

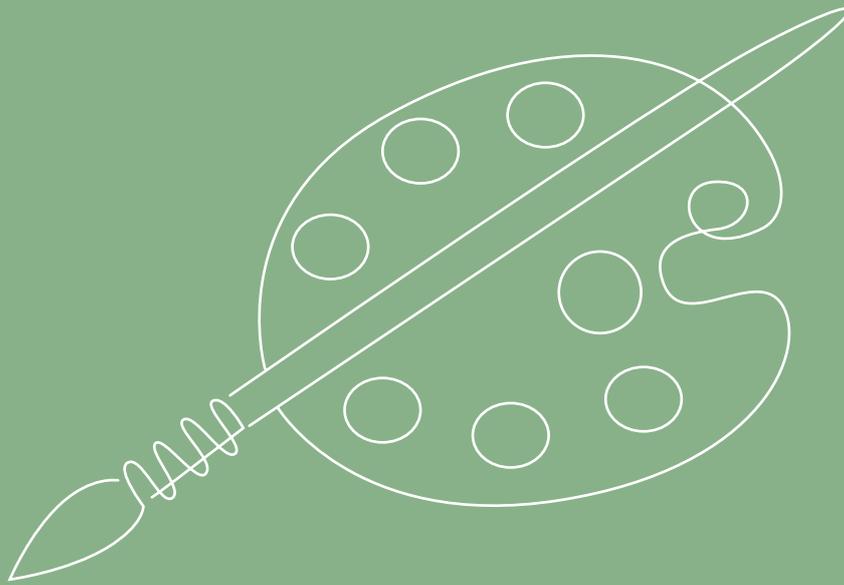
PRIMARY

Visual Arts

Guidelines for Teachers of Students with

MODERATE

General Learning Disabilities



Contents

Introduction	3
School planning	8
Classroom planning	12
Exemplars	46

Introduction

Visual arts activities enable the student to communicate in a unique way and to organise experiences, ideas, feelings and imaginings in a visible and tangible way. Through drawing, painting, constructing and inventing, the student is enabled to assimilate, respond to, and make sense of, his/her experience of the world.

Through its emphasis on the individuality and creativity of each student's work, the visual arts curriculum serves to enhance self-confidence and self-esteem in the student. Instead of conformity, it encourages risk-taking and spontaneity and so celebrates uniqueness.

These guidelines aim to facilitate access to the *Primary School Curriculum, Visual Arts*, and to enable the student with moderate general learning disabilities to explore and make sense of the world in a fun and enjoyable way.

In making art, the process of making is as valuable as the final result.

The *Primary School Curriculum, Visual Arts* places equal emphasis on *making art* and *looking at and responding to art*. It presents a range of activities in perceiving, exploring, responding to and appreciating the visual world. Making art involves two-dimensional and three-dimensional work in a range of media. In making art, the process of making is as valuable as the final result. This will require sensitivity on the part of all adults facilitating the work of the student, whose tentative exploratory efforts may be missed if there is an over-emphasis on 'product'. The emphasis is on exploring and experimenting with the expressive possibilities of materials, tools and media and with the choices they offer for different tasks.

Communicating about his/her work and, when appropriate, the work of others is central to this process and offers excellent opportunities for social interaction and acknowledgement of achievement. The expressive or making activities are complemented by opportunities to see and make a personal response to visual art forms of different styles and cultures.

The challenge to the teacher is to be alert to individual needs and abilities and to ensure that students are involved in a creative, rather than a passive or imitative, way.

Visual arts education provides for creative and aesthetic experiences, and helps the student to acquire sensitivity to the visual, spatial and tactile world. The development of perceptual awareness helps the student with moderate general learning disabilities to enjoy and interpret the visual environment, and can facilitate learning in all areas of the curriculum. Initial exploration of materials and tools will be at a sensory level, and will require a high level of adult support. This early sensory investigation will overlap with the exploration of materials in other curriculum areas, such as mathematics and science. The development of manipulative skills will also have a positive influence on learning in other subject areas. By providing opportunities for self-expression, the visual arts curriculum can also contribute to the student's language development and to his/her sense of personal identity and self-esteem.

Some students with moderate general learning disabilities will not get to the stage where realistic representation is the main concern. Their visual arts experience will be rooted in sensory awareness and appreciation. The use of a wide range of multisensory three-dimensional and two-dimensional materials will be critical. The role of the teacher during the art class is to challenge, motivate and support each student to express understanding of his/her world in a personal way. The challenge to the teacher is to be alert to individual needs and abilities, and to ensure that students are involved in a creative, rather than a passive or imitative, way.

The *Primary School Curriculum, Visual Arts* provides opportunities for:

- sensory exploration and enjoyment
- experimentation with a wide range of media and materials
- exploration of the elements of art
- working in both 2D and 3D
- creativity
- investigation
- designing
- problem-solving
- language development
- social skills development.

Overview of content

The *Primary School Curriculum, Visual Arts* suggests the following as accessible media for expression, through which the student can explore, respond to and interpret the world visually:

- drawing
- paint and colour
- print
- clay
- construction
- fabric and fibre.

Drawing

Once the student becomes aware of the effects he/she can create with mark-making, drawing becomes a way of exploring and communicating understanding of the real and the imaginary world. It is important to recognise that there will be some overlap in the development of drawing and writing. The random marks and squiggles that can be seen in the student's early drawings are also the foundation for his/her early forms of writing, and vice versa.

Access to a wide range of drawing materials, and time to enjoy discovering their possibilities for visual expression, are equally important.

Paint and colour

Paint is an ideal medium for developing the student's sensitivity to colour. It has tactile impact, is fluid and easily mixed and applied, and its effects are immediate. It is important that all students have access to a wide range of paint and colouring materials and tools, and opportunities to explore their expressive possibilities. Colour awareness promotes sensitivity to, and enjoyment of, colour in the student's surroundings, and is further enhanced when the student has opportunities to look at the work of other students and artists.

Print-making

Print-making activities provide additional opportunities for extending the student's range of expression, developing awareness of the inter-relationships between shapes and colours, and for experimenting with cause-and-effect and pattern. They also draw attention to the use of print in everyday objects.

Activities range from simple single images to more purposeful compositions, using a variety of colour, shape and media.

Clay

Clay is a versatile, exciting medium for free imaginative expression. Its plastic, malleable nature makes it an ideal medium for learning about form. Students begin to understand its inherent possibilities for three-dimensional expression as they model with it and change it. It also allows them to explore texture and pattern. Other malleable materials include Play-Doh and Plasticine. Working with malleable materials promotes fine motor skills, by strengthening fingers and hands. Students should have opportunities to see and if possible to handle or touch pottery and sculpture; but it will be equally important that they have sufficient opportunities to explore clay without undue pressure to produce a particular 'finished' product. Papier mâché is an additional medium for expressing ideas in three dimensions. It complements work in clay and is an additional way of exploring form.

Construction

Students enjoy exploring materials and objects to see how they were put together and how they work. Construction activities with a variety of three-dimensional materials allow students to develop spatial awareness and awareness of the qualities, limitations and potential of materials. Building and exploring with 3D materials allow the student to gain an understanding of similar and contrasting shapes and structures, rough and smooth textures, angular and curved forms, drawn, painted and printed surface decoration. Activities involving constructions on both large and small scales lend themselves to collaboration and group effort, and this can be a valuable social experience for these students.

Fabric and fibre

Fabric and fibre are adaptable and enjoyable media for creativity, and can be used to reinforce understanding of colour and tone, shape and texture. Students explore methods of changing the surface of materials, creating new fabrics, and constructing with fabric and fibre. Working with fabric and fibre offers opportunities to develop important fine motor skills, such as sticking, pasting or cutting with scissors. It offers opportunities for choice and control, as decisions are made about placing, moving or changing various items.

Concepts and skills development

The visual arts activities suggested for the different media help to develop awareness of the qualities of line, shape, form, colour, texture, pattern and rhythm and spatial organisation, and enable the student to use them purposefully. The student's attention is drawn to them, informally and in context, as they explore two-dimensional and three-dimensional work.

Through completing the strand units of the visual arts curriculum, the student should be enabled to

An awareness of line

- develop awareness that different movements make different marks
- experiment with the marks that can be made with different drawing instruments
- experiment with the marks that can be made on a range of surfaces
- begin to discover that lines can have a variety of qualities and can make shapes
- begin to discover that lines can have various properties and can create patterns, textures or movement
- look closely at the linear qualities of objects in the immediate surroundings
- begin to represent familiar figures and objects with free lines and shapes
- develop personal symbols (a schema) to represent familiar figures and objects visually.

An awareness of shape

- become sensitive to shape in the visual and tactile environment
- become aware of outline shape, silhouette and shadow shapes
- experiment with shapes in compositions
in collage, print, drawing.

An awareness of form

- become aware of the three-dimensional nature of form and of form in objects
form and volume in a toy, a box, an animal
- observe objects from different angles
- express understanding of form in clay
handle, feel, manipulate and begin to form clay and other malleable materials
- make impressions in clay, dough or plaster.

An awareness of colour

- develop sensitivity to colour in his/her surroundings
- recognise and mix primary colours
- distinguish between obviously light and dark colours
- begin to analyse colours and mix them more purposefully
- use colour expressively and to create effects.

An awareness of texture

- identify materials through sensory investigation
- explore a range of contrasting substances using the sense of touch
- explore the relationship between how things feel and how they look
make texture rubbings of natural and manufactured objects
- create variety in surface textures, using a range of materials and tools
change texture of paint by adding substances.

An awareness of pattern and rhythm

- become aware of pattern and rhythm in his/her visual surroundings
flowers, leaves, shells, markings on a stone, railings, fields
- become aware of repetition and pattern in his/her work
in the repeated use of lines and shapes
- become aware of pattern in the work of others
- use materials to create patterns.

An awareness of space

- develop awareness of how people and objects take up space
- examine simple structures in the visual and textural environment
- begin to make basic structures
balance open and closed boxes on each other
- begin to develop a practical understanding of structure through construction activities
- use art media to record what he/she perceives or observes
- begin to show relationships between objects and figures in drawings.

School planning

Planning sections in the *Primary School Curriculum: Visual Arts, Teacher Guidelines*, pages 18-25 give advice on this aspect of planning, some of which will also be applicable when planning for students with moderate general learning disabilities. The following sections outline some additional aspects of planning that may need to be considered.

This section examines two aspects of the planning process which are essential if the most effective learning environment is to be established.

- Curriculum planning
- Organisational planning.

Much of the planning advice in the mainstream curriculum can be applied to students. The following ideas are extra considerations that may be useful in planning a visual arts curriculum for students with moderate general learning disabilities.

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

A whole-school discussion on the importance of visual arts in the development of the student would help to clarify what teachers hope to achieve through the medium of visual arts. The creative process which students go through in making art, the possible stages or patterns of development in their art, and the importance of visual arts education as a way of complementing other areas of learning, should be among the topics discussed. The creative process is emphasised, because a significant part of learning in art occurs in student's approaches to the task in hand, and this may not be evident in the finished product. It will also be important that teachers identify achievable goals and objectives for their particular students. Planning should ensure that all students are enabled to participate in each of the strands of the visual arts curriculum. Ways of facilitating those with additional physical or sensory impairments will need particular attention, as this may have implications for resources.

A broad and balanced curriculum

Planning should ensure that all students have access to a broad developmental programme. Theme based activities may provide opportunities for students to achieve the objectives of a number of strands in the same activity. The school plan should also ensure that the student experiences a variety of materials, creative processes and techniques, and that a balance between work in two-dimensional 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. The range of interests and aptitudes of the students will influence the selection of activities and topics.

Levels of expertise and staff members' interests in the visual arts will be important factors in implementing the programme. Enthusiasm for the visual arts among staff can be encouraged through the provision of a wide range of interesting materials and facilitating attendance at in-service courses and classes.

Students' individual needs

In planning visual art activities, teachers need to be alert to individual needs, and the ways in which students

- use and show understanding of the visual elements
- handle and use materials
- explore and control tools
- communicate their feelings and responses to materials, different media, and different activities
- evaluate and modify their work
- demonstrate an understanding of the work of others.

Enabling access for students with sensory and physical impairment

All students should have access to activities that draw on their creative and aesthetic potential. Activities may need to be adapted to suit individual needs, and should be appropriate to the students' ability and age. Extra planning will be needed to enable students with sensory or physical impairments to participate to their full potential. This may require the sourcing of specific materials, for example dual-control training scissors, which enable the adult to assist students as they cut. These may be of benefit to students who have difficulties with hand eye co-ordination, muscle control, and background/foreground differentiation. Some students may show signs of tactile defensiveness when handling some materials, for example wet paint or glue. Messy activities are fun and offer sensory stimulation, which is very important, but can be difficult for students with tactile defensiveness. All staff members involved in facilitating the visual arts programme will need to be fully aware of each student's likes and dislikes or anxieties.

The physical positioning of some students may also be a critical factor in enabling full participation. Certain aids and materials may be considered necessary, in order to support full access for these students, for example 'lift and tilt' tables. Advice from other professionals, such as a physiotherapist, an occupational therapist or a visiting teacher for the blind is desirable when facilitating access to the *Primary School Curriculum, Visual Arts* for some students with moderate general learning disabilities.

Differing needs and abilities

In any class, students may be working to objectives within a range of levels. Some students may need to have certain areas of learning broken down further into smaller units, while others may need greater challenges in the same level of activity. They can be challenged to stretch the possibilities of art activities to the fullest by adopting new methods, in directed and experimental tasks. Brief one-session art activities may be more suitable for a student with a short attention span, while for other students a sustained exploration of one area may be more satisfactory than a superficial exploration of several. With support, interest and praise for their efforts, students will respond enthusiastically to activities in the visual arts programme.

Planning for linkage and integration

Activities that integrate the visual arts with other subjects should be planned to extend students' understanding of both art and other subjects. Integrated arts activities should be planned in parallel, and should interact with other subjects, rather than be subsumed in them.

Developing an assessment policy

Assessment is an integral part of the teaching and learning process in visual arts education: teachers continuously assess students' learning and their own teaching strategies as they observe, discuss and make judgements on work in progress and on completed work. As a way of observing teachers' and students' performance, assessment makes an important contribution to the overall evaluation of the art programme's effectiveness.

It is important to have an agreed approach on how students' performance is assessed. In the process of making and responding to art, the student may demonstrate qualities, such as inventiveness and imagination, that may not be evident in a finished piece of work. Areas for assessment could include the student's ability to choose and use materials, tools, and media, his/her response to art works, the student's approach to, and level of involvement with, his/her work, and how he/she contributes and co-operates in group tasks.

Organisational planning

Developing a shared sense of purpose for visual arts education

The school plan for visual arts is the shared responsibility of the principal and teaching staff. Both the planning process and the written programme will provide the teacher with a valuable policy document and a clear sense of direction and purpose. Some staff members may have expertise in different areas of the visual arts curriculum, while others are keen to learn new skills and strategies. While one does not need to be an expert to teach art, these members are a valuable resource in terms of

- sharing ideas and useful information on materials
- identifying, making and sharing resources
- their role as information agents
- their key role in any discussion that examines the needs of the student with moderate general learning disabilities in relation to visual arts.

Small strategic steps can be taken that encourage enthusiasm among staff:

- opportunities for art skills and knowledge development should be made available
- adequate provision of a wide range of materials will promote interest
- if the school does not have an art room, an area in each class or a general area should be set aside for storing paper, paints, clay, etc.

Creating and maintaining an attractive school environment by displaying works of art will allow the student to develop ownership and pride in his/her work and seek to communicate about it. Imaginative displays of students' work around the school can greatly increase the morale of students, parents and teachers alike and can create a vibrant, attractive atmosphere in the school. It will be important that students themselves are involved in this process, and that displays are regularly updated—**Our gallery, Artists in our school**—signifying and confirming the importance and value of art. Displays need not always be confined to the classroom walls. On occasion, the student's art may be used for graphic purposes in newsletters, the school calendar, on handbooks, and school greeting cards.

School policy will also identify how work will be stored for recording and assessment, for example in portfolios.

Identifying support for implementation

The student'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. Preparation and follow-up activities are essential to ensure that they derive the maximum benefit from any visit. Issues or questions regarding transport, wheelchair access, extra human resources needed and health and safety issues will need to be addressed also.

The *Primary School Curriculum: Visual Arts, Teacher Guidelines*, page 24, outlines many sources of support for implementing the visual arts programme. Among those identified are parents, artist-in-residence schemes, museums and galleries, craft centres, libraries, television and video, information and communication technologies, and education centres. Consideration must be given to the fact that students with moderate general learning disabilities often have more limited interaction with the community than their peer group. Therefore, it is important to extend the learning environment beyond the classroom.

Classroom planning

It is important that teachers have some understanding of the stages of development in art, even if progress takes a long time to emerge, which may be the case with many students with moderate general learning disabilities. He/she needs to be able to identify the stage that students are at, in order to plan appropriate art experiences to meet individual learning needs.

Planning for differentiation in visual arts

Teachers may find it useful to access the *Guidelines for Teachers of Students with Mild General Learning Disabilities: Visual Arts* (pp. 18-21) where the stages of art development are outlined. The student with a moderate general learning disability will not always develop at the same pace as his/her mainstream peers. However, the chronological stages outlined will provide a useful baseline tool for understanding where the student is in his/her development. *Guidelines for Teachers of Students with Severe and Profound General Learning Disabilities: Visual Arts* will also be useful for teachers of students at the earlier stages of development.

Practical experience by teachers in handling materials and tools is essential to understanding their expressive possibilities, and the challenges they pose for students at the different stages. Teachers need to plan for a wide range of activities. Students need to experience a balance between working on familiar activities, in which they express themselves with confidence, and new activities that present them with new challenges. They will require plenty of practice to develop new skills, and should revisit techniques, topics and strand units. The transition between stages is not always clear; and while students often appear to 'plateau' at a particular stage of development, their experiences can be broadened by providing them with access to a wide range of media.

Systematic planning by the teacher for the development of concepts, skills and attitudes, and their assessment within a lesson or unit of work, will be vital for the success of the visual arts programme. The successful art learning experience requires considerable organisation and planning. It is necessary to plan just what is to be learned and how the learning will happen.

What is to be learned, and how this learning will be achieved, involves the interplay of

- the stage of development of the student
- the elements of the curriculum that are to be addressed
- the stimulus from which learning is to happen
- the strand that will be explored
- the context in which the learning will happen.

Using materials and tools as stimulus

Focussing on the visual and tactile qualities of materials and tools can be an exciting starting point for an art activity. Students need to handle and manipulate a wide range of materials on a regular basis, in order to learn to use them with confidence. The discoveries they make are a vital part of their development in making and responding to art, and lead to increasing control in using materials and tools. When they are presented with new materials for the first time, it is important to allow students plenty of time to explore their properties, and to discover what possibilities they offer.

Linkage

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 provision of 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 paint in a collage
- in exploring a theme through a number of strands.

Integration

While it is important that visual arts be regarded as a subject in its own right, it also presents new ways of developing skills in many other areas of the curriculum. In particular, visual arts provides the student with opportunities to

Develop fine-motor skills and hand-eye co-ordination, and to develop control of materials, tools and techniques

- use scissors, brushes, rollers, glue-sticks
- stay within the limits of a page
- squeeze or roll wet and dry clay or papier mâché
- control the amount of glue or paint that he/she applies to a sheet of paper
- thread painted pasta to make necklaces.

Develop mathematical skills

- experience and explore colour, form, shape, space, texture, and pattern
identify and follow adult directions to create shapes; choose and name colours used, or to be used, in activity; follow adult directions in creating patterns, e.g. printing
- recognise the need for 'more' or 'less'
in adding water to paste/paint
- use one-to-one correspondence and recognise the need for counting
distributing brushes and sheets of paper
- match materials with their correct locations
locating materials/returning materials during tidy-up
- copy a sequence of actions
- develop spatial awareness through making small-scale and large-scale constructions
- explore 'cause and effect'
- develop problem-solving skills.

Develop communication and language skills

- respond in a variety of ways to what he/she sees, hears, smells, touches and feels in another context
- describe colours used, materials used, and processes involved
- use language to make choices and express needs in relation to materials needed
- use language to predict outcomes of activities
- communicate about work in progress
- recall past or finished activities, using sequencing skills (first, next, then)
- use language to communicate ideas, likes, and dislikes.

Develop social skills by being provided with new contexts in which they work individually and collaboratively

- wait for his/her turn when materials are being distributed, take responsibility for distributing tools and materials
- share materials
- indicate own needs in relation to materials, show sensitivity to the needs of others, show others how to do tasks
- seek adult help, appropriately and as necessary
- initiate activities
- suggest solutions to problems
- recognise the start and finish of activities
- respond to requests to tidy up, take responsibility for tidying up
- show pleasure and interest in tasks, give and receive compliments, value and assess their own and others' achievements, identify own work, admire class displays.

Develop ICT skills

- access art programs on the computer, using the conventional mouse or other devices; rollerballs, touch-screens, concept keyboards.

Drawing

The student should be enabled to

develop awareness that different movements make different marks.

Phase 1	Phase 2	Phase 3
<p>Show awareness that movements result in a mark: <i>use fingers to draw in sand, flour and mud, make random marks with an implement in sand or clay.</i></p> <p>Grip pen or crayon using palm of hand and use 'grasp and push' actions with chalks, wax crayons, thick marker pens or sturdy pencils.</p>	<p>Scribble freely: <i>make large and random strokes with a wide range of graphic materials.</i></p> <p>Use pincer grip to hold drawing materials and scribble with some direction: scribble spontaneously in a horizontal or vertical direction.</p>	<p>Use pincer grip to hold drawing materials and scribble with intent: <i>scribble purposefully in a horizontal or vertical direction.</i></p>

The student should be enabled to

experiment with the marks that can be made with different drawing instruments.

15

Phase 1	Phase 2	Phase 3
<p>Make random marks, experimenting with the sides as well as the ends of graphic materials in chunky stick forms: <i>thick chalks, stubby wax crayons.</i></p>	<p>Use art media that present opportunities for developing fine motor control: <i>colouring pencils and crayons of different thickness: draw mainly dots, lines, squiggles and circles.</i></p>	<p>Discover tones by varying the pressure with sensitive materials and by using light and dark pencils, crayons, pastels, charcoals.</p> <p>Explore the mark-making possibilities of computer drawing tools.</p>

The student should be enabled to

experiment with the marks that can be made on a range of surfaces.

Phase 1	Phase 2	Phase 3
<p>Have opportunities to use and explore crayons, soft pencils, chalks on a range of coloured paper.</p>	<p>Experiment with the marks and rubbings that can be made by objects of various textures: <i>make marks with hard crayon and with soft crayon, make rubbings of various textured surfaces.</i></p> <p>Work on a range of surfaces: <i>sugar paper, blotting paper, waxed paper and cardboard.</i></p>	<p>Show awareness of various media by adjusting marks and choosing implements to suit a range of textured and coloured backgrounds: <i>cartridge paper, newsprint, coloured papers, tissue paper, wood, fabric, plastic and card.</i></p>

The student should be enabled to
discover that lines can make shapes.

Phase 1	Phase 2	Phase 3
<p>Become aware of the shape of silhouettes and shadows cast by people and objects: <i>observe shadows of people and objects on a sunny day, move around and watch own shadow.</i></p> <p>Relate the shape of shadows and silhouettes to the people and objects that make them: <i>look from person/object to projected image, show smile of recognition for familiar shadow or silhouette, with some help identify what is being projected by its outline.</i></p> <p>Produce, with adult help, continuous lines and circular lines: <i>scribble lines using one crayon, using a bundle of crayons wrapped in masking tape, scribble patterns using two hands.</i></p>	<p>Experiment with the shape of shadows and silhouettes of people and objects: <i>using torch or projector in darkened room, hold up parts of the body/objects to be projected, draw around silhouettes.</i></p> <p>Experiment with the marks and rubbings that can be made by objects of various textures: <i>make marks with hard crayon and with soft crayon, make rubbings of various textured surfaces.</i></p> <p>Show recognition of the relationship between how things feel and how they look: <i>show anticipation of what will feel soft/prickly, relate some textured surfaces to rubbings taken from them.</i></p> <p>Draw lines and shapes while holding as many crayons as he/she can fit in his/her hand.</p> <p>Trace over/copy, with necessary help: <i>horizontal and vertical strokes, circles, wavy lines, zigzag lines.</i></p>	<p>Draw independently: <i>circles, crosses, wavy lines, zigzag lines.</i></p> <p>Draw, with help, round simple templates.</p> <p>Combine lines and closed shapes.</p> <p>Produce a range of shapes: <i>circle, square, triangle.</i></p> <p>Use a computer art program to experiment with lines: <i>using mouse, single switch, touch screen or keyboard.</i></p>

The student should be enabled to

attribute meaning to own marks, drawings or scribbles.

Phase 1	Phase 2	Phase 3
<p>Communicate to adults or peers about the marks and scribbles he/she makes by vocalisation, gesture, pointing.</p> <p>Show interest in making drawings of familiar objects: <i>look from real object to adult's drawing while drawing is being done, show interest in helping to make drawings of familiar objects/people.</i></p>	<p>Ask adult to draw person/object that interests him/her favourite toy/person.</p> <p>Point to self/object or answer/sign 'Daddy' when asked about his/her drawing.</p>	<p>Convey information by producing simple pictorial forms: <i>draw a house.</i></p> <p>Name/sign items on own drawings: <i>door, window, chimney, mammy.</i></p> <p>Draw from his/her imagination and attribute meaning to the drawing: <i>show drawing and communicate, verbally or non-verbally, what it is meant to represent.</i></p>

The student should be enabled to

create drawings that indicate the emergence of symbolic representation.

Phase 1	Phase 2	Phase 3
<p>Draw around the shadow of a person/object on pavement with coloured chalk, with adult assistance: <i>feeling the outline of the object or person and then feeling the outline of the drawing.</i></p>	<p>Begin to create symbols that are recognisable: <i>use a circle and lines to represent a person (a tadpole person), create drawings where shapes and figures appear to float in space on the page.</i></p> <p>Produce a range of shapes and sometimes combine them, for example, to produce a sun, a house.</p> <p>Draw figures that include more details: <i>arms, legs, hands, fingers.</i></p>	<p>Begin to include more complex detail in his/her drawings: <i>windows, doors and chimneys on houses/nose, ears on figures.</i></p> <p>Draw figures that are grounded and use lines for ground and the sky.</p> <p>Start to produce visual narratives.</p>

The student should be enabled to

look at, and communicate about, his/her work and the work of other students.

Phase 1	Phase 2	Phase 3
<p>Looking and responding</p> <p>Respond to verbal and physical prompts of adult to experiment with drawing implements.</p> <p>Express pleasure/displeasure during an activity.</p> <p>Look at, and feel, own work.</p> <p>Begin to develop sense of ownership of his/her own work: <i>seek to bring work home, or show work to other adults in school.</i></p> <p>Respond to adult's reaction to his/her work: <i>smile when given praise.</i></p> <p>Recognise that he/she has finished task: <i>put completed sheet in his/her folder.</i></p> <p>Recognise own work in class displays: <i>pick out own work independently from x number of pieces.</i></p>	<p>Looking and responding</p> <p>Communicate and interact with others during task: <i>recognise similarities and differences in his/her own work and that of peers.</i></p> <p>Indicate likes and dislikes.</p> <p>Look at, and appreciate, the work of other students: <i>watch other students as they draw, participate in games of identifying each student's work.</i></p> <p>Respond appropriately to comments made on his/her work.</p> <p>Have opportunities to look at drawings by artists: <i>cartoons, illustrations in story books.</i></p>	<p>Looking and responding</p> <p>Communicate about his/her own work: <i>seek admiration for his/her own work.</i></p> <p>Accept or reject suggestions from adults/peers about his/her own work.</p> <p>Review his/her own work during activity or when task is completed: <i>describe what is happening in the drawing, indicate what he/she has changed or would like to change or develop, decide what to include in own personal portfolio.</i></p> <p>Show curiosity about the work of other students.</p> <p>Show curiosity about, and ask to look at, the work of artists: <i>ask to look again at cartoon books, book illustrations, show interest and appreciation when taken to galleries and exhibitions.</i></p>

Paint and colour

The student should be enabled to

experiment with the fluid properties of paint.

Phase 1	Phase 2	Phase 3
<p>Use all available senses to explore a range of non-toxic water-based paints: <i>experience hands and feet being painted, react to feel of paint on hands and fingers or other parts of body, move part of body on page with decreasing help, watch colourful marks being made by self/ other students/adults.</i></p>	<p>Make hand and feet prints, with adult prompting: <i>use finger paints, watercolours and powder paint, observe the different marks he/she makes on paper.</i></p> <p>Use hands as tools for his/her work: <i>by dripping, pouring, splashing, spreading fingers and dragging through different colours and textures of paint to make marks and prints.</i></p>	<p>Show initiative in experimenting with colour when painting with fingers/hands/feet: <i>use a number of colours, mix colours on the page, show preference for certain colour or colours.</i></p>

19

The student should be enabled to

experiment with marks made by paint.

Phase 1	Phase 2	Phase 3
<p>Have opportunities to experiment further with finger/hand painting using different coloured backgrounds, different textured backgrounds (<i>corrugated cardboard, glass, plastic, bubble wrap</i>) and using textured paint: <i>thickened with sawdust, glue, sand, rice.</i></p> <p>Use large motor movements, either random or circular.</p> <p>Develop 'grasp and push' action with sturdy brushes or objects, for example, toy cars dipped in paint.</p>	<p>Use fingers and a range of tools to make marks in paint: <i>sticks, sponges and a range of brushes.</i></p> <p>Use rollers to make marks with paint on a range of textured surfaces: <i>move roller backwards and forwards, put two colours on a roller, one on each side and roll.</i></p>	<p>Begin to show control of a range of brushes using thickly mixed paints: <i>make reasonable effort to stay within the limits of the paper and keep the page steady.</i></p>

The student should be enabled to
develop awareness of colour.

Phase 1	Phase 2	Phase 3
<p>Become aware of colour in the visual environment: <i>have opportunities to experience colour theme days, where everyone wears a certain colour, participate in representing one chosen colour with as many media as possible.</i></p> <p>Explore colour with a variety of materials and media: <i>paint, crayons, chalks, coloured pencils, markers.</i></p>	<p>Show interest in colour in the natural and manufactured environment: <i>gather brightly coloured objects, show preference for certain colours.</i></p> <p>Mix colours to achieve a new colour or shade: <i>mix a range of primary colours from a limited palette.</i></p>	<p>Mix colours, using a range of secondary colours. Begin to distinguish between lighter and darker colours: <i>mix tints and shades by using white to lighten and the original colour to darken.</i></p> <p>Show curiosity about colour in natural and manufactured objects and interpret them in his/her work: <i>make a good effort to interpret the colour of the sea, trees, house, car, etc. when representing it through art.</i></p> <p>Use a computer art program to experiment with colour and to create images: <i>using mouse, single switch, touch screen.</i></p>

The student should be enabled to
discover a range of paint effects.

Phase 1	Phase 2	Phase 3
<p>Have opportunities to experiment with a variety of painting techniques: <i>use sponges, wet and dry brushes, paint on smooth/textured surfaces, use coloured paper, use paint on wet paper, on a partially waxed surface, on papier mâché, use thickened paint, paint by spattering/dripping/blowing, use wet or dry roller.</i></p> <p>Have opportunities to discover the effects created when paint colours are mixed.</p>	<p>Change texture of paint by scraping (comb painting) or by adding substances: <i>impress objects into thickly painted surfaces.</i></p> <p>Have opportunities to explore and experiment with different kinds of paint and paint techniques: <i>bubble/wax-resist/comb/string/blow/string/spatter/fold-over painting.</i></p> <p>Respond to reminders to experiment with colours and effects.</p>	<p>With decreasing help, experiment with paint on different surfaces: <i>a variety of coloured, smooth and textured papers, tissue, hand-made paper, plaster of Paris.</i></p> <p>Apply different paint effects to fabrics: <i>paint with dyes, inks or fabric paints on textiles, anticipate effects of using different substances.</i></p> <p>Anticipate changes created by using different paint effects.</p>

The student should be enabled to

add colour to shapes and pictures, developing control over a range of implements.

Phase 1	Phase 2	Phase 3
Paint large, clearly-outlined shapes on paper: <i>covering shape completely with adult prompting and assistance.</i>	Cut out, with adult assistance, and paint simple shapes: <i>respond to adult instructions to cover hearts, stars, leaves etc. completely.</i>	Paint a smaller area or picture: <i>with increasing control and co-ordination, generally staying within the outside limits.</i>

The student should be enabled to

paint from observation.

Phase 1	Phase 2	Phase 3
Have opportunities to observe his/her reflection in a mirror: <i>hear language associated with colour of body parts—blue eyes, brown hair, show interest in adult drawing his/her picture.</i>	Experiment, with adult assistance, in creating a self-portrait: <i>use some colours appropriately, show interest in difference between his/her portrait and that of peers.</i>	Paint portraits of classmates: <i>using some colours appropriately.</i> Paint objects chosen for their colour possibilities: <i>flowers and other objects from the nature table.</i>

The student should be enabled to

look at, and communicate about, his/her work.

Phase 1	Phase 2	Phase 3
<p>Looking and responding</p> <p>React to various media: <i>enjoy having hands/feet in paint.</i></p> <p>Have own vocal and physical responses to objects and activities responded to by adults.</p> <p>Respond to the verbal prompts of the adult to experiment with materials and tools.</p> <p>Use own language method to express needs in relation to materials and tools required for painting: <i>vocalising, verbalising, signing, gesturing.</i></p> <p>Recognise that he/she has finished task: <i>put sheets to dry on painting trolley.</i></p> <p>Look at and feel his/her own work.</p>	<p>Looking and responding</p> <p>Follow a sequence of techniques/ actions with materials and tools demonstrated by another adult action.</p> <p>Choose and name/sign colours for use.</p> <p>Review work, recalling sequence of operations with prompts from teacher.</p>	<p>Looking and responding</p> <p>Describe what is happening in the painting: <i>the colours used, how he/she enjoyed making them, his/her favourite part.</i></p> <p>Demonstrate and understand that different techniques, tools and materials create different effects: <i>choose to make marks with a sponge rather than a brush, change the picture as he/she works.</i></p> <p>Recall and describe activities already engaged in: <i>first, next...</i></p>

The student should be enabled to

look at, and communicate about, the work of other students.

Phase 1	Phase 2	Phase 3
<p>Observe other students as they work.</p> <p>Recognise and select own work from that of others.</p>	<p>Communicate about another student's work: <i>verbally/using sign/symbols.</i></p>	<p>Communicate appropriately, verbal or non-verbally, acceptance or rejection of suggestions from peers and/or staff: <i>exchange compliments, express appreciation.</i></p>

The student should be enabled to

look at, and communicate about, the work of other artists.

Phase 1	Phase 2	Phase 3
<p>Have opportunities to look at pictures in story books: <i>use all of his/her senses to explore pictures, show preference for one painting rather than another.</i></p>	<p>Choose to look at colourful illustrations and cartoons in books, comics: <i>attend to detail in artist's work.</i></p>	<p>Have opportunities to look at work of famous artists. Begin to recognise the similarities between their work and the work of artists: <i>student's work and work of artist are displayed side by side.</i></p> <p>Observe artist's use of colour: <i>bright/dark colours.</i></p>

Print

The student should be enabled to

experiment with the effects that can be achieved with simple print-making techniques.

Phase 1	Phase 2	Phase 3
<p>Making prints</p> <p>Have opportunities to experiment with, and communicate about, prints made with parts of the body: <i>identify what part of body has been used, vary print patterns and colours, communicate that prints made belong to him/her.</i></p> <p>Impress images or objects into a slab of clay/Plasticine: <i>sponges, Lego bricks, ends of tubes.</i></p> <p>Have opportunities to experiment with 'cause-effect' printing, using printing ink and natural or manufactured objects that have interesting textures or shapes (using a limited colour range to focus on texture, and shape): <i>use Lego bricks, sponges, natural materials on coloured or textured surfaces, for example corrugated cardboard, bubble wrap, etc.</i></p>	<p>Making prints</p> <p>With decreasing assistance, take prints off surfaces: <i>rubbings from tiles, tree bark, ceramic tiles, different surfaces in the classroom.</i></p> <p>Explore 'cause-effect' printing further, beginning to organise the print marks purposefully, with one or two print colours (limited colour range) to help focus on texture, shape and pattern.</p> <p>Begin to make decisions about what colour ink to use.</p> <p>Begin to make choices: <i>colour of ink, printing tools.</i></p>	<p>Making prints</p> <p>Participate in a class nature walk, and make a record of the walk by making rubbings of different textures along the way.</p> <p>Discover how simple prints can be further developed (e.g. overprinting): <i>overprinting with contrasting colours and with the same or contrasting shapes, overlapping or placing shapes side by side, using an expanding colour range to create more complex images.</i></p>

The student should be enabled to

use a variety of printmaking techniques.

Phase 1	Phase 2	Phase 3
<p>Print with sponge shapes.</p> <p>Sponge paint over stencils.</p> <p>Paint on textured surfaces and, with adult assistance, take a print from it: <i>bubblewrap, bark, corrugated cardboard.</i></p> <p>Make a variety of relief prints: <i>from textured items pressed into a slab of clay, from his/her own marks made in the clay, from cut or torn pieces of thin polystyrene, potato, apple.</i></p> <p>Have opportunities to repeat and combine examples of one or more prints.</p>	<p>Explore wax-crayon transfers, using paper and pencil.</p> <p>Make pictorial rubbings: <i>shapes or coins placed randomly under translucent paper and rubbed with the side of a dark crayon.</i> (Integration: Mathematics)</p> <p>Make a variety of relief prints: <i>composing a relief print block, using one or more colours, creating a design for a print by drawing thick and thin lines into a slab of clay.</i></p> <p>Make repeating patterns with printing blocks on paper, card or fabric.</p> <p>Make a variety of small-scale relief prints: <i>stamp printing, creating interesting patterns and rhythms by juxtaposing stamps.</i></p> <p>Make pictorial rubbings by drawing, cutting out and arranging shapes (abstract or theme based).</p> <p>Make pictorial rubbings of relief print blocks.</p> <p>Make stencils: <i>have opportunities to experiment with use of rollers, brushes, sponges, spray paint, printing inks and stencils to create surface prints.</i></p> <p>Make mono-prints, emphasising line and shape.</p>	<p>Experiment with increasingly complex repeated patterns using blocks: <i>making original printing blocks (carving potato, soap, string on wood), emphasising line, shape, texture, pattern.</i></p> <p>Print with mask-outs: <i>masking areas of an inked surface, from which prints have already been taken, and taking a further print.</i></p> <p>Use a widening range of print-making techniques to make theme-bases or non-representational prints: <i>Christmas/Halloween motifs.</i></p> <p>Make stencils: <i>spray or sponge painting over stencils cut/torn to his/her design.</i></p>

The student should be enabled to
make prints for functional uses (as well as for their own sake).

Phase 1	Phase 2	Phase 3
<p>Make prints, with adult assistance, to decorate his/her folder, or make a decorative border for desk/classroom.</p>	<p>Make prints, with decreasing adult assistance, for functional uses: <i>decorate his/her individual work sheets, storage boxes or book covers, make wrapping paper, decorate fabric (choice of colour/shape is limited at this stage in order to focus on simple pattern-making).</i></p> <p>Make posters for a school event: <i>make big, bold letters and numbers using a wider range of colours and shapes.</i></p>	<p>Use computer programs in shape and colour to design and print cards for special events: <i>using single switch, mouse, touch screen or keyboard.</i></p>

Phase 1	Phase 2	Phase 3
<p>Looking and responding</p> <p>Look at, and handle, natural and manufactured objects for experience of texture, shape and pattern: <i>holding, feeling, looking at shells, feathers, leaves, petals, bark, twigs, fabrics.</i></p> <p>Express pleasure/displeasure during activity.</p> <p>Look at, and feel, his/her own work and communicate that prints made belong to him/her.</p> <p>Respond to adult's reaction to his/her work: <i>smile when given praise, seek to bring work home.</i></p> <p>Demonstrate an understanding that different techniques, tools, and materials create different effects: <i>choose to make marks with a cardboard tube rather than a block.</i></p>	<p>Looking and responding</p> <p>Show interest in exploring patterns in his/her environment: <i>move hands over textured wall tile, smell and feel leather product, observe the colours and textures of papier mâché masks.</i></p> <p>Show confidence and enjoyment in the creation of patterns and prints.</p> <p>Communicate and interact with others during task: <i>recognise similarities and differences in his/her work and that of peers, accept or reject comments from adults/peers about his/her work.</i></p> <p>Describe/communicate about the print: <i>line, shape, texture, pattern, what he/she likes about the print, how he/she enjoyed making them.</i></p>	<p>Looking and responding</p> <p>Begin to indicate likes/dislikes for certain materials.</p> <p>Participate in collecting interesting printed objects for display: <i>pottery, clothes.</i></p> <p>Practise techniques and processes of cause and effect in changing colour, texture, etc.</p> <p>Develop greater independence and awareness of appropriateness of materials.</p> <p>Look at some examples of simple printed design in everyday use: <i>commercially produced print materials: party invitations, posters, wallpaper, fabrics with simple repeat or other design, packaging, wrapping paper.</i></p> <p>Compare commercial stencils and mono-prints with his/her work.</p>

Clay

The student should be enabled to

explore and discover the properties of clay.

Phase 1	Phase 2	Phase 3
<p>Developing form in clay</p> <p>Have opportunities to experience soft, malleable materials: <i>squeezing, flattening, pinching, pounding, poking fingers into clay, rolling soft dough/pastry between hands or on a surface.</i></p>	<p>Developing form in clay</p> <p>Tear/roll pieces from the clay and put them together again with verbal or physical assistance: <i>rolling clay worms/snakes under his/her hands..</i></p> <p>Use hands to roll out and flatten clay.</p> <p>Cut out shapes using a range of shape cutters.</p> <p><i>(Integration: Mathematics)</i></p>	<p>Developing form in clay</p> <p>Use wooden pottery knife/cutting implements/rolling pin with dough, Plasticine or clay: <i>cut out shapes using templates/freehand, place hand on clay and cut around, copy actions of adult or other student, cut out own drawings to use as templates.</i></p>

28

The student should be enabled to

change the form of a small ball of clay.

Phase 1	Phase 2	Phase 3
<p>Help to make a variety of forms in clay: <i>fat, twisty, squat, bumpy.</i></p> <p>Distinguish between shapes that lie flat and shapes that are solid and stand by themselves: <i>copy adult's actions in forming and pressing down on them so that they stand up.</i></p>	<p>Mould materials: <i>form dough into a shape and give it a name, experiment in balancing some of the forms created, alter shapes already made, by pinching or squashing them in different ways.</i></p>	<p>Make a clay form and manipulate it with fingers to suggest a subject: <i>combine and re-form clay to make abstract forms, turn a ball of clay into an imaginary creature, make a variety of real or imaginary animals.</i></p>

The student should be enabled to

experiment with, and develop, line, shape, texture, and pattern in clay.

Phase 1	Phase 2	Phase 3
<p>Observe adult roll out clay and use as a surface for drawing: <i>put hands on top of adult's and experience the rolling movement, adult places hand on top of student's, both adult and student take turns in rolling and making marks with fingertips, fingernails, thumbs, fists, knuckles.</i></p> <p>Observe how a line can be made by moving a thin pointed tool across the clay: <i>stick, pencil, pen, end of brush, wooden pottery knife.</i></p>	<p>Experiment with surface mark-making, texture and pattern on small thick slabs of clay: <i>communicate about the marks made, observe similarities between clay pictures and pencil drawings, explore texture and pattern by imprinting objects—thread spools, pieces of bark, string, pine cone, buttons, fork, shell.</i></p> <p>Experiment with line drawings using clay 'worms': <i>pressing pieces on to clay base in random order to investigate the pattern, using 'worms' as lines to create pictures: joining, breaking, turning the different pieces.</i></p>	<p>Draw lines and shapes using clay slip and slip trailer: <i>observe the effect of his/her squeezing and moving, experiment with different movement and pressure, observe the effects of heat/drying on the various colours used.</i></p> <p>Experiment with textural effects; <i>by cutting pieces out of clay slabs, by adding pellets and coils of clay: pieces are baked/allowed to dry out for students to handle and examine again.</i></p>

The student should be enabled to

make mixed-media pieces in both representational and non-representational modes.

Phase 1	Phase 2	Phase 3
<p>Have opportunities to explore a range of media and their impact on clay: <i>press sticks, lollipop sticks, feathers or buttons into the clay and begin to develop awareness of pattern and texture.</i></p>	<p>Make pots from flattened clay by pulling the edges up to stand upright and form the sides, and decorate with, shells, beads, buttons, glitter.</p>	<p>Make clay figures of animals or birds (real or imagined) based on stories, songs or drama, and decorate with feathers, shells, straws and pipe-cleaners.</p>

The student should be enabled to

work inventively and expressively with clay.

Phase 1	Phase 2	Phase 3
<p>Participate in decorating flat shapes and solid forms with sticks, feathers and buttons: <i>observe and participate with prompting/assistance.</i></p>	<p>Roll out clay and shape it over a dome-shaped wedge of newspaper to make a base for a mask: <i>draw, cut or add pieces of clay/mixed media to make features, asking for adult assistance as necessary.</i></p>	<p>Use clay to make small pieces of jewellery (bracelets, necklaces): <i>roll out small pieces of clay and pierce with a straw/pencil, add decoration by making incisions, painting or varnishing with adult assistance.</i></p> <p>Work inventively with cubes or oblong blocks of clay and add details to suggest a solid structure: <i>make a house, make a variety of buildings to suggest a town.</i></p>

The student should be enabled to

make simple clay pots.

Phase 1	Phase 2	Phase 3
Participate, with physical help, in making pinch pots and coil pots: <i>follow gestural and verbal guidance, show interest in finished product.</i>	<p>Make a pinch pot with clay: <i>observe and copy adult actions, with verbal and physical promptings, as necessary, ask for help when needed, feel and handle the finished product, paint or varnish when dry.</i></p> <p>Make clay pots, using bowls/ saucers as moulds: <i>pressing or squeezing the clay to fit the bowl, trimming the edges with a wooden pottery knife, with verbal and physical prompting as necessary.</i></p> <p>Experiment with making slab pots: <i>roll out clay between battens, cut out tile templates with/without aid, wrap tiles around box/tin, press together with fingers, and by scratching clay, finish with damp sponge, decorate by making incisions, or paint and varnish when dry.</i></p>	<p>Explore pinch pots further: <i>make imaginative pinch-pot creatures.</i></p> <p>Make slab pots with verbal instructions only: <i>transform into figures adding a head and arms, lay flat to form the body of a monster.</i></p> <p>Make a coil pot: <i>joining coils together with fingers and thumbs, finishing with incision decoration or colour glaze or stains.</i></p>

The student should be enabled to

develop shape, texture, pattern, and form with papier mâché.

Phase 1	Phase 2	Phase 3
Have opportunities to explore the technique of using papier mâché to make models: <i>tearing paper strips, covering balloons (with physical and verbal assistance), making guided choices about paint colour, sticking on cut-out eyes/nose/ears or mouth from magazines with assistance.</i>	Explore the medium of papier mâché further: <i>using strip and pulp techniques on plates and pots, making choices about paint and pattern to decorate finished products, Use bulk mâché or plaster bandaging to create real and imaginary creatures.</i>	Design or participate in large-scale or small-scale papier mâché forms and structures: <i>Halloween masks, African masks, monsters, dinosaurs, animals for nativity crib/ school drama, masks to illustrate stories, rhymes, songs, festivals.</i>

The student should be enabled to

look at, handle and communicate about, natural and manufactured 3D objects.

Phase 1	Phase 2	Phase 3
<p>Looking and responding</p> <p>Feel and handle a range of natural objects that have interesting form and shape: <i>smooth stones, fruit, tree branches, pine cones.</i></p> <p>Feel and handle a range of manufactured objects: <i>wooden bowls, moulded or carved toys, pieces of jewellery.</i></p> <p>Communicate response to what he/she can see/touch/feel: <i>soft, hard, shiny, tickly, scratchy.</i></p>	<p>Looking and responding</p> <p>Examine a range of functional and decorative pottery: <i>look at pottery used in school/at home/in restaurants, indicate preferences for designs and colours, show understanding of uses when asked.</i></p> <p>Have opportunities to watch adults making pottery in school or in workshop/pottery shop, look at videos of pottery being formed, fired and glazed.</p>	<p>Looking and responding</p> <p>Examine and observe different types of pots when taken to galleries and museums: <i>touch and handle artefacts and works of art with care, identify materials used, communicate preferences for particular pieces/decorations.</i></p> <p>Explore all elements of what he/she sees/touches: <i>form, texture and temperature of figurative and non-representational pieces of sculpture (figurines, wall plaques).</i></p> <p>Explore a range of masks: <i>commercial masks, theatrical figures, street theatre masks.</i></p>

The student should be enabled to

look at, and communicate about, his/her work.

Phase 1	Phase 2	Phase 3
<p>Look at, and feel, his/her own work: <i>show interest in the activity, respond to his/her finished piece, begin to develop sense of ownership, seek admiration for his/her work, display work with rest of class, see own work photographed (with digital camera for instant results).</i></p>	<p>Pick from a selection of instruments and tools when prompted.</p> <p>Communicate and interact with others during task: <i>communicate enjoyment of activity, recognise similarities and differences in his/her own work and that of peers, accept or reject comments from adults/peers about his/her work.</i></p>	<p>Identify materials and tools used.</p> <p>Review his/her own work during activity/when task is completed: <i>articulate a problem and suggest possible solutions, identify the materials used, indicate what he/she has changed, or would like to change or develop, recall sequence of operations with prompts from teacher.</i></p>

The student should be enabled to

look at, and communicate about, the work of other students.

Phase 1	Phase 2	Phase 3
<p>Watch other students as they work.</p> <p>Pick out own work from a collection when asked.</p> <p>Show curiosity about other students' work.</p> <p>Respond verbally/non-verbally to questions about other students' work.</p>	<p>Communicate and interact with others during task: <i>recognise similarities and differences in his/her own work and that of peers, accept or reject comments from adults and peers about his/her work.</i></p>	<p>Communicate appropriately acceptance or rejection of suggestions from peers and/or staff: <i>exchange compliments, express appreciation.</i></p>

Construction

The student should be enabled to

experiment with the properties of materials used in creating 2D collage.

Phase 1	Phase 2	Phase 3
<p>Making constructions</p> <p>Handle a range of textured papers to discover their different properties: <i>rough/smooth, warm/cold, shiny/dull</i>.</p> <p>Observe adult spreading glue.</p> <p>Make choices from a selection of coloured or textured papers/shapes and place them randomly, with verbal or physical assistance, onto glued background to create a simple collage.</p>	<p>Making constructions</p> <p>Tear and cut, with increasing independence, a variety of papers: <i>tissue, crepe, newsprint, reflective, sugar paper</i>.</p> <p>Sort, arrange and rearrange items within a set area.</p> <p>Use glue-stick or paste to fix materials to sheet of paper/base, asking for assistance if required.</p> <p>Gather and investigate materials that are the same colour for use in collage: <i>paper, fabric, tissue, cotton wool, glitter plastic, sweet papers, string, wool</i>.</p> <p>Participate in making class collage representing one colour only, using a range of media.</p>	<p>Making constructions</p> <p>Collect, select and cut out pictures relating to a theme for collage: <i>people, objects, colours</i>.</p> <p>Cut appropriately-sized pieces of paper to fit space available and fix into place.</p> <p>Make choices and contribute to large-scale 2D and 3D collage: <i>early work may concentrate on colour/texture; later work could have a 'metallic' or 'plastic' theme</i>.</p> <p>Choose and arrange materials to create patterns/desired effect.</p>

The student should be enabled to

explore and experiment with the properties and characteristics of materials in making structures.

Phase 1	Phase 2	Phase 3
<p>Touch, feel, hold and play with 3D objects: <i>stack/arrange boxes, bricks, containers and other objects and communicate his/her response to how things look and feel, build a tall tower with small, lightweight boxes, show awareness and anticipation of structures that are about to topple over.</i></p> <p>Explore insides and outsides of boxes and containers using hands, feet and whole body.</p>	<p>Explore and experiment further with construction toys and equipment that allow free play: <i>group, balance and build with small and large components, arrange and rearrange various structures, discover that the broad surface of a block is the best base for building, build a structure with bricks/blocks/boxes and give it a name, construct a 'bridge' and crawl/drive a car under it.</i></p>	<p>Group, balance and build with a variety of materials: <i>use large boxes to create spaces and props for drama, participate in setting up a wigwam/camping tent.</i></p> <p>Show development of spatial awareness and awareness of the strengths and possibilities of materials: <i>identify whether the structure is delicately balanced or robust and solid, how materials can be joined, the tallest/lowest/widest/narrowest part of the structure.</i></p>

The student should be enabled to

make non-representational and representational structures.

Phase 1	Phase 2	Phase 3
<p>Participate in making non-representational structures from recycled materials gathered: <i>attend to how materials are joined together, explore materials that are used to join objects together and observe them being used (glue, paste, masking tape, string, rope, rubber bands), make choices from a limited selection of materials and decide where to place them, make guided choices about colours/ materials used to decorate finished piece.</i></p>	<p>Have opportunities to work in a group to create non-representational 3D structures from solid shapes (boxes, polystyrene): <i>choose materials by naming, sign and gesture, and actively participate in manipulating materials, stacking, balancing, building, tying or gluing them together, asking for assistance as required, selecting and sorting colours and media for decoration, painting, printing.</i></p> <p>Collect and store materials for use in construction: <i>explore and collect objects in the school environment, respond to requests to bring in recyclable items from home (milk cartons, cardboard boxes).</i></p> <p>Participate in making representational and imaginative structures with materials gathered: <i>make a car/train/doll's house using cardboard boxes, make a kite using a paper bag.</i></p>	<p>Create 3D objects from 2D materials: <i>make boxes from sheets of card as containers for Mother's Day presents.</i></p> <p>Make representational models independently from a range of sources, choosing appropriate materials: <i>designing and making imaginative dwellings, (puppet theatre, castle), showing increasing attention to detail and scale, and communicating about what functions different parts of the complex might serve.</i></p> <p>Design, or participate actively in making an imaginative plaything from recycled objects: <i>robot, dragon, totem pole, puppets (using stories, pictures, drama, videos, films, television programmes, music, trips to museums/art galleries as sources of inspiration).</i></p>

The student should be enabled to

look at, and communicate about, his/her work.

Phase 1	Phase 2	Phase 3
<p>Looking and responding</p> <p>Respond to sensory aspects of media/tools: <i>look at own reflection in bright reflective paper, explore the fluid and solid properties of glue, show displeasure at the smell.</i></p> <p>Show interest in his/her own work: <i>seeking help appropriately.</i></p> <p>Respond with pleasure or displeasure to the finished product.</p>	<p>Looking and responding</p> <p>Use gesture/vocalisation/signing to communicate needs in relation to materials or tools that he/she requires.</p> <p>Show confidence and enjoyment in the task at hand: <i>take the initiative in planning an activity based on observation of adult/other students at work, communicate how he/she will use materials</i> ('I'm going to make a dinosaur').</p>	<p>Looking and responding</p> <p>Develop greater independence and awareness of the appropriateness of using particular joining materials: <i>choose masking tape instead of glue.</i></p> <p>Review his/her own work during activity/when task is completed: <i>identify the materials used, articulate a problem and suggest possible solutions, indicate what he/she has changed, or would like to change or develop.</i></p>

37

The student should be enabled to

look at, and communicate about, the work of other students.

Phase 1	Phase 2	Phase 3
<p>Recognise own work in class displays.</p> <p>Identify the work of peers.</p>	<p>Communicate about his/her work when finished: <i>identify the materials and tools chosen for the task, how the pieces were put together, what he/she likes about the work.</i></p> <p>Communicate and interact with others during task: <i>recognise similarities and differences in his/her own work and that of peers.</i></p>	<p>Recall and communicate about the activities that the group engaged in and each student's role in the process: <i>how constructive problems were solved, first... then...</i></p> <p>Sequence photographs taken by adult using digital camera, recording progress and the final project/s.</p>

The student should be enabled to

look at, and communicate about, structures in the environment.

Phase 1	Phase 2	Phase 3
<p>Participate in the open-ended exploration of structures that are easily accessible and close at hand: <i>doll's house and furniture, toy buildings, model farms, train sets.</i></p> <p>Communicate response to what he/she can see, touch, feel.</p>	<p>Investigate and recognise the materials used in the creation of natural and manufactured structures: <i>participate in sensory tour of school buildings/public buildings, reaching out and feeling the texture of bricks, stone, marble, glass, metal, cement, pebble dash, wood, make crayon rubbings of the various materials.</i></p> <p>Examine familiar structures around the school and locality: <i>identify materials used to make them, how they move/work.</i></p>	<p>Begin to explore how different materials may be used in the construction of homes: <i>own homes, home of animals</i> (Integration: Geography—A sense of place).</p> <p>Look at, and investigate, structures in the school environment: <i>decide how many pieces were used to make a table, a swing, a ladder.</i></p> <p>Investigate commercially produced masks and puppets or those on display in galleries/museums: <i>take photographs of each other wearing masks, communicate about colour, texture and materials, make links with their own designs.</i></p> <p>Look at photographs of natural and built structures: <i>look at interesting or unusual buildings, communicate about materials used, select structures from environment as stimulus for group project.</i></p>

Fabric and fibre

The student should be enabled to

explore and discover the possibilities of fabric.

Phase 1	Phase 2	Phase 3
<p>Creating in fabric and fibre</p> <p>Investigate a wide variety of materials in the class dressing-up box: <i>look, feel, smell, pull, twist and smooth, hold up fabric to the light, listen to the sounds made when fabric is crumpled or torn, respond negatively or positively to different textures.</i></p>	<p>Creating in fabric and fibre</p> <p>Gather together favourite pieces of materials: <i>discover how different textures feel, and how they compare, when put together.</i></p> <p>Investigate open-weave fabric: <i>removing threads of fibres from hessian, holding threads up to light, making patterns with threads.</i></p> <p>Look at buttons and beads and thread a necklace.</p>	<p>Creating in fabric and fibre</p> <p>Independently sort and match fabric and fibre according to colour/ texture/strength/heat/ability to absorb water/possible uses: fabrics that have interesting textures: <i>knobbly, shiny, glittering, silky, cord, wispy, and fibres such as cotton, nylon, Lurex threads, wool, string, rope, raffia, grasses, straw and twine.</i></p> <p>Make scrapbooks of favourite swatches of materials.</p>

39

The student should be enabled to

invent a costume.

Phase 1	Phase 2	Phase 3
<p>Turn play corner into a kitchen, shop, restaurant, etc. Dress up as the characters in these situations using a dressing up box.</p>	<p>Attend to, and participate in making a costume: <i>look at, and feel, the materials being used.</i></p> <p>Make a costume for favourite soft toy, using newspaper and masking tape</p> <p>Participate in sticking pieces of fabric/fibre/ribbons/beads to old clothing or pieces of fabric to make costumes.</p>	<p>Show interest and help with making costumes for a character from a story: <i>show interest in choosing fabrics, stick on decorations to pieces of fabric, change the position of a piece of decoration.</i></p>

The student should be enabled to
make fabric collages.

Phase 1	Phase 2	Phase 3
<p>Place fabric pieces on a glued background: <i>make guided decisions, with adult offering a limited choice of collage items, and stick on fabric pieces in a random fashion.</i></p> <p>Participate in making a 'touchy feely' comfort rug, using all the fabrics and textures he/she likes.</p>	<p>Explore collage, with emphasis on colour.</p> <p>Develop a colour theme using fabrics, fibres, beads and buttons: <i>use glue-stick or paste to fix materials to sheet of paper/base, asking for assistance if required.</i></p>	<p>Make non-representational collages, with the emphasis on texture.</p> <p>Develop awareness of colour, texture, shape: <i>choose, arrange and rearrange materials to create patterns, discover the effects that can be created by adding a variety of strings, ribbons, or large beads.</i></p>

The student should be enabled to
construct with fabric and fibre.

Phase 1	Phase 2	Phase 3
<p>Make puppets using fabric and mixed media, with physical and verbal prompting from adult: <i>sock puppets, paper bag puppets.</i></p>	<p>Dress up a life-size drawing of himself/herself, using old clothes.</p> <p>Make a snake by wrapping rolls of fabric with coloured wools and add features using beads and fabric.</p> <p>Make a costume for an imaginary character by pinning/pasting/stapling large fabric strips together/ to items of old clothing.</p>	<p>Make representational pictures, using materials to represent what has been observed/experienced: <i>self-portraits, landscapes, using pictures and photographs as a stimulus.</i></p> <p>Make large 3D structures, using fabric, fibre and other mixed media: <i>a scarecrow for school garden, props for drama, imaginary characters from stories, songs, television.</i></p> <p>Create a dream-catcher to hang over classroom window/own window at home, using found objects, ribbons, beads.</p>

The student should be enabled to

change the surface of fabrics.

Phase 1	Phase 2	Phase 3
<p>Make random prints on fabric, using paint, sponges, brushes, and found materials.</p> <p>Change the colour of hessian by rubbing chalk or crayons over it.</p>	<p>Add colour to pieces of fabric using chalks, paints, crayons and pastels.</p> <p>Draw, paint or print random or regular patterns onto fabric, using wax crayons, fabric paints, and ink.</p> <p>Explore and discover the possibilities for change that a material such as hessian offers: <i>fray the edges, make holes in it with fingers, pencils.</i></p>	<p>Make resist patterns on fabric using stencils and paint/dye: <i>make curtains/wall-hangings for common area, backdrops for drama.</i></p>

The student should be enabled to

experiment further with colour, pattern and texture, using fabric.

41

Phase 1	Phase 2	Phase 3
<p>Add colour to coffee filters, using coloured markers, add water, with adult assistance, using a small spray bottle or eye dropper and observe colourful results.</p> <p>Have opportunities to observe adults experimenting with the technique of tie-dyeing: <i>observe adults knotting fabrics with string or rubber bands and dipping them in dye, react with interest to the colours and patterns created when ties are removed.</i></p>	<p>Experiment, with adult assistance, with different ways of dyeing fabric: <i>investigate tie-dyeing further, adding further ties for more complex effects, using two or more colours, react with interest to colours and patterns created.</i></p>	<p>Experiment further with tie-dyeing: <i>making home-made dyes from fruit and vegetables/other foodstuffs (coffee, blackberries).</i></p> <p>Experiment with batik: <i>paint random patterns with melted wax onto fabric (under adult supervision) and use home-made or manufactured dyes to dye the finished product (wax is broken off/removed by adult with warm iron).</i></p> <p>Explore batik further, using melted wax to draw representational pictures and by using several stages of waxing and dyeing: <i>observe adult's/artist's use of materials and tools, show awareness of the sequence of activities, participate actively in the procedure, with verbal prompting from adult.</i></p>

The student should be enabled to
create new fabrics.

Phase 1	Phase 2	Phase 3
<p>Have opportunities to experiment, with adult assistance and prompting, with overlapping and sticking strips of transparent crepe paper/cellophane onto cut-out frames to create the effect of stained-glass windows: <i>holding the frames up to the light to observe the colours created, observing display on window.</i></p>	<p>Explore weaving, using strips of fabric and a range of large-scale looms: <i>using irregular over-under movements with his/her fingers through plastic garden netting/ chicken wire, seeking verbal or physical assistance as necessary.</i></p> <p>Experiment with tying and knotting fabric together: <i>make a hanging of materials he/she likes, by joining them together, adding decoration with buttons or sequins.</i></p>	<p>Explore weaving further, using a wide range of fabric and fibre (<i>string, plastic bags, ribbon, grasses</i>) and looms (<i>a bicycle wheel, old picture frames</i>).</p> <p>Weave pieces of wool through slit card or paper to create a mat: <i>using irregular over/under movements and progressing to follow a particular pattern such as weaving 'over-one', 'under-one'.</i></p> <p>Have opportunity to observe artist weaving, using a standard loom with a string or yarn warp: <i>discover how weaving can be further developed: using two or more colours, weaving different patterns (over-two/under-one), incorporating decorative items into the fabric.</i></p>

42

The student should be enabled to
look at, handle and communicate about, a variety of fabrics and fibres.

Phase 1	Phase 2	Phase 3
<p>Looking and responding</p> <p>Respond positively or negatively to different materials and textures in the dressing-up box: <i>bright, shiny, soft, rough, scratchy, warm, cool, fine or thickly woven.</i></p>	<p>Looking and responding</p> <p>Handle and investigate a range of everyday materials: <i>curtains, towels, dishcloths, ropes, items of clothing, trimmings (lace, ribbon, cords, buttons, sequins).</i></p>	<p>Looking and responding</p> <p>Have opportunities to handle different fabrics and items of clothing: <i>communicate preferences for different colours and patterns during shopping trips to town/ shopping centre.</i></p>

The student should be enabled to

look at, and communicate about, his/her work.

Phase 1	Phase 2	Phase 3
<p>Show interest in his/her own work: <i>seek help appropriately.</i></p> <p>Make a choice between pieces of fabrics.</p> <p>Respond with pleasure or displeasure to the finished product.</p>	<p>Use language to communicate needs in relation to materials or tools that he/she requires.</p> <p>Show confidence and enjoyment in the task at hand: <i>copy adult's action/sequence of actions with materials and tools.</i></p> <p>Communicate about the colours used to create shapes, textures and patterns, about his/her favourite piece.</p>	<p>Communicate about his/her work: <i>describe verbally/non-verbally how each piece was made, what materials and tools were used, what part he/she enjoyed most.</i></p> <p>Respond appropriately to comments made on his/her work.</p> <p>Decide what to include in a personal portfolio.</p>

The student should be enabled to

look at, and communicate about, the work of other students.

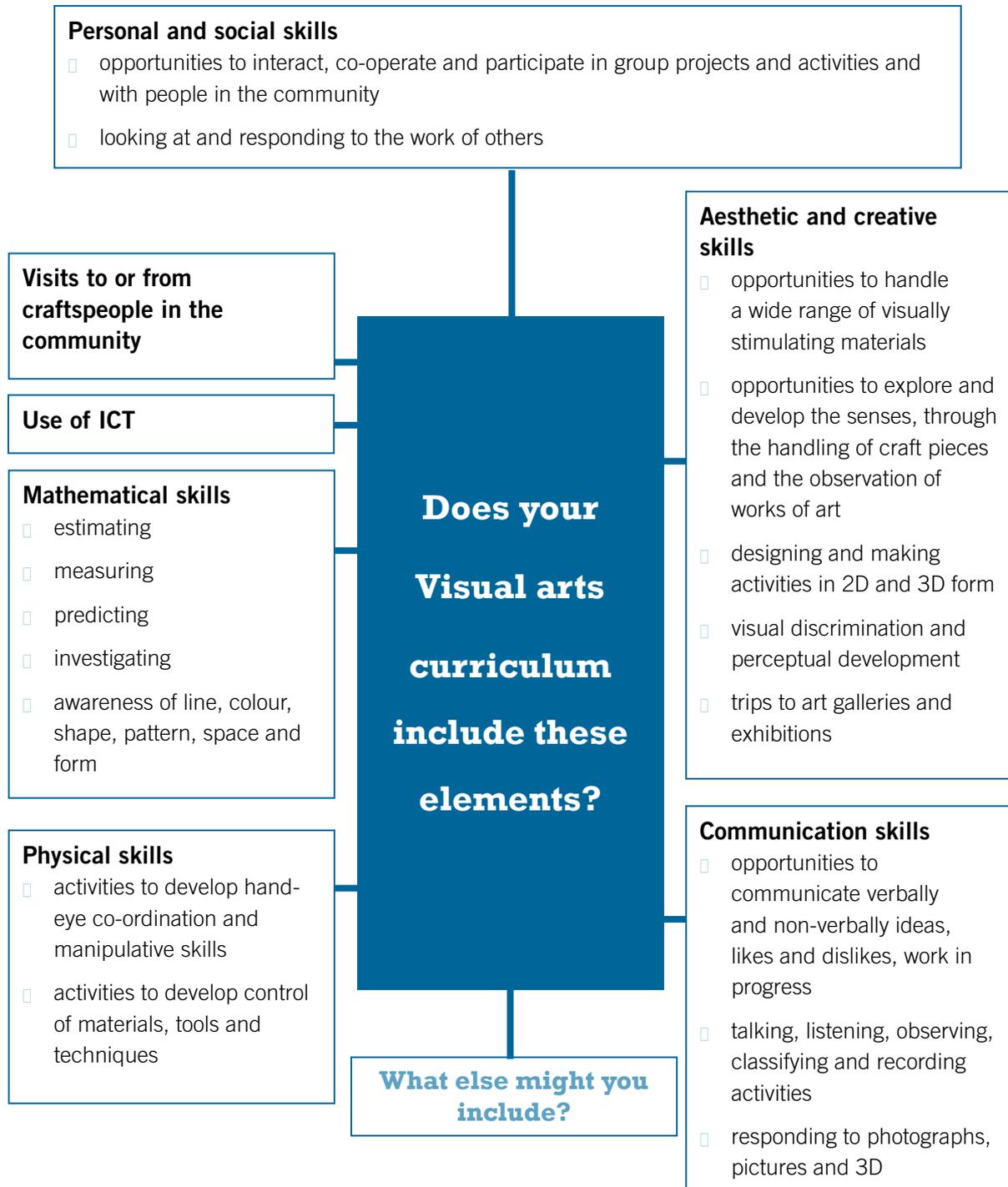
43

Phase 1	Phase 2	Phase 3
<p>Recognise own work in class displays.</p> <p>Identify work created by other students.</p> <p>Identify colours and materials used by other students.</p>	<p>Communicate and interact with others during task: <i>recognise similarities and differences in his/her own work and that of peers, participate actively in creating group work, contribute to decision-making process.</i></p> <p>Show curiosity about other students' work.</p> <p>Respond verbally/non-verbally to questions about other students' work.</p>	<p>Communicate with peers about the work in progress.</p> <p>Recall and communicate about the activities that the group engaged in and each student's role in the process: <i>materials chosen, how constructive problems were resolved</i> (use digital camera to record progress of individual students and take pictures of the finished product for discussion afterwards).</p>

The student should be enabled to

look at, and communicate about, fabric crafts.

Phase 1	Phase 2	Phase 3
<p>Have opportunity to handle dressing-up costumes and masks made from different fabrics.</p> <p>Communicate response to what he/she can see/touch/feel: <i>show surprise and pleasure at colour and movement of a Chinese dragon costume.</i></p> <p>Show preference for one craft item over another.</p>	<p>Have opportunities to handle/look at items of clothing from different cultures and different eras: <i>explore woven, knitted, embroidered and other fabrics.</i></p>	<p>Have opportunities to explore craft works in art galleries, and see a weaver at work.</p> <p>Communicate responses to wall-hangings/tapestries/collage work by artists, making links with his/her own pieces of art.</p> <p>Attend to detail in artists' works, observe artists' use of colour: <i>bright/dark colours.</i></p>



Exemplars

No.	Exemplar title	Page
1.	Collage	47
2.	Theme: trees	48
3.	Introducing clay	50
4.	Fabric and fibre	53
5.	A visit to an art gallery/exhibition	56

Exemplar 1: Visual arts

Theme: Collage

Objective	Stimulus
<ol style="list-style-type: none"> 1. The student will explore a range of fabrics with a variety of patterns and textures and make choices between different materials. 2. The student will sort and arrange pieces of material on a given outline of a tree. 3. The student will follow instructions to cut and paste the collage pieces. 4. The student will respond to his/her own work and communicate about the work of others. 5. The student will list the steps involved in the collage-making process. 6. The student will attend to the visual, aural and tactile elements of the collage-making process. 	<ul style="list-style-type: none"> □ A nature walk is undertaken in the school grounds/ local park/local wood to observe the different trees. This could be linked in with an autumn or spring theme. Students are encouraged to observe and feel the texture of the leaves and tree trunks. Bark rubbings may be taken, and loose bark, twigs and leaves collected. A digital camera may be used to take pictures of the trees, to use as a reference in the collage activity.

Resources

→ Small branches with leaves, a wide selection of paper and fabric, glue, crayons, brushes, scissors, large sheets of paper, a digital camera.

47

Activity

Making the collage

□ Ideally, the art lesson will take place immediately after the walk. Students discuss the colours and textures of the leaves and branches, and choose between a range of small pieces of coloured, textured fabrics. Students may make individual trees or work together on a larger- scale tree. They observe the teacher cutting out an outline of a tree and model the process of arranging and sticking. They sort and rearrange the pieces within the outline of their own tree trunks. They may choose to cut the material into smaller pieces, and may need some assistance with this. Some may choose to incorporate the collected leaves and twigs into their art piece.

Evaluation

Concluding activity

→ Students respond to their own work, communicate about the colours and textures chosen, and the steps involved (first ... next ... then ...). Photographs may be taken of the finished products and the student labels his/her work, with or without assistance. Using the digital camera, a class booklet may be made, outlining the stages involved—the nature walk, exploring the textures, choosing, cutting and sticking the materials, and finally photographs of the students themselves beside their works of art.

Exemplar 2: Visual arts

Theme: Trees

Strand: Drawing		
Objective	Stimulus	Activity
<ul style="list-style-type: none"> □ Experiment with the marks that can be made on a range of surfaces. □ Discover that lines can make shapes. 	<ul style="list-style-type: none"> □ Collection of leaves, different shapes and types, chestnut, beech, oak. 	<ul style="list-style-type: none"> □ Touch, smell and rub the leaves. Turn them over and look carefully at the pattern made by the veins. Touch them. Make rubbings of them, using crayons.

Strand: Paint and colour		
Objective	Stimulus	Activity
<ul style="list-style-type: none"> □ Develop awareness of colour. 	<ul style="list-style-type: none"> □ Class nature walk, stand under a tree, look up at the canopy, name or point to colours. 	<ul style="list-style-type: none"> □ Using two primary colours plus black, paint the tree using flowing brushstrokes.

Strand: Print		
Objective	Stimulus	Activity
<ul style="list-style-type: none"> □ Use a variety of print-making techniques. 	<ul style="list-style-type: none"> □ A small ball of clay and a collection of leaves. 	<ul style="list-style-type: none"> □ Make leaf rubbings. □ Flatten out the clay; press the leaves into the clay. Then press the leaf onto paper, make patterns.

Strand: Clay		
Objective	Stimulus	Activity
<ul style="list-style-type: none"> □ Make mixed-media pieces in both representational and non-representational modes. 	<ul style="list-style-type: none"> □ Trees in the playground, school environment, poems, songs and stories about birds and nesting. 	<ul style="list-style-type: none"> □ Make a nest with a small ball of clay, add eggs, feathers and twigs.

Exemplar 2: Visual arts

Strand: Construction

Objective	Stimulus	Activity
<ul style="list-style-type: none"> Explore and experiment with the properties and characteristics of materials in making structures. 	<ul style="list-style-type: none"> A nature walk looking at trees, looking at the trunk and branches, see how they join together and make shapes. 	<ul style="list-style-type: none"> Build, with assistance, a tree-like structure, using Lego bricks, building blocks, cardboard boxes.

Strand: Fabric and fibre

Objective	Stimulus	Activity
<ul style="list-style-type: none"> Make fabric collages. 	<ul style="list-style-type: none"> Display created from the leaves collected. 	<ul style="list-style-type: none"> Tear and cut leaf-coloured paper to make a leaf collage, stick leaves in position.

Exemplar 3: Visual arts

Theme: Introducing clay

Objective	Stimulus
<ul style="list-style-type: none"> □ This activity is designed to introduce the texture and pliability of clay. Students experience different ways of changing the shape of clay, and ways in which the clay can be patterned with the fingers. 	<ul style="list-style-type: none"> □ Students have materials in front of them with just enough clay to fit into the palm of their hand. They are given time to explore the feel, smell and texture of their piece of clay and to react to this new material. By resisting the temptation to load the table with cutters and rollers (which diminish the hands-on exploration of its properties), vocabulary is elicited and promoted which can then be related to other contexts: <ul style="list-style-type: none"> – ‘How does the clay feel when you touch it?’ – ‘When you squash it in your hands is it hard or soft?’ – ‘What colour is it?’ – ‘What does the colour remind you of?’ – ‘Have you smelled anything else like this?’ – ‘Can you roll it or stretch it?’

Materials

- Clay.
- Board.

Exemplar 3: Visual arts

Development

Students are guided with verbal and physical prompting to

- squeeze clay in hand
- flatten clay by hitting with the palm of the other hand
- poke holes in the flattened clay with the fingers
- flatten clay again with the palm of the hand
- draw lines in the clay with fingers and fingernails
- squeeze the clay again to make a shape in the hand—a *'fat shape'*, a *'lumpy shape'*, a *'twisty shape'*
- roll the clay between the hands to make a worm, a *'snake'*
- squeeze it again to make a shape in the hand—*'What shape have you made?'*
- tear pieces out of the shape
- put the clay on the table
- hit it with the palm of the hand to make it flat
- poke holes in the flattened clay
- flatten and smooth clay
- draw lines in the clay
- pick up clay and squeeze to make a shape in the hand. Try to make a ball shape.

Follow-up activity

Make a handprint

- Extra clay is produced and flattened to approximately finger thickness (1-2 cm) with a rolling pin. Students take turns to help roll out the clay before pressing their hands into the slab. Student names or class names are scratched into top side of slab and clay is left to dry for a number of days. Students then participate in games of identifying own and each other's handprints from the slab.

Exemplar 3: Visual arts

Extension activities

Using play dough

- A range of textures, colours and smells can be added to dough. The standard recipe for cooked dough can be adapted in all sorts of ways to provide a range of stimuli:
 - *bath oil* replaces cooking oil to make a dough smelling of anything from strawberry to coconut, mango to tangerine
 - *cooking essences* add touches of lemon, almond or peppermint
 - *herbs*, fresh lavender flowers, lentils or rice add texture
 - *the rind of fruit* can be added for the same reason—marmalade dough can be made using orange food colouring and flavouring and grated peel.
- Adventurous experimentation with food colourings adds yet another dimension; using paste rather than liquid food colourings gives a denser result. Glitter and sequins add sparkle but are fairly quickly tarnished by the salt in the dough, so these mixtures will need to be used soon after making. Other dough recipes do not require cooking and can be made with the students. Using wholemeal flour and water, a dough with a strong smell of wheat is produced which has a granular texture. A mixture of self-raising flour and water which is not cooked gives a dough which is pliable and elastic.

Cooked dough

2 cups plain flour
 1 cup salt
 2 tbsp cooking oil
 2 tsp cream of tartar
 colouring
 2 cups water

- Cook all ingredients in saucepan over heat, stirring continuously. Mix the food colouring with the water before adding for solid colour, or add separately for a marbled effect. Remove from heat when mixture leaves sides of pan. Knead, adding any dry products designed to add texture, and store in an airtight container.
- A few seconds in an oven or microwave before the dough is brought into the classroom gives a wonderful surprise and adds to the sensory experience.

Exemplar 4: Visual arts

Theme: Fabric and fibre

Objectives	Stimulus
<p>The student will</p> <ul style="list-style-type: none"> □ explore and experiment with fabric and fibre □ make an inventive piece in fabric and fibre. 	<ul style="list-style-type: none"> □ A character invented in play or drama activities may spark ideas for a costume. Students are encouraged to communicate about the story, the characters they are playing and should have access to a wide variety of inspiring old clothes and oddments with which to make their costume. Depending on numbers and ability levels, students can work together to make one costume or work to create individual pieces for different characters.

Materials

- A supply of open-weave fabric, e.g. 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, including cotton, nylon and lurex threads, wool, string, straw, rope, cord, twine.
- Scraps of trimmings, for example lace, ribbons, cords.
- A collection of discarded buttons, beads, sequins, feathers.
- Scissors.
- Glue.
- Masking tape.
- Stapler.

Exemplar 4: Visual arts

Activity

- Materials and tools are organised in advance. Students have opportunities to investigate a wide variety of materials in the class dressing-up box; *look, feel, smell, pull, twist and smooth, hold up fabric to the light, listen to the sounds made when fabric is crumpled or torn, respond negatively or positively to different textures.*
- *'What does this piece feel like? Smell like? Look like?'*
- *'What can we do with this material. Scrunch it? Fold it? Roll it? Twist it?'*
- Student identify items of clothing from the class resource/dressing-up box. *'What would a giant wear? This feels soft. Would he like to wear this?'*
- If possible, a student or groups of students may actually create a costume for their imaginary character by pinning/pasting/stapling large fabric strips together to items of old clothing—fabric can be tacked, pinned or even stapled together. Any materials can be used—plastic bags, netting, felt, etc.
- Students may choose to decorate their piece of material by colouring fabric using chalks, paints, crayons, dyes, pastels, inks, etc., by tying on items such as ribbon, lengths of wool, braid, by sticking on items such as buttons, beads, bows.
- The finished products can be displayed on a hanger beside the storyboard, or the group may choose to put on a show for another class or the whole school. Hats, jewellery and other accessories can be created and added.

Exemplar 4: Visual arts

Evaluation

Students are encouraged to communicate about their finished piece, what they like best about their own work and the work of others. During and after the lesson it will be important to observe and note the following:

- Does the student attend to and participate in the activity, for example, *look at and feel the materials being used?*
Can he/she make a choice between pieces of fabrics?
- Does he/she show interest and help with making costumes for a character from a story: *for example, show interest in choosing fabrics, stick decorations onto pieces of fabric, change the position of a piece of decoration?*
- Does he/she show confidence and enjoyment in the task at hand, for example *copy adult's action/sequence of actions with materials and tools?*
- Can he/she use language to communicate needs in relation to materials or tools that he/she requires?
Does he/she communicate and interact with others during task, for example, *recognising similarities and differences in his/her own work and that of peers, participating actively in creating group work, contributing to the decision-making process?*
- Does he/she show imaginative use of old clothes? How does the student respond to the finished product?
- Can the student
 - communicate about the colours used to create shapes, textures and patterns, about his/her favourite piece?
 - communicate about his/her work: *describe verbally/non-verbally how each piece was made, what materials and tools were used, what part he/she enjoyed most?*
 - show curiosity about other students' work?
 - respond appropriately to comments made on his/her work?
 - recall sequence of steps? Can the student sequence pictures/photographs depicting the different stages of progress?

Exemplar 5: Visual arts

A visit to an art gallery/exhibition

A visit to an art gallery may be used as a stimulus for an art project, or as a follow up to work in the classroom. Planned carefully, the trip can become a valuable learning experience.

Before the visit

It will be important to visit the gallery beforehand in order to

- ensure that the exhibition includes pictures or items to which the students can respond and relate
- check accessibility for wheelchairs, the availability of a toilet and changing facilities if necessary, refreshment area or an area to eat lunch, parking, distance from the bus stop, etc.
- meet with the arts officer and prepare the gallery for the visit by briefing him/her on the communication and learning needs of the students and the numbers of students involved
- gain background information on the exhibition—purchase reproductions/postcards/large posters, if available, of particular paintings for preparatory and follow-up activities. Some galleries may allow teachers to take a limited number of photographs if the purpose of the activity is explained
- identify key paintings or exhibits.

Students will also need to be briefed about what to expect and to understand appropriate behaviour—no running, touching paintings, appropriate noise level. They should have opportunities to examine the reproductions or photographs so that they know what to look out for.

56

During the visit

Students take part in an activity to locate the key paintings, using the reproductions as a guide. They are also given the opportunity to explore and respond to other pictures. The teacher will need to judge how many works of art to examine, and to watch out for waning attention. The arts officer may say a few words about the different paintings or exhibits. If given permission, the students may take photographs of their favourite piece. Some students may find the exhibition too distracting, and will need directed questions on each exhibit to remain on task.

- Paintings—*‘what colours can you see in the picture?’*
- *‘Do the people look happy/sad?’*
- *‘Is it sunny/rainy/windy?’ ‘Are there flowers/trees?’*
- *‘What else is there?’*
- Sculpture—*‘is it made of wood/stone/clay/metal?’*

Exemplar 5: Visual arts

After the visit

- Students could choose to focus on a particular exhibit or painting and, with the teacher's assistance, interpret it in his/her own way, or copy it using the same or different colours/media. This work could begin as soon as possible after the visit, but be spread out over a number of sessions or weeks.
- The teacher could focus on the style of a particular artist, for example printing, using particular materials or fabrics or using animals or flowers as the stimulus.
- Students could have experience of working on the same size or scale as the artist.
- Students could assist in preparing a display with photographs, reproductions, and their own written or drawn memories of the visit.
- Students could write a 'Thank you' letter to the gallery or arts officer.