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LIVERPOOL

A



LEARNING

FACT

C

SECONDARY  
TEACHING  
RESOURCE



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# ABOUT THIS GUIDE

Our overall programme offers a chance to delve into how we create stereotypes around gender, and how these are continually reinforced: from the way we navigate the internet to the stories we continue to tell our children. Alongside this, our learning programme continues to experiment with the idea of the gallery as an expanded classroom.

We have designed this learning resource for educators and teachers who are bringing their students to visit FACT to enjoy and be inspired by the experience of an art centre, though it can be used independently from the exhibition as conversations and activities around gender narratives.

This resource includes conversations and hands on activities as ideas to stimulate young people's learning process.

These activities are designed for school students Y7 - Y11.

## GENERAL LEARNING OBJECTIVES

- >> Challenge existing attitudes and question values.
- >> Enjoy and be inspired by the physical experience of a gallery visit.
- >> Promote the ability for children and young people to express themselves through research and critical thinking.

## SCHOOL CURRICULUM COMPETENCES

- >> Engage, inspire and challenge young people, equipping them with skills to understand and create art.
- >> Equip young people with the skills to think critically and develop perspective and judgement.
- >> Explore their ideas and experiences through art.
- >> Evaluate and analyse creative works to understand and develop art forms.

# ABOUT THE EXHIBITION

“THE WORLD IS NOT MADE UP OF OPPOSITES, OF MALE AND FEMALE, BLACK AND WHITE, GAY OR STRAIGHT. THAT MUCH SEEMS OBVIOUS. THEN IT’S ABOUT INVENTING A NEW LANGUAGE AND MAKING IT POWERFUL ENOUGH TO COMMUNICATE.”

— Marianna Simnett

ERICKA BECKMAN  
MARIANNA SIMNETT

29 Mar - 16 Jun

Opening our year-long discussions around issues of feminism and representation, our current exhibition, *Ericka Beckman & Marianna Simnett*, showcases two female artists whose works reach across more than forty years. Their work looks at some of the ways in which developments in technology, as well as contemporary conversations about gender, have changed our relationships with our bodies and identities, and with one another.

The show is a starting point to analyse female archetypes and their narratives, understanding how those narratives are now a key part of young people’s language.



Ericka Beckman, *Hiatus* (film still), 1999. Image courtesy of the artist.



Ericka Beckman, *Cinderella* (film still), 1986. Image courtesy of the artist.

# KEY WORDS

Alongside two different stories we have provided you with some questions that ask you to think about the origins of the stories, their characters and moral messages.

## STORY 1: BELLA'S JUMP

Hollywood blockbusters often portray women as the hidden beauty or the girl next door - these are what we call archetypes and their toxic influence reaches girls all over the world.

Read the excerpt of *Twilight: New Moon* with your students.

[In this excerpt, Bella's only way to see a ghost of her lost love is through rushes of adrenaline, so she jumps off a cliff to see him]:

### EXT. LA PUSH - CLIFFS - DAY

Bella's truck comes to a stop; she climbs out. Ignoring the wind and rain, she strides to the cliff's edge and looks down --

### BELLA'S POV - THE WATER - STEELY GREY

Rough whitecaps.

EDWARD'S GHOST (O.S.)  
Step back.

Bella smiles, tears of relief springing to her eyes. She turns to find Edward's apparition at her side.

She steps back from the cliff's edge - which causes him to disappear.

That's it. She starts taking off her shoes and coat, adrenaline pumping --

Edward's apparition reappears, but she keeps going --

EDWARD'S GHOST  
Stop this now, Bella.

BELLA  
You won't stay with me any other way.

# PRE-VISIT ACTIVITY:

## GENDER NARRATIVES

The two following stories and questions will help you think about storytelling, characters and their moral messages.

### STORY 1: BELLA'S JUMP

Hollywood blockbusters often portray women as the hidden beauty or the girl next door - these are what we call archetypes and their toxic influence reaches girls all over the world.

Read the excerpt of *Twilight: New Moon* with your students.

[Confused by vampires and werewolves (the human protagonist of *Twilight*) Bella struggles to find her place in the world. In this excerpt, Bella's only way to see a ghost of her lost love is through rushes of adrenaline, so she jumps off a cliff to see him]:

#### EXT. LA PUSH - CLIFFS - DAY

Bella's truck comes to a stop; she climbs out. Ignoring the wind and rain, she strides to the cliff's edge and looks down --

#### BELLA'S POV - THE WATER - STEELY GREY

Rough whitecaps.

#### EDWARD'S GHOST (O.S.)

Step back.

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That's it. She starts taking off her shoes and coat, adrenaline pumping --

Edward's apparition reappears, but she keeps going --

#### EDWARD'S GHOST

Stop this now, Bella.

#### BELLA

You won't stay with me any other way.

She takes a last look at him... then with a running leap --

FLINGS herself over the edge --

ON BELLA SCREAMING with exhilaration as she plummets down,  
down... then SPLASHES into the water... and the rocks...

## STORY 2: HERA'S MARRIAGE

The introductory myth, is part of the research we've conducted for the past months. Where we explain how some civilizations have used narratives to gain power over other groups with different set of values, customs and beliefs. In this case, marking the beginning of patriarchal societies.

Academics identify the marriage between Zeus and Hera as the beginning of patriarchal narratives in Europe.

Read the following excerpt with your students:

*"Zeus had other consorts before Hera, and although he stayed faithful to her for three hundred years, he returned to his former promiscuous ways, infuriating Hera and causing her to be extremely jealous of the other women in his life. He was often unfaithful, and instead of being angry at Zeus, Hera was vindictive and wrathful to his other women and offspring, often taking out her rage on them. Hera was humiliated over and over again, as marriage was sacred to her and she was extremely hurt by this dishonor."*

## QUESTIONS

- >> Do you think Bellas acts like a Princess?
- >> What message do Bella's actions convey to the audience?
- >> Do we need to be in a relationship to be successful and happy?



Marianna Simnett, *The Udder* (film still), 2014. Image courtesy of the artist.



Marianna Simnett, *Blood* (film still), 2015. Image courtesy of the artist.

# ACTIVITY 1

## ONCE AND FUTURE TALES

“THIS BOOK OF STORIES HAS BEEN WRITTEN IN THE BELIEF THAT OUR SOCIETY CAN NEVER BE FUNDAMENTALLY CHANGED WHILE CHILDREN’S IMAGINATIONS ARE IMPRISONED BY IT’S MYTHS.”

— MWLM Fairy Tale writers

We have extracted these fragments for Once and future Tales to dwell in the female archetype journey and discuss ways of shifting patriarchal classical narratives.

Fragment of *Snow White*:

“You see, Snow White,” said the Queen, “you could be a princess. Now go.”

Representation of how society would like women to be perceived: “wearing working clothes... in the mirror... dressed in richly embroidered gown” Are (certain) social media the magic mirror?

Fragment of *Rapunzel*:

As soon as he was out of sight, Rapunzel picked up a sharp kitchen knife and put it in her pocket. She hitched up her skirts, tied the end of her plait to the window frame and began to climb down her own hair. When at last she reached the bottom of the tower she cut off her hair with the knife and left the long plait hanging from the window. She had escaped! She looked around, laughed aloud, and set off into the forest.

Representation of the free / wild woman: “she cut off her hair... she laughed aloud, and set into the forest”. How do young people currently understand the independent woman archetype?

### QUESTIONS

- >> Do the fairy tales change a lot? What are the main changes?
- >> Why do you think the authors wanted new versions?
- >> If you could ask a question to the authors, what would it be?

# ACTIVITY 2

## GAME OF GENDERS

### ACTIVITY INSTRUCTIONS

1. Our goal is to draw a fantasy map, such as those in *The Lord of The Rings*, *Game of Thrones* or in *Harry Potter*.

Inspired by *Blood*, we will challenge those archetypes by asking which archetype island Lali, the sworn-virgin, would live.

2. We are going to use some archetypes (stereotypical characters) to draw the map. Find your own, or use the examples to the right. Pick one and discuss it with a partner for 5 minutes.

3. Some questions to help the discussion: what does your archetype want more than anything? What does your archetype fear? Does your archetype have many friends? Try and create a very detailed backstory for your character.

4. Draw the country where your archetype would live. Some questions to help the drawing: what kind of city does your archetype live in? How's the shape of the country? What landmarks, political system and religion will that country follow?

5. Think about the connections and relationships between the countries: Are they at war? Are they part of a group? Does your country have airports, trains or roads?

Through the process of embodying those archetypes, your students will gain a different outlook on a role they usually do not play. They will also discover how those archetypes are being perceived by themselves and the other archetypes.

Inspired by the artwork *Blood*, this activity questions the stereotypical gender roles, and society's expectations for women and men.

Once the map has been finished, we will use it as a way to find out what topics the students feel are under represented in modern narratives.

### LIST OF ARCHETYPES WE'VE FOUND IN THIS ACTIVITY SO FAR

Wise woman  
Wild woman  
Angry black woman  
Blonde bombshell  
Girl next door  
Dumb blonde  
Mother  
Evil Queen  
Step mother  
Influencer  
Workoholic  
Active wear  
Little helpless girl  
Bookworm  
Virign prude  
Tomboy  
The career  
The witch  
Selcuded princess  
The mermaid  
Working mother  
Football mum  
Hidden beauty  
Nerdy gamer

# ACTIVITY 3

## ONCE UPON AN APP

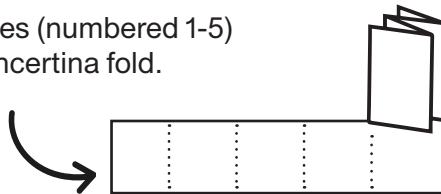
The year is 2019 and the kingdom is Liverpool.

Social media controls our lives and princesses (may or may not) wear rollers in their hair. Write your own 21st century fairy tale and start a conversation about gender roles and female archetypes.

### INSTRUCTIONS

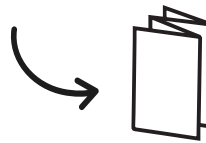
1. Turn over and cut out the worksheet on the next page.
2. Make a cut down the middle (not all the way to the end) and get ready to fold.

3. Begin folding the top row of squares (numbered 1-5) in opposite directions to create a concertina fold.



4. When all of the top row has been folded, fold along the horizontal dotted line and repeat on the bottom row of squares (numbered 6-10).

5. Grab a pen and fill in the first square. Fold it over to hide your part of the story and pass it to the next person.



7. Take turns filling in each of the squares in number order (1-10), folding away completed parts of the story as you write them.
8. When you've filled in all of the squares on both sides, unfold your fairy tale and read aloud!
9. Now that you've completed the activity send them to [learning@fact.co.uk](mailto:learning@fact.co.uk) so we can share them in our learning social media accounts.

CUT \_\_\_\_\_  
FOLD .....  
.....

|                                                                |                                                |                                                                      |                                                 |                                                              |
|----------------------------------------------------------------|------------------------------------------------|----------------------------------------------------------------------|-------------------------------------------------|--------------------------------------------------------------|
| 1. ONCE UPON A TIME, MORE<br>LIKE 2019, A PRINCESS<br>NAMED... | 2. SHE LIVED IN LIVERPOOL,<br>IN...            | 3. THE PRINCESS GOT HER<br>PHONE OUT TO...                           | 4. THE NEW APP ON HER<br>PHONE SAID TO HER...   | 5. THE PRINCE GOT A<br>NOTIFICATION THAT SAID...             |
| WAS SAD BECAUSE SHE<br>WANTED...                               | IN A...                                        | WHEN SHE FOUND A NEW APP<br>CALLED...                                | AND THE PRINCESS SWIPED<br>THE SCREEN TO...     | SO HE TOOK HIS PHONE AND<br>TEXTED BACK...                   |
| MORE THAN ANYTHING IN THE<br>WORLD.                            |                                                |                                                                      |                                                 |                                                              |
| 10. AND THAT'S HOW THE<br>PRINCESS GOT...                      | 9. BUT IT WAS TOO LATE, THE<br>PRINCESS WAS... | 8. THE PRINCE CRIED OUT,<br>ALEXA! AND ASKED THE<br>DEVICE HOW TO... | 7. OR AT LEAST UNTIL THE<br>PRINCESS THOUGHT... | 6. THE PRINCESS AND THE<br>PRINCE GOT THEIR PHONES<br>AND... |
| AND THE PRINCE GOT...                                          | AND THE PRINCE DECIDED TO...                   | WHICH REPLIED...                                                     | AND FOUND AN APP ON HER<br>PHONE TO...          | AND THEY WERE...                                             |
| THE END.                                                       |                                                |                                                                      |                                                 | EVER AFTER.                                                  |

## SCHOOL TOURS

Our free school tours combine art and technology with hands-on activities. We can accommodate class sizes of up to 30 young people (split into two groups) and sessions will last from one hour to an hour and a half.

## VISIT

FACT, 88 WOOD STREET, L1 4DQ

## GALLERY OPENING TIMES

Tue - Sun, 11:00 - 18:00

## CURRENT EXHIBITION

Ericka Beckman & Marianna Simnett  
29 Mar - 16 Jun

## FREE ADMISSION

All of our exhibitions are free, together with the majority of our activities. Last year we collaborated with 74 artists and over 10,000 people in Merseyside.

## FIND OUT MORE

For more information, or to arrange a visit, please call 0151 707 4444, email [learning@fact.co.uk](mailto:learning@fact.co.uk) or visit [fact.co.uk](http://fact.co.uk)

### STATUTORY FUNDERS



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**ARTS COUNCIL  
ENGLAND**



**Liverpool  
City Council**

### MATERIALS SPONSOR



*Ericka Beckman and Marianna Simnett* is adapted from the exhibitions curated by Zabłudowicz Collection.

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**#BECKMANSIMNETT**