interested in dedicating more time to the project. Student time is always limited due to the pressure of disciplines made upon them. Because of this, during the course of the project, we developed a weekly enrichment session over one month for students interested in a deepened sound-based 'map' of the local area. Each session would generate content that could be condensed and expanded upon or left at the wayside as we went. We later worked the collective discussions and collected sound recordings into a series of 12 compositions, one for each site on a local route of an audio guide presented to the public. The recordings emphasised themes connected to particular sites. The themes included the politics of borders and culture, the mixed sounds of wealth and poverty one can hear walking along Marylebone High Street and the issues students faced in the school, where banks were in the process of giving workshops on the debt they will have to incur to gain access to higher education.

PRACTICAL METHOD

1. Investigation of key words and places that held a significance for the students in the school and in the local area, Students draw from their past research and observations and those undertaken by teachers, students and artists.
2. Walk through of a route from the school to the neighbourhood, recording conversations and observations. (In our case the day we had planned to walk the route from

the main St Marylebone school through the local area, heavy rain prevented both an easy walk and talk and most attempts to record our conversations as we went. Without another arrangement to venture outside once more, further sessions were held in the art classroom or musical rehearsal space and were more like conversational drifts through the special themes we had agreed. These were recorded and edited as compositions for each stop)

3. Develop protocols to engage listeners in their own reflections. The protocols developed by students in our project were as follows :

PROTOCOLS FOR A SOUND WALK

Track 4 of the audio guide was to encourage listeners to take a sound walk. A sound walk is a walk done in silence in order to more effectively observe, through sound, the journey you will take. Here are instructions for the walk.

1. My name is _____ and I have been collaborating with Ultra-red in the production of This Orientation, an audio guide. I will now facilitate the use of track 4 by reading out the Protocol for a Sound Walk.
2. You are standing at the junction of Paddington Street and Baker Street. You will walk north along Baker Street to the next point of listening on the audio guide. There is no set time to make the journey from here to there. The only instruction is that the listener walks in silence for the duration of the distance. You do not need to wear the earphones for this track.
3. When you have reached the next site at The Lost Property Office at 200 Baker Street please take two minutes to reflect on the question – What Did You Hear?
4. When you have finished your reflection, you may continue

with the audio guide by playing track 5.

5. Please leave when you are ready.

PROTOCOLS FOR A LISTENING WALK

Track 11 of the audio guide is a listening walk. In this instance, track 11 of the audio guide will be play in head- phones as you walk. Here are instructions for the walk.

1. My name is _____ and I have been collaborating with Ultra-red in the production of This Orientation, an audio guide. I will now facilitate the use of track 11 by reading out the Protocol for a Listening Walk.
2. You are standing between 43 and 42 Marylebone High Street. There is a map of the area on the wall. You will walk south down Marylebone High Street towards the next point of listening on the audio guide which is the site of St Marylebone's School at Blandford Street where the audio guide began. The only instruction is that the listener walks in silence for the duration of the distance and wears the earphones for the duration of track 11.
3. When you have reached the next site at Blandford Street you may continue with the audio guide by playing track 12.
4. Please leave when you are ready.

2. MAKING STATEMENTS ABOUT THE CITY



INTRODUCTION

"I can only hear you. The distance of time and space is too great between us. But still we can speak with each other And still we can walk together. The world is being made around us. It is being made by people who walk together and who talk together. Even people who cannot see each other are making the world. What kind of world are they making? What kind of world are we making? What kind of world do we want to make? Tell me, what are the next steps we need to take together to make that world?"

(Excerpt from a dispatch by Robert Sember to other Ultra-red members)

In the late spring and summer of 2011, Ultra-red worked with students and teachers from different year levels through a work experience programme. For two weeks they engaged in conversations about the preceding units. Working closely with the late choreographer, Gill Clarke the a ten workshops invited students, teachers and local activists to participate, to imagine different ways of embodying - in voice and gesture - the Hymns composed from the flipchart pages in Unit 1 looking this time

towards the future and who should be involved in shaping it. The project eventually led to filming participants delivering their statements from local rooftops, providing the video images for what would eventually become a video-based art work, *Possible Conversations*. If rooftops present health and safety issues, we recommend using other locations symbolically important for the delivery of speeches. These were very important meetings in which students and teachers could synthesise what they had experienced in the project and their implications for the future.

PRACTICAL METHOD

PROTOCOLS FOR DEVELOPING A STATEMENT

What do you hear in the city that informs the next step for the constituency of which you are a part?

You are asked to prepare a two-minute statement (equivalent to a single page of double-spaced, typed text) in response to this question. You will deliver this statement while seated at a table on a local rooftops. The following steps may be helpful as you prepare this statement. They are simply a suggestion for how to proceed and are not presented as a required process.

1. State clearly the constituency, institution, community or collective you wish to represent, acknowledge and/or address.
2. Take the prompt/overarching question at face value and spend some time quietly listening to the city from wherever you are.
3. Discuss the question with one or more other representatives of this constituency, institution, community or collective.
4. Identify the question(s), concern(s), problematic(s) or

theme(s) you intend to address.

5. Select a few points you wish to make concerning the future. Make these as concrete as possible. You are encouraged to be ambitious, to articulate what you truly believe to be the necessary and most positive future for the constituency, institution, community or collective you are here to represent, acknowledge and/or address.

PROTOCOLS FOR DELIVERING A STATEMENT

On the rooftop you will be seated at a table covered in a white tablecloth. You may invite one or two others to be seated at the table as well. Since the microphone will be clipped to you, however, these additional participants cannot be recorded speaking.

Also on the roof will be the cinematographer and his/her assistant, and a sound recorder. There may be one additional person there to provide assistance and to photograph the process. You will be asked to sign a release form before you are seated at the table. Once seated at the table and the sound and camera are ready, you will be guided to do the follow.

1. Sit quietly listening to the sounds of the city for two minutes.
2. Speak your statement as if to someone seated at the other end of the table.
3. Sit quietly for four minutes as if listening to someone speaking at the other end of the table.
4. Move to the other end of the table and repeat the process.

Videos can then be edited in different sequences to create different 'conversations' between the various participants.

PROTOCOLS FOR LISTENING TO A STATEMENT

The following protocol was developed for people to listen to the statements when seen. (In our case, the Possible Conversations were shown in an exhibition in the school's auditorium, inviting people to engage with them)

/ PROTOCOLS FOR POSSIBLE CONVERSATIONS / have been composed by Ultra-red for organizing collective listening in the service of political organizing. The protocols are inspired by the investments and struggles of the many different constituencies that convene around Edgware Road. The protocols seek to put listeners into processes that illuminate the terms under which these struggles occur and intersect with each other.

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- 1 Assemble — At a table with members of your constituency, organization or movement and representatives from allied constituencies, organizations and movements.
- 2 Listen — To the seven statements made by those who ascended to rooftops and responded to the question, “What do you hear in the sound of the city of London that might inspire the next phase in the collective struggles in which you are engaged?” The statements are organized in pairs. Listen to each pair in turn.
- 3 “What did you hear?” — After listening to each pair of statements, ask, “What did you hear in the intersection between these statements?” Record on paper what you and others heard.
- 4 Analyze — The record of written responses to all pairs of statements for generative themes. Focus on the intersectionality of themes, which will bring attention to contradictions to be investigated and solved through coalition-building and coordinated political action.
- 5 Compose — A statement in response to the question, “What do you hear in the sound of the city that might inspire solidarity between the struggles?”
- 6 Present — Your statement to members of your and allied constituencies, organizations and movements.
- 7 Invite — Members of your constituency and others to respond to the question, “What did you hear?” and to compose and share statements regarding the intersectionality of struggles and the foundations for solidarity and coalition building.

3. REFLECTING ON EXPERIENCES OF TEACHING AND LEARNING



In Unit 1, it became clear that questions of citizenship must also reflect those adopted by students and teachers in the school. The following two exercises were devised for students and teachers to reflect on their own experiences of education in the school.

A) SONGS FOR GETTING THROUGH

This project was delivered during the exam period.



INTRODUCTION

We all listen to music. Often, a line from one of these songs worms its way into our heads where it plays over and over and over. Imagine being able to turn up the volume on the song lines repeating in our and other people's heads. The meanings of these lines will change depending on where we are when we turn up the volume. Imagine going into a hospital and playing aloud the line, "I want to live forever." Now imagine doing that in a graveyard.

Practical Method

For this project, SONGS FOR GETTING THROUGH, select a song line that has made its home in your memory. We will also select a place in the school and the larger city where we would like this line to be "played." Maybe in this place the words will help others "get through," whatever that might mean. Perhaps they are words of comfort or they make us laugh. Perhaps they are just fun or make us think deeply about our and other people's lives. The song line you select will be cast as a cement or ceramic tile so that it becomes a plaque, similar to those found on monuments or significant buildings. We will take this plaque to the locations you select and photograph them in the place. Who knows, we might even forget to bring them back.

You will participate in the creation of SONGS FOR GETTING THROUGH by following the accompanying protocols and answering the following questions.

1. What line from a song helps you "get through"?
2. What is the name of the song?
3. What is the name of the band or the singer?
4. Where in the school would you most like to turn up the volume on this song? Why there?
5. Where in London would you most like to turn up the volume on this song? Why there?

THANKS FOR YOUR CONTRIBUTION!!!

/ PROTOCOLS FOR UNSOUND WALK (SONGS FOR GETTING THROUGH) /
have been composed by Ultra-red for organizing collective listening in the service of collective action. The protocols are inspired by strategies developed by teachers and students to connect their work and lives to their experience of the city. The protocols seek to put listeners into processes that illuminate the terms under which they and others move through the city of London.

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- 1 Walk — On your own and in silence through the city. Follow a well-worn, daily path, the one you use to move between home and work, home and school, or home and any of your many other obligations.
- 2 Listen — To the city and to your experience of your daily routine.
- 3 "What did you hear?" — Record on paper what you heard.
- 4 Reflect — Organize your written responses into themes that respond to how you navigate the city and your daily responsibilities. Focus on the convergences and divergences between sounds and experience, those locations and concerns that are soothing and those that produce anxiety.
- 5 Select — A song for "getting through," that you can listen to as you walk again a well-worn, daily path, the one you use to move between home and work, home and school, or home and any of your many other obligations.
- 6 Walk — On your own through the city, listening to your song for "getting through."
- 7 "What did you hear?" — Record on paper what you heard.
- 8 Reflect — Organize your written responses into themes that respond to how you navigate the city and your daily responsibilities. Focus on the convergences and divergences between sounds and experience, those locations and concerns that are soothing and those that produce anxiety.
- 9 Share — Your reflections with others who too have walked the city listening to songs for "getting through." Ask what you have learned about the city, yourself and your obligations.

/ PROTOCOLS FOR SOUND WALK (SONGS FOR GETTING THROUGH) / have been composed by Ultra-red for organizing collective listening in the service of collective action. The protocols are inspired by strategies developed by teachers and students to connect their work and lives to their experience of the city. The protocols seek to put listeners into processes that illuminate the terms under which they and others move through the city. The protocols guide the selection and placement of tiles containing lines from songs for "getting through" the stresses and stimulations of the daily life in the city.

0

- 1 Select — A tile containing a line from a song for "getting through."
- 2 Place — The tile in a place in the city in which you would like it to be heard.
- 3 Invite — Others to join you in this place.
- 4 Listen — With others to the line from the song in the location in which it is placed. Listen to the blend of song line and ambient sound, and to the resonances between the song line and the activities and institutions in the space.
- 5 "What did you hear?" — Record on paper what you heard.
- 6 Reflect — Organize your written responses into themes that respond to how you and others navigate the city and your daily responsibilities.

METHOD FOR TILE MAKING

For the production of the tiles, we worked with a ceramic artist who developed a process of casting concrete and embedding plexiglass stencils of the song titles.

B) LESSONS FROM TEACHING AND LEARNING

INTRODUCTION

From the very beginning, the projects undertaken at St Marylebone focused on issues of migration and learning. The participants investigated these issues within the school and in neighbourhoods surrounding Edgware Road. We used the material gathered during these investigations to think deeply and critically about the rights and obligations of citizenship within the school, the city of London and in relation to nation states.

The large performance created in Unit 2, consisted of tableau vivant that represented these discussions. The performance was, in many respects, an intervention into the school's curriculum because of the unprecedented cross- department collaboration it entailed. It was also an example of the uniquely generous approach art can provide to the investigation of complex social phenomena.

Much has changed in the world since that performance and discussions of citizenship today would be markedly different from what they were when we started this project. Just as the political context has changed, so has the situation with education. Discussions concerning the value of art instruction remain unresolved and new vulnerabilities in the national art curriculum have emerged with the change in government in the UK. In the early phase of the project, we learned much about the revisions made to the national curriculum. The final phase of the

project is shaped in many respects to meet the requirements of the arts curriculum. We have also learned about the growing demand that schools demonstrate a direct link between education and students' employment prospects.

The international debate concerning education returns us to some fundamental questions: What is teaching? What is learning? What is education? What is the relationship between teacher and learner? What functions do schools perform that other social institutions cannot provide? What does art instruction contribute to the overall educational experience? What terms might we use to describe the processes and experiences of teaching and learning art?

We offer these questions as potential starting points for a conversation amongst teachers and students. Our hope is that the beginning will be robust enough to support the creation of a modest collective work in the school.

PRACTICAL METHODS

1. Invite groups of teachers and students to discuss the following questions:
 - What was a definitive(not necessarily positive or negative) moment in your own arts education?
 - In your experience, what are the characteristics of a substantial or significant teaching events?
 - Education is always political. Art education has its own contentious political history. As you reflect
 - on the implications the current education crisis may have on art
 - in school, what do you fear may happen and what opportunities do you see ahead?
 - Where, how, and what do you consider your most valuable current learning process?

2. Record responses.
3. Transcribe these
4. Select statements
5. Embroider, weave, quilt these into textiles (in our case this was undertaken by fabricators outside of the school, using white thread on white cloth, but could be versatile)
6. Hang these statements in the school
7. Surrounded by these textile works, host a gathering of students and teachers involved in the project to reflect on what practices of this project could be integrated into the school.
8. Invite others concerned with the future of arts education in the surrounding area to a meeting to discuss what was learned, using the following protocol.

/ PROTOCOLS FOR LESSONS / have been composed by Ultra-red for organizing collective listening in the service of collective action. The protocols are inspired by the investments and struggles of art teachers and art students. The protocols seek to put teachers and students into processes that illuminate the terms under which they may work together to protect and advance the unique pedagogical strategies and interdisciplinary literacy of art education.

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- 1 Assemble — As two investigative teams, one consisting exclusively of teachers and the other exclusively of students. Each team gathers around tables in separate, quiet rooms.
- 2 Listen — A member of each group reads aloud the first of the four pairs of statements by art teachers.
- 3 “What did you hear?” — After listening to each pair of statements, ask, “What did you hear in each statement?” and “What did you hear in the dialogue between the statements?” Record responses on the paper covering the tables.
- 4 Repeat — The process for each of the four pairs of statements.
- 5 Discuss — The record of written responses to the four pairs of statements. Identify generative themes that address the tensions and contradictions between the statements and pairs of statements.
- 6 Convene — The two investigative teams gather in the same room and share the themes developed from their discussions.
- 7 Analyze — Consider the resonances and divergences between the themes generated by the two investigative teams. If necessary repeat the listening procedure conducted in separate groups in order to generate new terms for analysis.

LESSONS

- A1 It was like this amazing creativity.
- A2 I made the wrong decision, the safe decision.
- B1 Students have three years just to paint.
- B2 I read that there are 10,000 artists in the East End.
- C1 The threat is that teaching dilutes your artistic self.
- C2 Sometimes ordinary things become awe-inspiring.
- D1 Technique is when a gesture becomes a technical moment.
- D2 They see us lot as teachers not artists.

From 2009 to 2013, the St Marylebone School, the Serpentine Gallery Edgware Road Project and Ultra-Red, a sound artist collective, worked together on a long-term research project, looking at state and social citizenship. Looking back on this residency at a time where the arts in education was being marginalised, the presence of artists in residence gave license for more radical cross-curricular work to be achievable within the containments of the current education system.

THE ORIGINS OF THE PROJECT:

In 2007, Sally Tallant from the Serpentine Gallery invited many different groups and institutions to a meeting to discuss a new research project that centred itself on the Edgware Road. The Road and its surrounding areas have a rich and changing social and cultural history and its residences and the citizens that pass onto it on a daily basis have a lasting impact. The concept for the Edgware Road Project came out of a four-year artist residence project called Dis-Assembly at the North Westminster Community School in 2004 – 2006. The school knew it was to be closed down and replaced with three different academies. Four artists were invited to work on a long-term residency working with teachers and students about the closing of their school and its memory.

At the time of the Edgware Road Project's conception, the 4th Berlin Biennial was set on one street, using different spaces, including a ballroom, a cemetery, an old school and private accommodation. At the same time art spaces in Cairo and Beirut has also engaged in street or neighbourhood scaled art projects at the intersection of art commissioning and education work. When curators Janna Graham and Amal Khalaf were brought on to develop the project, a deeper conception of the Edgware Road Project evolved inviting schools, businesses, local community groups, activists and artists to participate in smaller

investigations that contributed to a larger body of research, critical responses and creative outcomes. These investigations, described as 'possible studies', were informed by commitments to critical pedagogy and local practices of informal education. At various stages in the project, the studies were uploaded to an open archive and publishing platform (edgwareroad.org) created by the Mumbai-based digital artists collective Camp, to collect and disseminate the findings of groups in the form of journals, placemats, pamphlets and webcasts.

The St Marylebone School is an all-girl non-selective state school in Central London. It is a multi-faith Church Of England School, partnered by the adjoining St Marylebone Church. It has a mixed cohort of students from different socio-economic backgrounds. Impressive academic results, a specialism in the Performing and Visual Arts, and a head teacher passionate about creativity all played a part in the successful turnaround from an underachieving to overachieving school. The academic achievements were raised to 90%. The school's ethos from the head- teacher was always to be involved in educational changes directed from government. Being on board with a new initiative at the beginning allowed the school to be directing and leading the way in terms of its implementation, and to shape changes in a way that suited the institution. This allowed the staff to be innovative in their practice too; they were trusted to make decisions and given curriculum time, whole school time and extra-curricular events to develop new ways of working . And so, St Marylebone began a four-year residency with the Serpentine Gallery and Ultra-Red, a sound artist collective that works in the heart of communities and with social movements to create protocols for practices of 'listening'.

THE STATE OF EDUCATION:

The Edgware Road Project was in full flow when Michael Gove became Secretary of State for Education in 2010, and began to systematically marginalize the arts through a series of policy changes in which the arts were undermined in value, in curriculum time, in examination worth.

Staff in the Arts began their fight to keep up morale, time, funding and pupil numbers. At the same time, the National Curriculum for the visual arts was reduced to less than an A4 page with very little content. Whilst in an Arts focused school, a reduced curriculum allows for innovation, this spells disaster for those fighting for curriculum time and subject specialist teachers. On a National level, the numbers of pupils taking GCSE dropped, time for arts lessons was reduced, and there are more non-specialist teachers teaching Art than before the introduction of the EBacc and the Progress 8 performance measure for schools (NSEAD National Survey). Ipsos Mori research for DfE clearly illustrates the decline in numbers for the Arts:

"The most commonly withdrawn subject is drama or performing arts, with almost a quarter (23 percent) of teachers whose schools have withdrawn a subject saying that they no longer offer this. Around one in six (17 percent) say that art has been withdrawn, whilst around one in seven (14 percent) say that design or design technology has been withdrawn. Eleven percent say that textiles has been withdrawn"

(Brown, The Case For Art Education in School)

Much of the emphasis in the series of changes in our education system has been from the diluted corporate influence on the system. From competitiveness in the international market of measuring student knowledge, to ensuring that schools are

corporate machines that show best value for money. Gone are the days where students embark on a journey of discovery, that education is a time to learn for learning sake, and that a sense of curiosity is valued with risk taking. Now students learning must be measured, with the criteria set by corporate leaders priming their future workers for a life of competition within the international market. Such control of the teaching profession does little to encourage the critical analysis and development of it.

THE ARTIST IN RESIDENCE...

Ultra-red are a 12 person sound art collective with a membership consisting of artists, musicians, educators, organisers and researchers, who focus their practice within different social movements including the struggles of migration, anti-racism, participatory community development, housing, gentrification and the politics of HIV/AIDS. Ultra-red's approach to participatory investigations is inspired by the Brazilian popular educationalist, Paulo Freire. The acoustic, textual and visual representations of collective investigative processes and the knowledge it produces is an essential element of his approach and led to Ultra-Red moving into a secondary educational setting in which those protocols sat in a natural home. Ultra-Red had a series of protocols that were followed as part of its intrinsic practice.

THE RESIDENCY:

The Ultra-Red sound art practice of listening is an integral part of its process in working with the community, and so Ultra-Red listened... To pupils, teachers, support staff, in school, in church and in the surrounding community. Ultra-red members Robert Sember, Chris Jones and Janna Graham listened to staff talking about the changes to policy and the huge implications on their vision and passion for their vocation; they listened to students about the devaluation of the exams that they were studying,

the pressures to achieve for a future undefined and certainly not a guaranteed job after the huge financial outlay in further education. The resounding focus of discourse concerned areas of citizenship, state citizenship (issues of migration, change, racism and expectations for young people) or rules imposed by the school and social citizenship. The Arts are a perfect medium to explore and present these discourses. The school was invested in the project, both in terms of the impact that working on a large-scale project could have on the school, but also the deep questioning investigations that pushed the boundaries of what teaching could achieve. There were possibilities in the way that students interacted with staff, how they interacted with each other, and how they saw the functions of Art, Craft and Design within these investigations. This was an opportunity to break some of the barriers created by policy makers.

But why focus on cross-curricular work? The value of linking the separate subjects areas is that students begin the process of understanding their knowledge beyond the classroom. Seeing the arts as a language and creative process means that there are opportunities to explore, challenge and research areas that connect with individuals, whether it be issues of the body, politics, or urban gentrification.

The project of course had some barriers; Students and teachers at the time, it seemed, had acquired a very specific perception of what makes a good lesson. We did not anticipate the need to prepare students for a different way of learning. We needed to work through the expectation, among students and teachers, that an 'outcome' after fifty minutes is not the sole prerequisite for a good lesson. After many years of OFSTED inspections, with ever changing benchmarks, teachers had learned the technique of teaching 'outstanding' lessons in 'outstanding' schools. With

performance related pay, and competitive teaching posts, students felt the impact of 'outstanding' performance. Lessons had formulas that were proven to reach those important grades. A student would know their lesson objectives, they would be questioned explicitly, they would use a variety of strategies to learn the knowledge set out in the learning objects, and they would have an 'outcome' that is explicit evidence of this. So, an artist might spend an hour with pupils in year 9, and listen to them speaking eloquently about their experiences of being in school, being local residents, being around as their parents struggle to gain British citizenship, their thoughts of school rules, their own rules, and how they navigate them. Those students might generate 100 sheets of flip chart papers worth of material, thoughts, ideas and opinions. But because they "just spoke about themselves, discussed their own lives, they didn't learn anything", a few of them didn't see the generated material following the rigid protocols of the ideal lesson. With the benefit of hindsight, preparing students about different ways of learning, and opening discussions on measured value would mean that students were fully prepared to be open to new learning experiences. Later, the 100 sheets of flip chart paper had been typed up and turned into poems by Robert Sember from Ultra-Red, and presented in the style of the school hymn book, a strong visual symbol of the schools church and faith connection. The books were created in hardback with the names of all 150 year 9 students attributed. The hymnals and a series of works interpreting the issues and questions raised by the students became the subject of two separate exhibitions hosted by the Serpentine Gallery – one on their premises and one at the school.

The works included in RE: ASSEMBLY drew from the documentation of these activities and conversations. Our transcriptions of the flip-chart papers were composed into

an alternate "hymnal" for the school assemblies. This hymnal included songs for what we heard in the city, songs about questions and qualities of citizenship, and songs for rules. Choreographed performances of a selection of these songs were offered as a video letter to the citizens of Edgware Road.

With artists in residence projects, it is often the 'creative license' granted to artists that allows risk taking in lessons, and often results in an exhibition, which celebrates the work created. The artist brings both a kudos and a rogue element that allows work to happen in the classroom, investigations to take place and discourse that would not normally be part of the everyday curriculum. As a teacher passionate about radical processes, it is imperative that students experience and engage with different learning opportunities that challenge their perception of teaching and learning. Although students in Art already understand that the process is key, to channel that understanding into other subjects areas supports both a student centered approach and a collective learning process.

During the period of the residency there were many research projects with many year groups that all contributed to the archive of investigations undertaken. The aim of the work was similar to the whole aims of the Edgware Road Project, that there are many smaller studies all contributing to a larger investigation. A year 12 project mapped land ownership, and economy of the Edgware Road area, photographed all the areas in an Ed Ruscha style panorama, delved into archives to look at the history of the area presenting this information in a large panoramic document. Year 9 collected sound recordings and photographs, Year 10 Art students made drawings and illustrations, took photographs and collected research into various self-created themes on the locality. Year 8 students interviewed local residents and leaders in

youth and migrant support groups. All of this research was added into the larger databank edgwareroad.org. All of these materials were open to all students looking to find out about the elements of the project that they were not involved with, or even just as a resource for their own studies. Students gain from being given the opportunities to critically investigate their own institutions, they gain a better understanding of their own institution, who and why constraints are made and the impact of their institution on the wider community. One student, when discussing being been female teenager in London, described herself of being "a risk or at risk"; she went on to explain that either she was part of a group of youths that were in some way feared and thought of a trouble makers (not allowed into local shops), or she was a young girl that needed to be protected (by school and family); there were few grey areas. Students were very aware of their own local politics and their ideas on community. With this thinking at the heart, the last project involving the students was the making of the audio guide. Students volunteered from a variety of year groups and subjects. After collective research on local histories and delving into the database created through all the different projects in the school, they held a series of discussions about their own place within their community and the education system. Students spoke about examinations, expectations from peers, teachers, parents, the wider community and the effect of the debt and fee increases on their lives.

"If it is in speaking their word that people, by naming the world, transform it dialogue imposes itself as the way by which they achieve significance as human beings. Dialogue is thus an existential necessity. And since dialogue is the encounter in which the united reflection and action of the dialoguers are addressed to the world which is to be transformed and humanized, this dialogue cannot be reduced to the act of one

person's "depositing" ideas in another; nor can it become a simple exchange of ideas to be "consumed" by the discussants. Nor yet is it a hostile, polemical argument between those who are committed neither to the naming of the world, nor to the search for truth, but rather to the imposition of their own truth."

(Friere, Pedagogy Of The Oppressed, p87)

This artistic practice allowed students to reflect on the expectations placed upon them, to respond to what they hear in the media about examinations and their worth. Students spoke about their chances of finding employment. They spoke about how exams are often criticised as being too easy, but that the extent to which they work to achieve those high grades would suggest that is not the case. They expressed that for some, the expectations for the students to achieve is much higher than in the education their parents experienced, and a culture of fear drives their parents and the students themselves into working extremely long hours for exemplary exam results which are then deemed valueless because too many students achieved highly! We know that the appropriated corporate world of teaching, created by policy changes from central government, has impacted on pupil choices, school structures, staffing and departmental funding. Therefore, in education today, the immeasurable has become non-valuable.

In addition to raising standards, there is a need to break down the boundaries of subject disciplines and create opportunities for students to engage in broad learning. Artists in residence can and do help to surmount some of these obstacles. They can, at their best, change the practice of teachers, students and administrators leaving a legacy of the analysis and critique for the institution the students and teachers inhabit. Residencies at their best create a forum for discourse concerning the barriers

to providing a valuable education and the skill to engage critically with the world. It opens the doors to working together in partnerships based on a mutual trust and respect. With artist projects students have the opportunity to enter into a dialogue about art, the value of art and using art to explore the issues important to them. Teachers and students re-negotiate their relationship to one another, sharing reflections and concerns, taking part in critical experiments and collective deconstruction of the forces that shape their school and society. Through these experiences the language used to describe the subject areas is revealed as strange - Science IS creative, Art IS academic and the language used by students and teachers as well as central government does little to help the public perception.

What then, is the legacy of the Edgware Road Project? Firstly, this evaluation and review of the project which draws from discussions with other teachers and students. Secondly, from this review we have created the 'Subverted Curriculum' to encourage other teachers and students to engage in collective investigations of their schools and their local context. This transferable project was named subverting the curriculum is because in its very nature, a cross discipline and cross subject experience does subvert the structures that our current practice is based on. Words like 'subversive' and 'radical' have taken on identifying features beyond their dictionary definition yet it is the following definition that I am referring to - "Intended to subvert (unsettle) an established system" This is what I call change, and deep rooted change is radical.

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It is part of the Possible Studies imprint that are free to download and distribute for non-commercial use.

The Possible Studies imprint was developed through the Edgware Road Project. Initiated by Serpentine Galleries in 2008 the Edgware Road Project links local groups and international artists with people living and working in this area. The itinerant project base for the project is the Centre for Possible Studies, home to screenings, events, a publishing imprint and an ongoing project archive.

From 2016 the Possible Studies imprint will be housed at Church Street Library on a specially commissioned shelf dedicated to the local area. Designed by Bahbak Hashemi-Nezhad.

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Studies on a Road is a series of pamphlets developed by artists, researchers and community groups in residence with the Edgware Road Project from 2008-2016. In response to growing conditions of inequality and austerity groups including both artists and non-artists were supported in their development of analyses and actions to address the various dimensions of the neighbourhood around thematics including Policing, Education, Housing and Care.

