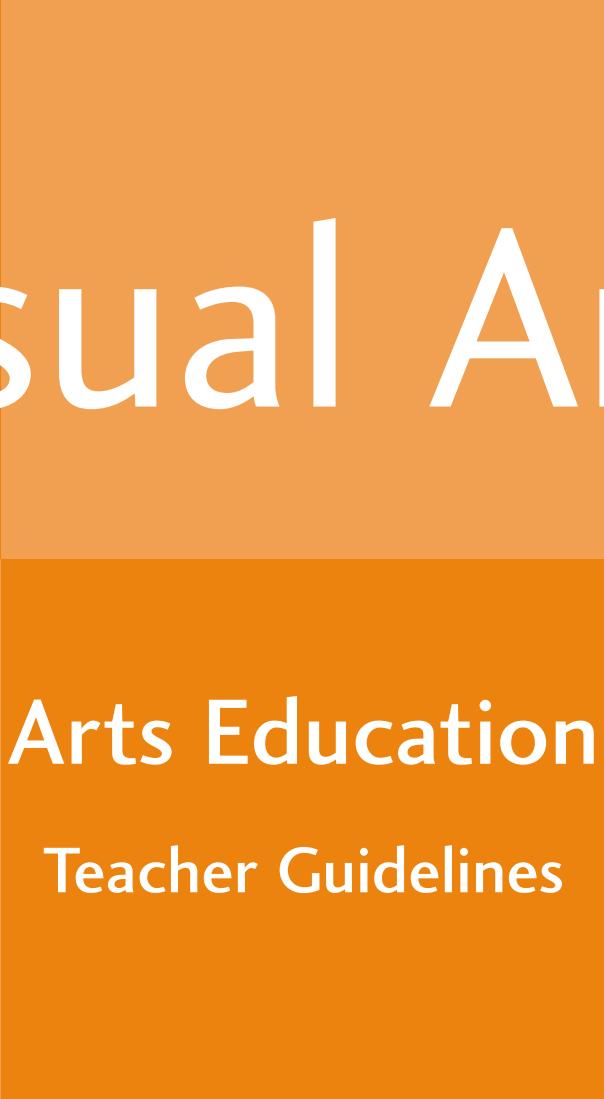




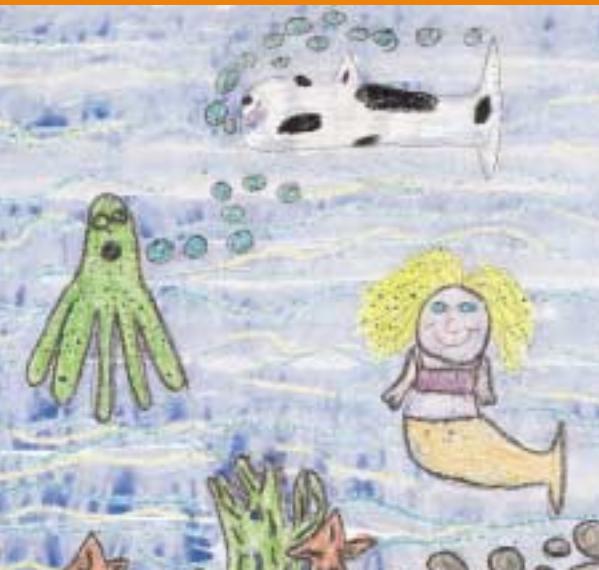
Primary School
Curriculum



Visual Arts



Arts Education
Teacher Guidelines



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Visual Arts

Arts Education

Teacher Guidelines

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*Exploring the expressive and
construction possibilities
of materials*

Section 1

Visual arts education in the primary curriculum

Visual arts education in the primary curriculum

The centrality of visual arts education

Art is a unique way of knowing and understanding the world. Purposeful visual arts activities expand children's ways of exploring, expressing and coming to terms with the world they inhabit in a structured and enjoyable way.

Children first learn to respond aesthetically to their environment through touch, taste, sound and smell, and their natural curiosity suggests a need for sensory experience. Visual arts education helps to develop sensory awareness, enhances sensibilities and emphasises particular ways of exploring, experimenting and inventing. The visual arts curriculum provides for a wide range of activities which enable the child to develop ideas through imagery, thus providing a necessary balance to the wider curriculum. Learning in and through art can contribute positively to children's sense of personal and cultural identity and to their whole development.

The visual arts in a child-centred curriculum

Each child possesses a range of intelligences and he/she needs a variety of learning experiences in order to develop them fully. Visual arts activities enable children to make sense of and to express their world in visual, tangible form. They can also be unifying forces in children's learning and development: drawing, painting, inventing and constructing bring together different elements of children's experience from which a whole new experience can develop. Understanding visual imagery opens additional ways of learning for children and enables them to record real or imagined ideas and feelings. Opportunities to explore and investigate the visual elements in their environment help them to appreciate the nature of things and to channel their natural curiosity for educational ends. The confidence and enjoyment that stem from purposeful visual arts activities can have a positive effect on children's learning in other areas of the curriculum.

Children who have had experience in exploring and experimenting with a variety of art materials and media are likely, as they develop, to produce art that is personal. A quality visual arts programme ensures that each child has a variety of enriching visual arts experiences in both two- and three-dimensional media.





Section 2

The content of the visual arts curriculum

The content of the visual arts curriculum

Structure and layout

The visual arts curriculum is structured to provide a broad-based and balanced programme for each of four levels: infant classes, first and second classes, third and fourth classes and fifth and sixth classes. Each level has six strands, which are organised to ensure a balance between making art and looking at and responding to art.

The strands are

- *Drawing*
- *Paint and colour*
- *Print*
- *Clay*
- *Construction*
- *Fabric and fibre*

Activities in each strand are inter-related and they involve the children in *perceiving and exploring the visual world and making art* and in *looking at and responding to the visual world and art works*. These activities help to develop sensitivity to the elements of the visual world and to develop the child's ability to communicate visually. They involve awareness of line, shape, form, colour and tone, pattern and rhythm, texture and spatial organisation.

The development of perceptual awareness helps children to see and to understand the world around them and to express their ideas, feelings and experiences in visual form. Attentive looking helps them to make connections between their own work and the work of others. It also helps to develop concentration and the ability to focus attention generally. These experiences are an essential part of every art lesson.

A threefold structure is suggested for choosing thematic content or subject matter, based on children's

- experience
- imagination
- observation and curiosity.

This structure provides opportunities for children to give visual expression to inner concerns which may be difficult to put into words, to give expression to the wonderful world of the imagination, and to pursue their curiosity in the physical attributes of the world. Very often two or even three of these are being drawn on in a single art activity or project, at varying levels of emphasis.

The strands

Drawing

Children soon discover drawing as a natural way of communicating experience. Through drawing, they create and express imaginary worlds and give free expression to their imaginative powers. Older children also use drawing to clarify, develop and communicate plans. As they progress they demonstrate a developing visual awareness in their drawings and a sensitivity to the expressive powers of other artists' drawings.

Paint and colour

Children develop an understanding and appreciation of colour from observation of and delight in colour seen in nature and in manufactured objects, and they use colour to express their experiences, interests and imaginative ideas. As they progress they demonstrate a developing awareness of colour in their own work, a growing sensitivity to other artists' expressive use of colour and its impact on crafted and designed objects.

Print

Through experiences in print-making, children learn to focus attention on and deepen their understanding of graphic processes. They have opportunities to experiment with print-making techniques, to use them inventively, and to produce prints for functional use as well as for their own sake. As they progress they learn to take a more thoughtful approach to shape, edges, layout and composition

in print-making and develop sensitivity to the expressive qualities in the work of graphic artists.

Clay

Children enjoy the freedom to form and change clay and to use it imaginatively. Through experience of clay and from a need for expression, they learn the skills of forming and changing it in increasingly purposeful ways. As well as sculptural expression, they have opportunities to design and make objects for use and wear (the latter to a limited extent in the absence of a kiln), using their powers of invention and expression. Developing sensitivity to underlying form in the environment and in art works enables them to enjoy and appreciate great sculpture and to appreciate craft objects critically.

Construction

Construction activities provide opportunities for exploring imaginative worlds in three-dimensional media. Children are encouraged to make imaginative and expressive use of materials for designing and inventing and to make models to their own design. This involves exploring the possibilities of the materials, experimenting with new ways of balancing and combining them, and developing understanding of structural strengths and possibilities. Experience in construction helps children to look with curiosity and enjoyment at structures in nature and to develop sensitivity to and

The visual elements

- line
- shape
- form
- colour and tone
- pattern and rhythm
- texture
- spatial organisation

appreciation of the structures of great architects, sculptors, and craftspeople.

Fabric and fibre

Work in fabric and fibre helps children to be curious about how everyday fabrics are structured and develops greater sensitivity to colour and tone, texture, line and shape. They are encouraged to use fabric and fibre as materials for imaginative invention in both two- and three-dimensions, for example to use free stitching as a way of changing or developing a fabric surface; to create their own fabric, using fibre imaginatively and with a developing range of techniques; to use fabric and fibre to interpret three-dimensional natural forms, and to express imaginative play through puppets and costume-making.

Through work in fabric and fibre, children begin to understand some craft procedures and skills and some of the creative design processes in craft weaving, knitting and fashion design, for example. As they progress they develop the ability to appraise craft materials critically for suitability for a particular task, as well as the artefacts and art works that are carried out in these media.

The visual elements

A basic understanding of the visual elements is essential to purposeful teaching in the visual arts. Line, shape, form, colour and tone, pattern and rhythm, texture and spatial organisation are the basics of two-dimensional and three-dimensional composition. The teacher should be aware of the visual elements and *informally* draw attention to them as they arise in the children's work, in the work of artists and in the observed environment. Awareness of the elements and their interplay is essential to quality design in both two and three-dimensional work, including craft. A developing visual vocabulary and a growing ability to think visually and spatially help to focus children as they strive for visual expression.

Line

Line is the basic element in children's early drawings. In art work, line can create shape, pattern, movement and unity in a composition. Line can be thick, thin, textured, delicate, bold, curved, straight, continuous or broken. Children soon discover that lines can make shapes and they use them to invent their symbols.



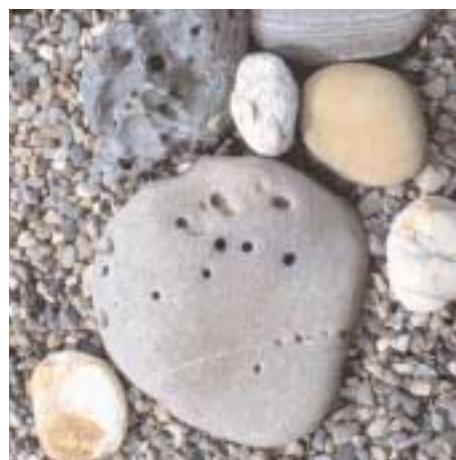
Line



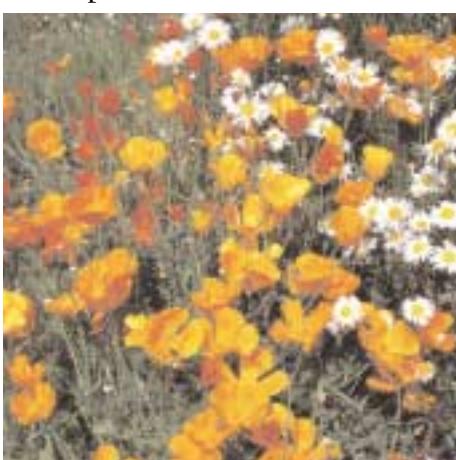
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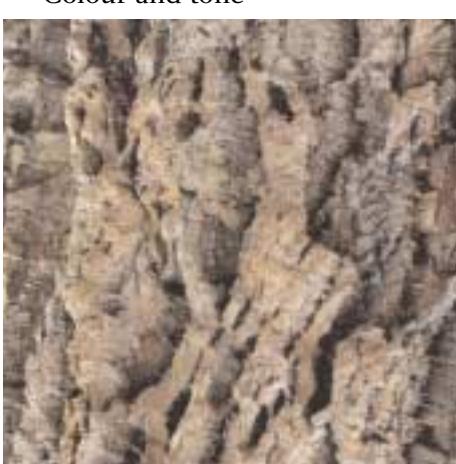
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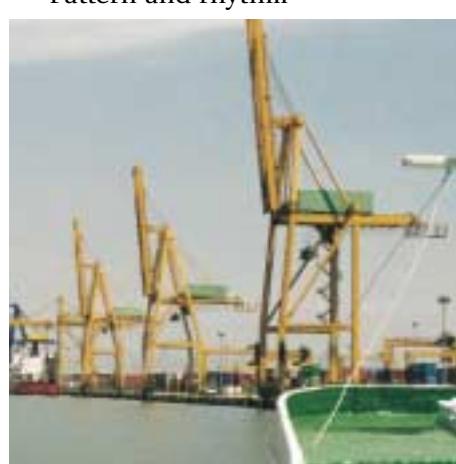
Colour and tone



Pattern and rhythm



Texture



Spatial organisation

Shape

Shape is created by merging, touching and intersecting lines. It can also be defined by colour and tone and by texture. Everything has a silhouette shape as well as other internal shapes. The shapes that emerge between shapes are called negative shapes. Shapes can be regular or irregular, closed or open.

Form

Form is the name given to three-dimensional shape. It is solid. Form can be modelled in clay, Plasticine or papier mâché. Ways of suggesting three-dimensional form on a flat plane (surface) are explored through drawing and painting.

Colour and tone

Colour in art is referred to in terms of hue, tone, intensity and temperature. The basic characteristic of pure colour is called hue, for example yellow, red, blue. Tone is the lightness or darkness of a hue. Intensity refers to the relative strength or weakness of a hue. Temperature in art terms (but not in precise scientific terms) refers to the warm and cool halves of the colour spectrum. Developing awareness of colour and its impact on everyday life is vital to developing children's visual awareness and awareness of the effects they can create with colour in their own work.

Pattern and rhythm

Pattern is the constant repetition, with variation, found in everything from the pattern of sea shells to the forms of hills and clouds. The teacher draws attention to pattern and rhythm in nature, in art and in the children's work as it arises. Children can use pattern and rhythm as a design element in two or three-dimensional compositions to achieve unity, variety, movement and directional force.

Texture

Texture is the roughness or smoothness of a surface. Everything has texture. Surfaces may be silky, shiny, hairy or bumpy, for example. Texture is an important aspect of the visual and not just the tactile world. Children need opportunities to work on variously textured surfaces and to discover their own ways of suggesting textures seen in nature.

Spatial organisation

Spatial organisation in two-dimensional work is concerned with creating an illusion of space and depth on a flat surface and also with organising the flat picture plane. Three-dimensional work (construction, for example) involves finding ways of working with various closed or open spaces or compartments to create structures: this applies to non-representational as well as to representational or imaginative structures.

The visual elements in context

Learning in art is activity-based and developmental and it builds on children's previous experience in different media. Children develop awareness of the visual elements and their interplay through making art and through looking at and responding to art works. While they have relevance for all six strands, attention should be drawn to them *informally, in context* and without undue emphasis at primary level. Children learn to use line, shape, colour and tone, pattern and rhythm and texture expressively and for design purposes through opportunities to look closely at the visual environment and to draw and paint themes that have personal meaning for them. Simple print-making and creative work in fabric and fibre help to further this development. Children acquire a very immediate sense of form through working with clay. How people, objects or abstract elements relate to each other in space is a primary concern in the art of children as well as in that of artists. Young children struggle very creatively with this and invent their own ways of suggesting space. Older children, who generally want things to look 'right', will be interested in seeing how artists solve spatial problems in non-representational as well as in representational work. Careful planning ensures that opportunities for developing visual awareness are built in to every art lesson.

The emphases in the curriculum

The emphases in this curriculum are:

- understanding the creative process children go through in making art
- understanding the stages of development in children's art and their relevance for drawing in particular
- the provision of a broad, six-strand curriculum to which drawing is central and which incorporates art, craft and design activities in a balance of two- and three-dimensional media
- balancing opportunities to make art with opportunities to look at and make a personal response to art.

The creative process

In making art, the *process of making* is as valuable as the final product. The emphasis is on exploring and experimenting with the expressive possibilities of different materials, tools and media and with the choices they offer for different tasks. Talking about their work and, when appropriate, as they work is central to this process.

The atmosphere during the art class must always be challenging, motivating and supportive and must allow the children to express understanding of their world in a personal way. The teacher must constantly be alert to their needs

and successes to ensure that they are involved in a creative rather than in a passive or imitative way.

To focus concentration and encourage effort as children work, the teacher moves among them, discussing, questioning and, where necessary, directing observation and helping to rekindle interest that has waned or courage that has failed. The teacher should be sensitive to when such intervention would be helpful and when not. When children are disappointed by their efforts, their difficulties are discussed to help them pinpoint the problem area. Positive aspects should also be discussed, for example how well they saw and interpreted a particular curve, shape, colour or mood. Questions should be designed to elicit a visual and at times kinaesthetic response and to stimulate the children to further concentration and involvement:

- I like that colour: how did you make it?
- Was that your favourite jumper/dress? Did it have a design on it?
- Do you remember how your legs went when you were running?
- Can you show me the way the dog's mouth went when he snarled at you?
- Can you make a big movement with your hand to show me the way that twig curves/the flow of your friend's long hair/water going down the sink?

The task of the teacher is not to teach clever techniques or to demonstrate ways of producing images and forms he/she finds acceptable but to build on interests and strengths by drawing the children out and making suggestions as appropriate. Children should not be taught to follow instructions unquestioningly, as this is likely to hinder creativity and spontaneity. They should be helped to appreciate the value of working independently and on their own initiative, and experimentation and interpretation should be encouraged equally in two- and three-dimensional work. In an art lesson, the children should remain the designers: this role should not be taken from them.

Extra care should be given to considering the creative process when integrating with other curricular areas: it is possible to combine different sets of objectives without losing the integrity of any.

Children should be encouraged to use drawing to plan their art activities.

It is important to maintain a balance between activities in two- and three-dimensional media.

The stages of development in children's art

Patterns of development are discernible in children's art up to the end of primary schooling. They are most evident in children's imagery and they provide a broad outline of typical progress. They begin with mark-making and so-called 'scribble pictures' and may develop to where realistic representation is the main concern. A personal set of symbols (their own visual interpretations) will typically evolve for familiar objects and figures, such as a person, a tree or a house. The development of a 'scheme' (*schema*) for expressing ideas may result and may be used in their story-telling. As they progress, it is important to help them develop beyond symbols which are used with little variation. They should also be encouraged to use drawing to plan their art activities, for example if the theme is to be carried out in another medium. An understanding of the stages or patterns of development in children's art is crucial to the objective assessment of children's visual expression, and to planning.

The six-strand curriculum

The curriculum provides opportunities for activities that incorporate art, craft and design in two- and three-dimensional media, both in making activities and in responding to works of art, craft and design. The two-dimensional media are drawing, painting and print, and they include collage. The three-dimensional media are clay, construction and work in fabric and fibre, some of which have traditionally been referred to as craft activities and are now further developed as a creative process. It is important to maintain a balance between activities in two- and three-dimensional media to give children a real sense of the three-dimensional nature of the world they live in as well as an imaginative capacity for expressing it on a flat surface.

Drawing has primary importance in this curriculum. It is through drawing that children's development in art is most evident. Because it is something most young children do naturally, it is particularly important in promoting visual awareness and the ability to record what is seen, felt or imagined. Drawing activities also help to develop a confident and expressive use of materials and tools.

Making art and responding to art

The curriculum places much emphasis on attentive looking, both in making art and in responding to art. Art activities are structured to help children develop sensitivity to their visual surroundings and to art works and to make connections between what they observe and their own work. Children's developing ability to observe closely and to interpret what they see is the basis for expression and design. They need opportunities for close observation of the natural and living environments as well as opportunities to see how artists, craftspeople and designers interpret them. They should have access to a variety of art styles from different times and cultures as stimulus for their own art activities, as a way of making comparisons between different interpretations of an idea or theme, or simply for the pleasure they give. The emphasis should always be on art as inspiration, and not as something to copy.

Children are constantly bombarded with aggressive advertising images which are designed to deliver their message in the shortest possible time. The deeper, subtler and more meaningful values that can be appreciated in art, however, take more time. The teacher's task is to help them to look at art works for a longer period and with a more open attitude than they might otherwise have done. Openness to art enables

children to evaluate art works in a critical and personally meaningful way. Their attention span and powers of concentration expand and deepen with continued exposure to a wide variety of art works.

Preparation could include deciding on

- how much information to give on the artist's life and methods
- at what point in the class to give this information
- compiling a list of questions based on the art work and designed to stimulate the children's visual faculties
- whether to follow up with a practical activity.

It is important that children are enabled to make connections between the work of artists and their own work. They should be encouraged to discover and talk about variety in visual expression from different times and cultures, its role in those cultures and how it differs perhaps from today's. As they progress they should also have opportunities to analyse and discuss the visual images that have such a strong influence on their ways of seeing the world, for example images projected by television, posters, advertising, magazines and street fashion. This would be helpful in developing a feeling for graphics and design.

Craft

It is important that children are introduced to a wide range of craft processes to help develop sensitivity to and appreciation of beauty, good taste and good workmanship. As well as being intensely enjoyable, experiences in looking at and handling well-designed craft objects help to develop discrimination and a critical faculty. Children should also become familiar with traditional Irish crafts, especially with living local crafts: visits to local or regional craft workshops could well be among their most memorable learning experiences. Experimental ways of working with craft materials should be explored.

Design

Design has a very important role to play in the primary curriculum, and can be defined as active planning, inventing, making and relating parts to a whole in either two- or three-dimensional media. It is not an isolated discipline but underlies every art and craft activity, whether the end in view is expressive communication or the creation of a useful object.

Close observation of the world around them enriches children's visual awareness and the vocabulary on which to draw for expression and design. Drawing attention to well-designed objects and buildings helps them to develop sensitivity to good design and the ability to form and design their world. Many types of design activities provide

valuable experiences at all stages of primary schooling when they promote observation, invention, expression and creativity.

Children make design-related decisions when, for example, they

- make decisions about the layout of their work
- enrich a surface with pattern and detail
- change a piece of fabric purposefully by removing from or adding to it, even in infant classes
- choose scraps of cloth or paper for a collage and make decisions about where to position them
- rework a sketch for use as a design in another medium, for example making changes to a drawing from nature for use as a print
- plan to make something to their own design: trying to visualise it; making sketches and plans for it; thinking about the materials they might use and how they might use them, for example a costume for use in drama, or a working three-dimensional model
- plan to make a functional object in clay, for example, and make decisions about how its functional demands might be met.

It is in these contexts that design awareness has an important part to play in primary school art.

Varieties of paper, card and fabric are suitable surfaces for print-making



Section 3

School planning for the visual arts

School planning for the visual arts

The successful implementation of the curriculum will depend on careful planning. It should be planned for as an independent, balanced and cohesive programme within a broad arts education curriculum and as a vital component of the overall school plan. Planning for the visual arts is a consultative and collaborative process involving the principal and teachers and, where appropriate, parents and the board of management.

Planning should be twofold:

- curriculum planning
- organisational planning.

Curriculum planning

The issues that may need to be discussed as part of the school's planning for the visual arts include the following:

The importance of visual arts education in the school curriculum

Curriculum planning begins with acknowledging the central role of visual arts education in the child's holistic development. The creative process children go through in making art, the stages or patterns of development in their art and the importance of visual arts education as a *way of knowing* that complements other areas of learning should be among the topics discussed.

Theme-based activities that incorporate a number of media would, where appropriate, be designed to achieve the objectives of a number of strands.

The emphasis on the creative process

The creative process children go through in making art is emphasised because a significant part of learning in art occurs in their approaches to the task in hand, and this may not be evident in the finished product.

A broad and balanced curriculum

Planning should ensure that all children have a broad developmental programme in drawing, paint and colour and in a three-dimensional medium such as clay, as well as in print-making, construction and work in fabric and fibre. The latter three may in part be replaced by work in other appropriate media, which could include photography, film studies or computer graphics, for example.

Theme-based activities that incorporate a number of media (for example drawing, paint and colour, construction) would, where appropriate, be designed to achieve the objectives of a number of strands in the same activity, and the school plan would ensure that the necessary balance between work in two and three-dimensional forms is maintained. School planning should also provide for opportunities to see, to reflect on and to appreciate art forms from our own and other cultures, whether at first hand or in reproduction. A broad and balanced curriculum ensures that children have the experiences needed to develop the concepts and skills that underlie visual expression.

The curriculum provides opportunities for children with special educational needs to show capabilities and independent achievement.

The circumstances and environment of the school, the local traditions in the visual arts and the range of interests and aptitudes of the children will influence the selection of activities and topics. Staff members' interests and levels of expertise in the visual arts would also be important factors in implementing the programme and should be recognised.

Children with differing needs

All children should have equal access to visual arts education. The school plan should guarantee opportunities to participate in purposeful activities that draw on their creative and aesthetic potential. When planning for equal opportunity, which would include equal access for boys and girls, staff members might discuss attitudes to art and the values it holds for them.

The curriculum provides opportunities for children with special educational needs to show capabilities and independent achievement. Their stage of development in art must be acknowledged, regardless of age: their visual imagery is a way of expressing their understanding of the world and they must be allowed to develop through it. Activities and guidelines should therefore be adapted to suit individual needs and should be appropriate to the child's ability and age. Where relevant, activities should be planned in manageable, sequential units, and children should be allowed sufficient time to complete each unit.

Brief, one-session art activities may be more suitable for children with a short attention span, and kinaesthetic, multi-sensory activities may sometimes be appropriate. With support, interest and praise for their efforts, children will respond enthusiastically.

In any class, children may be working to objectives within a range of levels. Some children with learning difficulties may need to have certain areas of learning broken down into smaller units than those suggested for their level. Others may need greater challenges in the same level of activity. They should be challenged to stretch the possibilities of art activities to the fullest, and sustained exploration of one area may be more satisfactory than a superficial exploration of several.

Planning for linkage and integration

Visual arts activities that involve linkage and integration should be planned for, to give children added opportunities for creativity and inventiveness and to enable them to show strengths and interests which might otherwise remain untapped. Activities that integrate the visual arts with other subjects should be planned to help extend children's understanding of both art and the other subjects, and not merely for illustrative purposes. Integrated visual arts activities should be planned in parallel and should interact with other subjects rather than be subsumed into them.

Time

The centrality of visual arts education in the whole education of children should be considered in planning a visual arts programme. The breadth of the subject and its practical nature should also be taken into consideration when allocating time. Blocked time for project work, for integrated studies or for exploring a particular aspect of the programme in depth may sometimes be an efficient way of managing time.

Display

There should be a school policy on display. As well as using every competing space within the school building, outside agencies such as libraries, hospitals, Garda stations, banks, shops, churches and community centres should be approached occasionally for display space. Such a policy, however, should not put pressure on the teacher and on the children to produce work that would be acceptable to adults, who may bring the wrong criteria to bear on children's work. Exhibiting publicly may not always be appropriate either, as children need psychological space as well as physical space in which to develop.

Developing an assessment policy

Assessment is an integral part of the teaching and learning processes in visual arts education: teachers continuously assess children's learning and their own teaching strategies, informally, as they observe, discuss and make judgements on work in progress and on completed work. As a way of looking at teacher and pupil performance, assessment makes an important contribution to the overall evaluation of the art programme's effectiveness. It is important to whole-school planning and to the development of agreed approaches to art in the primary school.

Assessment tools

It is important that teachers approach assessment in art with confidence and with a common understanding of what it entails. It should include

- teacher observation
- teacher-designed tasks
- work samples, portfolios and projects
- curriculum profiles.

Teacher observation

In the process of making and responding to art, the child may demonstrate qualities of imagination, inventiveness and involvement which can be observed at the time but may not be evident in a finished piece of work, or may not be recalled easily.

Areas for assessment would include:

- the child's ability to choose and use materials, tools and media for a particular task or project, effectively and with originality
- the child's expressive use of visual media in compositions and in developing form
- the quality of the child's responses to art works, and his/her ability to make connections between his/her own work and the work of others
- the child's approach to and level of involvement with a task
- the child's contribution to group activity.

Teacher-designed tasks

The teacher may occasionally design specific visual arts activities to assess particular aspects of development in art. These would cover the range of activities in two- and three-dimensional media that the children engage in at different stages of development.

Work samples, portfolios and projects

A representative sample of work done in the range of two-dimensional media over a period and chosen in consultation with the child would comprise a portfolio. Photographs or videos of work done in three-dimensional media, including project work, could also be included as a record of achievement. Portfolios should be kept as a record of children's creative and aesthetic development throughout their primary years.

Curriculum profiles

This form of assessment would give the teacher, the child and parents specific information about the individual child's needs and achievements in visual arts education. They are records of achievement based on curriculum objectives, and would form part of school planning.

Assessment in art should show how children are learning to perceive, explore, respond to and express their world through the curriculum strands.

Building a common understanding of assessment

Assessment in art should show how children are learning to perceive, explore, respond to and express their world through the curriculum strands. Criteria for assessment based on artistic values should be understood and agreed among staff members and should be as objective as possible. They should identify what is significant and of value in the child's visual expression and in his/her responses to art works and identify any problems he/she may be experiencing. Criteria for assessment should be designed to identify both problems and potential.

The manageability of assessment

As assessment procedures are intended to provide the teacher with useful information on pupil progress, they should be kept to manageable proportions. A brief check-list of what to look out for when observing children at work should be compiled, written comments should be succinct and portfolios easily stored. Time given to assessment should be planned as an integral part of the lesson and should involve manageable administration work for the teacher.



A classroom art display

Organisational planning

Developing a shared sense of purpose for visual arts education

There should be a consultative and collaborative approach to planning for the visual arts. Good communication between the partners will help to develop a common purpose and ensure the involvement of boards of management, parents and teachers. Parents play a crucial role in stimulating and sustaining children's interest and development in art throughout their primary schooling.

The board of management will provide support for the development and implementation of the school plan for the visual arts within the resources available to it. This will involve consultation with all the partners. The visual arts programme will be reviewed as part of the board's overall review of the school plan.

A clear sense of purpose and of shared responsibility for the visual arts within the school will evolve from discussions between the principal and the teaching staff. Both the planning process and the written programme should provide the teacher with a valuable policy document and a clear sense of direction and purpose. Individual staff members who have particular interests or expertise in visual arts education could be invited to lead the discussion. Such teachers would act as catalysts in helping to develop

and/or co-ordinate the implementation of the visual arts programme but would not take over the role of the class teacher.

Evaluation procedures should be discussed during the planning and implementation stages. Self-assessment would be an important factor in designing and implementing a visual arts programme, where teachers constantly reflect on and question their teaching strategies, and children's responses to them. In the process, new ideas would be developed and tried out and what proved effective taken into account. Regular evaluation would enable teachers to identify weaknesses or gaps in the programme and would ensure quality teaching and learning.

A regular and adequate supply of materials and tools is essential for building on staff interest and enthusiasm. It is also important to plan for ancillary resources, such as cleaning materials, drying facilities and display and storage space. Principals, in consultation with staff members, would co-ordinate the year's whole-school programme, showing how it would be implemented. Such a time frame would help in estimating the amount of resources required for the programme and the time needed to implement it.

Displaying and discussing their work in a constructive way at home helps to build confidence and may encourage children to develop their interest in art beyond school.

Identifying support for implementation

Staff members could pool information on sources of support for implementing the visual arts programme. Prominent among them would be:

Parents as partners in education

Planning with parents to generate support for the visual arts curriculum is a central factor in successful implementation. Their active interest in helping their children to develop a personal visual language is vital, and they should be assured of the value of their contribution. Support would include providing their children with stimulating sensory growing experiences which inform their visual expression and, as far as possible, the visual arts materials and tools with which to express them. It would include devising short art activities at home with the children, perhaps based on a topic they are developing at school or on some significant event in family or community life. Constructive assessment of children's art work is essential. Displaying and discussing their work at home helps to build confidence and may encourage children to develop their interest in art beyond school.

Parents as links with the community

Children's interest in art can be stimulated by visits to galleries, museums and exhibitions and, where possible, to artists and craftspeople at work. It is important that they have a sense of

the importance of visually creative people in the community, for example painters, potters, stonemasons, musical instrument makers, furniture-makers, weavers, signwriters, sculptors, print-makers and basket-makers. Their attention should also be drawn to interesting landscape and streetscape features and, where possible, they should visit buildings of architectural and decorative interest. Links can be forged between school art and art in the community by initiating, where appropriate, or by co-operating in arranging visits to or by artists and craftspeople. Organising art enrichment programmes and displays that help to make children's art a prominent feature of local festivals and community events are among the roles parents can play in supporting the implementation of the visual arts programme.

Parents should be kept informed of programme developments through parent-teacher meetings and/or through the school newsletter.

Artists in residence

The Arts Council funds an artist-in-residence scheme for schools. This scheme allows an artist to work in a school for up to six months or so, on a project that is devised jointly by the artist and the school. Some county councils fund one-day, or longer, visits by artists to schools, and details are available from county arts officers, where applicable.

The Arts Council also lends art reproductions and arranges touring exhibitions to second-level schools. It may be possible to arrange for primary children to view them or to visit a local school's art room, on occasion.

Museums and galleries

Some museums and galleries hold workshops for children both during term and during the holiday period. Workshops for teachers that centre on their work with children are also available. Local art galleries, libraries and art societies may also provide support.

Preparation and follow-up activities are essential to ensure that the children derive the maximum benefit from a visit to a museum or gallery.

Craft centres

Visits to craft centres where children can watch a craftsperson at work, or where they can make a craft object, can be stimulating experiences.

Television and video

Programmes on the work of artists are shown from time to time on television, and some are available on video. They can be useful for the insights they give into how artists work and what inspires them. Programmes dealing with adult painting techniques are less useful for the purposes of implementing the visual arts programme.

Information and communication technologies

Computer art programs that allow children to create original imagery are widely available. Intuitive programs are best, providing immediacy in use and allowing generally for a correlation between the images produced and the child's stage of development. Programs on art and artists are also available on CD-ROM. The collections of some of the major western galleries and museums are now accessible on the internet.

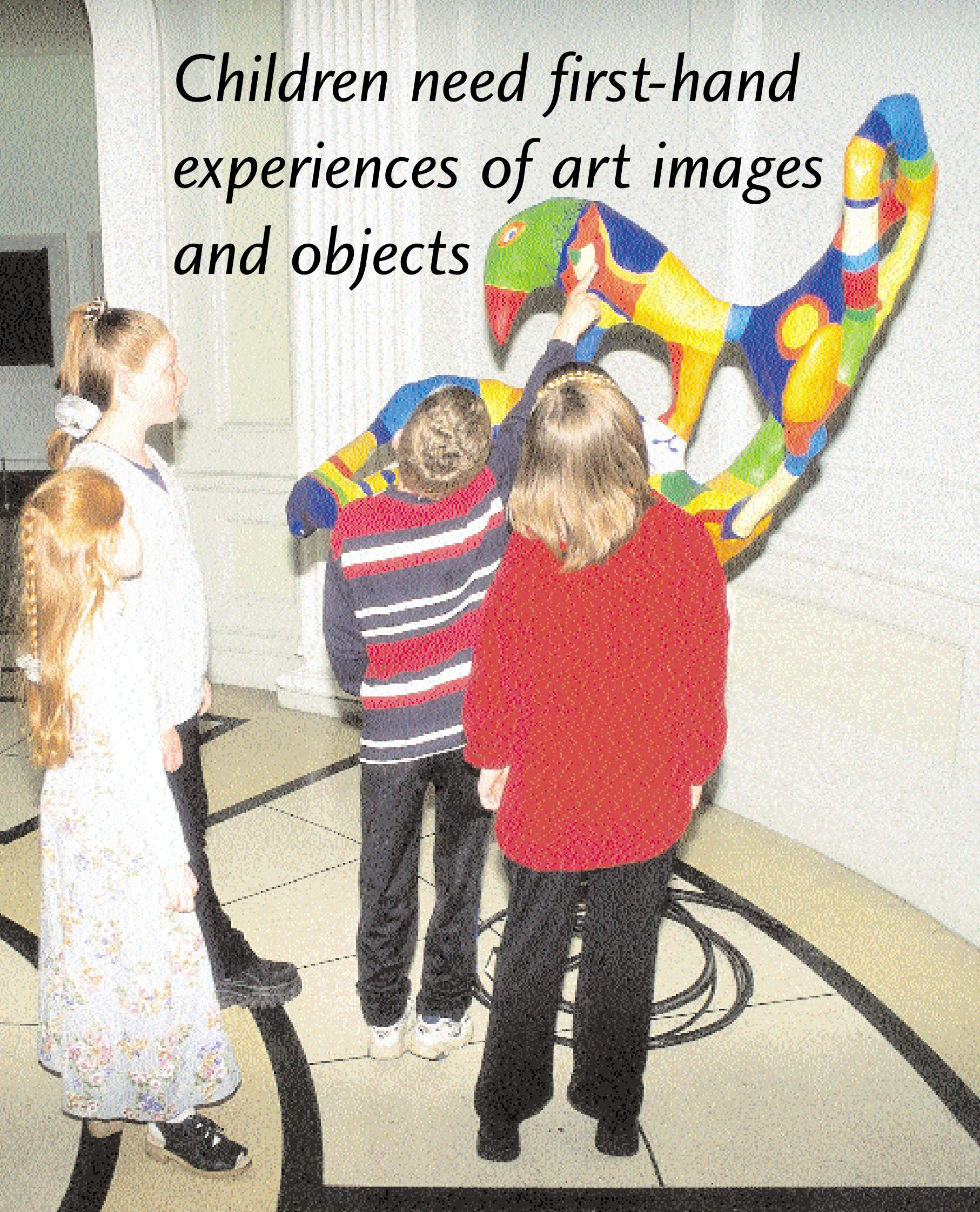
Art reproductions

The National Gallery has produced both slides and a CD-ROM of selected masterpieces from its collection. The principal museums and galleries usually have postcards, posters and calendars showing selected reproductions of their collections, and children should be encouraged to make their own collections. Books covering a wide range of artists and art styles are also available. The larger public libraries generally have a section on the visual arts, or would request a particular book from another library for a member. Some of the larger libraries also offer a print-lending service.

Education centres

Education centres offer occasional courses in art for teachers during term time. They may also offer advice on the use of computers in the art class. It is useful if whole staffs, and perhaps staffs of adjoining schools, avail of professional advice from their local centre on aspects of curriculum design and implementation, as the need arises.

*Children need first-hand
experiences of art images
and objects*



Section 4

Classroom planning for the visual arts

Classroom planning for the visual arts

Effective organisation is crucial to the success of the art class. Advance preparation is therefore essential for

- the teacher's planning
- classroom organisation
- planning a unit of work.

The teacher's planning

This involves giving significance to children's everyday experiences and developing imagination, and organising ways of meeting their learning needs through art.

The teacher should have some understanding of children's visual imagery and some practical experience of the processes of making art with the materials the children will use. An understanding of the stages of development in art will enable the teacher to plan ways of meeting individual learning needs in accordance with the agreed objectives of the school plan. Practical experience in handling materials and tools is essential to understanding their expressive possibilities and the challenges they pose for children at the different stages of development.

A child's record may indicate insufficient or inadequate experience in looking and seeing, or insufficient experience in handling and exploring the possibilities of materials and tools in one or more media. Children at infant level may require more time and greater depth of experience in some of the strands. Older children may need to re-interpret

the activities outlined for a level or more below that recommended for their age to help them find their present level of visual expression.

When the teacher is setting open-ended tasks, planning could include opportunities to choose materials and tools for different tasks, to help develop awareness of their creative potential. Work procedures should be organised so that changes in children's understanding and expression can be observed and recorded in simple form, both during and on completion of work, as an aid to future planning.

A theme or topic that is relevant to children's experience should be chosen in advance, or may occasionally arise spontaneously during a motivating session. Through planned and open-ended questioning, children should be stimulated to conjure up ideas, feelings, images and experiences which are significant for them. Verbal stimuli could be used, as well as visual, aural (sounds) or kinaesthetic (dance, drama), and they would include visually descriptive poems and prose extracts.

Areas of the children's experience would include

- the world they know and live in
- people and other creatures
- the fantastic and the mysterious.

This approach enables children to 'live' the experience, real or imagined, and to make a response that is unique to themselves.

Practical starting points

One of the most challenging tasks facing the teacher is knowing how to introduce a particular art activity. Purposeful art activities begin with a stimulus that fires the children's interest and imagination and makes them want to get started. Any one of the activities that underpins guided discovery methods, or a combination of them, is a possible starting point. These include

- working from children's experience and imagination
- using materials and tools as stimulus
- working from observation and curiosity
- using the work of artists and craftspeople as stimulus.

A particular starting point may be more appropriate for work in some media than in others: for example, *using materials and tools* is the most appropriate starting point for print. Ideas for working in other media may be triggered by one or more of the suggested starting points and the teacher may choose between them. To maintain the integrated nature of the strand units, the work of artists and craftspeople could be used as a stimulus in conjunction with the other suggested starting points.

Working from children's experience and imagination

Much of children's art evolves from their everyday experiences, real or imagined, and they often need some form of stimulus to trigger a visual response to them. Their interest must be sparked from the outset through brief and focused motivating sessions. Experiences of home and school, play, friends, hobbies, special occasions and places must be given a sense of immediacy so that they become sources of exciting and rewarding art work.

Sensory experiences of sight, sound or touch, or evocative language, can stimulate them to live or relive events and give them the confidence to express them visually in a personally meaningful way. Learning to perceive and enjoy the world through sensory experiences and to respond visually and verbally is a continuing challenge that must be repeated throughout the primary years. Their experience in handling materials and tools and their developing observational skills will influence the quality of expression.

In expressing experience, children portray themselves, their families, their relationships with people close to them, and the ordinary, everyday things they do. These have importance for them because they themselves are involved, and they gain satisfaction in depicting the various situations that affect their everyday lives. A developing imagination provides outlets for inventiveness, fantasy and everyday experience in the first years in school.

As they progress through school, expressing experience continues to be of central importance, especially their relationships with their friends:

- ‘playing a game with my friends’
- ‘listening to our favourite band’.

A consciousness of self and context can be expressed in ‘my room’ or ‘our street’, for example. Older children again may express the importance they attach to ‘image’: the desire to be accepted by their peer group and the objects and activities that acceptance endorses, for example clothes, music and whatever is in fashion. There should also be a place for expressing personal and more individual interests. Imaginative themes tailored to their age and interests can result in amazingly lively and original work. This should be supported, however, by working from observation so that they are not embarrassed by their work—by their drawing of a figure in action, for example. Besides its obvious place in pictorial work, imagination is essential in designing, planning and inventing in two and three dimensions, and children show great enthusiasm in these areas.

Using materials and tools as stimulus

Focusing on the visual and tactile qualities of materials and tools can be an exciting starting point for an art activity. Children should experience the joy of handling and manipulating a wide variety of materials and tools so that they can learn to use them with confidence. The less experience they have had, the more important it is to talk about the discoveries they make and the possibilities they see for creativity and invention. They should also be encouraged to talk about the media they like best to work with or those they think most suitable for a particular task, and why. The discoveries and the decisions they make when they dab, dribble, swirl, strike, push, pull, tear, roll, confine, build, arrange, form and balance with materials and tools are an essential part of their development in making and responding to art. Initial experiments could form short, complete lessons in themselves, especially with younger children. Subsequent experiments should be designed to deepen understanding and expression, to encourage risk-taking and to develop increasing control in using materials and tools.

Learning to 'read' what an art work is about, how it was made and what was intended can help to develop children's understanding and appreciation of their own work and of the work of others.

Working from observation and curiosity

Young children explore the characteristics of their physical world both directly by seeing and handling objects from nature, for example, and by exploring the physical characteristics of art materials. Texture, colour and form, for example, are all closely examined and marvelled at. They also investigate how objects and people relate to each other in space. From babyhood there is a consuming interest in such concepts as inside/outside, up/down, before/behind, and with things being hidden and reappearing. This can be discerned both in the three-dimensional work of children and in their drawings, and they often find refreshingly original ways of expressing these spatial concepts. The classroom should have lively collections and displays of natural objects as well as interesting bric-à-brac, which are regularly changed as soon as they cease to be a focus of interest.

As children progress beyond infant level, interpreting from direct observation can be introduced increasingly and it becomes especially important during the last years of primary school. It informs their expression, helps them to get beyond repeated symbols, and answers to a natural analytical curiosity. It can also enrich and inform their approaches to design and construction in three dimensions. A chosen theme can be backed up or initiated by looking at relevant work by artists, designers or craftspeople.

Using the work of artists and craftspeople as stimulus

Children's immediate and keen responses to art objects and images can be a valuable starting point for art activities. They should have many opportunities to contemplate a wide variety of great achievements in the visual arts and enjoy them for their own sake. At times a practical activity designed to enhance their looking and responding to art can be enriching. Learning to 'read' what an art work is about, how it was made and what was intended, and having time to reflect on how they feel about it, can help to reinforce children's understanding and appreciation of their own work and the work of others. Access to a wide range of art styles and traditions would help them to see how their own interpretation of a theme relates to the work of artists or craftspeople and to see themselves as part of the worldwide community of art workers. An art work should always be used as a stimulus to imaginative activity, however, and not as an excuse for imitation or pastiche.

The classroom climate

An accepting, supportive work environment is essential to the development of children's creativity. In the visual arts class, the acceptance of individual children's ideas and the value placed on activities and on the completed work all contribute to creating a suitable classroom climate.

Where the teacher and pupils can, in an open and honest way, discuss and question personal ideas, feelings and experiences, and ways of expressing them, the working atmosphere will be supportive and sufficiently structured to allow the children to develop in their own way, increasingly independent of the teacher. An approach to teaching the visual arts that values children's experience helps to develop their confidence to formulate and ask questions, and to find their own answers. Such a learning environment is trusting of how children want to work and of their ability to be responsible for their work. Children's developing confidence in their ability to communicate ideas visually and verbally will enable them to develop their own personal and highly individual forms of expression.

Classroom organisation

This would involve organising

- art materials and tools
- the work space
- the learning environment
- display areas
- time
- linkage and integration.

Organising art materials and tools

It is advisable to make a list of the lesson requirements and to check in advance that supplies are adequate and attractive to use. These should be organised before class begins. The children will play their part in conserving supplies once they understand how and why they should be cared for. Clean-up procedures should also be planned in advance.

Organising the work space

The working area

As far as possible, children should have space to work in comfort. Furniture should be arranged to facilitate movement and to enable children to view their work from different angles, and also to provide sufficiently large surfaces for the task in hand. There should also be easy access to water. It may be feasible at times for children to work outdoors: whole-school activities that exploit the school environment and acknowledge every child's contribution

(for example painting a mural) expand experiences of art beyond the confines of the classroom.

Protective measures

Children should be encouraged to wear protective clothing, and they should be provided with absorbent paper for dealing with accidental spillages.

Safety measures

Care should be taken to ensure that non-toxic materials are used and that all cutting materials are suitable for children's use. Some activities may require close supervision. Lighting should be adequate and the room well ventilated while work is drying out.

Organising the learning environment

The classroom environment can be one of the most potent teaching aids in the art class. It should be visually stimulating and lively and should help to develop children's learning in art. Teacher-initiated displays should be stimulating and imaginative. They should include visually exciting or curious objects, including perhaps old or broken objects, or objects from the natural world. They should engage children's imagination and offer valuable opportunities for concentrated looking, for comparing, for critically evaluating and for finding relationships.

Children should be encouraged to look closely and to handle display items, where appropriate, to help build up knowledge and understanding of the nature of things that cannot be achieved in any other way. Awareness of natural phenomena in their surroundings, and the ability to respond to them, should also be encouraged. Magnifying glasses could on occasion be used to enable them to see small-scale pattern and structure in the natural world and this would reinforce learning, for example in science.

Prints of art works should also be displayed and should be a source of lively discussion. Books with high-quality illustrations, as well as a section on artists and different art forms, should be included in the class or school library. Block loans of children's art books can be arranged with some of the larger public libraries.

Organising display areas

The classroom should be a stimulating work-place and the whole school environment should be a positive influence in refining children's sensibilities. Principles of good display apply equally throughout the school building, as they do to art exhibits within the classroom. Good display in school helps to create an aesthetically pleasing environment. It provides a focal point for learning by arousing curiosity, promoting discussion and stimulating ideas. It also encourages participation: to display work is to praise and reward effort.

Displaying work helps both children and teacher to evaluate progress and to see how problems of expression are overcome in individual pieces of work. It is important to display pictures in their entirety and not just the 'finished' parts. Children should also have a choice in what is displayed, for example for an open day.

Organising time

Effective organisation of time is crucial to purposeful and enjoyable art activities. It may suit at times to divide allotted time into smaller units spread over a short period in order to maintain the momentum of a particularly demanding piece of work and to show sequences of development. The teacher should allow for both individual and collaborative work where children can share ideas. Thematic work, such as a wall frieze or large-scale modelling, may sometimes be more manageable and more successful as a whole-class project.

The amount of time to be given to working on individual strands, on themes that are developed in a variety of media and on integrated projects should be planned for in advance. Staff members could consult one another in making these decisions to ensure that a broad and balanced curriculum is being taught at all levels, and within levels.

Organising linkage and integration

Opportunities for *linkage* (integration within the visual arts curriculum) and for *integration* (cross-curricular integration) are indicated at the end of each strand.

Linkage in the visual arts occurs both *within* strands and *between* strands and emphasises the inter-related nature of art activities. It occurs

- in the way the strand units provide for complementary activities in *making* and *looking and responding*
- in a mixed-media approach to developing a piece of work that uses a variety of materials, for example combining print, rubbings and painted surfaces in a collage or adding decorative stitches, beads or fabric paint to appliquéd work
- in exploring a theme through a number of strands, as outlined in ‘Planning a unit of work’.

Integration

- takes an imaginative approach
- contributes to the child’s holistic development
- ensures that the objectives for art are in clear focus
- is visually stimulating

Many areas of the primary curriculum offer excellent visual and imaginative stimulation, which the teacher can avail of for an art class. Interpreting stories, poems, songs, drama, Bible stories and historical events in drawing, painting or in a three-dimensional medium are obvious opportunities for integration. An imaginative approach should be emphasised, rather than trying to teach the content of the other subject. Integration with art should not consist of making props for teaching another

subject, since the element of imaginative invention is likely to be seen as undesirable in this case, rather than highly desirable, as it should be.

The advantage of an integrated approach to teaching and learning is that the objectives of more than one curricular area may be achieved in one activity or topic. It can be very appropriate at infant level, where learning is very much a multi-sensory activity. However, a balance of integrated and single-subject teaching should be planned for, particularly at the higher levels of the primary school. Care should be taken too to ensure that the objectives for art are kept in clear focus in cross-curricular integration. If appropriate objectives for an art lesson are not in operation then there really is no art class and consequently no meaningful integration.

Arts education

Areas of arts education share a rationale that forges natural links between them. Thematic material may be shared with music, for example. The visual concepts of shape and space are made 'real' through dance, and themes explored through dance may be developed further through a variety of visual arts media.

Working with drama can be especially fruitful. Children can design their own sets, costumes and masks, for example. Expression through colour, form and construction can be furthered in this way and the tasks set can be tailored to the children's age and ability: for example, making costumes can be as simple as transforming an old T-shirt and trousers into a wonderfully imaginative outfit just by pinning on carefully chosen offcuts, oddments and various fabric and other scraps. The teacher's own contribution should consist in finding feasible ways to stimulate the children's inventiveness, rather than in designing the lot himself/herself.

Physical education

Art images and objects can be excellent stimuli for dance, and dance and games can be stimulating subjects for children's art.

Language

Visual arts activities provide many opportunities for incidental language development. Children are encouraged to talk about work in hand, about the challenges they meet, the decisions they make about their choice of subject and how they use materials and tools. As they progress they are helped to talk with increasing confidence about what they are trying to do and about the qualities they see in their own work and in the work of others.

Mathematics

Shape is an element that is often 'integrated' with mathematics, and this is wholly to be recommended. However, the teacher should not feel constricted to using squares, circles or rectangles, for example, in the art class. Shape in art should conjure up things like the shadow of anything; complex shapes such as the shadow of a person; outline shapes of any object or group of objects; the shape of the space between two objects; or the shape of flat objects such as leaves, petals or footprints. The children's experience of shape in the visual world feeds into their understanding of concepts of shape, mathematical or otherwise, at a much deeper level than if the teacher had involved them in questionable 'art' activities using circles, squares or rectangles, for example.

Close observation of objects from nature is a constant theme in art education.

Social, environmental and scientific education (SESE)

The exploration of colour as *light* in the science curriculum and colour as a *visual element* in the visual arts curriculum would be an appropriate area for integrated learning. The development of environmental awareness, observation skills (see also geography) and skills in designing and making that are developed through scientific enquiry complement the concepts and skills (including planning and sketching) developed in the visual arts curriculum.

Close observation of objects from nature is a constant theme in art education, and this can obviously be integrated with the 'Plant and animal life' and the 'Environmental awareness and care' strand units of the science curriculum (see also geography). Making drawings and doing colour studies based on natural objects brought into the classroom become more important when children reach the senior classes of the primary school. The structure of natural objects could provide inspiration in construction activities.

The study of *Properties and characteristics of materials* in the science curriculum would be another area for integration with the visual arts: fabrics and fibres; malleable materials such as clay; the rigidity of construction materials; the textures, weights and absorbency of papers (a specific exercise in using paper as a construction material is suggested). The study of wind and water power in

the *Energy and forces* strand could be used to provide motion in models designed by the children. Making an electric circuit could have added magic if used, for example, to light a model building complex designed and made by the children.

Many aspects of technology could usefully be integrated with art. Printing could be used as an example of a manufacturing process, for example designing and printing cards for a specific occasion. Weaving or creating cloth is another manufacturing process.

Aspects of the history curriculum that explore the family and the world of story may stimulate visual arts activities that draw on children's life experiences and imagination. Exploring the cultures of different peoples and different times through history may help to develop children's ways of looking at and responding to art and artefacts.

Social, personal and health education (SPHE)

Themes and topics explored through SPHE can be further explored through visual arts media. They would include children's developing awareness of themselves; their evolving relationships with others; their growing sense of responsibility and how they feel about these issues.

Planning a unit of work

Systematic planning by the teacher for the development of concepts, skills and attitudes, and their assessment within units of work, will be crucial for the success of the visual arts programme. In planning a unit of work for his/her class, the teacher will be aware of the progress the children have made, as well as the special needs of some children. In selecting content, a balance will be maintained between work in two and three-dimensional media and between opportunities for making art and for looking at and responding to art.

Planning exemplars

The exemplars that follow demonstrate ways of realising some of the content objectives of the curriculum. The first four exemplars incorporate a range of activities in making art, and in looking at and responding to art. The concepts and skills that underpin the activities are summarised in the sections dealing with approaches to teaching, and assessment. The fifth exemplar is more specific and includes a specific set of objectives for the activities outlined. The sixth exemplar is a model for integrating with other curricular areas, a theme which may have been explored earlier through a variety of visual arts media.

The first set of four exemplars shows how a theme that is initially explored through drawing may be developed through a number of strands. It comprises:

- a unit of work for infant classes that develops the theme 'I can help' through drawing, paint and colour, clay and construction
- a unit of work for first and second classes that develops the theme of 'playing' through drawing, paint and colour, clay and construction
- a unit of work for third and fourth classes that develops the theme of 'weather' through drawing, paint and colour, construction and fabric and fibre
- a unit of work for fifth and sixth classes that develops the theme of 'the street' through drawing, paint and colour, print and construction.

Exemplar 5 shows how a concept such as colour awareness could be developed. The sixth exemplar shows how the theme of 'playing', which is developed for first and second classes in Exemplar 2, can be further developed through integration with other curricular areas.

The children's experience and level of development in art may suggest planning units of work at a higher or lower level than that given for their class level.



A head worked in clay

Exemplar 1

A unit of work for infant classes

Theme: ‘Helping at home or in school’

Strand: Drawing

Step 1: The stimulus

- encouraging the children to talk about:
Who looks after you at home?
Is there a lot of work to be done?
Do you help?
What do you do best?
Would you like to draw yourself doing that?

Step 2: The activity

- using soft pencils (at least 2B), crayons, coloured pencils or markers to express ideas and feelings about:
helping to tidy the room; feeding the baby; making the bed; in the kitchen; at the supermarket; in the garden; in the classroom
doing a number of drawings

Step 3: Evaluation

- talking about what is happening in the picture
materials and tools used
most successful parts
how the theme is portrayed in art, e.g. in the work of Picasso, Chardin

Approaches to teaching

Call attention to the quality of the marks, lines and shapes made as the children develop a symbol system, telling the story of their lives. Accept the children’s communication as important.

Assessment

Look for the child’s emerging symbol system and his/her ability to use it to express ideas and feelings about ‘helping’. Note any apparent problems.

Integration

SPHE: *Myself and Myself and others*

Language: developed incidentally throughout the lesson.

Theme: ‘A present for the person who looks after me’

Strand: Paint and colour

Step 1: The stimulus

- encouraging the children to talk about making a big colourful picture as a present for the person who looks after them
What would he/she like best? Tell me about it.
Would you like to paint a big colourful picture of it?

Step 2: The activity

- using primary colours in paint, mixing colours in an elementary way and using the brush in a variety of ways
teacher encouraging when necessary: I like the way you flicked the brush to make that texture: see what kind of marks you can make when you push, pull, drag, tip or twist it
I like this colour; how did you make that other colour? Are there light parts and dark parts? Show me how you make them. What is the most important part of your present? Can you show that in your painting?

Step 3: Evaluation

- talking about what is happening in the painting
materials and tools used
favourite parts
looking at paintings by Matisse or Vlaminck, for example, to see how colour is used

Approaches to teaching

Emphasise expressive use of colour rather than drawing.

Assessment

Look for the child’s ability or difficulty in handling paint and using colour in a spontaneous way to express what he/she wants to say about the ‘present’.

Theme: ‘I can help’

Theme: ‘Helping my friend who fell in the school yard’

Strand: Clay

Step 1: The stimulus

- encouraging children to talk about when they were playing with their friend in the school yard: How did he/she fall? How did he/she look as he/she fell? Which way did arms or legs go? Which part did he/she hurt? What did you do to help? Would you like to show how you did that?

Step 2: The activity

- experimenting with ways of forming the clay by squeezing, pinching, pulling pieces to suggest limbs, without pulling them off
remembering or imagining how my friend was: lying down, sitting on the ground: did you sit beside him/her?
remembering how I helped him/her: holding hands, touching where it hurts
adding surface texture or incising surface detail such as features and hair with fingers or with tools such as lollipop sticks

Step 3: Evaluation

- describing the clay forms
how he/she manipulated the clay
what he/she likes best about the form

Approaches to teaching

Emphasise the development of three-dimensional form rather than drawing in the clay. Give children the opportunity to manipulate the clay without first having to produce a particular object. This lesson assumes that the children have already had some experience of clay.

Assessment

Look for the ability to form clay and to differentiate between flat shapes and 3D forms.

Integration

SPHE: *Myself and Myself and others*

Language: developed incidentally throughout the lesson.

Theme: ‘Making a container to keep my things tidy’

Strand: Construction

Step 1: The stimulus

- encouraging children to talk about ‘making a special container to keep your room at home tidy’: it will hold all the tiny toys and parts of toys, the crayons and little things that get everywhere looking closely at some designed objects in everyday use, e.g. compartmentalised containers

Step 2: The activity

- children are encouraged to choose a variety of small open boxes; talking about what they intend to put into them; why they think that box is suitable;
arranging the boxes in little groups and looking at them from all angles; rearranging and looking at them again; deciding which arrangement he/she likes best or least: Do some arrangements make it easier to use as a container than others?
gluing the boxes together in the chosen arrangement and finishing the outside by, for example, painting: What colours are there in your room? What colours would you paint your container so that it might look good in your room?

Step 3: Evaluation

- describing the structure
how he/she chose and used materials and tools
most successful parts
looking at simple compartmentalised structures such as cutlery trays, desk tidies, tool boxes

Approaches to teaching

Keep in mind the suitability of the materials and of the structure for the contents, while encouraging an individual response.

Assessment

Look for the ability to choose appropriate materials and to group them in space.

Exemplar 2

A unit of work for first and second classes

Theme: 'Playing a game with my friends'

Strand: Drawing

Step 1: The stimulus

- encouraging children to talk about playing a game with their friends in the school yard, in the garden, in the park: What games did you play just now in the school yard/in the PE class? Which game do you like best? Can you remember what it felt like playing the game? Were you running? Were you throwing a ball? Was it fun? Let's do some drawings of you playing with your friends

Step 2: The activity

- using soft pencils, markers, crayons, oil pastels, reasonably-sized sheets of paper
asking further encouraging questions about what is going on in the drawing as appropriate and necessary:
Tell me about the game. Who is running fastest? Are they holding hands? Is someone catching a ball? Is the grass long or short? Was he/she hiding behind something? Who is nearer? Who is furthest away? Did you have to jump very high? Does he/she have to shout something?

Step 3: Evaluation

- describing what is happening in the drawing
how materials and tools were used and movement and space suggested
what he/she likes best about the drawing
looking at how the theme is portrayed in art, e.g. in Breughel's painting *Children's Games*

Approaches to teaching

Pay particular attention to attempts at suggesting movement and space, showing interest and appreciation of the work as it progresses. Draw attention to the good points. Praise the successes.

Assessment

Look for attempts to show the figure in action (however awkward) and for efforts to define space. Note any apparent difficulties as well as ability to engage with the task.

Integration

PE: Games

Language: developed incidentally throughout the lesson.

Theme: 'My favourite toy'

Strand: Paint and colour

Step 1: The stimulus

- encouraging the children to talk about their favourite toy and the games they like to play with it: What is your favourite toy? Describe it. What game did you play with it recently? Let's paint a picture of your toy

Step 2: The activity

- using tempera paint and large brushes to paint 'my favourite toy', with the emphasis on colour rather than on detail
asking further questions as appropriate: I like the way you use colour there. What colour would you like for this part? How would you make it? Would you like to make some colours lighter or darker than others? Is your toy soft and cuddly or hard and shiny? How will you use your brush to show that? Are there other parts of the page (i.e. the background) that you would like to paint with some of your favourite colours?

Step 3: Evaluation

- describing what is happening in the painting
the colours and tones chosen
lines, shapes, patterns, textures, areas of contrast created
what he/she was trying to express
what he/she likes best about the painting
looking at how the theme is portrayed in art,
e.g. in Walter Osborne's *The Dolls' School*

Approaches to teaching

Emphasise expressive use of colour and tone, as well as pattern, to create lively effects and overall unity. Encourage filling the page with a large colourful image and using the brush in a variety of ways.

Assessment

Look for the ability to mix colours and tones and to use them for effect. Look for the ability to use the brush in a variety of ways to create different textures.

Theme: ‘Playing’

Theme: ‘Have you a pet to play with?’

Strand: Clay

Step 1: The stimulus

- talking about and remembering ‘my pet’: What kind of pet have you or would you like to have—soft and fluffy or smooth and strong? What games does your pet like to play? Does it like to run and jump? How does it look? Does it like to curl up sometimes? Would you like to make a clay model of your pet?

Step 2: The activity

- squeezing, pinching and rolling a ball of clay to model ‘my pet’ the teacher asking further questions or making suggestions, as appropriate: I like the way you’ve made your pet look fat and nice to hold. Can you show how its head/tail looks when it’s like that? How do its legs go? Can you show that movement by pulling the clay, without pulling the piece off? Has your pet got a hairy or a smooth and silky coat? Can you make marks in the clay to show that?

Step 3: Evaluation

- describing the form
how it felt to work with the clay
what he/she or an artist was trying to express
what he/she likes best about the work
looking at Japanese *netsuke* animal carvings

Approaches to teaching

Give children the opportunity to manipulate clay without at first having to produce a particular object. Stimulate their memories and imagination by talking about the visual and tactile qualities of real or imagined pets.

Assessment

Look for the ability to make simple forms and to create surface texture in clay. Note any apparent difficulties.

Integration

SESE: Science: *Designing and making*

Language: developed incidentally throughout the lesson.

Theme: ‘A home for my pet’

Strand: Construction

Step 1: The stimulus

- talking about making a structure that fits the needs of ‘my pet’: Does it need a lot of space? Does it need space to move around in or just to rest? Does your pet need an open or a closed space? How will it get in and out? How can it be made to open and close? Would you like to draw how your structure will look?

Step 2: The activity

- arranging and rearranging relatively small boxes, waste materials looking at the structure from every angle to see the spaces created and the way the parts relate to the whole
gluing them together in a chosen arrangement
using colour in a thoughtful way to achieve a mood or for emphasis

Step 3: Evaluation

- describing the structure
the materials and tools chosen and other possible choices
how the spaces were arranged
how balance was achieved
what he/she was trying to achieve
what he/she likes best about the work
looking at models or pictures of animal habitats

Approaches to teaching

Encourage children to think about the design aspects as well as the expressive aspects of the project. Encourage them to draw and revise simple plans to help them visualise how their structure might look and work.

Assessment

Look for the ability to choose materials and to solve problems in arranging and joining them in a construction task. Note any apparent difficulties.

Exemplar 3

A unit of work for third and fourth classes

Theme: 'A rainy day'

Strand: Drawing

Step 1: The stimulus

- encouraging children to talk about it: Were you ever out in a place with lots of puddles on a really wet day? It might have been a muddy corner of a field where the builders had been; you might have had to shelter under some trees. Were there lots of pot-holes and puddles? Can you remember the way the raindrops went plop into the puddles or the way they dripped off the leaves? Did you want to walk in the puddles yourself? Maybe it's raining right now if we look out the window

Step 2: The activity

- could you draw a puddle? Puddles the size of a newspaper sheet are drawn and cut out by about three children, then placed on the floor, sketched from close up and again from a distance: in what way does the shape seem to have changed?
using soft pencils or black markers, drawing yourself in your rain gear hopping through the rain and making ripples and splashes in the puddles. Remember how the faraway puddles looked? What do you see besides them? Trees? plants? gates?

Step 3: Evaluation

- describing what is happening in the drawing
how materials and tools were used to create a pattern of splashes or ripples, or a pattern of leaves
what was intended
what he/she likes best about the picture
looking at the work of artists whose work is relevant to the theme, e.g. Turner, Constable

Approaches to teaching

Give an elementary introduction to perspective. Explore effects of pattern, rhythm and contrast with black marker on white paper.

Assessment

Look for the ability to suggest distance on a flat plane. Note any apparent difficulties.

Integration

SESE: Geography: *The physical world*

Language: developed incidentally throughout the lesson.

Theme: 'Sunshine in the street'

Strand: Paint and colour

Step 1: The stimulus

- looking out the window on a sunny day and talking about it. Can you see where the sun is shining on buildings? trees? mountains? Can you see light and dark areas? Are the colours in these areas much the same or are they very different? Can you see the shape of the shadows? Did you ever notice your shadow on the ground when you were playing? Let's paint something we see out the window and show the sunny parts and the shaded parts

Step 2: The activity

- making paintings of a single large object (e.g. a house or a car, and suggest a background) on a sunny day using tempera paint and large brushes and concentrating on colour and tone, shape, outline and the shape of shadows
asking visually oriented questions when necessary: Can you see the different shapes—sunny shapes, shaded shapes? Are some shapes and colours repeated? Where are the brightest colours? What happens to the colours in shade? Can you see where the sun is shining? Can you see the parts where the sun can't reach?
experimenting with not making the shadows too dark

Step 3: Evaluation

- describing what is happening in the painting
the colours and tones used to create contrasts between light and shade
what was intended
what he/she feels about the painting
looking at the work of artists whose work is relevant to the theme, e.g. Hopper

Approaches to teaching

Explore the use of colour and tone to suggest light and shade and to create contrast and interest in paintings.

Assessment

Look for the ability to create contrasts of light and shade and to suggest volume in this way.

Theme: ‘Weather’

Theme: ‘A habitat for extreme conditions’

Strand: Construction

Step 1: The stimulus

- encouraging the children to talk about the kind of habitat that might offer protection in some extreme climatic conditions: What kind of shelter would you need against flooding? if you lived in an earthquake area? if you lived in an extremely hot climate? if you were often snowbound? if you experienced frequent sandstorms? if you were to be hit by meteorites?

Step 2: The activity

- designing and making a model habitat to suit a particular circumstance: How can it be made safe, stable and comfortable? What materials would be most suitable?
asking further questions as necessary: Have you ever seen pictures or videos showing how people live in faraway lands or about imaginary people living on strange planets? Do you know how people lived in Ireland long ago? Would some of their ideas be useful for your structure? Would you like to draw a plan for it?

Step 3: Evaluation

- describing the structure
the materials and tools chosen for the task
how the spaces were created and balance achieved
how problems in design and construction were overcome
what he/she likes best about the structure
looking at architectural solutions to real problems, e.g. Inuit snow houses, houses on stilts, dwellings cut into cliff faces

Approaches to teaching

Emphasise planning and problem-solving as well as an imaginative interpretation of the design.

Assessment

Look for the ability to plan and carry out a design that fulfils its function in an imaginative way.

Integration

SESE: Science: *Designing and making*

Geography: *Human environments, The physical world*

Language: developed incidentally throughout the lesson.

Theme: ‘The flood/thunderstorm/blizzard/hurricane’

Strand: Fabric and fibre (collage)

Step 1: The stimulus

- children are encouraged to choose from among the topics and to think and talk about large volumes of fast-flowing water; brilliant flashes of lightning; a swirling sandstorm; straining trees and tossed debris: Did you ever see a river in flood/a thunderstorm/a blizzard/a hurricane? Do you remember how fast and noisy it was? Did it carry things along with it? Can you remember the colours of the water/flashes/sand/clouds? Did some parts look more angry than others? How do you think it would feel to be carried along by it? Could you make those movements with your arms? Could you draw them? Which pieces of fabric and fibre would you choose to suggest that movement and those colours and textures?

Step 2: The activity

- the children choose strips of fabric in a planned design to suggest any one of the above, gluing them to a background
they choose items such as buttons, beads, string, seeds, scraps of fabric in contrasting colours and textures to suggest debris being carried along, arranging and gluing them to the fabric

Step 3: Evaluation

- describing the piece of work: what can you see: dusty clouds? trees blowing in the wind? streaks of lightning?
the qualities of the materials chosen
colour combinations, patterns and textural effects achieved
looking at the work of artists who have used this medium

Approaches to teaching

Emphasise colour, movement, rhythm and texture.

Assessment

Look for the ability to design within a small range of colour and tone in fabric and fibre.

Exemplar 4

A unit of work for fifth and sixth classes

Theme: 'Details of the street'

Strand: Drawing

Step 1: The stimulus

- looking closely on a number of visits to the street and talking about layout and detail:
Are some buildings taller/bigger than others?
Is one more noticeable than others? Why is that? What other details do you notice? Does one colour stand out or do you notice many colours? Are there other interesting things to see?

Step 2: The activity

- drawing details of the street: window types, details of brickwork, roof tiling, steps, railings, lamp-posts, telephone booths, scaffolding, peeling posters
collecting a lot of information in sketches using black marker, pencils, coloured pencils and markers, sometimes combining these for a mixed-media approach
exploring pattern, texture and detail of structures with the camera
also taking visual notes on shop window displays
sketching shoppers and passers-by
making larger studies of whole buildings, shop-fronts, cars, the whole street

Step 3: Evaluation

- describing what is happening in the picture
the choice of materials and tools used and the effects that were intended
the use of overlapping and/or scale to suggest space in depth
looking at paintings by Lowry, comparing street scenes by a number of artists, e.g. Lorenzetti, Vermeer, Hopper, the Impressionists

Approaches to teaching

Emphasise close looking and encourage sketching before making more detailed drawings.

Assessment

Look for the ability to notice interesting detail and to draw from direct observation.

Integration

SESE: Geography: *Human environments*

Language: developed incidentally throughout the lesson.

Theme: 'Street scenes'

Strand: Paint and colour

Step 1: The stimulus

- talking about a street event and choosing from among, for example, 'Our street at Christmas', 'During the parade', 'When the ESB dug up the road', 'When they put up the scaffolding', 'The street festival/party'

Step 2: The activity

- choosing one or more methods:
making a large group painting by mixing the colours seen in brick and stonework; in doors; where the light hits the road surface
taking note of the proportions of colour used
filling areas of large sheets of paper with the colours
when dry, drawing in buildings, traffic, people, without trying to fit the drawing to the edges of the original patches of colour, using fine brushes and black or dark paint
making a paint or mixed-media collage of buildings drawn from observation: a seasonally renewed frieze, removing or adding appropriate detail at different times
making individual paintings of something happening in the street, e.g. a downpour, a crash, a snowfall, a robbery, a sale

Step 3: Evaluation

- describing what is happening in the painting
how complementary or analogous colours and tones and subtle colour differences are used
how rhythm, movement, atmosphere, variety, space-in-depth are suggested
what he/she or the artist was trying to express
how he/she feels about the painting or frieze
how the theme is portrayed in art, e.g. in the work of Fernand Léger (see also Drawing)

Approaches to teaching

Emphasise creating areas of interest and an overall sense of unity using colour, texture and shape.

Assessment

Look for the ability to use colour and detail to interpret the street event.

Theme: ‘The street’

Theme: ‘A silk-screened poster for an event on our street’

Strand: Print

Step 1: The stimulus

- talking about posters and sign-writing: Have you noticed a really interesting poster recently? What was it that caught your eye? Can you think of any difference between posters and paintings? How would you plan to design your own? Can you remember some of the types of sign-writing you saw over shops or on vans recently? Could you invent your own for a particular purpose?

Step 2: The activity

- designing a poster using a stencil based on a re-interpreted (in terms of flat shape) sketch of the street; incorporating invented lettering; positioning the stencils (for the image and lettering) on paper placed under the screen; squeezing out a line of colour (or more than one colour) across the top of the screen; making a print with one smooth, firm pull of the squeegee

Step 3: Evaluation

- the choice of design, materials and tools
the effects intended
looking at lettering styles in newspapers, magazines and on computer
investigating lettering from other cultures and calligraphic styles
looking at prints by Toulouse-Lautrec, Milton Glaser, Japanese *ukiyo-e* prints, posters for music events, fashion advertising

Approaches to teaching

Emphasise bold design and colour impact.

Assessment

Look for the ability to use an appropriate technique to create bold images with a clear message.

Integration

SESE: Geography: *Human environments*

Science: *Designing and making*

Language: developed incidentally throughout the lesson.

Theme: ‘Constructing a street in three dimensions’

Strand: Construction

Step 1: The stimulus

- talking about aspects of the street, e.g. shop window displays and how they attract shoppers
making sketches, taking notes of windows the children see on their way to and from school
looking at photographs
small groups creating window displays in a corner of the room

Step 2: The activity

- working from a sketch of the street done from observation
choosing elements that appeal and incorporating them in the building to be constructed
making a street to an agreed scale, e.g. one storey: 20 cm
using boxes, waste materials, mixed media
adding cars, trucks, figures made by himself/herself and classmates
perhaps lighting the buildings with an electric circuit using light-emitting diodes (LEDs) or small light-bulbs

Step 3: Evaluation

- describing his/her contribution to the overall construction
how the materials chosen helped to fulfil or frustrate his/her intentions
spaces, outlines, detail created
what he/she feels about the construction
looking at Georgian and Victorian architectural styles

Approaches to teaching

Emphasise three-dimensional design and its implications for structure and balance.

Assessment

Look for the ability to organise three-dimensional open and closed spaces and to create variety, unity and surface detail.

Exemplar 5

Exploring colour with infant to sixth classes

Strand: Paint and colour

Level: infant classes

Objectives

- to explore and enjoy the fluid nature of paint
- to enable the children to discover the magic of making new colours as they mix paint.

Step 1: The stimulus

- The children are encouraged to bring in, for example, bits of green paper or cloth. They talk about them, arrange them from light to dark and rearrange them from warm to cool (yellow-green to blue-green). They then glue them to a backing sheet and display them.
- They have opportunities to look at a print of a colourful painting by an artist such as Kandinsky or Matisse that is displayed for the week.

Step 2: The activity

- Using small tubs of yellow, blue, black and white paint only (one set of each for every child or group of four at most) and large and small brushes, the children make marks on large sheets of paper, discussing the new colours as they appear.

Step 3: Evaluation

- The children are encouraged to talk about the colours they have made and how they made them.

Step 4: Development

- The children make a painting using only yellow, blue, black and white.
- Later in the year they do a similar study of another colour, using only red, white and black, for example, for a follow-up painting.

Strand: Paint and colour

Level: first and second classes

Objectives

- to further the children's experience in analysing and mixing colour
- to increase sensitivity to subtle colour variations
- to use the colours they have mixed for the purpose of decorative design.

Step 1: The stimulus

- The teacher displays four large sheets of paper, each painted in a single colour (previously mixed from about three different colours by him/her). The children are challenged to analyse the colours and mix them themselves.
- A dab of each target colour is put on a little piece of paper for each child or group of about four to examine closely.

Step 2: The activity

- The children are supplied with lots of mixing trays, cheap paper for trying out the colours, the four colours in tempera paint, large and small brushes, frequently changed water jars and tissues to dry off the brushes after cleaning.
- They try to mix the colours carefully, using small amounts to experiment with, and frequently start again from scratch.
- When the children are satisfied that they have got the colour as well as they can, they paint it onto a little strip of paper that is affixed to the teacher's large sheet of the same colour, to see how well they approximate.

Step 3: Evaluation

- The results are discussed: how many strips nearly disappear against the original?

Step 4: Development

- The children look back at their experiments and they try to mix some of the colours they achieved again and use them in a design: a nameplate for your door; gift wrapping paper; curtain material.
- They experiment with colours that are close together and with white.

'Mix and match'

Strand: Paint and colour

Level: third and fourth classes

Objectives

- to increase colour awareness by focusing on a colour range and living with it for a period, e.g. one week
- to increase colour observation and sensitivity by working from nature.

Step 1: The stimulus

- Sods of grass, tufts of long grass and various other types of green vegetation are brought into the classroom.
- The children are encouraged to talk about which are the darkest, lightest, most yellowy, most bluey, most browny, most purply.

Step 2: The activity

- The children do some grass paintings, thinking of the way the grass is growing as well as its varied colours, doing paintings of green leaves studied, concentrating on colour rather than on drawing.
- They do a colour study of a section of fruit or an interesting vegetable, trying to get the colours to match as exactly as possible.

Step 3: Evaluation

- The children are encouraged to talk about the colours they have achieved and how they achieved them and to compare them with the originals.

Step 4: Development

- Gluing colourful scraps of paper from a colour magazine to a sheet of paper and trying to mix the colours seen; making a pattern with three or four of them on the rest of the sheet, starting each colour near the original colour scrap.

Strand : Paint and colour

Level: fifth and sixth classes

Objectives

- to encourage children to investigate and analyse colour
- to enable them to mix more complex colours

Step 1: The stimulus

- the children bring in colour magazines, calendars and greeting cards, for example, and examine them for colour combinations and colour subtleties
- prints of some artists' work are displayed for the week, for example Gauguin, Cézanne, Bonnard.

Step 2: The activity

- The children cut a small section from a magazine (or something similar) and glue it to the centre of a page. They try to mix the colours seen as exactly as possible and extend the image to the edge of the page, testing the colours on scraps of paper as they work.

Step 3: Evaluation

- The children are encouraged to talk about and analyse the colours they have achieved and to compare them with the originals.

Step 4: Development

- The children use the colours they have mixed to create mood or atmosphere in a painting.

Exemplar 6

Integrated theme for first and second classes





Constructing and playing with boxes in a creative way

Section 5

Approaches and methodologies

Approaches and methodologies

Starting points for art activities

- children's experience and imagination
- materials and tools
- working from observation and curiosity
- work of artists and craftspeople

A variety of approaches

The strands incorporate ways of working from experience, imagination and observation, building on children's natural curiosity. In a child-centred curriculum, the subject matter for art must stem from the children's life experiences and from their imagination. Working from observation helps to develop visual awareness and the ability to make art and to respond to art works in a personally meaningful way. Experience in handling a wide range of visual arts materials is essential to achieving these objectives. These principles underpin the approaches to teaching the strands suggested below and should always inform the teacher's preparation.

Guided discovery is the most appropriate teaching method for the visual arts. Certain practical skills, such as the use of scissors and adhesives, may occasionally require a more direct method. Discovery methods encourage children to discover the expressive possibilities of a variety of materials and tools suitable for a particular task and to experiment with them; to notice colour, design and structure in the environment and to enjoy interpreting what they see in a personal way; to express significant aspects of their lives in visual form and to appraise art works

critically. In guided discovery, the teacher provides a stimulating work environment, motivates the children and monitors their progress, discusses their work with them as necessary, as they work and when they have finished, and makes suggestions as appropriate.

Starting points

Quality art teaching at primary level depends more on the teacher understanding and valuing each child's contribution than on his/her own innate ability in the visual arts. It requires an understanding of the nature and value of the creative process and a sensitive and informed response to children's attempts to make and respond to art so as to ensure that the aspirations expressed in the curriculum are fulfilled. He/she is more of a catalyst than a teacher of technique.

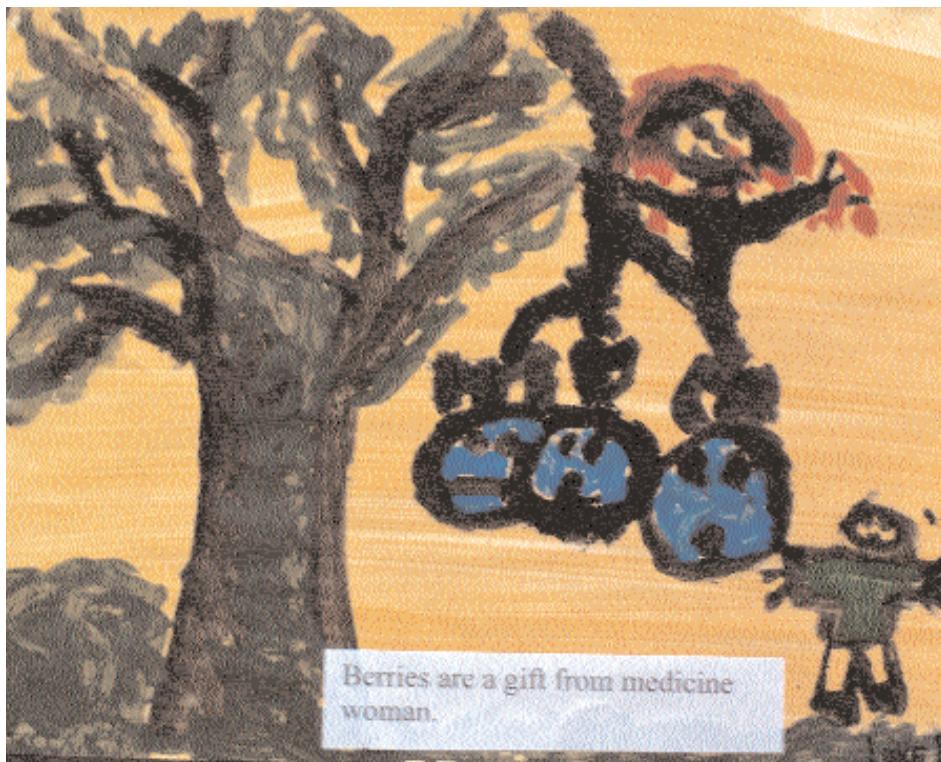
It is important also to be able to gauge children's natural abilities, to be aware that the so-called 'stages of development' are more general than specific to age groups and class levels, and to challenge them to achieve their potential. The teacher's awareness and acceptance of a broad range of visual imagery, both in children's work and in the work of artists, is also important.

Children's experience of art should extend beyond the western classical tradition to include art forms from many cultures and eras. The inter-related objectives of making art and responding to art can be achieved through careful planning and a willingness to reflect on, and if necessary rethink, current approaches.

Children's development in art will depend on the opportunities they have to enjoy exploring and experimenting with materials and tools, to become sensitive to the visual environment and to art works, and to express their personal view of the world. These are profound experiences and must be planned for thoughtfully. A pre-defined

end product, developed through a pre-ordained process ('cut here', 'glue there'), is likely to exclude creativity and be of little educational value. Art activities that foster creativity are likely to produce responses that are full of life, vigour and personality and are perhaps awkward and struggling, all in the same piece of work. The children's personal contribution is paramount, because it is their sensitivities and powers of observation, their experiences and imaginings and their visual memories that should inform their work, and they must be helped to bring them vividly to mind.

Visual arts activities should be structured to show sequence and growth in complexity and should build on earlier experiences and skills acquired. Lessons should be sufficiently directed to help children develop a real understanding of the visual vocabulary they need to respond to and interpret the visual world around them, and clear objectives would help to ensure that they quickly find a focus for their work. But because of the range of experience and ability in any class, it may be necessary at times to devise a class programme that incorporates activities from different class levels.



A child's painting that is full of life, vigour and personality

Drawing

Drawing is a favourite and compelling activity for most children. It begins in infancy with those first magical marks, which, with experience, may develop into complex drawings. Once children become aware of the effects they can create with mark-making, drawing becomes a way of exploring real and imaginary worlds where they can safely play with ideas, feelings and experiences. It also provides a highly motivating and enjoyable context for problem-solving activities.

Drawing is a sensory activity. All children should therefore be helped to develop awareness of their world, and of themselves in that world, through looking, touching, listening and, where appropriate, through movement that explores their relationship with objects, places and events in their lives. Helping them to develop a sense of curiosity about the world around them will help to expand their store of ideas about it and their ways of expressing them through drawing. Access to a wide variety of drawing tools and materials, and time to enjoy discovering their possibilities for visual expression, are equally important.

Starting points for drawing

Children need some form of stimulus as a starting point for drawing activities. These could include

- working from experience and imagination
- focusing on drawing materials and tools
- working from observation and curiosity.

Working from experience and imagination

Drawing activities based on children's experiences, real or imagined, give them opportunities to

- discover drawing as a way of communicating
- invent and develop their graphic symbols for the human figure, animals and a wide variety of observed objects
- show in a variety of ways how figures and objects relate to each other in space and with increasingly worked-out contexts
- explore pattern and texture as ways of developing a drawing further
- use drawing to create and express imaginative worlds.

The subject matter is all-important with children at infant level, and the more relevant it is to their experience and understanding the more inventive and expressive their drawings are likely to be. They will enjoy drawing simple themes such as 'myself', 'my pet', 'my favourite toy' or 'my house'. A strong element of make-believe is involved as pre-school children name their scribble-pictures, and this should be respected, as it continues in the play-life of their pictures: for example, that great big curve means that the car sped around the corner. Mark-making typically develops from these scribble-pictures to more controlled shapes that relate to the world they know. Their drawings are a personal code for what they want to express visually.



A child's fold-over drawing

Children will often experiment with the concept of space on paper: things becoming hidden, going up or down, in front or behind, sometimes using the front and back of the page in a vivid play activity. When discussing their work with them it is important to discuss content, as well as the kinds of lines and shapes they make, so that they feel they are communicating. Imaginative themes from stories, poems and songs may be introduced as they progress.

Once children develop a *schema*, or personal set of symbols for what they want to express visually, they will need more directed looking as they try for more detail and more realism in their drawing. This occurs typically around the end of the infant cycle, when they are still most interested in their own everyday lives of family, friends, home, play and playthings. Drawing themes could be chosen that variously emphasise texture, pattern or the human figure engaged in some activity. Their sense of context will by now have become more important to them: where they are, what they are doing, who they are with. They will, typically, use a baseline on which to place figures or objects. Occasionally 'fold-over' drawings are used to express the concept of space by showing figures (or objects) arranged in a circle, or on opposite sides, upside down on one side. Imaginative themes can be introduced by lively discussions that evoke the visual qualities and narrative line of stories, poems, songs, television programmes, computer games or films.

Organising space on a page

- overlapping objects and figures
- drawing objects and figures low and large on the page, creating a sense of nearness
- drawing objects high and smaller on the page, creating a sense of distance

Through opportunities to work and rework their schemas, their drawings will become more analytical and they will aim for more realistic effects. At this stage (about third or fourth class) they will need a programme that places greater emphasis on drawing from close observation and on more developed ways of suggesting spatial organisation on a page. Overlapping shapes, figures and objects would now be a typical way of organising space and suggesting depth on a plane. Working from observation

will also help them later when drawing themes from memory and imagination. A wealth of invented pattern and detail should be encouraged in their drawings of imaginary happenings, places, machines, buildings or monsters. Because they are now generally at a peak of expressiveness, it is important that they develop confidence in their work at this stage.

Towards the end of the primary cycle, children would have developed a certain sensitivity to drawing media, and a keener sense of observation. With experience, they will use line quality and texture for more subtle suggestions and will express themselves more purposefully. It is essential that they continue to work from direct observation so as to progress beyond the stage of symbols.



Portrait drawn by a child in second class

Figure drawing from close observation, especially of each other engaged in different activities, can help to sharpen observation and to develop beyond the repeated use of symbols for human beings. Attention should be drawn informally to the underlying form and proportions of the figure and to the negative shapes created by the arms or legs, before drawing details of clothing or gear, for example.

In drawing portraits, development from the frontal pose to the three-quarter or full profile view should be encouraged. Attention should be drawn informally to the basic proportions of the head and to the way light falls on the forms of the figure. Details such as jewellery, headgear, a held object or a significant setting add interest. Looking at different portrait styles can lead to discussions on ways of drawing facial features.

Exemplar 7

A portrait of 'My family and me'

first and second classes

Children use drawing quite naturally to express their everyday experiences, including family life. Portraits of characters from stories, poems and songs can include an imaginative dimension.

Step 1: The stimulus

The children are encouraged to talk about their families in a way that stimulates a visual response. They might talk about

- who does the garden, watches most television, plays football, laughs the most, has most or least hair, wears jewellery, likes bright clothes
- the things I most enjoy doing with my family.

They look at the work of artists to see how the family is portrayed in art, for example in the work of the Le Nain brothers, Frans Hals, Munch, or Mary Cassatt.

Step 2: The activity

As they work, and as appropriate, they are encouraged to think and talk about

- the materials and tools they might use and how they would use them
- who they are drawing; who was wearing his/her favourite clothes at the time; describing the clothes; who was feeling happy, sad or sleepy, for example; how he/she looked; how you draw that; what you will use to draw it
- where the family was at that time; describing the place; whether someone was sitting or standing in front of someone else; whether someone is taller or smaller than someone else; where you are; who was beside, in front of or behind you; whether you were wearing your favourite clothes; describing them; whether you can show the pattern in your jumper; what you will use to draw it.

The teacher's sensitivity to children's needs will tell him/her when and when not to intervene with questions such as those above.

Step 3: Evaluation

The children show their completed pictures to each other; they talk about what they were trying to convey and what they like about their own work and the work of others.



A child's portrait of 'My family and me'

Exemplar 8

Drawing an imaginary creature or an imagined place

all levels

Step 1: The stimulus

A story, poem or piece of music about an unusual character or a secret place, or a painting by one of the surrealists—the works of Dali, Magritte or Miró, for example—could be the stimulus for imaginative drawing.

Step 2: The activity

As they work, and as appropriate, the children are encouraged to think and talk about

- the materials and tools they might choose and how they would use them
- how they imagine this creature or place looks; how or where the creature lives and what is so unusual or special about it
- what their own secret place looks like and how it would feel to be there; what makes it secret.

Step 3: Evaluation

The children are encouraged to show and talk about their completed work, about what they were trying to convey, what they like best about it and why. More experienced children could talk about the challenges they encountered and how they tried to meet them.



Children's drawings of imaginary creatures

Exemplar 9

Organising space and creating imaginative detail

fourth to sixth classes

Ways of suggesting space can be explored through themes that involve an imaginative arrangement of buildings, for example.

Step 1: The stimulus

- The children talk about stories, poems, films or videos based on alien or imaginary cities.
- They focus on the strangeness of the city: how big or small the buildings are; how close they are together; how some are in front of, behind or beside each other; about the kind of detail they should show and where.
- They talk about whether the city looks bright and friendly or dark and scary and what it might feel like to be there.
- They look at the work of other children or at the work of artists to see how they suggested space in a similar context, for example the work of Lorenzetti, Antonello da Messina, Feininger, Braque and Delaunay.

Step 2: The activity

- The children choose from a selection of pencils, charcoal, crayons, markers, pens, chalks and a range of papers in different colours and textures and they experiment with the kinds of marks they can make with them.
- They are encouraged to talk about the effects they wish to create in their drawing.

As they work, and as appropriate, they are encouraged to think and talk about

- the materials and tools they might use and how they would use them
- being in this strange city, surrounded by tall, strange buildings, or viewing it from a distance or from a height. What do you see? Are some buildings taller, smaller, wider, narrower than others? Draw them. Are there streets running between these buildings? Can you see some buildings in front of or behind others? Are there people or creatures in the streets? What are they doing? Are some in front of or behind others? Are some of them in the buildings? Where? Draw them.
- adding pattern and imaginative detail to emphasise the alien atmosphere.



Imaginary buildings drawn by a child in fourth class

Step 3: Evaluation

- The children talk about their drawings: what they were trying to express, the parts they like best and what they like about the drawings of others.

Drawing materials

- graphite/soft pencils
- pen/brush and ink
- coloured pencils
- crayons
- chalks
- paper

Focusing on materials and tools

Focusing on materials and tools gives children opportunities to

- enjoy the excitement of experimenting with mark-making
- become aware of the expressive effects they can create with a variety of drawing media and learn to use them with confidence
- enjoy the immediacy of drawing media to explore the visual world, to communicate their understanding of what they see and imagine, to clarify ideas and to design and invent.

Drawing materials and tools would include a variety of pencils (2B, 4B and 6B, for example, as well as charcoal, conté and coloured pencils), crayons, pastels, chalks, markers, inks and paints. Paper could include newsprint, sugar paper, computer paper, cartridge, recycled paper and greaseproof paper which is particularly suitable for rubbings. Fine-grain paper is more suitable for drawing with graphite pencils or coloured pencils, and medium-grain is suitable for drawing with pastels, crayons and coloured chalks. Materials and tools are chosen to suit the activity and the level of experience of the children.

Less experienced children should start with free experiments on cheap paper, discussing the marks that emerge: thick, thin, rounded, sharp, fuzzy, light or dark, for example. The kinds of shapes that emerge could be discussed in the same way: long, short,

thin, fat, straight-edged or curvy. Their geometric aspects should not be unduly emphasised, and younger children could be encouraged to make arm or larger body movements and rhythms to help them experience and understand the concepts of shape and space. Some drawing materials and tools should be chosen specially for their varied textures, and a growing interest in pattern should be encouraged by helping the children to discover the effects of repeated marks, lines and shapes.

Exemplar 10

Creating a variety of effects with drawing tools

all levels

Step 1: The stimulus

- The children are encouraged to discover the different marks they can create with a variety of drawing materials and tools.

Step 2: The activity

- They are encouraged to think and talk about the drawing materials and tools they might use and how they would use them.
- Children in infant classes are encouraged to experiment with making a variety of lines and marks with each of the drawing tools in turn. Are they different? How did it feel making them?

- More experienced children are encouraged to interpret pattern in the visual environment (in leaves, clouds, ripples on the shoreline) and to experiment with the tonal effects they can achieve with different drawing media.
- They may experiment with charcoal to create strong linear drawings and to explore tone and textural effects: ways of blending the charcoal to create a smooth tone, ways of lightening the tone and ways of highlighting areas. The simple designs or patterns created in this way could be used in pictorial work as well.

Step 3: Evaluation

The children show their work to each other and talk about what they were trying to achieve and about the most satisfactory aspects of their work.



A child's drawing showing a variety of line types

It is important to guide children's looking rather than their drawing.

Working from observation and curiosity

Learning to look closely at natural and manufactured objects will help to develop children's drawing abilities and to focus and sharpen observation.

They will begin to

- notice rhythms, textures and shapes and interpret them in drawings
- notice how edges can be hard, soft or rough and how they help to define the character of an object
- become aware of the three-dimensional nature of form and notice form in objects
- notice light and shade on simple forms and express them in tonal drawings
- clarify and develop design ideas.

It is important to guide children's looking rather than their drawing. Children will enjoy observing and interpreting growth in nature, which would include plants, sea shells, tree bark and wood grain. Appropriate toys and playthings could also be interpreted with a variety of drawing media. More experienced children will be capable of drawing objects from direct observation, concentrating on their essential features. Sectioned fruit and vegetables or pieces of broken machinery or toys are ideal for this kind of exercise.

In time they will begin to notice areas of light and shade in closely observed objects. Younger children will enjoy drawing simple arrangements of flowers or grasses set upright in a container, or shelves holding favourite things, and talking about the shapes and the light and dark areas created. Still life arrangements of simple boxes and rounded forms can be interpreted in both two- and three-dimensional work. More experienced children may be involved in building up a composition in a variety of ways, e.g. by overlapping, by grouping or by laying out objects in a straight line.

Artist's sketches



Contour drawing



Using tone to suggest volume and form



Emphasising planes to suggest the third dimension

A variety of approaches should be taken when drawing from observation, for example using contour drawing to capture quickly the spirit or character of a figure or object, using tone only to suggest volume and form, emphasising planes to suggest the third dimension on a flat surface and concentrating on finding ways to suggest texture.

Shading, colour and tone or receding planes could be used to suggest distance on a page: drawing the nearer shapes, objects or figures larger, lower on the page and in some detail, and those further away progressively smaller, higher on the page and in less detail. Depth in space could also be created by juxtaposing and overlapping shapes, objects and figures.

Exemplar 11

Exploring light and dark: creating three-dimensional effects

fifth and sixth classes

Step 1: The stimulus

- Objects of visual interest are displayed in a corner of the classroom, for example fruit, shells, toys, boxes and junk, for children to look at, touch and talk about.
- They look at or help to organise simple still life arrangements, exploring the light and dark areas to find ways of suggesting three-dimensional form in a drawing.



A child's drawing that suggests three-dimensional form

Step 2: The activity

- The children are encouraged to think and talk about the materials and tools they might use and how they would use them.
- If possible, the arrangements consist of groups of related objects.
- A single light source is arranged if possible to accentuate light and dark areas.
- Light and dark areas and intermediate tones are discussed.
- Shading is used to suggest form (avoiding outlines as much as possible).
- Drawings are made at eye level and also from a higher level looking down, to introduce a sense of perspective.

Step 3: Evaluation

- The children show their work to each other. They talk about what they were trying to do, the challenges they encountered and how they met them. They talk about the most satisfying areas in their own work and about what they like best in the work of others.

Exemplar 12

Drawing from observation: drawing a flower

all levels



A child's flower drawing

Step 1: The stimulus

- The children choose a flower from a large bunch in the display area, or they are encouraged to bring in their own.
- They look at their flower very carefully, gently touching it. Is it smooth, rough, soft, firm? How will you make it look like that? What shape is it? How will you make that shape?

Step 2: The activity

- The children are encouraged to think and talk about the materials and tools they might use and how they would use them.
- As they work, and as appropriate, the teacher may interject visually oriented questions: can you see the outline or shape it makes from different viewpoints? Can you imagine running your fingers all around the edges?

Step 3: Evaluation

- The children show their drawings to each other. They talk about what they were trying to do, what they achieved and what they like best about their own drawing and the drawings of others.

As they progress they will be interested in looking closely at, and drawing details of, the wider environment. This could include drawing the school (or other building) from as many viewpoints as possible in line and colour. Classroom windows could be used to position objects in the composition, on the inside looking out or on the outside looking in. More experienced children could use a viewfinder to isolate sections of the school grounds, the street, a winding path or a car park with, for example, trees, vegetation or groups of people.

Drawing interior spaces could be approached in the same way and would challenge children to solve problems of spatial relationships. Children may suggest space by placing figures and objects close together, or side by side, using one or more horizontals. Later, a sense of 'in front' and 'behind' may be suggested by overlapping. As they become more experienced they may suggest space in their drawings by including, for example, a window and a view beyond it.

Children of all ages will enjoy observing, discussing and trying to capture the suggestion of patterns created by movement in nature, for example the patterns of drops of rain falling into a basin of water, of heavy rain as it forms puddles, of the sky in various moods, of wind or snowstorms or of leaves on a tree in the wind.



Using a viewfinder

Exemplar 13

Drawing the school from different viewpoints

fifth and sixth classes

Step 1: The stimulus

- The children walk around and look at the school from both inside and outside and choose the view they would like to draw. They could also look at the landscapes or cityscapes of a variety of artists such as Ruisdael, Corot, Cézanne, Hokusai, van Gogh, Pissarro or Grant Wood.



A child's drawing of a view of the school

Step 2: The activity

- The children are encouraged to think and talk about the materials and tools they would use and how they would use them.
- They first draw quick sketches of their chosen viewpoints. Some may be made outdoors and others from the classroom looking out, using the window to frame the view (i.e. as a viewfinder).
- If they run into difficulties, the teacher should encourage them to talk about the problems they must overcome to convey what they see, for example how to suggest space in depth, and how they are attempting to do so.
- They select a favourite sketch and do a detailed drawing based on it, looking more closely this time from that particular viewpoint.

Step 3: Evaluation

- The children show their sketches and finished drawings to each other, identifying each other's selected locations. They talk about the challenges they met and about the most satisfying aspect of their own work and the work of others.

Children need lots of opportunities to observe colour in the environment, to notice how artists use colour and to use colour expressively in their own work.

Paint and colour

To children, colour is one of the most attractive qualities of the visual world, from the subtle colours of the natural world to the bright colours of their toys, clothes and books. They need lots of opportunities to observe colour in the environment, to notice how artists use colour and to use colour expressively in their own work. Paint is the most suitable medium for exploring colour, because it is fluid and easily mixed, and young children will enjoy exploring how it behaves, as well as how it feels.

Children will use paint to draw with. Younger children use colour without any direct colour relationship to the object or figure being painted. As they mature they will use colour more naturalistically as they try for greater realism in their work. It is important that all children have access to a wide variety of paint and colour materials and tools, and opportunities to explore their expressive possibilities. Their experience of colour and texture can be expanded with, for example, crayons, markers and pastels, through paper and fabric collage, in print-making and through work in fabric and fibre.

Creating a colour environment in a corner of the classroom using natural and manufactured objects within a colour area will help to focus children's looking and develop awareness of colour subtleties.

Starting points for paint and colour

Children need some form of stimulus as a starting point for painting activities. They could include

- working from experience and imagination
- focusing on materials and tools
- working from observation and curiosity.

Working from experience and imagination

Painting based on children's experience, real or imagined, gives them opportunities to

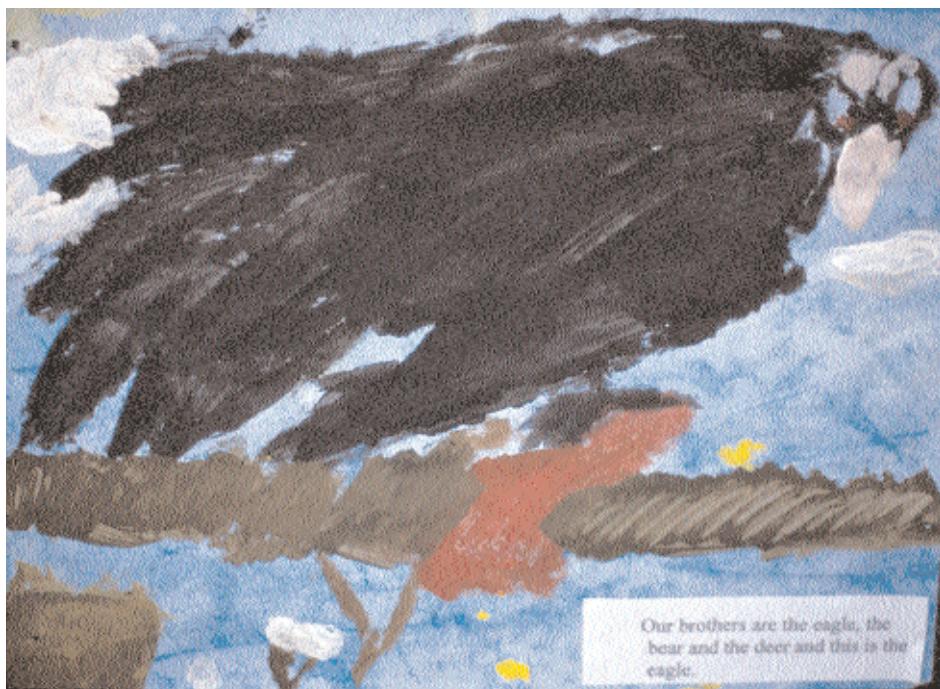
- use paint and colour to express their own lives and interests
- use colour both imaginatively and descriptively.

Young children will enjoy painting colourful pictures to do with themselves, home and play. Evoking colourful situations, such as a remembered visit to the circus, or talking about a story, poem or song that has a strong visual feeling can be stimulating ways of triggering responses.

Emotional stereotyping of colour should be avoided, for example suggesting blue for sadness: blue can also suggest lightness, clarity or joyfulness, as in a clear blue sky. Colours change their expressive dimension according to individual use.

Young children use colour most effectively to express feelings within the context of a theme that is personally meaningful, for example 'I am happy playing with my friend.' They should be encouraged to draw with the paint brushes rather than have them colour in drawings. Children who have attained a certain skill with drawing materials may be frustrated at not being able to achieve the same amount of detail with paint. Themes that call for a broader response and that would enable them to enjoy free-flowing colour should be suggested, for example 'a big colourful bird/fish/alien', 'a big picture of me in my Halloween outfit'.

As they progress, children will use colour expressively to create rich and varied detail, pattern and rhythm in their art work. With experience, they will use colour and tone to suggest three-dimensional form in objects, and they will experiment with warm and cool colours and tones to suggest space in depth on a page.



A child's painting showing free-flowing use of colour

Exemplar 14

Painting: 'Adventure'

third and fourth classes

Step 1: The stimulus

- The introduction and stimulus given here by the teacher are very important. He/she tells or reads an adventure story up to a certain point and then says: 'Paint what you see. Paint what happens next.' Atmospheric and visual aspects are emphasised. What kind of day is it? What kind of place is it?

- The children look at some artists' paintings that have an element of storytelling, for example cave paintings, the paintings of Giotto, Sydney Nolan.

Step 2: The activity

- The children are encouraged to paint some of the figures or objects relatively large, rather than give an overall map of the story.
- In a scene, they mark off, first of all, the spot where the ground ends and the sky begins. They are encouraged to help each other by doing very short poses for each other when one of them needs an action figure.

Step 3: Evaluation

- The children display and discuss their work. They return to it again when it is dry to decide whether it is finished or not.



Capturing a moment from an adventure story

Exemplar 15

Painting: 'Winter'

fifth and sixth classes

Step 1: The stimulus

- The children are encouraged to look closely at the view out the classroom window and to observe (in season), the shapes and colours of the playground, clouds, fields, mountains, buildings, to notice perhaps the long shadows cast by the low sun and the silhouettes of the bare dark trees. If there is snow, they are encouraged to discover how the colours of objects that are not white are reflected in the white of the snow.
- They are encouraged to conjure up the images they associate with winter play: zooming down a snowy hill on a toboggan; whizzing down an icy path; the fun of a snowball fight; dressing in warm, bright winter clothes.
- Looking at how winter scenes are interpreted in art may act as a further stimulus, e.g. in the work of Monet, Turner or Breughel.



Children's paintings of 'Winter Games'

Step 2: The activity

As they work, they are encouraged to think and talk about

- the materials and tools they will use: choosing or mixing a range of warm and cool colours in paint, crayons, pastels or mixed media to suggest cold/bright/dull landscapes or cityscapes, inviting shop windows and cosy winter clothes; working on different-coloured papers, for example painting a snow scene on black paper.

If a snow scene is the setting, they would be encouraged to think and talk about

- how it would feel to be on a slide or toboggan. Who would share the fun? How would the body be braced? Facial expressions; how hair and clothes look when you are moving at speed; how to mix colours and tones to capture these movements. Would the snow be totally white? What colours would you add to white to make these tones? Would everyone throw snowballs at the same time? What else could they be doing? How will you suggest that some figures and objects are nearer the viewer and some are further away? Painting large will help to suggest that the picture is about fun and activity, with snow as the background.

Step 3: Evaluation

- The children are encouraged to talk about their pictures and those of other children. They talk about what they were trying to express, decisions made in the process, and what they like best in their own work and in the work of others.

Colour materials could include

- tempera paint
- crayons
- oil pastels
- coloured pencils
- inks

Focusing on materials and tools

Colour materials could include tempera paint, crayons, oil pastels, coloured pencils and inks, according to the children's levels of experience. Younger children will enjoy the tactile experience of paint, using a variety of instruments, for example brushes, sticks and sponges. Similar varieties of paper to those suggested for drawing would be suitable.

Children at infant level use colour for the sheer enjoyment of it. With encouragement they will make marks and shapes that are free and spontaneous. Exploratory colour exercises in paint could begin with primary colours (red, yellow and blue), using one colour at a time with a little of the other two so that they can become familiar with nuances of hue. With experience they will discover the magic of making new colours as they mix paint. More experienced children will experiment with complementary colours (for example red and green) to create lively effects and with muted colours for quieter effects.

Ways of suggesting space on a page will be explored with warm colours (for example 'advancing' orange-reds and yellows) and cool colours (for example 'receding' blues and blue-greens). Ways of creating textural effects using brush and paint for textural variety will also be explored. Attempts at suggesting form using colour and tone can be explored when the children's observational powers and their awareness of the subtleties of colour and tone are sufficiently developed. A colour study would give children the opportunity to create a range of colours and tones within a colour area.

Working from observation and curiosity

Opportunities to notice colour in the environment help children to

- develop visual awareness
- develop sensitivity to colour
- investigate and analyse colour in the natural and built environments.

While children's early preoccupations are with mark-making and developing symbols, they are very drawn to colour. It is important therefore to help them develop awareness of colour in the immediate environment as early as possible and to help them identify primary and secondary colours, as well as lighter and darker colours. To broaden their experience of colour, play colour-matching games and colour-sorting games with a variety of colour materials, including fabric and fibre. With guidance, they will begin to notice colour subtleties. As they progress, observation and analysis of colour in the environment become increasingly important. Noticing the everyday use of complementary, related and neutralised (dulled) colours and having opportunities to experiment with them will help the children to understand the effects that can be created with colour.

It is important that children have lots of opportunities to look attentively at the work of artists, to see how artists use colour and to experience the impact of great paintings. It is very enriching for them to see paintings (or slides or prints) that relate to their work in hand or are a stimulus for further work or simply for the sheer enjoyment they afford. Children need guidance in looking at paintings so as to understand what the artist intended and how he/she went about it. They also need time to reflect on what they see and to make their own personal response to it. It is important that children are exposed to a wide variety of painting styles. An awareness of non-realist art styles from western and other cultures can help to balance older children's striving after realism. Discussions on values in art, on what makes for 'good' art and on what they see as the relative merits of, for example, expressionism and realism in art, can help them to look critically but constructively at their own work and at the work of others.

Exemplar 16

Painting from observation: still life

fifth and sixth classes

Step 1: The stimulus

- The children help to arrange groups of natural objects with vibrant colours and simple shapes, such as apples, green and red peppers, tomatoes, radishes, green and red cabbages, onions and leeks. They are encouraged to arrange them in a balance of contrasting colours, shapes and negative shapes.
- It may be useful to make quick sketches of their chosen arrangement from different points of view to help them interpret what they see, but the overall emphasis is on colour.
- Looking at still life in art may act as a stimulus, e.g. in the work of Cézanne, Klee, Picasso, and van Gogh.

Step 2: The activity

As they work, and as appropriate, they are encouraged to think and talk about

- the materials and tools they will use and how they will use them: tempera paints on variously textured papers

- how the light is falling on the objects: Are there light and dark areas? Can you make light and dark tones? Can you see where some parts catch the light? How will you show that in your painting? What colour do you think the shadow is? Can anyone see a reflected light near the bottom of the fruit? Are all the greens or reds the same? Are some warmer or cooler than others? Can you mix warm and cool colours? Are some fruits or vegetables in front of or behind others? How will you show that? Would all the objects feel the same? How will you show the difference?

Step 3: Evaluation

- The children are encouraged to talk about their own work and the work of other children; the materials and tools used; what they were trying to express; challenges encountered and decisions made; what they like about their own work and the work of other children.

Use single objects when doing this kind of work for the first time and take some time to mix four or five of the colours seen, as an exercise in itself.



A child's still life painting

Paint and colour resources

Tempera is the most suitable painting medium for primary art programmes. Liquid tempera can be applied freely, has good covering capacity and can produce vivid and subtle effects. A full basic colour range is essential to ensure purposeful colour mixing and matching. Children can experiment in combining tempera with crayon or pastel, for example, for mixed-media effects. Buy the best-quality strong, deep, saturated colours possible.

Basic colours

- Two reds: crimson: essential for mixing purples
vermilion: essential for mixing oranges
- Two blues: ultramarine
cerulean or cyan
- Two yellows: cadmium yellow
yellow ochre: a yellow earth colour
yellow should be kept in large supply
- One green: viridian
a variety of greens can be mixed from the basic yellows and blues
- One brown: burnt sienna
- White: four times as much as any other
- Black

Umber and lemon yellow are also recommended, but not at the expense of the reds or blues. It is advisable to have a large supply of the basic colours, from which to mix oranges, purples and pastel shades. Mixing colours allows for greater versatility. Skills and a store of experiences are developed through striving to achieve the desired colours and shades.

Other colour resources

- Oil crayons
- Oil pastels
- Coloured pencils
- Chalk
- Markers
- Dyes
- Inks
- Coloured paper, including tissue paper.

Painting tools

- Hands and fingers (pre-school)
- Sticks
- Rags
- Card
- Plastic spatulas
- Palette knives
- Sponges
- Brushes: they come in a range of sizes and are made from bristle, mohair, soft hair or nylon. Each child should be able to use at least one large and one small brush in one piece of work. Buy the best quality possible.

Paper

- Newsprint
- Sugar paper
- Computer paper
- Cartridge paper
- Recycled paper.

Guidelines for colour mixing

Children learn to appreciate subtle colour differences by mixing colours and painting with them. They learn how to make colours lighter or darker and, through painting, what combinations give interesting or useful effects. Colour-mixing exercises can be organised informally as part of a painting class. With increasing experience, children will

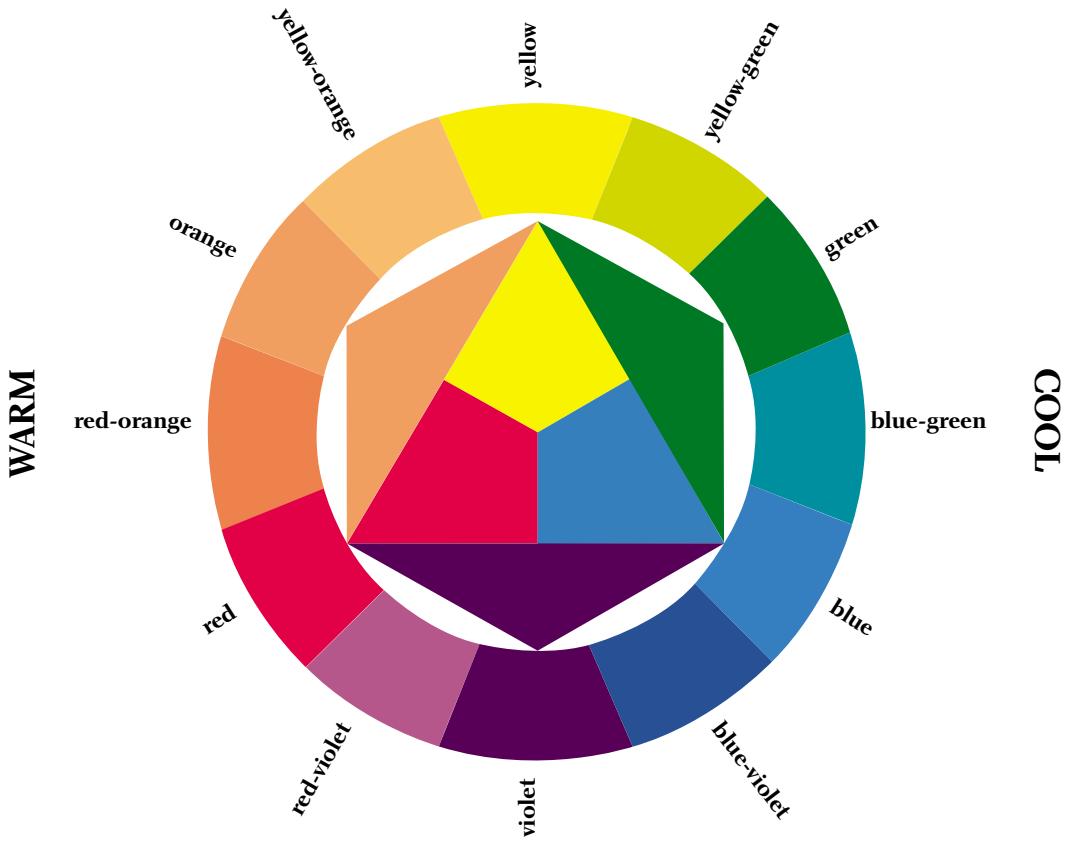
learn to analyse colours from observation and will be able to distinguish and mix more subtle colours.

The colour wheel is useful for studying colour. The order of the colours corresponds to the order of colours in the rainbow. The relationships between the colours can be seen when they are placed in a circle, from which general rules about mixing and painting with colours can be developed. The children will be interested to learn about the colour wheel, but an over-theoretical approach to colour should not replace 'hands-on' exploratory activities.

Yellow, red and blue cannot be made by mixing other colour pigments, and are therefore known as primary colours. Mixed in suitable combinations, however, they can produce all the other colours. A minimum number of colours that can combine to form a maximum number of colours is what is required for colour mixing and painting.

Orange, green and violet are made by mixing adjacent primary colours, and they lie between them on the colour wheel. They are called secondary colours. When all three primaries are mixed together, they neutralise or dull one another, and, depending on the proportion of each primary used, produce neutral greys or browns.

Colours are said to be warm or cool, depending on how much red or blue, respectively, they contain.



The diagram shows, for example, that red and yellow make orange, red and blue make violet, and blue and violet make blue-violet.

The colour wheel

The colours ranging from yellow to red-violet are the warm colours. In paintings they appear to advance towards the viewer. Colours in the yellow-green to violet range are the cool colours. In paintings they appear to recede from the viewer.

Colours that are near one another on the colour wheel and are closely related, for example red, orange and yellow, are referred to as analogous or related colours. Because related colours, for example yellows and greens, do not dull one another when mixed, mixing is often the best way to lighten or darken colours without reducing their intensity.

Colours that are directly opposite each other on the colour wheel, for example red opposite green and yellow opposite violet, are called complementary or contrasting colours, that is, a primary opposite a secondary that has been mixed from the two remaining primaries. They create a very dramatic effect when placed side by side in a painting. When mixed together, complementary colours neutralise or dull one another and they produce neutral greys or browns.

'Tone' refers to the brightness or darkness of colour. Tones help to create the illusion of space and depth in a painting or drawing and to create atmosphere and contrast. With experience, children will use warm and cool colours, vibrant and muted colours and light and dark tones to create effects. The level of subtlety to be expected in colour mixing will depend on the children's stage of development in art.

Working with tempera paint

- Put a minimum of paint in paint containers.
- Keep a supply of clean containers or palettes (at least one per child) for mixing paints.
- Encourage children to wipe excess paint from their brushes into the paint containers.
- When cleaning brushes during a painting session, encourage children to squeeze out excess water to prevent the colours being diluted.
- Cover unlidded paint containers with, for example, plastic or tin foil to keep them moist between painting sessions.
- Never leave brushes standing in water.
- Use a lot of small lidded containers from which a group of children can spoon paint onto their mixing trays without leaving traces of other colours in the containers.

Print

Children respond readily to colourful, eye-catching printed images in advertising, packaging, fabrics and picture books. As their powers of observation and discrimination are developed they begin to understand how the printed image is used in the world around them and how to use it themselves. Print-making at primary level is about creating, organising and balancing shapes, spaces, pattern and texture. It can range from simple single images to highly developed designs. These can be built up by overlapping and juxtaposing shapes, textures or colours, and the overall effect should be one of simple, bold shapes.

As with painting, children should have opportunities to look at and touch a wide variety of natural and manufactured objects that focus attention on shape, pattern, texture and colour. They should be encouraged to talk about the similarities and differences they find and about how they might interpret them in a print design.

Through experience already gained in drawing and painting, they will understand the need to experiment with a variety of print materials and tools to see the effects they can achieve. It is also important that children understand and appreciate the differences between painted and printed surfaces, as this will influence their use of print-making

media and how they organise their print designs. Looking at examples of printed images in evidence around them and at the work of artists who use shape, texture and colour to create bold images and designs will help to clarify this.

Starting points for print-making

Experimenting with materials and tools to find out what can be done with them is an essential introduction to printing. Only when children have an understanding of this can they begin to design for the medium. Exploring materials and tools and the work of print-makers are therefore suggested as the more appropriate starting points for expressing ideas as printed images.

Focusing on materials and tools

Focusing on print-making materials and tools gives children opportunities to

- enjoy the excitement of discovering print marks
- make choices about materials and techniques.

Any natural or manufactured objects that have interesting shapes or textures would be suitable for print-making. It is useful to store collections of suitable print-making bric-à-brac in boxes. This would include plain and corrugated card, fabric scraps (hessian, for example), textured wallpaper, string, wood and parts of old utensils, tools and machines. Suitable surfaces for printing onto would include varieties of paper, card and fabric. Either water-soluble ink or tempera paint may be used; if the latter, it may need to be thickened with liquid soap or PVA glue to achieve a sufficiently tacky consistency or to prevent it drying out too quickly.

Print-making resources for this curriculum could include:

- water-based printing ink
- printing rollers
- tempera paint
- soft pads for transferring ink to a printing surface
- brushes for transferring paint to a printing surface

- flat, non-porous surfaces to roll out the ink on, for example glass, Perspex, Formica, metal, plain ceramic tiles, acetate
- a collection of natural and found objects for making prints
- white crayon or wax candle
- oil pastels
- screens for silk-screen printing
- a variety of papers, card and fabrics to print onto
- newspaper or oilcloth to cover work surfaces.

Practical starting points for print-making

The curriculum proposes a variety of approaches to print-making. They are:

- relief printing, including
 - printing where the print surface is raised by sticking on items, for example string
 - printing where the print surface is raised by cutting around it, for example potato prints
 - relief printing, which is further developed by masking out some of the printed areas and taking another print
 - relief printing made with designs incised in clay slabs, or with textured items pressed into the clay
 - rubbings
- monoprinting
- stencilling, and, as a development, silk-screen printing.

Traditional school activities such as wax-transfer, wax-resist and rubbings can be used as parallel techniques to printing and can even be combined with printing for mixed-media effects. Rubbings are a good introductory or parallel activity to printing. They can be taken from a variety of surfaces and can be used to focus attention on texture and pattern.

Some of the work that is produced can be kept for collage work, and some can be further developed by the children by drawing into them with markers or by using them to print on. ‘Pictorial rubbings’ can be made by drawing, cutting out and arranging shapes (abstract or theme-based). These are placed under a sheet of translucent paper and rubbed with the side of a dark crayon. The shapes can be moved around, repeated, overlapped or reversed as the composition grows. The work should be mounted on a backing sheet. Understanding of shape, texture and composition are enhanced by this process.

Discussion of the finished print could centre around the positioning and balancing of the shapes and textures.

Initial experiments in print-making

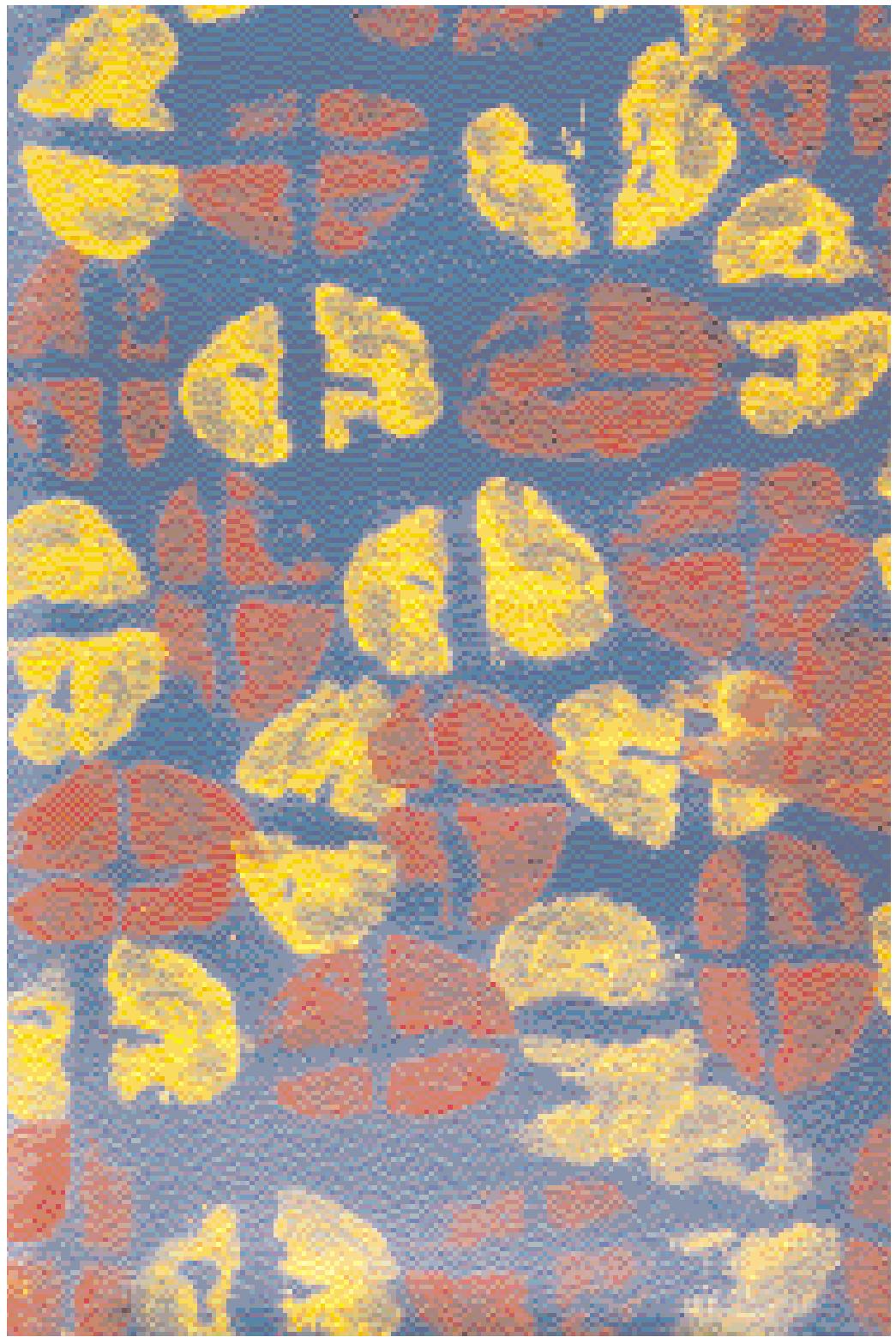
These could involve printing from a variety of found objects, plastic bottles, bits of wood or objects with a raised texture or pattern, using water-based printing ink or thickened tempera paint. Starting with one colour only will help children to concentrate on the effects of the print medium. Later on more colour can be introduced. Children should be encouraged to examine and to talk about the prints made and to imagine what kind of print a particular object might make. They can experiment with a variety of prints from a number of objects, studying the effects of placing them side by side, rotating them through a variety of angles and laying one print on top of another using a new colour. They can, finally, make more purposeful print compositions—both abstract and representational—by combining prints taken from found objects.

Making printing blocks for relief printing

This can be done simply by choosing, arranging and gluing offcuts of card, cloth or other thin material—string or netting, for example—to a card base and taking a print. Gluing smaller shapes on top of larger ones creates a suggestion of depth and multiple layers. The ink can be rolled out smoothly and evenly on a sheet of hard plastic and transferred to the printing surface.

Discussion on the finished print could centre around the positioning and balancing of the shapes and textures, for example, and children soon notice that their compositions turn out reversed. This can be followed by a lesson in which the children draw, cut out and arrange shapes to their own design, adding texture and line (for example string) as they see fit. Abstract as well as theme-based compositions may be encouraged. Small-scale blocks made in the same way can be used for stamp-printing, for example to create a repeat pattern as a design for wrapping paper or for fabric. Fabric-printing ink can be used if printing on fabric.

A relief block can also be made by cutting away areas, as in the traditional potato print. In this the scale is small and hard to manage for very young children. The teacher should avoid providing stereotyped symbols such as stars, moons, triangles or shamrocks and encourage children instead to experiment with an open-ended abstract type of cut, which can be easier to achieve and can be made to combine with itself in more interesting ways.



A potato print made by a child in second class

Clay is a very useful material to print from, since it can take an impression and be cut into very easily. The children can create designs and compositions by pressing objects into a slab of clay about 12 cm by 16 cm, rolling printing ink over it and taking a print. The children can also draw into the clay with the back of a paint brush and cut away, leaving their drawn shapes standing, and these become the positive image. Clay shapes can also be cut out and attached to a clay base for printing. A rolling-pin is used very gently to smooth the surface before inking up. The clay should be of a firmer consistency than is normally used by the children for pottery or sculpture. A sheet of paper is placed on top of the inked surface and very gently rubbed over with the soft part of the palm of the hand. Children should be alerted to the danger of squashing their work.

Besides printing onto clean sheets of paper, old print-making experiments or rubbings can be used to print on for a variety of interesting effects using a different colour. Areas of the original can be masked by temporarily placing strips of paper or shapes of paper cut to the child's design over it during the second printing.

Monoprints

A monoprint is a once-off print. There are many ways of producing monoprints:

- by rolling out a thin film of printing ink on a piece of stiff plastic sheeting or similar. The ink is then drawn into with improvised tools for a variety of effects, a sheet of paper is placed on top and a print taken
- a more detailed drawing can be turned into a monoprint in a similar way. A vanishingly thin layer of printing ink is rolled out and a sheet of paper is placed on top. The child's drawing is then positioned on top of this and traced over, or the drawing is placed directly on the ink and traced over so that it prints out on the other side, or a clean sheet is placed on the ink and drawn on directly for an immediate print on the underside
- areas of an inked surface can be masked out with cut paper silhouettes, shapes or stencils before placing a sheet of paper down on it and taking a print. This can be combined with other forms of printing.

Care should be taken not to touch the paper with the hands when tracing the image. Resting the drawing hand on a 'bridge' made from a ruler resting on two blocks of wood would help. The paper should be peeled off carefully.

Exemplar 17

Making a monoprint

fifth and sixth classes

Step 1: The stimulus

- The children look closely at natural or manufactured objects. A viewfinder would help to isolate a section as a basis for a design. The design is then interpreted in line drawing or as flat shapes, paying attention also to the shapes that emerge between shapes.
- Looking at art prints (e.g. the work of Toulouse-Lautrec or Andy Warhol) and at posters and advertisements in magazines and public areas could also act as a stimulus.

Step 2: The activity

- As they work, the children are encouraged to think and, if they run into difficulties, talk about the process of monoprinting as outlined above.

Step 3: Evaluation

- The children are encouraged to talk about their own work and the work of other children in terms of shape, pattern and colour; how materials and tools were used; how problems were solved; what he/she likes best about own work and the work of others; comparing his/her monoprints with stencils done previously.



Making a monoprint

Stencilling

A stencil is a sheet of moveable adhesive paper into which a design has been cut. It is placed on a sheet of paper and painted over, and because it adheres to the page it stops the paint from leaking out beyond the cut shape. It is a simple but interesting way for children to experiment with shape and colour and to discover ways of combining them in a single design or in a repeat pattern. Paint can be dabbed on, sponged on, sprayed on or stippled with a stencil brush or old toothbrush, and it could be diluted to achieve a translucent rather than an opaque effect. An ordinary paper stencil can also be used and sprayed with colour. A small range of colours and tones can be used by more experienced children, working

from the lightest to the darkest, and the overlapping diluted colours give interesting colour mixtures. If possible, allow the paint to dry before lifting the stencil, to avoid smudging. Stencils can be lined up or overlapped to create a repeat pattern. Big, bold letters and numbers designed for posters about school events the children are interested in can also be made by stencilling. Some preparatory work could be done on inventive lettering, but legibility should be a priority.

Silk-screen printing

Stencilling is a good introduction to silk-screen printing.

- A stencil is placed on a page that is positioned under the screen.
- A strip of ink is laid across the top of the screen and spread with a firm, steady pull of a squeegee.
- The image is formed by the combination of the inked area and the area that had been protected from the ink.
- A viewfinder could be used to isolate a section of a drawing or sketch and this should be re-interpreted as flat shapes and used as the basis for a design.
- Tempera paint can be used in silk-screen printing.



Silk-screen printing

The screen consists of a frame over which a piece of organdie is stretched and tacked. A squeegee is similar to a rubber-bladed window-cleaner. A strip of hardboard, approximately 6 cm deep and the width of the screen, can be used in its place, the 'blade' side protected with waterproof adhesive tape.

Wax-resist

The popular wax-resist technique on paper would help to give children an understanding of the technique of lithography and also of batik. Children should be encouraged to think about the image or design they wish to create with wax crayon (white) or candle, which will be revealed when they brush a thin wash of paint over it.

Wax-crayon transfer

Children can use this process to transfer a design onto paper or fabric. They should be encouraged to cover the paper thickly with blocks or bands of bright colours so that when another sheet is placed on top and drawn into, a brightly coloured drawing prints out on the underside. A design can also be transferred onto fabric using wax crayon containing fabric dye. Children should be reminded that because the drawn design is placed face down on the fabric, it prints out in reverse.

Photograms

A photogram is an image produced in a darkroom (for example a closet or cubbyhole) or by photocopier when objects are placed on light-sensitive (photographic) paper and exposed to light for a short period. A variety of natural and manufactured objects with interesting shapes, patterns and textures (for example leaves, grasses, paper clips, matchsticks, screws, nuts, ribbon, torn paper shapes, cut shapes and the children's stencils) can be used. Children should be encouraged to think about the effects they can achieve, and special consideration should be given to areas that will print out as light or dark.

Clay

Clay

Clay is an exciting, pliable material whose tactile qualities have an immediate appeal for young children. Thinking in three dimensions demands an imaginative leap, and the plastic, malleable nature of clay makes it an ideal medium for learning about form. Work in clay provides opportunities for expressing understanding of form through pottery, sculpture and combined techniques. It is also a very suitable medium for creating texture and for work in combining form, texture and pattern. Slab-building

provides opportunities for the child to experiment with the organisation of units in space as an additional way of constructing.

Both the sculptural and the craft aspects of clay should be given adequate time, but in the absence of a kiln the emphasis should be on sculptural expression. It is important too that children are introduced to a wide range of craft pottery and sculpture. Like painting and drawing, clay as a medium can be returned to many times. Papier mâché is suggested as an additional medium for developing form, especially for large-scale work with more experienced children.



Working on a slab-built structure

The emphasis should be on creating form and on capturing some of the essential characteristics of the object or figure, such as strength, roundness, fragility, or robustness.

Starting points for developing form in clay

Starting points could include

- working from children's experience and imagination
- focusing on materials and tools
- working from observation and curiosity.

Working from experience and imagination

Imaginative creatures from stories, poems, songs, drama, television series, films, pantomime or the circus, as well as friends, family members and family pets, are ideal subjects for working in clay. Children should be encouraged to create sturdy figures that will stand or sit, otherwise they will be frustrated to find that their figures fall over. The emphasis should be on creating form and on capturing some of the essential characteristics of the object or figure such as strength, roundness, fragility, or robustness. Group work may be appropriate at times, where children share ideas in developing a theme or project.

Children should have opportunities to see sculpture (or slides or prints) of a variety of styles and periods, for example the work of Moore, Rodin, Michelangelo, and Brancusi, as well as pottery from pre-Columbian Central and South America and from the Benin and Ashanti people of Africa.

Exemplar 18

Clay: an imaginative humanoid figure

first and second classes

Step 1: The stimulus

- The children are encouraged to talk about the figure they would like to create: it might be a druid, a time-traveller from the future, or an official from another galaxy.

- They consider making figures in long robes or seated. Why is it better to make your figure like that? Can you think of any other way of designing it so that it will be steady and not fall over? What sort of world does the being come from? Will it be tall and imposing, fat, squat, cruel or kind? What kind of clothes or equipment will it wear?
- Some days before or after the exercise they should have the opportunity to see prints or slides of, for example, Donatello's *Habakkuk*, Rodin's *Balzac* or *The Burghers of Calais*. These could be contrasted with Giacometti's tall, extremely linear figures. The expressive quality of the works will have an effect on the children, and the teacher encourages them to discuss it. Show them work of high quality rather than mediocre work that may seem pretty or superficially appealing.



A child's work in clay

Step 2: The activity

- Variety and a lot of detail are encouraged. As they work, the children are reminded to keep the piece compact, because narrow, protruding items will break off as the figure dries. They are also encouraged to view their work from all sides as it progresses.

Step 3: Evaluation

- Children are encouraged to talk about their work: what they were trying to express and what they like best about it and about the work of others.

Children should have ample opportunities to explore the medium without having to produce a particular ‘finished’ object.

Focusing on materials and tools

Children’s ability to use clay as a medium for expressing ideas develops from experience in handling and manipulating it, and this in itself can act as a very important stimulus. Focusing on materials and tools gives children opportunities to

- learn the skills needed to form and change clay through a need for expression
- use clay in increasingly purposeful ways
- enjoy the freedom to use clay in imaginative ways.

Working in clay is often very satisfactory for young children, and they should have ample opportunities to explore the medium without having to produce a particular ‘finished’ object. Children who have not had much experience of clay will need to see, feel and talk about how it responds when they pull, pound, prod or roll it. They will learn from experience to distinguish between shapes that lie flat and solid forms that stand up on their own. Experience in handling and manipulating clay will help them to appreciate and enjoy the satisfactory look and feel of the forms, patterns and textures they create, and to take a more analytical approach to interpreting form in clay. Children also need opportunities to use tools experimentally to discover the kinds of textures they can create while developing form.

Clay has several advantages over Plasticine: for example, children can be given larger quantities to work with, because it is cheaper and easier to handle, and, unlike Plasticine, its uniform colour helps to keep children focused on the experience of pure form. Plasticine is useful for small-scale work. Clay can also be used in conjunction with other materials, for example to make a hump mould for masks in papier mâché.

The resources needed for developing form in this curriculum include:

- terracotta or school buff clay
- a variety of wooden modelling tools, for example shaped lollipop sticks
- rolling-pins
- a variety of oddments used to create pattern and texture
- a clay-cutting tool, for example approximately 0.5 m of heavy nylon gut attached at each end to a small wooden dowel
- a ‘harp’ with adjustable wire for cutting slabs of clay evenly

If firing:

- a strong wire loop solidly attached to a piece of dowel, which would be useful for hollowing out clay pieces before firing
- slip trailers (containers)
- a kiln, which is best kept in a separate room or shed.

Working from observation and curiosity

Children first develop a sense of form from within, through awareness of their own bodies and shapes. They develop awareness of form in the world around them through looking closely at natural and manufactured objects and noticing their inherent form. Stones, bones, driftwood, shells, trees, roots, animals, birds, humans, clouds, hay-stacks, stones, mountains, toys and household objects are examples of these.

Classroom displays of visually stimulating objects and, where appropriate, opportunities to observe objects, animals and figures *in situ* are very helpful.

Children should be encouraged to study an object from different points of view to see it in the round, and more experienced children could sketch it. The expressive response of younger children should be appreciated, rather than having them strive for exact representation. More keenly observed elements, such as the tilt of the head, the sway of the body or the curve of the back, may be interpreted by more experienced children.

Exemplar 19

Clay: A head in clay

fifth and sixth classes

Step 1: The stimulus

- The children do preparatory studies of facial expressions. They act out expressions of anger, sadness, fear, thoughtfulness. They discuss the various positions of the eye and mouth, for example, which suggest these emotions.
- They look at slides or prints of the work of Michelangelo, Rodin or Picasso, for example.

- Each child makes a clay head at least 20 cm high, choosing a facial expression to depict.

Step 2: The activity

- The children feel their own heads and faces, noting how the nose grows out of the face; the form of the lips and the ears, and especially how the cheeks fall back to the ears so that the face is not set on a flat surface but on a curving one. Their attention is drawn to how the eye is a ball set in a hollow and protected by the lid, which echoes the contour of the eyeball.
- The children cover their faces with their hands and discuss the form of the rest of the head, noting that the face takes up much less space on the skull than was possibly realised. Their attention is drawn to the position of the eye-level, half way between the base of the skull and the top. They relate this to the point where the ear grows out of the head. They are encouraged to notice how the head is set on the neck and how it relates to the shoulders. They look at this from different points of view.

Step 3: Evaluation

- The children discuss their work, talking about the challenges they had to overcome and where they met with success.



Work in clay by children in sixth class

Working with clay

Children should be encouraged to form their work and to understand the difference between this and simply drawing on its surface: for example, they should make the form of a head and the bumps and hollows on a face, rather than make a flat surface with lines to suggest features. They should be encouraged also to turn their pieces around as they work. Whirlers are very handy for this purpose, but the work can easily be turned around if it is built on a piece of plastic bag.

Solid forms without delicate projections are very robust and focus attention on form itself. The children will want to make all sorts of animals, creatures and cars, but sometimes it is a good idea for them to make a simple abstract form that feels good in the hand. They could experiment with relating two or more such forms to each other, for example by balancing one form on another.

Reusing clay

Left-over clay should be collected and stored in heavy-duty plastic bags. Smaller amounts of clay in individual bags are easier to handle than one large bag. If in doubt about the quality of the plastic bag, use more than one and wrap them tightly around the clay to seal in the moisture. If the clay becomes a little hard, cover it with wet rags for a while before packing it away. Clay that has been allowed to dry out should be placed in water in a plastic bin.

It should then be left to reach the desired state (i.e. surplus water is drawn off) on a plaster bat or heavy unsealed wooden block before it can be reused.

Firing clay

A small kiln is a worthwhile piece of equipment for primary schools. Some schools may find that they can come to an arrangement to have work fired by a local secondary school or potter. However, great value can be derived from working with clay, even where there is no possibility of firing the work. Pottery that has been fired is more durable and will not revert to clay when wetted. Earthenware does not become waterproof, however, until it has been glazed and fired a second time. When buying clay and glazes, check their firing ranges.

Slab-built structures will not endure unless fired. If clay sculptures are to be fired they must be hollowed out, otherwise they will crack apart, as the outer edge of the clay will fire faster than the centre. A thickness of about 1cm is usually safe. If a seam of workable clay is available near the school, it could be a very worthwhile project for the children to dig some up and experience the whole process from original raw material to finished piece, fired, for example, in a sawdust kiln. Clay used for firing must be free of air pockets: as delivered, it is already air-free. If they are not fired, sturdy pieces of ware may be coloured in tempera paint and varnished, but they will not be waterproof.

Working with papier mâché

Papier mâché has a number of advantages as a medium for sculpture in the primary art programme: it is cheap, consisting of just newspaper and wallpaper paste, and when it is dry it is very light and so is suitable for use where clay would not do, for example in masks to be worn by the children. It is also an excellent material in which to do very large work. Paste for papier mâché should be mixed to a thicker consistency than that suggested on the packet, otherwise the piece may fall apart as it dries. With a

thick paste, only about three layers of pasted paper will usually be necessary, each laid in a different direction from the last.

There are two types of papier mâché:

- pulp mâché
- strip mâché.

Making a form in papier mâché is not quite as easy as in clay, and if junior classes have a good programme in three-dimensional work in clay and construction there is really no need for them to use papier mâché. If they do



Papier mâché sculpture, *Big Bird*, by Niki de Saint Phalle



Working on a clay mould for a papier mâché mask

use it, pulp mâché is the easier to form, but it takes a long time to dry out and is not as responsive as clay.

A strip mâché piece is built on a central support but should not be just a repetition of the supporting mould, unless the children have formed the mould themselves. Inventive modelling should be part of the process. The very popular papier mâché form that is moulded around a balloon, for example, could be given a raised relief pattern, or the modelled features of some kind of character. If these features are, for example, rather large ears or noses, a crumpled piece of dry paper could be stuck on and held in place by more strips of pasted paper, which would cover over any unevenness. The balloon should be Vaseline over to prevent the papier mâché from being sucked in as it starts to dry and shrink and as the balloon loses air.

An underlying clay mould could be made by the children for a mask, for example. Undercuts in the mould that would make it impossible to remove the finished mask should be avoided: a hooked nose or an undercut chin can be added on in papier mâché. The clay should be covered in cling film to prevent the papier mâché from sticking to it, and the children will be interested to discover that they can make more than one mask on the same mould and can vary them subtly.

Plastic boxes, bottles or cardboard cylinders—or even crumpled newspaper held in shape by string or wire—could form the support core for all sorts of imaginative characters, for example a strange fish, bird, monster or puppet. More experienced children could make a wire skeleton for a character in papier mâché, using short strands of florists' wire, for example. All sorts of bric-à-brac, crumpled paper, chunks of polystyrene or little boxes could be used as a base for an invented landscape, for example a desert island with cliffs, sea arches, caves, or a mysterious landscape on another planet. In senior classes, a little chicken wire could be added to the supporting materials.

Chicken wire and papier mâché are ideal for creating very large forms. Keep a supply of old leather or gardening gloves for use when cutting it. More experienced children could design and make large pieces in this medium, for example enormous heads, dragons, props for drama: look at the work of, for example, Niki de Saint Phalle and at carnival characters.

Form: papier mâché resources

- newspaper
- cardboard scrap
- paste or PVA glue
- tempera paint
- wire, chicken wire
- coloured paper, fibres and oddments.

Construction

Many children enjoy exploring materials and objects to see how they were put together and how they work. They will happily take things apart and invent new uses for them. Young children make 'houses' and create play spaces that require considerable inventiveness and planning. They enjoy handling construction materials, experiencing their solidity and exploring their expressive and construction possibilities. Developing spatial awareness and

awareness of the strengths and possibilities of materials go hand in hand with imaginative play and make-believe. Construction activities at all levels provide opportunities for developing ideas about structure and space and for organising, planning and carrying them through.

Construction starts in infant classes with simple building and balancing, for example with a number of small boxes. Children may be asked to build high, to incorporate a bridge or doorway, or to play with the boxes in a creative way, arranging and rearranging them to express the world of their imagination. It should be understood that an element of 'let's pretend' is part of this, and they should be encouraged to talk about their constructions. At times there may be an opportunity to define spaces in their own way, for example with large lightweight boxes, and to play make-believe within these spaces: there are opportunities for integration with drama here. On the basis of this type of experience, children will be able, as they develop, to build increasingly complex structures. They will be encouraged to create more subtle and varied spatial configurations, using open and closed spaces. They should always be encouraged to view their work from a variety of angles to maintain a three-dimensional consciousness of the whole.



Exploring the construction possibilities of materials

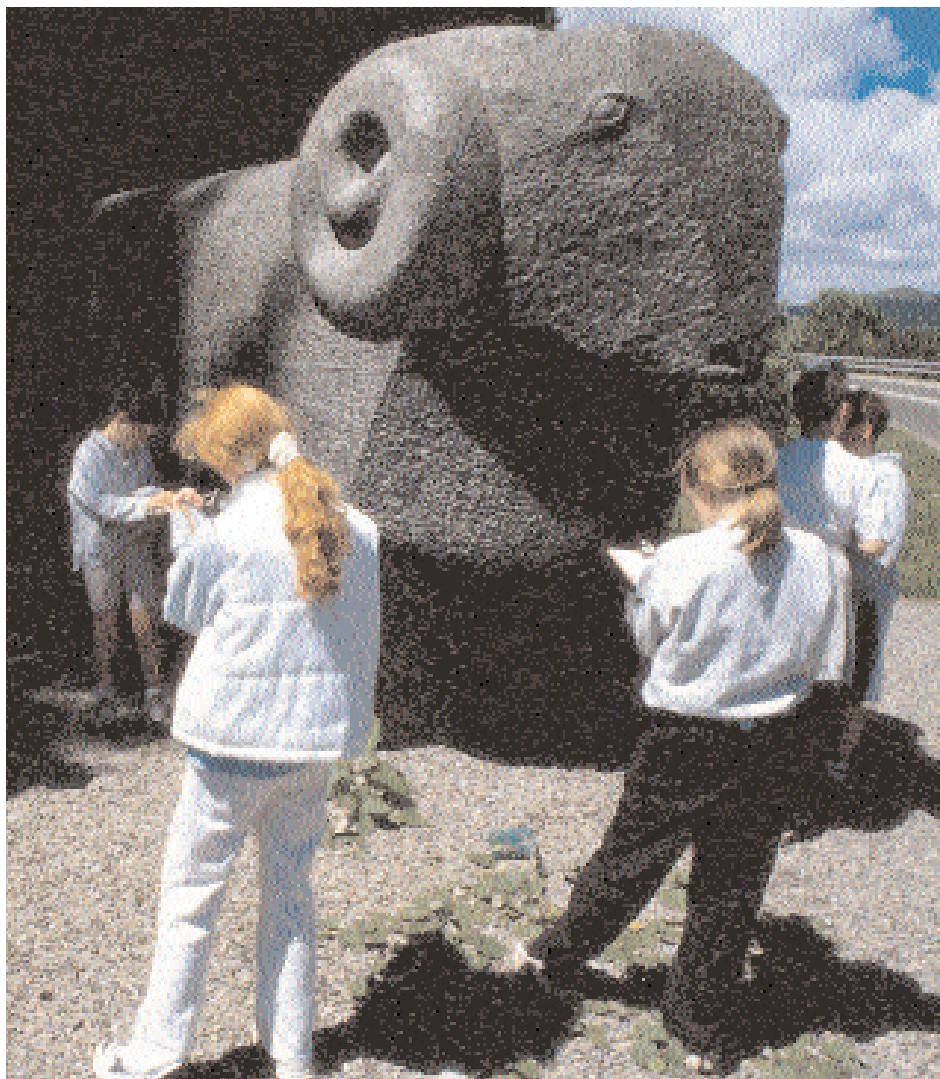
Starting points for construction

Children need some form of stimulus as a starting point for construction. Experiences in other media will enrich their work in construction, especially in

- working from experience and imagination.
- focusing on materials and tools
- working from observation and curiosity.

Working from experience and imagination

The ability to create three-dimensional spaces and inhabit them imaginatively and the ability to express this in a variety of media is a crucial development in children's visual awareness. The subject matter can range from abstract constructions, castles, robots and models with moving parts for space adventure stories to objects designed to fulfil a function in the home or on a building site. Stories, poems, songs, films, videos, television programmes or works of art could inspire ideas. Sources for the latter could include the work of artists such as Anthony Caro, Vivienne Roche and Michael Warren. Construction is an ideal medium for group work, for sharing ideas and discovering ways of reconciling aesthetic and functional requirements so that the object or structure is the children's personal response to an idea or theme and works as intended.



Observing *Ram*, a sculpture by Dick Joynt

Exemplar 20

Construction: an imaginative plaything first and second classes

Step 1: The stimulus

- The children are encouraged to talk about strange robots or monsters they may have seen on television or read about in picture books. Is it a friendly creature? Would you like to make friends with it or is it scary? What did you first notice about it? If you were a robot, how would you like to look? Would you like to draw how your robot might look?

Step 2: The activity

- The children choose a selection of boxes and waste materials such as cardboard cylinders, sheets of card, straws, string and tin foil from an organised collection. They are encouraged to refer to their drawings as a guide, or they may spend some time assembling the boxes in different configurations until an idea is triggered.
- The boxes are glued together. The children should be encouraged to discover if some parts can be hinged for movement. Encourage bold decisions that reach imaginatively beyond the usual school ‘robot’ where boxes are placed centrally, one on top of the other.
- Pieces of junk added in a thought-out way would create lively detail, and the finished model could be painted in contrasting colours for maximum effect.

Step 3: Evaluation

- The children display their models and talk about the various problems they encountered and about the parts they most enjoyed doing.

Focusing on materials and tools

Focusing on construction materials and tools provides children with opportunities to concentrate on

- the challenge of working in three dimensions
- exploring the possibilities of the materials and experimenting in combining and re-combining them in as many ways as possible
- improving their understanding of structural strengths in construction.

Experimenting with the properties of materials and discovering their suitability for particular tasks is an important part of construction, and there are

opportunities here for integration with science. Material resources are a major consideration in planning a programme in construction. The variety and quality of the materials available will greatly influence the value of the construction activities. Open-ended exploration of a wide range of materials should be encouraged—without any preconceived idea of a final product—so that children can discover what the materials can do, what happens to them as structures are developed and how the materials themselves can sometimes dictate form.

Children should be encouraged to collect suitable scrap materials so that they can see what choices they have for different tasks and plan accordingly. Found materials provide opportunities for deepening understanding of the properties of a wide variety of materials, for solving problems of balance and for developing design ideas in three dimensions. In designing with discarded materials, children can also explore how combinations of materials can add textural and decorative interest.

A large collection of small white painted boxes is useful in helping less experienced children to concentrate on structure when they are experimenting with building, balancing and grouping and as they attempt to glue pieces together as a piece of sculpture. They will need stimulation and encouragement in solving problems in design and balance, as well as adequate time and, where possible, space.



Grouping, balancing and building with white painted boxes

Construction resources could include

- an assortment of cardboard boxes and possibly small wooden blocks
- sheets of cardboard
- cardboard cylinders
- cardboard, plastic and polystyrene packaging
- fabric and fibre
- wood offcuts
- disused small machine parts
- discarded oddments from, for example, house renovations or building sites
- general junk
- glue
- scissors
- hammer and nails
- tempera paint.

Working from observation and curiosity

Working from observation and curiosity gives children opportunities to

- look at natural and manufactured structures analytically, critically and appreciatively
- develop sensitivity to underlying form in the environment
- develop an understanding of how artists and architects organise spaces and adapt this to their own needs.

Exploring structure in nature and in the work of artists, architects and craftspeople from their own and other traditions and times will help to raise their consciousness of spatial organisation as well as helping to imbue in them a sense of wonder and appreciation of nature and art. In the natural world, their attention can be drawn to sea shells (bivalves or spirals), plants and parts of plants, flowers, seed pods, human and animal skeletons, birds' and insects' nests, rock formations, and crystal formations. Close observation helps to stimulate ideas for construction activities. Classrooms should therefore display stimulating collections of toys, games, boxes and other artefacts with interesting structures and should have a selection of slides or prints for reference.

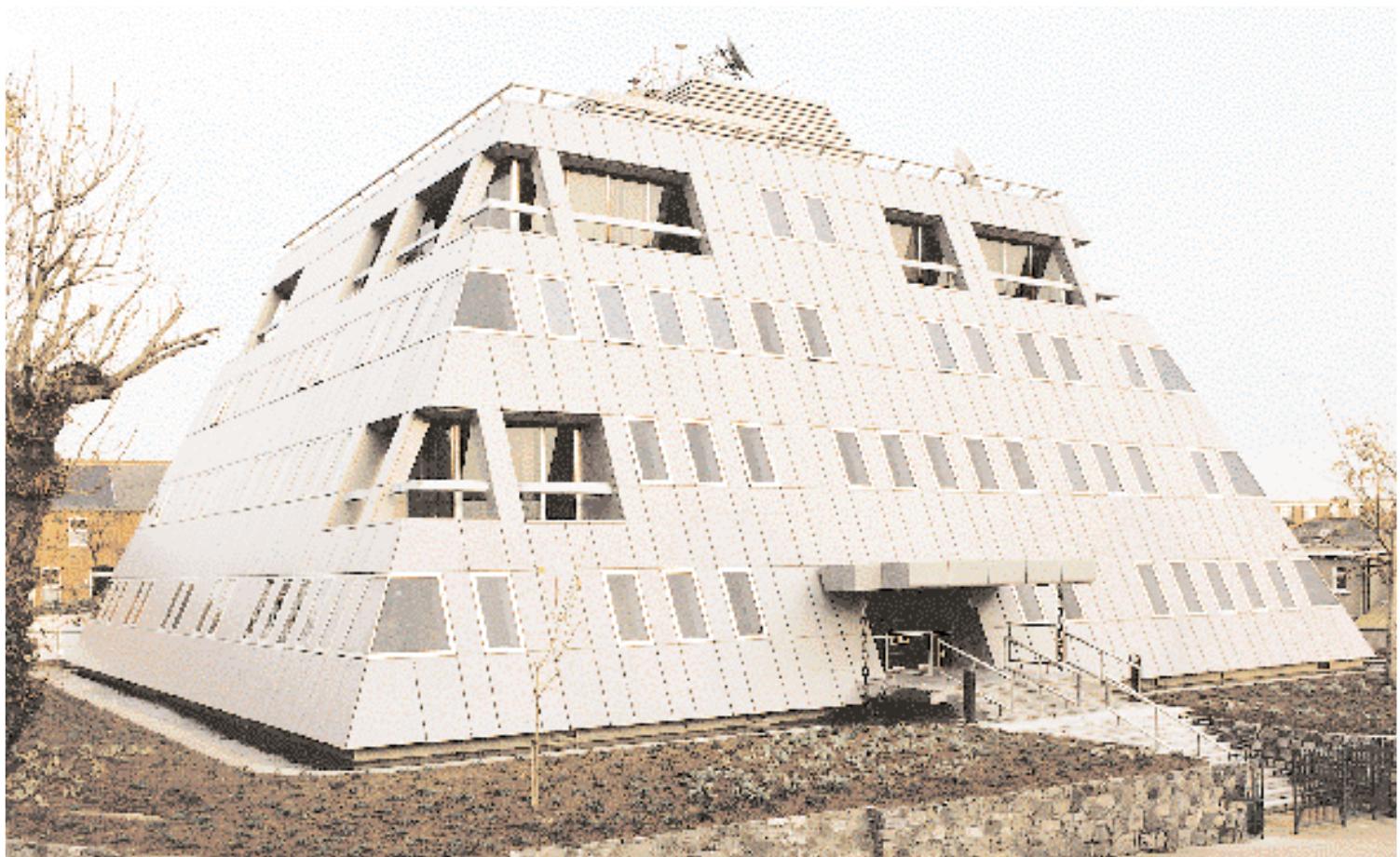
Looking at important buildings and structures and at models, plans, prints or slides will also help to spark ideas and develop emerging ideas further. Visually stimulating buildings of a wide range of styles from different times and cultures would include civic, religious, industrial and domestic examples. Railway stations, hospitals, religious houses, courthouses, town halls or city halls and commercial banks are often interesting features of towns and cities, as are structures such as bridges, harbours and public sculpture.

The range could extend from stone forts, passage graves, dolmens (portal tombs), standing stones, crannógs and the pyramids, through romanesque churches, mediaeval and Renaissance castles, palaces and churches to the modern era of, for example,

- Le Corbusier's church at Ronchamp
- I. M. Pei's glass pyramid at the Louvre
- Antoni Gaudí's Church of the Sagrada Família, Barcelona

• the head office of Met Éireann in Dublin, as well as examples of Georgian architecture and buildings by Gandon. Examples of Scandinavian design and of the eastern design traditions of India and Japan could also be studied.

Vernacular architecture and craftsmanship from different cultures are also sources of design ideas. Children will be interested in both the structural and the decorative aspects of mud houses, houses on stilts, boat houses, cave dwellings and caravans, as well as in our own native cottages and tower-houses.



Met Éireann Head Office, Dublin

Fabric and fibre

Fabric and fibre are natural media for design and expression. Children enjoy handling, exploring, inventing, constructing and designing with them. They love their colour, richness and variety and the way they feel. Maintaining an inventive approach to the media is important: the children should remain the designers. Their attention should be drawn to the use of fabric and fibre in everyday life, in the home and in clothing and their use in art. Activities in this area will include investigating the construction of fabric and creating their own, interpreting nature in weaving and appliqu , inventing dramatic costumes to dress up in, creating their own soft toys in a simple way, designing for fashion, and using the computer to plan their designs.

Working with fabric and fibre

The curriculum outlines three broad ways of working with fabric and fibre:

- changing the surface of fabrics
- creating new fabrics
- constructing with fabric and fibre.

Changing a fabric surface

Children can apply design ideas to change the surface of a piece of fabric in ways that include

- stitchery
- collage
- appliqu 
- tie-dyeing
- batik
- fabric painting
- printing on fabric.

Creating new fabric

Ways of creating new fabric could include

- simple weaving
- knitting and/or crochet.

Constructing with fabric and fibre

Activities with fabric and fibre for younger children should be on a large scale, as they would not have developed the fine motor skills necessary for more detailed work. Through their experience in handling and inventing with fabrics, the fabrics themselves may come to suggest ways of designing and making. Group work may be appropriate at times, where ideas are shared and children work together in designing and making theme-based costumes or soft toys.



Working on a theme-based costume

Starting points for work in fabric and fibre

Starting points for activities within this strand may vary: for example, direct observation of the visual environment might be a stimulating starting point for a weaving project, and fabric itself might suggest an appliquéd or collage design. The suggested starting points are

- working from children's experience and imagination
- focusing on materials and tools
- working from observation and curiosity.

Working from experience and imagination

Toy-making and costume-making are enjoyable ways for children to give expression to experiences, real or imagined. A character invented in play or drama activities may spark ideas for a costume. They should be encouraged to talk about the character they are playing and should have access to a wide variety of inspiring old clothes and oddments with which to make their costume.

Imaginative use of old clothes and accessories, discarded household fabrics and old bits of jewellery should be encouraged to create costumes and character toys based on stories, poems, songs, their own lives or from history.

Upper primary classes would be capable of experimenting with variations on a costume theme for a parade or for a theme party.

Once children are proficient with the needle, stuffed toys and simple puppets can be made for invented characters. Soft forms inspired by stones or objects from nature, such as a piece of fruit, could also be made from a variety of fabric scraps, adding detail with stitches, beads or fabric paints. Senior primary classes may be interested in designing and making fashion items. Designs should be kept simple, and the prime considerations should be the overall line created, the use of colour and texture and the suitability of the fabric to the task. The children's own interests and experience will generate design ideas.

Fashion magazines are good sources for ideas. The children could assemble picture displays of the work of designers whose work they find visually stimulating, for example Jean Paul Gaultier, Zandra Rhodes, Kenzo, Lainey Keogh and Philip Treacy. They should also have opportunities to discover fabric and fashion as depicted in art. The work of Memling, Rembrandt, Velázquez, Holbein, Renoir, van Dongen and Harry Clarke, for example, could be included.

Exemplar 21

Making a soft sculpture

first to fourth classes

Making soft sculptures helps to develop children's understanding of three-dimensional form. It provides opportunities to experiment with fabrics and to discover new ways of designing and working with them. Creating simple, non-representational forms presents children with endless possibilities for imaginative expression and invention.

Step 1: The stimulus

Children are encouraged to bring in and handle a variety of small, natural and manufactured objects, such as rounded stones, small pieces of tree branches and sea shells, soft toys and puppets. They talk about roundness, solidity, texture and colour:

- Can you get your hand around this stone? How does it feel?
- Is your form a very bright colour or could it be hidden in the grass? Is it the same colour all over?
- Is your form shiny and smooth or rough and bumpy? Can you draw a solid form like this?

Each child makes a quick sketch of an object of his/her choice and experiments with ways of suggesting form and texture. Drawings are compared with the objects seen.

Step 2: The activity

Materials are organised in advance. Children talk about the fabric they will use to create their forms, influenced by natural forms though not reproducing them:

- What fabric colours are nearest to the colours seen, or represent how I feel about them?

- How does my form feel: soft and warm, spiky, scratchy, slippery? Which fabrics feel like that?
- Children choose one or more pieces of fabric; some may be able to cut the appropriate shape themselves, others may need individual attention.
- The fabric edges are stitched or glued together, depending on the children's dexterity with the needle, and a gap is left for the stuffing; when stuffed (lightly), the gap is stitched, glued or tied.
- Textural effects may be created with fabric scraps, beads or dried seed or with simple decorative stitchery.
- Features may be added to make an imaginary creature.

Step 3: Evaluation

Children are encouraged to talk about their work and what they were trying to achieve and to say what they like best about it and about the work of others.

Focusing on materials and tools

Creative work in fabric and fibre encourages free experimentation rather than traditional techniques only. Focusing on the structures and qualities of fabric and fibre expands children's visual and tactile experiences and helps them to develop a sense of design. Children need opportunities to handle and manipulate a wide range of fabric scraps and fibres to discover their expressive possibilities and their suitability for different tasks, to feel confident in the choices they make and to enjoy the process.

The materials themselves are the best starting point. Children can begin by investigating open-weave fabric such as hessian, pulling threads and seeing how they are put together. They can develop their own wall hanging by choosing contrasting fibres and weaving one or two into the larger holes they have created by pulling out the original threads. If they can tie simple knots they can add some beads or other plastic bits with large holes, or choose some small contrasting fabric scraps from a large store and simply glue them on. With experience, children will use fabric and fibre more consciously as a medium in which to design and invent. As they develop dexterity they will be interested in trying out new ways of changing and creating fabric and in experimenting with fashion design.

An introduction to skills in knitting, for example, should be introduced in the context of traditional crafts and should not involve the children in time-consuming repetitive tasks. As they develop dexterity, the sewing needle may be introduced as a drawing and designing tool, rather than as a tool for repetitive exercises.

Fabric and fibre resources could include

- a supply of open-weave fabric, for example hessian, netting
- a resource box of scraps of plain and patterned fabrics in a variety of textures
- a collection of discarded clothes and household fabrics, for example curtains, towels, sheets
- a wide selection of fibres, including cotton, nylon and lurex threads, wool, string, raffia, grasses, straw, rope, cord, twine
- scraps of available trimmings, for example lace, ribbons, cords
- a collection of discarded buttons, beads, sequins and large fruit stones and seed pods that can be pierced
- large stitching, knitting, crochet and tapestry needles
- a simple loom or any small rigid frame
- scissors
- glue.

Exemplar 22

Appliqué

fifth and sixth classes

Appliqué is an enjoyable medium for exploring the possibilities of a variety of fabrics in a design. It also provides opportunities for exploring mixed-media design.

Step 1: The stimulus

A stimulus or design source is investigated and chosen. For a non-representational design, the children might choose a section of a plant or machine part, which could be drawn as simple flat shapes. A viewfinder would help to isolate shape, pattern and texture. A theme-based design would also be interpreted in terms of simplified shapes. They are then drawn on strong paper or card. A duplicate is made for reference while working, and templates are made from the original drawing.

Step 2: The activity

Materials and tools are organised in advance. Fabric choices are discussed. They could include plain and patterned colours in a variety of textures. Children are encouraged to think and talk about

- the effects they wish to create and whether to choose soft tones or vibrant contrasting colours
- how different colour and texture combinations might work, and where
- how to create a sense of rhythm and movement.

A backing fabric is laid on a flat surface or stretched over a simple frame to keep it taut. The fabric shapes (which have been cut using the templates) are placed on it in the design arrangement. They can be attached in a variety of ways, including

- pinning and tacking the shapes to the backing fabric and then hand-stitching or machine-stitching over the edges
- using a zigzag stitch
- pinning and tacking the shapes to the backing fabric and then hand-stitching or machine-stitching over the edges with a herringbone stitch
- pinning through all thicknesses at the centre of the shape, adding a little glue near the edges and pressing in place
- bonding the shapes to the backing fabric with a double-sided adhesive paper.

Step 3: Evaluation

Children are encouraged to show and talk about their work and the work of others. They talk about what they were trying to achieve, problems encountered and whether and how they resolved them. They discuss what they like best about their own work and the work of others, and why.



A child's work in appliquéd

A mixed-media approach could include

- tie-dyeing, painting or printing the backing fabric with fabric paint or crayons and using the shapes that result as the basis for the appliquéd design
- painting scraps of sheer fabric (such as curtain net), applying them in layers to the backing surface and cutting them back for interesting colour and textural effects
- adding decorative stitches in contrasting fibres and colours over and between the applied and/or painted shapes
- adding beads and sequins
- adding padded shapes for a three-dimensional effect
- combining any collage material with appliquéd.

The finished work can then be hung as a wall hanging or used as a cushion cover, for example.

The colours, shapes, forms, patterns and textures in the visual environment are a rich source of inspiration.

Working from observation and curiosity

The colours, shapes, forms, patterns and textures in the visual environment are a rich source of inspiration, especially for appliquéd work and weaving. Colour can be the most exciting aspect of a project. Close observation of everyday objects such as bricks, tree bark or peeling paint may show unexpected colour combinations. Initial experiments in collage, for example, may be confined to a limited colour range, with different textures added for contrast. Subtle colour differences may be introduced later in collage, appliquéd, weaving and knitting. Children should be encouraged to use colour expressively as well as representationally.

The visual environment is an excellent source of ideas for creating textural effects. Close observation helps children to see that everything has a texture, whether smooth, rough, shiny or matt. Ways of interpreting texture in fabric and fibre could include

- using fabrics that have interesting textures, for example knobbly, shiny, glittering, wispy, silky, corded, plastic
- using a variety of fibres, including wool, string, plastic strips, cotton thread
- pulling threads, making holes, fraying, folding, pleating
- attaching oddments such as beads, feathers, buttons, pieces of old jewellery, wire
- experimenting with stitches of their own invention and, as they acquire dexterity with the needle, with established stitches
- adding pieces of knitting, crochet or weaving to the surface of a piece of fabric to create an effect.

Exemplar 23

Weaving a small wall hanging

third and fourth classes

Weaving at primary level provides opportunities to develop sensitivity to colour and texture, to design with them and to interpret them in a new medium. Through weaving, children discover the effects they can create with a wide range of materials, including wool and cotton fibres, braid, string, ribbons, raffia, straw, grasses, strips of plastic, foil and fabric strips of a variety of textures and weights. It also helps to foster an appreciation of craft work.

Step 1: The stimulus

The stimulus or design source is explored and chosen. Non-representational designs, or designs abstracted from nature, are more appropriate for primary-level weaving, because it is a medium that lends itself easily to the exploration of colour and texture. A recent visit to a place of visual interest such as the seashore, a bog or even a supermarket could provide the focus for a design. The children make sketches of the shapes, colours and textures of a small section of a rock pool, a turf bank or a particularly eye-catching supermarket display, for example. Separate sketches could be made of details such as sea shells, bog cotton or a cash till, to be interpreted in fabric and applied to the woven piece in a mixed-media approach. Alternatively, children may work from observational drawings of chosen subjects that have been done earlier.

Step 2: The activity

Materials and tools are organised in advance. The children choose fibres and cord or rope in a variety of thicknesses (but mainly quite thick) for their design and discuss them in terms of colour and texture and with reference to their design sketch.

- What were the most noticeable colours seen when sketching? Were they strong and vibrant or soft and misty? Were there tonal variations, for example light and dark areas? What fibre colours are nearest to the colours seen, or represent how I feel about them?
- Did everything feel the same way? What kinds of textures were most noticeable? Where were they? What fibres are closest to these textures?

The warp (vertical thread) is attached tautly to each end of a simple loom or wrapped around nails hammered (at equal distance) to a simple frame, using a strong, smooth fibre: avoid using thin fibres. The weft (horizontal thread) is woven loosely into the warp in an 'over and under' movement, moving over and

back and keeping the edges straight. The weft is smoothed down from time to time to keep an even weave. To remove the completed weaving from the frame, the warp threads are cut and tied together.

A mixed-media approach to weaving could include

- threading beads or small buttons onto the weft fibres and weaving them into the fabric, as appropriate, to suggest pebbles or stones
- natural objects such as long dried grasses or reeds
- stitching on fabric shapes of the details sketched earlier or attaching padded shapes to create a three-dimensional effect
- creating detail on the woven surface with a variety of stitchery.

Step 3: Evaluation

Children are encouraged to talk about their finished piece, to say what they were trying to achieve and what they like best about their own work and the work of others.

Collage

Collage is a composition that is built up from card, fabric, fibre or other shapes and scraps that are glued to a background. Oddments from a scrap box may be added. It is a way of exploring and designing with colour, texture, pattern and rhythm. Collage activities that concentrate on a single element, such as texture, are appropriate at times. How the different textures feel and how they compare when placed close to each other would be important, and children would also be encouraged to think about the shapes created, the shapes between the shapes and whether some of them overlap.



A child's collage on a colourful theme

Colour could be explored through tones and hues of one colour. Soft fibres and twines could be used to explore movement, together with a discussion on, for example, water streaming, flowing, eddying, bubbling, wind moving leaves and things, what it would feel like to be dancing or roller-blading, leading to abstract interpretation. Encouraging the children to make the movements with their arms helps to develop their feeling for rhythm. Colourful themes, such as unusual fish, birds, flowers or objects that relate to children's experience, are ideal for collage.

Tie-and-dye

This is a way of creating pattern with fabric dye. It is a 'resist' process where parts of the fabric are tied, bound, knotted or sewn so that the colour does not penetrate them when placed in the dye. The tightness of the ties is crucial, as the pattern that emerges is a combination of dyed and undyed areas. The simplest way of tie-dyeing is to gather up the piece of fabric to be dyed and to tie it with a piece of string. More experienced children will be capable of adding further ties for more complex effects. As they progress they should be encouraged to think about and to plan the effects they wish to create. Ornamental stitchery can be added around the shapes created for added interest. Tie-and-dye activities can be further developed through batik.

Batik

Batik is a pattern or picture dyed into a piece of cloth. It is also a 'resist' process, where melted wax (under supervision) is brushed onto a piece of fabric. The fabric is sometimes crumpled to make cracks in the dried wax. The cold dye will penetrate these exposed areas and create the textured effects for which the technique is noted. When dry, the wax can be removed by covering the fabric with a sheet of brown wrapping paper or very old newspaper and ironing over it. The wax may be brushed on haphazardly in initial experiments, but these should be followed by more carefully planned patterns and pictures. Tools and implements can be designed as stamp motifs to create new and unusual textural effects. More experienced children would be capable of several stages of waxing and dyeing. It is a worthwhile and enjoyable technique, because children often achieve colour and textural effects with relative ease in batik that might not be possible in other media.

Looking at and responding to art

Art is one of humanity's great achievements and it should be experienced in a rounded, integrated way. It is important that children have experience of a wide range of art images and objects, at first hand where possible, or otherwise in reproduction. It is enriching to show slides or prints of art works that relate to the children's own work, or to focus on the work of an artist, or even on a single art work, for pure aesthetic enjoyment. Children should be helped to look at art works with openness, to appreciate and enjoy their inherent qualities, and to understand that there are no definitive answers in art. Openness and sensitivity to art are the basis for developing a critical faculty. Depth of experience is important too, rather than cursory encounters with art: children should have opportunities to question and reflect on what they see and to become more discriminating and critically aware. The emphasis, however, should be on appreciation and enjoyment.

As with making art, children go through a process in responding to art. Their initial response may be an aesthetic or felt response to what they see, and they should be given time to reflect on and interpret that response. Whether the subject is a painting, a sculpture, a building or a piece of craft work, they should not be asked immediately whether they like it or not, as this may invite them to categorise or dismiss it. It is best to suspend judgement until they have had time to look at the work receptively. A spirit of enquiry and a more objective response may be encouraged by posing questions such as

- how was the object or image made?
- what was it made from?
- who made it and what did he/she intend?
- where, when and in what social and cultural context was it made?
- what was it made for?

When dealing with history, literature or music, there may be opportunities to look at one or two paintings of the period. The visual arts can give important insights into social life, dress or customs, for example. This, however, is not the most important reason for looking at a good piece of art, although it may be the only interesting thing about an indifferent one. Works of art should be studied first of all for their own inherent qualities.

Looking at paintings

Questions such as the following would help children to look attentively at art works and to make a personal response to them. The first group applies primarily to representational art and the second to non-representational, but many of them could be applied to both.

Representational art

- What is happening in the picture? What is it about?
- What do you see? What else do you see?
- What kind of place is it?
- What kind of light is there? How do you know? Where is it coming from? How do you know?
- What time of day or year is it? Why do you think so?
- What part did you notice first?
- What colours stand out most? Why? What are the surrounding colours like? What colours are used more than once?
- Is the paint thick or thin, rough or smooth, creamy or runny?
- Does the surface look shiny and polished, or heavily textured?
- Can you see the brush marks the artist made?
- Are the edges of things clear and sharp, or soft and fuzzy?
- What is the mood or atmosphere of the picture? How is it created?

Non-representational art

- What part catches your eye most?
- What part is brightest, darkest, busiest, quietest?
- Do some parts seem closer and others further away?
- Which colours seem closer to you and which seem to move away?
- Do some shapes overlap?
- How does the artist suggest movement?
- Can you think of words to describe the edges of things?
- Does the whole painting look flat or does the artist suggest space?
- Is a mood created? What mood? How is it created?

Looking at sculpture

- Is it a compact block or do some parts stick out a lot?
- Is it made of metal, stone, wood, mixed media, ceramic?
- Is it composed of a number of units?
- Are there sharp jagged angles or smooth curves?
- Does it make you want to see what it is like on the other side? Can you imagine what it would be like on the other side? Tell me.
- Would you like to run your hand all around it? What would it feel like?
- Can you get into that position (if it is a figure)? Show me.

Exemplar 24

Looking and responding: 'The Singing Horseman' by Jack B. Yeats

infant classes

Step 1: Looking at and responding to the work

Questions such as the following would help children to focus on the work

- What is this picture about? What is the man doing?
- What is the horse doing? Is it big and strong?
- Are they having fun?
- Do you think the horse seems very near us? Does it feel like he might jump right out of the picture?
- What colour is the horse? Is that a strange colour for a horse? What other colours do you see? Show me.

- What kind of place is this?
- What kind of day is it?
- Where are the darkest parts? Where are the lightest parts?
- Do you think the sun might be shining on any part?
- What is the paint like? Is it thin, thick, smooth, blobby, creamy? What would it feel like?
- Did it ever happen that you were running in the grass and the sun was shining and the wind was blowing in your face and you felt so happy and excited that you just had to shout or burst into song? Let's put the painting on the wall where we can look at it all week.

Step 2: The follow-up

The lesson could end with the above questions, or it could be used as an introduction to an art class:

- Would you like to paint a picture? Let's pretend to be running in the park in the soft grass. Is it sunny? or rainy? or windy? Are there flowers? What colour are they? Are there trees? What else is there? Do you like running? Would you feel like bursting into song? Take a deep breath and let me see what it would be like?... That is what we are going to paint.
- As the children work: If you remember to dry the brushes carefully every time you wash them, you can keep the paint nice and thick and creamy, just as Yeats did.



'The Singing Horseman' by Jack B. Yeats

Exemplar 25

Looking and responding: 'Surprised! (Tropical Storm with a Tiger)' by Henri Rousseau

first and second classes

Step 1: Looking at and responding to the work

Questions such as the following would help children to focus on the work:

- What kind of place is this? Look at it carefully. Pretend you are hiding behind a bush looking out and this is what you see. What do you see first?
- What is the tiger doing? Is he scared or is he about to pounce? Is some of him hidden?
- What kind of day is it? Tell how you know.
- How does the artist show it is raining?
- How does he show that the wind is blowing?

- What direction is the wind coming from?
- How does he show that there is a storm with lightning?
- What colours do you see? Have you ever noticed how red and green look together?
- How does the artist make the tree trunks stand out so clearly?
- Does he make anything else dark against the light?
- How many different kinds of leaves did he make?
- Did he work carefully and smoothly, or is the paint thick and splotchy?

When the children have viewed the piece thoroughly, some appropriate information on the artist could be given, for example his working methods and where he lived and died.

Step 2: The follow-up

Painting themes could include

- The day you were out in a storm
- A weird creature hiding in the jungle.



'Surprised! (Tropical Storm with a Tiger)' by Henri Rousseau

Exemplar 26

Looking and responding: 'The Ripe Field' by William Crozier

third and fourth classes

Step 1: Looking at and responding to the work

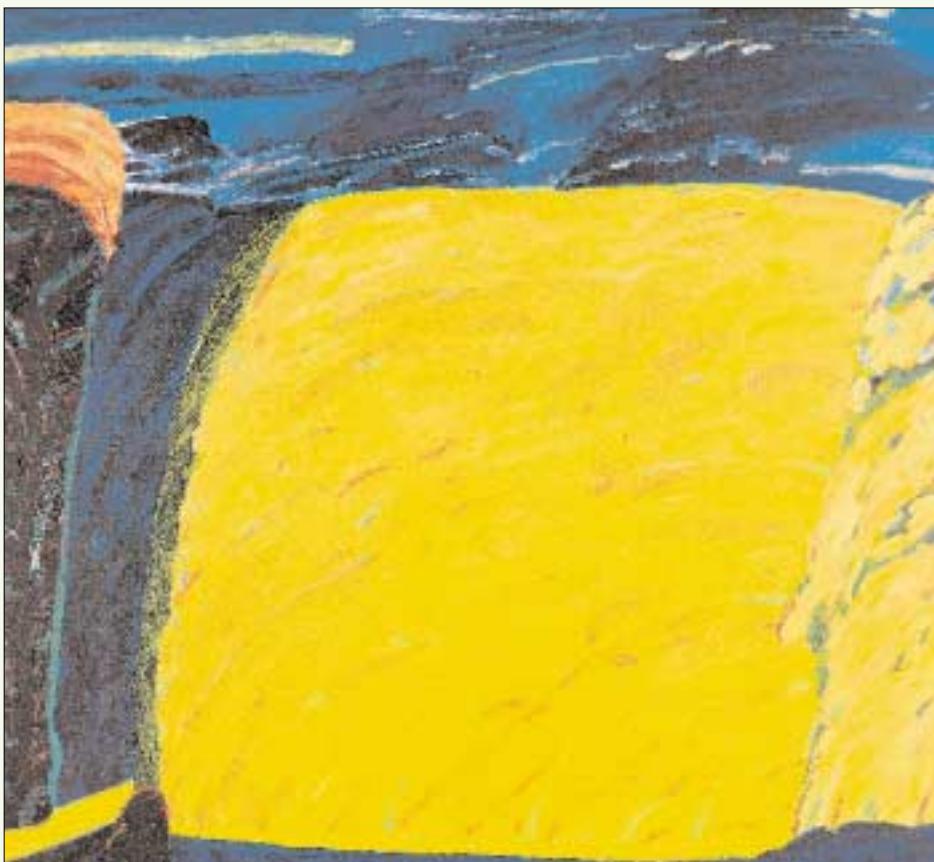
Questions such as the following would help children to focus on the work:

- Could you describe this painting to someone who cannot see it?
- Is the paint thick or thin?
- Are the edges of things soft or hard?
- What do you think it felt like to paint this?
- What colours do you see?

- Where are the brightest areas and where are the darkest? The difference between them here is unusually strong: why do you think the artist did it like that?
- Which do you think was more important to the artist in this painting: the surface of the painting and the way he used the paint, or the subject matter? What makes you think that? Perhaps you think both might have been important?
- The painting is called *The Ripe Field*. Do you think this is a real place?
- What kind of place is it? What do you think is on the left hand side of the painting?
- What kind of day is it?
- Did you ever see a ripe field of corn when the sky was dark with clouds?
- Does the painting suggest a mood? Could you describe it?

Step 2: The follow-up

- Compare this with another painting of a similar theme.
- During the week see if you notice when light conditions in nature create a mood.



'The Ripe Field' by William Crozier

Exemplar 27

Looking and responding: a study of two contrasting drawings

fifth and sixth classes

'The Gleaners' by J.F. Millet

Step 1: Looking at and responding to the work

Questions such as the following would help children to focus on the work:

- What is happening here? What do you see in this drawing?
- Are the women working hard or are they having fun?
- How would it feel to work for hours in that position?
- What do you think the ground feels like under their hands?
- Do you think the figures look solid and three-dimensional?

- How do you think the artist got them to look like that?
- What direction is the light coming from? How do you know?
- What sort of place do you think it is? Is it flat or hilly? Are the fields big or small?
- What do you see in the distance? hedges? woods?
- Are these very clear or are they just suggested?
- Which row of hedges is darkest/lightest?
- Why do you think the artist did it like that? Have you ever noticed how things that are far away look softer and paler than those in the foreground—things like trees and bushes, especially on a hazy day?
- What kind of day is it?
- What is the sky like? Why do you think it is so big and bare? Do you think it affects the mood of the drawing?
- Can you describe the mood?

Step 2: The follow-up

See activities opposite.



'The Gleaners' by J.F. Millet

'Study of the Artist's Wife' by Augustus John

Step 1: Looking at and responding to the work

Questions such as the following would help children to focus on the work:

- What is the woman doing? Is she dressed to go out? What hints tell you that? What kind of clothes is she wearing? Is her hair carefully combed? What is on the table?

- Would you say that some areas of the drawing are more sketchy than others? Which areas did the artist do more quickly and which part did he spend more time on?
- Why did he do the face in more detail?
- Look at the sketchy parts of the clothes: what made him do the wriggly marks and the other soft flowing ones? Show me things like that on your own or on your friend's clothes
- How did he get the really dark marks?
- How do you think he did the soft shadows on her face?
- Are there any other rubbed or smudged areas?
- Is the wall behind her near or far away? How do you know?
- If there is a window in the room, which side do you think it is on?
- Do you often see portraits, for example photographs of people, where they are looking out the side of the picture like that?

Step 2: The follow-up: 'art detectives'

- In groups of about four, the children examine a number of reproductions of drawings and find out what drawing instruments the artist used. Besides the reproductions, they have paper and a variety of drawing instruments to experiment with (black crayons, conté, charcoal, hard and soft pencils, markers, perhaps pen, and diluted ink with brushes). To help them in their investigations, each group has been asked to bring in a magnifying glass with which to examine the artists' marks.



'Study of the Artist's Wife' by Augustus John

Looking closely at children's work

Children's work

Assessment of children's development in art must take into account a whole series of discovery and learning activities that may or may not lead to a finished product. It requires a range of assessment tools, which include teacher observation and teacher-designed tasks as well as work samples, portfolios and projects. Together they provide the teacher with a comprehensive overview of the children's development in art and indicate the effectiveness of the teaching programme.

Teacher observation

Art activities provide an important context for assessing progress. The whole process of making and responding to art can be monitored by observing children as they work and, as appropriate, discussing it with them or offering positive intervention. It is not necessary, nor would it be possible, to assess every aspect of children's work. The teacher may occasionally focus on particular aspects of a task, on individuals or on groups of children for the purposes of assessment. By setting clear objectives for the activity, he/she can observe how the children respond to a stimulus, approach the task and evaluate their own work and the work of others.

The stimulus could include a personal experience, a story, a medium such as paint or clay, an object from the natural world or a work of art. Through observation and discussion, the teacher notes the possibilities for visual expression that children may see in the

stimulus, their willingness to explore ways of expressing ideas it suggests, and any problems they are experiencing. The teacher could ask

- has the stimulus sparked a visual and personal response?
- are the children eager to talk about choice of materials and tools and how they will use them?
- are there non-participating children?

In observing how children approach a task, the teacher would note how involved they are in the many decisions they must make as they struggle to express their ideas in visual form. Things to look for would include the ability to handle materials and tools and to use them with confidence and sensitivity, for example the ability to mix paints, to form clay, and to show variety in their mark-making. The connections they may make between what they observe closely and their own work should also be noted. Other developments to look for would include the ability to take the initiative and to work independently; a willingness to follow directions; and the interactions that occur within groups, and with the teacher, as concepts and skills are developed.

Questions to ask could include:

- Are the children absorbed in the activity?
- Does their work show a visual vocabulary appropriate to their individual stages of development in art?
- Are materials and tools used with confidence and discrimination?
- Are the children willing and able to discuss their ideas and how they might adapt them to the challenges they meet?

In assessing children's responses to and evaluation of their own work and the work of others, the teacher could note their ability to describe the object or image and to perceive its essential characteristics. Their ability to view it with openness, to make discriminating judgements and be moved by it could also be noted. The teacher could ask:

- Do the children value their own work and the work of others?
- Do they respond enthusiastically to art works?
- Can they use an appropriate vocabulary when responding to art works?

Teacher-designed tasks

The teacher may occasionally devise tasks with very specific objectives in mind. Tasks such as these can help to emphasise children's strengths and interests and are useful for planning. It is important, however, that the objectives

are clearly understood by the children and that they are within their range of ability. The tasks could include

- doing colour studies
- interpreting a variety of textures in different media
- making quick sketches of objects or of a view
- making a plan for a simple structure
- making a structure to certain specifications
- looking at an art work for a specific purpose.

Work samples, portfolios and projects

Portfolios are a particularly important tool in assessing children's development in art. They provide the teacher with a long-term and comprehensive record of that development and draw attention to individual children's particular strengths. Samples of work in progress should be included, for example their experiments with mark-making and colour mixing, sketches done from observation, different print techniques and elementary plans and designs for three-dimensional structures. Representative examples of completed work should also be kept. These, together with photographs or similar records of three-dimensional work and of their participation in large-scale projects, and including their own records of achievements, would comprise a portfolio.

Using information and communication technologies

Information and communication technologies can be used to broaden and enhance children's experience and understanding of art. Computer art is an exciting addition to the art media available to them. It offers supportive experience to working directly with materials and tools and an additional means of expression, communication and design. The technology also allows children to view some of the world's major art works from the classroom. It can be used most effectively for these purposes as follows:

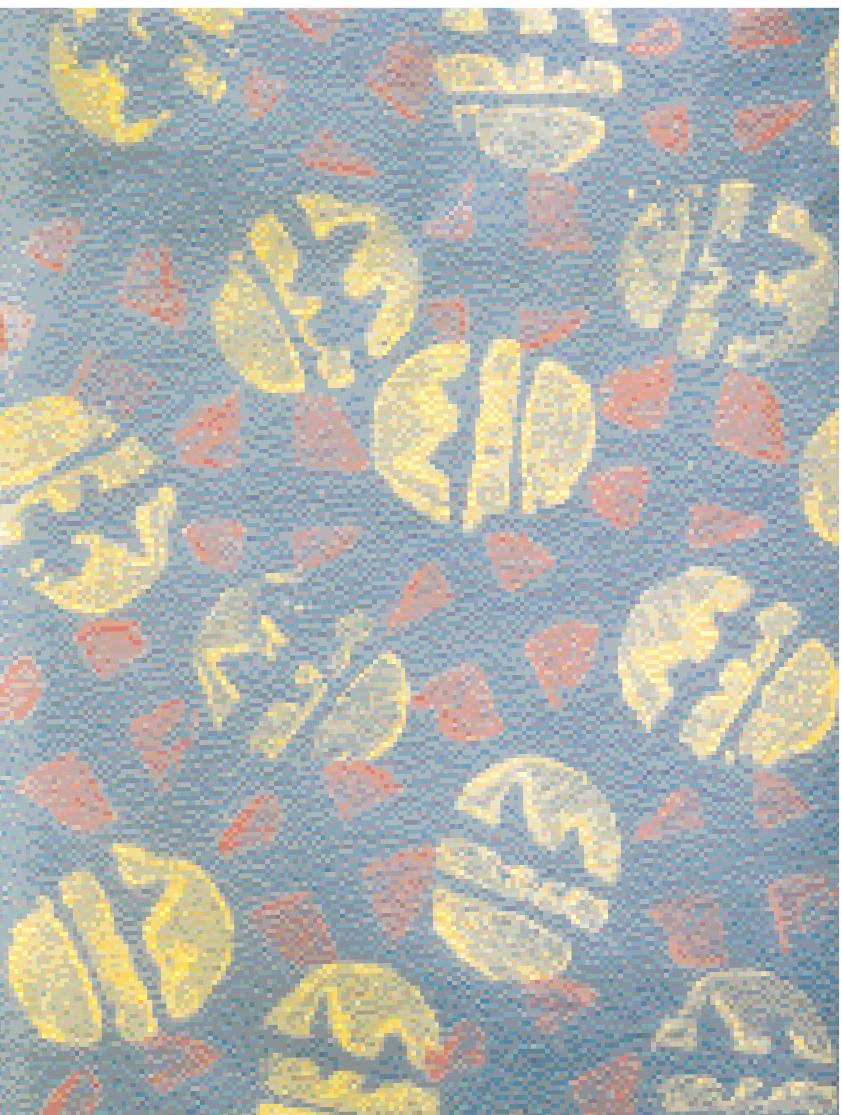
- The two basic types of computer programing for art and design are called 'painting' and 'drawing' and there are many programs available commercially. Great care should be taken in choosing programs and in directing their use: computer generated artwork should be soundly based on the principles of visual arts education. Open-ended programs that allow the children to decide how to use the drawing and painting tools on screen are essential to creating expressive and imaginative compositions and to ensuring that the children, rather than the program being used, determine the outcome. The computer is also a very useful tool in designing, as it allows images to be manipulated on screen, decisions to be made quickly, and different phases of a design to be stored for reference.

- Computer activities may be designed by the teacher to teach specific aspects of the visual arts programme. Objectives must be clear, and he/she must be able to appraise the activity with reference to them. Activities could include experimenting with
 - the ways in which colours affect each other
 - shape
 - layout
 - organising space
 - suggesting the third dimension
 - elementary perspective.

The children will be keen to print out and keep some of their work. A high-quality colour printer is required for work involving colour, otherwise the print-out may not match the colours on screen.

- A page make-up ('desktop publishing') program could be used to extend the children's graphic work. Images produced using painting programs, scanners and digitisers can be combined with text to produce newsletters, posters and illustrated stories and poems.

- Computers have a multimedia facility, which combines images, text, sound and video. Multimedia software is available on CD-ROM, a type of disk that stores large amounts of information, and many are interactive. Programs produced by museums and art galleries that allow interactive exploration of their collections are especially useful. The teacher can use them to devise projects and tasks in looking at and responding to art, to be carried out by the children.
- The masterpieces of many important museums and galleries around the world are accessible through their web sites on the internet. Schools too can set up their own web sites to communicate with other schools and to share information about their art activities. They can also communicate by e-mail.



Section 6

Appendix

Source references for the curriculum and guidelines

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Arts Information Bureau
 Arthouse, Temple Bar, Dublin 2
 Tel. (01) 6056800
 E-mail: training@arthouse.ie
<http://www.arthouse.ie/artifact>

Association of Artists in Ireland
 Arthouse, Temple Bar, Dublin 2
 Tel. (01) 8740529
 E-mail: artists.ireland@connect.ie

Chester Beatty Library of Oriental Art
 Clock Tower Building
 Dublin Castle, Dublin 2.

Crawford Municipal Art Gallery
 Emmet Place, Cork
 Tel. (021) 273377
<http://www.synergy.ie/crawford>

Education centres and arts centres
 See telephone listings

Education Department
 Irish Film Centre, 6 Eustace Street, Dublin 2
 Tel. (01) 6778788
 E-mail: ifc@iol.ie

Education Department
 Irish Museum of Modern Art
 Royal Hospital, Dublin 8
 Tel. (01) 6129900
 E-mail: info@modernart.ie

Education Department
 National Gallery of Ireland
 Merrion Square, Dublin 2
 Tel. (01) 6615133
 E-mail: artgall@tinet.ie
<http://www.nationalgallery.ie>

Education Officer
 Douglas Hyde Gallery
 Trinity College, Dublin 2
 Tel. (01) 6081116

Education Officer
 Hugh Lane Municipal Gallery of Modern Art
 Parnell Square, Dublin 1
 Tel. (01) 8741903
 E-mail: hughlane@iol.ie

Education Officer
 Hunt Museum
 Custom House, Limerick
 Tel. (061) 312833

Education Officer
 National Museum of Ireland
 Benburb Street, Dublin 7
 Tel. (01) 6777444
 E-mail: nmi2@indigo.ie
<http://indigo.ie/nmi1/museum/index.html>

Education Officer
 National Museum of Ireland
 Kildare Street, Dublin 2
 Tel. (01) 6777444

National Irish Visual Arts Library
 National College of Art and Design
 100 Thomas Street, Dublin 8
 Tel. (01) 6711377 ext. 254

The Ark
 Children's Cultural Centre
 11A Eustace Street, Dublin 2
 Tel. (01) 6707788
 E-mail: info@ark.ie
<http://www.ark.ie>

The Arts Council
 70 Merrion Square, Dublin 2
 Tel. (01) 6611840
 E-mail: info@arts council.ie
<http://www.arts council.ie>

Ulster Museum
 Botanic Gardens
 Belfast BT9 5AB
 Tel: 0801 23238 3000

Glossary

aerial perspective

the device of using fading colour and tone to create an illusion of space in a painting

aesthetic awareness

the ability to look with understanding at art works and make a personal response to them

appliqué

a picture or pattern created by stitching pieces of fabric to a fabric background

artist

used in the guidelines to include those working in the fine arts and in crafts

batik

a colour design or composition created by waxing sections of a piece of cloth before dyeing, so that the waxed sections remain uncoloured

coil and pellet design

small coiled and rolled or carved clay motifs that have been attached to a clay surface in a decorative design

coil pot

a pot made by laying rolls of clay on top of one other and building them up to create a hollow form

collage

an image or design created by sticking materials such as paper, card, fabric, printed material and string to a base

complementary colours

colours that intensify each other and are opposite each other on the colour wheel, for example red and green

cool colours

the blues, blue-greys and blue-greens, which appear to recede in a painting

crayon transfer

achieved by covering a sheet of paper in wax crayon of various colours and drawing on a second sheet placed on top so that some of the crayon prints out as a coloured drawing on the underside of the upper sheet

found objects	everyday objects that can be used, for example in a collage or to create stamps for print-making
harmonious colours	colours that blend well together and are close to each other on the colour wheel
harp	a tool for cutting slabs of clay
hue	the basic characteristics of a pure colour, for example red, green
imagery	the marks, lines, shapes, figures and objects that make up a composition
linear perspective	the illusion that parallel lines meet at a point on the horizon, for example railway lines, used in drawings and paintings to give the illusion of depth
lithography	a method of printing that depends on the mutually repellent actions of grease and water
low relief	a type of sculpture in which the forms are not free-standing but are attached to a background (as on a coin)
mask-out	a technique in printing for protecting an area of the design from colour when inking up
media	materials and tools used by artists
monoprint	a once-off print taken when, for example, a clean page is pressed down on a surface that has been covered with printing ink or paint and then drawn on
mosaic	a design or tonal effect created by arranging very small pieces of coloured marble, stone or glass on a background; in school, pieces of coloured fabric or paper may be used

non-representational art art that makes no reference to actual things seen

outline drawing an image created in line only, without solid areas of tone or colour

overlapping placing one shape in front of another to give a three-dimensional effect in a composition

pattern created by the repetition of discernible shapes, colours and/or textures in a composition

photogram a type of print achieved when objects that have been arranged on light-sensitive paper are exposed to light in a dark room

pinch-pot a pot made by hollowing out a kneaded ball of clay with the fingers and building it up by pinching out the sides

primary colours the three basic colours (red, yellow and blue) that cannot be mixed from other colours but can be used to mix all the other hues

relief printing printing from a block whose design or image stands out in relief

rhythm the flow, with variation, of lines, shapes, colours and/or textures in a composition

schema the marks, lines and shapes (i.e. set of symbols) that are the child's interpretation of familiar figures and objects, for example using a circle for a body with stick-like limbs or a circle and two parallel lines for a tree

screen-printing a technique for printing a flat image through a fine mesh that has been stretched over a frame

silhouette	an image presented as flat shape in a drawing or painting
slab building	working with slabs of clay that have been rolled out or cut from a large lump with cutting wire
soft sculpture	three-dimensional forms made from flexible materials such as fabric
stabile	a sculptural construction in space that is fixed to a base (in contrast to a mobile, which hangs)
stencil	a cut-out shape or motif in paper or card that is placed on a surface and sponged, sprayed or brushed with paint to reproduce the shape or motif
symbol	a simplified drawing that stands for a figure or object (see schema)
texture	how a surface feels to touch, or its representation in a medium such as paint
tone	the lightness or darkness of a colour
vernacular architecture	the building style that is typical of an area or region, and of a particular time
warm colours	the reds, oranges and yellows, which appear to advance in a composition
wax-resist	drawing with wax crayon or candle on a page so that the drawn areas will resist a subsequent colour wash
whirler	a small circular rotating stand

Art styles mentioned in the guidelines

Abstract

broadly, an art style that does not refer to real things but is concerned with non-representational shapes and forms. Semi-abstract art is concerned with shapes and forms abstracted from reality. Kandinsky (1866–1944) is usually credited with having produced the first completely non-representational painting, and modern abstract art has developed into many movements since then.

Expressionism

an art style that reflects the artist's felt response to a subject, rather than recognisable images of it. Strong colours and vigorous brushwork, and exaggerated images and forms are features of Expressionism. German Expressionism was an important art movement in the first three decades of the twentieth century, stressing the importance of the artist's personal feelings, and rebelling against the Naturalism of the nineteenth century. It had earlier origins, and the modern trend towards expressionism can be traced to van Gogh (1853–1890).

Impressionism

an art style that tried to capture the effects of light on various surfaces (especially in open-air settings) and to record what the eye sees at a particular moment. Impressionism transformed painting, using bright colours and sketchy brushstrokes. It originated in France in the 1860s and was an important movement of the nineteenth century. Its objective was to record everyday life with freshness and immediacy, in revolt against Romanticism, which cultivated the appeal of emotional intensity in art. Impressionism was encouraged by developments in photography and in scientific research into colour and light. Among its founding members were Renoir (1841–1919), Monet (1840–1926) and Pissarro (1830–1903).

Naturalism

a form of realism that depicts the minute and even the mundane details of everyday life

Realism

an art style that aims to represent aspects of everyday life with convincingly lifelike effects

Surrealism

an art style characterised by the distorted objects and figures and the symbols it uses to express the incongruous, the irrational and the subconscious. It originated in France in the 1920s and its objective was to free creativity by suppressing the dominance of reason. It has had a significant effect on Western culture. Dali (1904–1989), Magritte (1898–1967) and Miró (1893–1983) were important surrealist painters.

Membership of the Curriculum Committee for Arts Education

These guidelines have been prepared under the direction of the Curriculum Committee for Arts Education established by the National Council for Curriculum and Assessment.

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