



ART POLICY

ART IN THE NATIONAL CURRICULUM POLICY

"When individuals find their creative strengths it can have an enormous impact on self-esteem" and on overall achievement."

As part of Brighton & Hove Children's Services, St. Peter's is committed to Equal Opportunities in both employment and service delivery.

It seeks to ensure equality for all, combating all forms of discrimination on the basis of race, colour, ethnic or national origins, creed, gender, sexual orientation or marital status and disability or age.

This applies to recruitment, training, pay and conditions of service for employees, education of children, delivery of service to parents and carers and other stakeholders and strategic planning and policy formation.

We will be active in ensuring we comply with the requirements of national legislation.

At St. Peter's Community Primary School we aim to develop awareness, creativity and appreciation of art, with stress on the learning of skills and techniques. We aim to refer to the works of other artists and craftsmen whose work is valued and influential.

We aim to encourage children to have the freedom and independence to explore art through their imagination and memories and the ability to record the natural and "made" world through a variety of media and modes, including 3D work.

OBJECTIVES

1. We will provide access to art through the use of artefacts, collections and 2D and 3D representations from different, foreign and past cultures. They will be integrated into our displays, which aim to be inspirational and interactive and provide opportunities for change, development and adaptation to the needs of the adults and children for whom they have evolved. This will help to raise our children's awareness of the aesthetic quality of their environment and enable them to explore pattern, shape, colour, texture and form.
2. We aim to develop a critical awareness and give children the confidence to amend and improve work by planning, re-working, drafting and collaboration to give them a sense of achievement and purpose. We will develop their ability to use materials and processes to communicate ideas, feelings and meanings.
3. That art is "valued" will be a priority, this will be illustrated by the use of other artists' work and enriched by visits to art galleries, museums and places of historical interest. It will enable us to familiarise children with art in their environment and give them access to and be influenced by art and "artists". Home, school and the local community environment are contributory factors in influencing children, e.g. at the Health Centre and around our local town, where they can see their own work displayed. Children will also be given the opportunity to reflect on the work of artists, both famous and local, during our daily Philosophy/ 'thinking skills' sessions. Pupils can express their likes and dislikes, understanding that we all have a different view, and through discussion look more closely at works of

art. Attention should be given to using the correct language throughout our school as a way of describing and appreciating art. This will build and develop understanding and give access to discussion, debate and enjoyment of art from the first process to the finished work. Pupils should understand that art has its own language, lines, shapes and colours and should show awareness of this in their work.

4. Art should be seen as a means of communication and by giving special focus to key areas through whole school topics and 'Arts week', it will enable the school community to feel enthusiastic and motivated and give opportunities for cross-curricular, differentiated and collaborated work.
5. Art can be produced for its own sake, but we will ensure that art and other curricular areas unite, enrich and enhance each other.
6. It is by the practised acquisition of skills and techniques, and the application of appropriate and exploratory media, materials and tools that an aesthetic appreciation will permeate our children's futures. Links with local industry and community can be forged through art and related projects e.g. "People who help us".
7. The application of art and design to technology is strengthened by understanding and mature basic observational drawings. Where skills are learnt through discrimination, the ability to differentiate materials and apparatus can be of benefit to all technical skills needed. Close observational drawing is taught in all year groups using good quality fine line pens. This encourages bold drawing, texture, line and form to grow without rubbing out. Charcoal or good quality pencils are also used for special projects. It is our aim and objective for St. Peter's pupils to strive for this and succeed.

Pupils should demonstrate that they can:

-  Start to look closely at the natural and "made" world and to record what they see.
-  Be confident in using their memories and imaginations in developing their ideas for art.
-  Be willing to explore the use of a variety of materials, tools and resources for practical work.
-  Understand that art has its own language lines, shapes and colours etc. and show awareness of this work.
-  Control tools safely, organise and care for materials and equipment.
-  Develop the practice of planning their work, try out ideas beforehand and be prepared to change parts if needed.

8. It is our aim and objective to encourage independence of work through well labelled and easily accessible materials and resources, and to take care of and respect materials, tools and equipment.

Please refer to St. Peter's "Teaching and Learning Policy" section on "The Aesthetic Environment".

SKETCHBOOKS

Children will have a sketchbook from Reception that follows them up through the rest of the school years. They will be used:

- ~ At least once or twice a term to record drawing skills e.g. close observational drawings, sketches from visits or completed in school etc.
- ~ To form a progression and assessment of a child's drawing skills.
- ~ To record experiments in colour mixing.
- ~ To plan a project e.g. printing for topic book covers etc.

When work is recorded in sketch books it will have a title, learning objective and date.

THE DEVELOPMENT OF THE ART CURRICULUM

St. Peter's Community Primary School will endeavour to follow the guidelines set out in the Brighton and Hove "Art and Design in the Primary School" for reference and explanation.

We will plan our Art and Design units through our topics to ensure they are cross curricular. We will use the IPC (International Primary Curriculum), and ensure all objectives are covered in the New National Curriculum.

The programme of study and the Art Non-Statutory Guidance will be prioritised in our planning and deliverance of the National Curriculum.

Areas covered by "Art and Design in the Primary School":

Appendix 1	:	3D Tools, Materials and Processes
Section 1	:	Working with wood and other resistant materials
Section 2	:	Working with clay
Section 3	:	Working with dough
Section 4	:	Working with papier mache
Section 5	:	Working with plaster of Paris
Section 6	:	Working with plasticine
Section 7	:	Carving

See Appendix 2 for suppliers

See Appendix 3 for suggested reading

CRITICAL STUDIES

Looking at pictures and paintings

It should be useful to work through the questions with the children (with appropriate adaptation of language) - this will help both the teacher and children to develop confidence in their approach to analysing and discussing work of art and will guide the children's thoughts and observations. It may be helpful to use a work of art as a discussion point in 'Philosophy' and then to leave this on display for a week in the class so children can freely return to the work for further reflection.

Content, Form, Process and Mood

Content, form, process and mood offer a model for critical appreciation. All the categories are interdependent and the balance between them will be dictated by the particular piece of art work in question. This model is a method for directing attention when responding to a piece of artwork, not a rigid formula.

Under each category are examples of questions that can be posed in forming a critical response:

Content

- ~ What is the work about/what is the subject matter?
- ~ Would the subject have been the artist's choice or was it commissioned?
- ~ Is the subject a real event or is it fictitious?
- ~ Did the artist take the subject from his/her own experience or was it imagined?
- ~ Does it tell a story or represent a scene from a story?
- ~ Is it a realistic representation or has it been distorted or exaggerated? If so, why?
- ~ Are there any hidden meanings (symbols or metaphors)?

Form

- ~ What is the overall shape of the work? Is this in keeping with the content?
- ~ What is the composition (the arrangement of shapes, colours, lines)?
- ~ Does the composition draw my eye to any particular part? If so, why?
- ~ Does the work have a variety of colour, texture and shape?
- ~ What colours, textures and shapes have been used?
- ~ Is there a colour scheme? If so, is it warm or cool?
- ~ Does the work hold together as a whole piece?

Process

- ~ How was the work made? What tools, materials and techniques were used?
- ~ Are the techniques and materials typical of the time in which it was made?
- ~ What skills must the artist have needed to make it?
- ~ Through what stages did the work progress?
- ~ Might there have been supporting studies (preliminary sketches, maquettes, photographs, notes etc.), or was it created directly?
- ~ Would it have taken a long time to make or was it produced rapidly?
- ~ Was it created on location or in the artist's studio?

Mood

- ~ How does the work affect me?
- ~ Does it capture a feeling that I have experienced?
- ~ Is it possible to guess the artist's state of mind at the time of creation?
- ~ Is the work happy/sad/soothing/disturbing/peaceful/exciting/everyday/mysterious etc.?
- ~ How did the artist use content, form and process to create this mood?

STORAGE OF RESOURCES

1. Paper: central store cupboard and chests of drawers in corridor.
2. Drawing materials and equipment in classroom art cupboard and central store cupboard in corridor.
3. Powder paint in boiler room store in large containers; each classroom to have an adequate amount of powder paint in easily refillable containers.
4. Brushes, pallets, paint pots etc. in classrooms and central store cupboard.
5. Glues in classroom.
6. Pastels, chalks, aquarells, crayons, pencil crayons, felt tipped pens etc. in classroom and central store.
7. Plasticine, easy-form, clay etc. in classrooms and central store cupboard. Clay in outside shed. Modelling tools in central store cupboard.
8. Inks and printing ink rollers in central store cupboard.
9. Collage materials, fabric and glossy paper in central store cupboard. Shiny metallic paper in half way cupboard.
10. Sewing materials, puppet heads, wool and raffia in central store.
11. 3D modelling materials, boxes, polystyrene trays, correx, corrugated paper and card in central store cupboard.
12. Reference posters, books, prints, magazines, pictures, postcards, photographs etc. in cupboard and bookcases. Larger posters are in the drawers in the corridor.
13. Historical and cultural artefacts obtained from private and Art and Museum loans. Staff should bring in and encourage children to bring in objects to illustrate their art learning intention.
14. All computers have "Dazzle" and links with I.C.T. should reflect our I.C.T. policy.

STORAGE OF CHILDREN'S WORK

-  Sketch books.
-  Topic books.
-  Records of Achievement.
-  Display collections.
-  Class Big Books.
-  Photographs - a selection of each piece of work, save in Art portfolio folder on the staff drive.
-  Children's work displayed in school areas and corridors.
-  Large laminated posters in corridor drawers

GUIDELINES FOR PAINTING

Children enjoy painting very much. Their paintings are frequently bright, bold and powerful expressions. However, as with any other area of their development, they need to be guided. If they are given the right materials and a range of foundation skills their paintings can become subtle, precise and demanding pieces of work as they take greater control over the images and marks they make.

Have a range of artists' work for them to study and discuss. Van Gogh's use of colour is frequently admired by young children. Look at Gauguin, Turner and Renoir for the range of colours. Seurat's carefully applied "dots" of colour can be a source of ideas and inspiration when the children experiment with their own colour mixing. Talk to the children about the range of colours used by artists and ask how they think the artist created them to introduce the idea of colour mixing and matching.

Foundation Skills of Mixing and Matching

It is very important that children are allowed to explore and investigate the joy of creating new colours for themselves and that they are presented with a structure that will enable them to develop their skills. Once the skills are established they will become part of the children's working practice and can be applied to any painting activity.

You will need:

- The primary colours - red, blue and yellow - preferably in two shades of each colour as pots of paint in a tray.
- A mixing palette for each child. This can be a conventional palette or the lid of a plastic container.
- A large container of water in the middle of the table. If it is large, it is not so likely to be spilt or knocked over and it will not need changing so often.
- A dry sponge in a tray for the children to dry their brushes on or newspaper.
- Large, good quality brushes for mixing, but a wide range should also be available.
- Newspaper on the table.
- Painting paper. For experimenting this does not have to be good quality. It could even be newsprint.
- Aprons or painting shirts for each child.

What to do

Explain the equipment to a group of children (6-8 in a group) or initially to the whole class, but only work with one group at a time. The children should follow this procedure:

- Choose one primary colour and fill a brush with paint.
- Put the brushfull of paint onto the mixing palette.
- Wash the brush.
- Dry the brush on the sponge.
- Put the clean brush into another primary colour.
- Mix the second colour into the first.
- Repeat the process using other combinations of the primary colours.
- By the addition of black and white to the primary colours the children can begin to develop shades of the same colour.
- Talk about new colours they have made and ask them to record them on their paper. Children sometimes need reminding to record their new colours as they get carried away with all the fun of mixing!
- It is important to remind the children of the process and sequence, especially washing and wiping their brush. This avoids creating dirty colours and spoiling the creation of secondary colours.
- This colour mixing can be extended and refined e.g. by discovering how many different greens can be created. Use differing proportions of the primary colours to achieve this. Let the children talk about and describe the various greens, perhaps giving them names like "frog green" and "grass green" etc.
- Make a collection of green things - natural and man-made - and encourage the children to develop their mixing and matching skills.

- By mixing all three primary colours they can create brown. Again, various browns are created by using different proportions of each colour, plus the addition of white.

These early experiments can create lovely abstract paintings.

Tips

- How to properly mix three different colours - orange, purple and green.
- Varying the shade of colour. Hint - how to keep your paints clean by washing your brush.
- How to match colours. Hint - choosing the right size brush for the job.

Handy Hints

Take a little bit of yellow
And a little bit of blue,
Mix them together
And there's green for you.

Take a little bit of blue
And a little bit of red,
Mix them together
And there's purple instead.

Take a little bit of red
And a little bit of yellow,
Mix them together
And orange will grow.

Your brush should be clean
When you dip it in the pot,
So give it a wash
And dab on your cloth.

To paint a big bit
Use a brush big and thick.
To paint something small
Give a thin brush a call.

OTHER ACTIVITIES

A "Bright Colour Day"

- This can be an inspiring way to introduce children to colour work. Let everyone wear something really bright. If your school has a uniform, the bright colour could be in the form of scarves, hats, ribbons, sashes or even face paints. Talk about the variety of shades and tones within one colour.

A "Colour Walk"

- Take the children on a colour walk. Encourage them to look closely at the leaves, bricks, paving stones and tree bark. If possible, collect some samples of colours for continued observation and colour matching in the classroom.

Still Life

- Let the children practice their new found skills of colour mixing and matching by creating a still life picture. Present them with fruit that has a variety of colours - apples, bananas, mangoes, nectarines, or

peaches are good examples. The shape of these fruits is simple and doesn't impede their painting.

- Encourage the children to look at other still life artists' work e.g. Cezanne and talk about the colours that have been used.
- Give the children time to really look at the fruit and to talk about the colours they can see. If they want to draw the shape first, let them use a fine brush with a watery wash to create the outline.
- Remind the children of the mixing and matching process and the opportunity for placing one colour on another. This is something that they cannot experience easily with other media such as felt tip pens.
- When the paintings are complete, encourage the children to paint the background. This could be one colour, a pattern or whatever they choose but by filling the whole paper with colour it creates a greater sense of picture. Talk about the completed work and the match of colours.
- This is an activity that can be returned to using vegetables or by cutting the fruit to reveal the inside as well as the skin.
- Frame the pictures and display them.

It is important to give children the opportunity to recreate paintings from their imagination and not always from the world around them. A poem, a story or even a piece of music can act as a stimulus to encourage children to think creatively. Spend time talking to the group and individuals about what they want to paint.

Remind them of the processes and the different brushes that can be used. They may also want to add texture to their painting (using P.V.A.) or they may want a watery effect.

Let the children explore and experiment with their imaginative work. They should be free to use any appropriate techniques like drip painting, splashing or combing thick, textured paint in order to create the effect they want.

Talk about filling the whole page and not having any gaps. Frame and display their work and get the children to create their own titles.

GUIDELINES FOR PRINTING

Printing is an important development of children's drawing and painting. It is the process of making a mark, picture or pattern on one surface and transferring it to another. This is, in itself a very exciting activity for children but the ability to produce repeated images gives printmaking an important position in art, craft and design. Printing introduces children to the concept of repeated patterns and designs, and the images produced present different qualities from those of painting and drawing. It adds to the richness of the young child's visual language as a means of self-expression.

Collect a wide range of examples that clearly illustrate the repeating patterns and images. Fabrics and graph paper offer clear examples and are easily accessible. It is an advantage if children have been introduced to pattern-making as this will provide a useful pre-experience, as will their ability to mix and match colours.

Foundation Skills of Printing

This is a very exciting process for children as they need many varied opportunities to explore and investigate all the possibilities. As with mixing colour, children can be guided through the process to produce successful pieces of work when they are given a clear structure of the sequences involved. One of the crucial aspects of print-making is to have a clearly defined area for dirty activities and clean activities.

You will need:

- A working area for each child divided up using masking tape into clean side/dirty side.
 - Clean side -*
 - ~ Clean roller for pressing the print (prints are most successful when pressed and rolled firmly).
 - Dirty side -*
 - ~ Tubes of water soluble printing ink in primary colour, white and black.
 - ~ A tray with sides for the ink.
 - ~ Roller for applying the ink.
 - ~ A magazine.
 - ~ Block for printing.
 - ~ A damp sponge in a tray for cleaning inky fingers.
- Newspaper covering the table.
- Your print (in the programme's example a polystyrene tile is used).
- An apron or shirt for each child.
- An area where the prints can be put to dry.

What to do

Talk to the class/group of children, initially explaining the equipment and how to use it. Impress on the children the importance of keeping the clean side really clean! The children should follow this procedure:

- Squeeze the ink from the tube into the tray. At first, they may need to watch you do it.
- Using a roller, spread the ink evenly all over the tray.
- Place the block or tile for printing on a clean page of the magazine.
- Roller the block evenly with ink.
- Place the roller back in the tray with the handle standing up.
- Carefully take the block to the clean side and place the block onto the paper.
- Roller it or press hard with the palms of the hand, taking care not to move the block in the process.
- Carefully lift the block from the paper to reveal the print. Magic!
- Put the block back onto the dirty side, on a clean page of the magazine.
- Wipe fingers on the sponge.
- Repeat the process. Different coloured inks can be mixed or the children can experiment with over-printing.
- If a repeated pattern is the objective, then the second and subsequent placing of the block must be accurate - up the right way, straight and next to the first print.

- With young children, this may not be the aim and random printing can produce some interesting results!

Tips

- Squeeze your sausage of ink into the tray and make sure that it is spread evenly.
- If you want to over-print with another colour, make sure that you do let the first colour dry.
- If you are aiming to create a regular repeated pattern, make sure that the block is the right way up and that it is placed next to the previous print.
- Never put messy things onto the clean side!

Handy Hints

Don't cross the line
And everything will be fine

Wipe fingers clean
And ink won't be seen

Press hard all over and now in the middle
For great, clear prints both large and little.

OTHER ACTIVITIES

Creating Borders or Frames

This activity gives a purpose for exploring very simply the process of printing and creating repeated patterns using both shape and colour.

Make a collection of small objects that can be used for printing e.g. corks, cubes, cotton reels. Have trays of ink specially prepared on the dirty side of the table. Talk to the children about repeating patterns and let them print their own on long strips of paper or on a ready prepared picture frame. Make sure that they keep their paper on the clean side and that the blocks for printing are put straight into the trays of ink. Use their work to decorate boards in the classroom or to frame pieces of artwork or writing.

Making Cards Using a Relief Print

Let the children collect twigs, stems, grasses, different types of string, bark etc. Talk about how they feel; they are not flat and smooth like paper, they may be rough or bumpy. It is this quality that is necessary for making an effective block print. When the children have selected what they want to use for a print, they should stick it to a piece of cardboard using P.V.A. glue. Then paint the surface of the card and the item for printing with P.V.A. diluted with a little water. Let it dry. Have pre-made cards ready and folded on the clean side, making sure that the children have the fold to the left so they don't end up printing both sides of the card! The children can then prepare the coloured ink and roller it onto the block, making sure that every bit is covered. Finally, they should carefully take the block to the clean side and print it onto the card. Repeat the process and in a short space of time each child will have produced several cards.

Working Co-operatively

It is good practice to work as a team and can be easily organized within the printing process. Two groups of four would work well round a large table. For this activity, use polystyrene tiles, one per child. Let each child design his/her tile first, on a piece of paper the same size as the tile. The group should decide the overall subject for their designs. It could be self-portrait, their house or their favourite animal. When they are happy with their design, let them transfer it to the tile using with a blunt pencil or an empty biro tube.

Have a large sheet of paper on the clean side for printing. Allocate a part of the process to each child - preparing the ink trays, applying the ink to the polystyrene tile, lifting the tile and placing it on the paper, rolling or pressing flat and peeling off. Each child performs their part in the process and at the end they will have produced a large printed piece of work in no time at all.

SEN and Inclusion incorporating Gifted and Talented Pupils

At St Peters we are committed to providing a teaching environment conducive to learning for each child, who is valued, respected and challenged regardless of their ability, race, gender, religion, social background, culture or disability. All pupils, including those who are gifted and talented, shall have the opportunity to develop their knowledge, skills and understanding.

This will be achieved through Quality First teaching; teachers' planning will reflect a programme of learning whereby all pupils will be presented with appropriately challenging tasks. Our inclusive curriculum will be provided through:

- setting suitable, differentiated challenges
- responding to diverse needs
- overcoming potential barriers to learning, and assessment for individuals and groups of pupils
- providing additional adult helpers
- providing specialised equipment or resources (including Makaton signing and symbols) and extension activities for Gifted and Talented children

Pupils with English as an Additional Language (EAL)

At St Peter's we acknowledge that, for some pupils for whom English is an additional language, the ability to take part in the curriculum, may be ahead of their communication skills in English.

Teachers will plan learning opportunities to help pupils develop their communication skills in English, whilst respecting and celebrating home language.

We aim to provide the support pupils need to take part in all subject areas. Teachers will take specific action to help pupils who are learning English as an additional language by:

- a. Developing their spoken and written English through Quality First teaching
- b. Ensuring access to the curriculum and to assessment.
- c. Providing books and resources, where possible, that reflects a range of cultures and ethnic backgrounds
- d. Accessing the support provided by our Ethnic Minority Achievement Service (EMAS)

10 criteria for planning and differentiation with EAL learners :

1. **.Contextualise** - draw upon previous knowledge as context
2. **.Mother Tongue skills** can consolidate learning
3. **.Model new language** for listening practice
4. **.Practice new language orally**, so build in opportunities
5. **.Recast** grammatically incorrect utterances sensitively and naturally
6. **.Provide good language models**-think about group
7. **.Scaffolds** provide structure for reading and writing tasks
8. **.Visual wall displays**-to access information
9. **.Extend** spoken language into 'higher order language'
10. **.Thinking/listening time**-give sufficient time before responding orally

Disability Equality

St Peter's is committed to promoting Disability Equality. When planning and teaching the curriculum, staff will make reasonable adjustments to promote equality of opportunity for all pupils by giving careful consideration to access to learning. Makaton signing and symbols are used to benefit all children, including those with SEN, and on labels around the school.

When planning and teaching art and design, staff will make reasonable adjustments to promote equality of opportunity between disabled and non-disabled pupils. In art and design, this could include the use of digital cameras, computer programmes, specially adapted tools or an alternative choice of media.

Equality of Opportunity

Curriculum planning will ensure that all pupils have an equal opportunity to take part in the full scheme of work and its associated practical activities regardless of gender or cultural background.

We aim to teach the curriculum in a broad global and historical context, using the widest possible perspective; contexts used in teaching will be sensitive to different ethnic backgrounds, and both gender and cultural differences will be reflected positively in the teaching materials used.

We believe that children learn more effectively in a safe, secure and respectful environment; we value the curriculum as a vehicle for the development of language skills, and we encourage our children to talk constructively about their experiences. Gender stereotypes are challenged when they arise and the context in which the curriculum is taught is monitored to ensure the interests of boys and girls are maintained.

COLLAGE

The scope and potential for this area of art, craft and design is very exciting for young children. However, it is very demanding on resources and time to collect a wide range of mixed media material. Because it requires this collection of materials, it has cross-curricular links with the early science curriculum and provides the opportunity for the children to explore, describe and sort, and therefore to develop an appropriate vocabulary to aid these processes.

Paper is a fundamental material and children need to be given time and opportunity to explore a wide range of different papers. Make an extensive and interesting collection including shiny, coloured, textured and handmade papers, as well as the ordinary paper available in school. Children need to explore folding, tearing and cutting and develop skills in these activities.

The exciting thing about collage is that it can be a combination of media: painting, printing and drawing as well as tearing, cutting and sticking. These are some skills the children may have already acquired but one important skill in collage is "gluing" so that the creative piece of work doesn't disappear into a sticky mess!

Foundation Skills of Gluing

You will need:

- A working area for each child divided up using masking tape into clean side/sticky side.
 - Clean side -*
 - ~ The paper or card onto which the gluey item is to be stuck.
 - Sticky side -*
 - ~ A magazine for each child, onto which they will do the gluing.
 - ~ P.V.A. glue or wallpaper paste for paper, in a pot.
 - ~ Glue spreaders for P.V.A. glue or brushes for paste.
 - ~ A damp sponge in a tray for wiping sticky fingers.
- Newspaper covering the table.
- An apron or shirt for each child.

What to do

To give the child the experience of developing the skill of gluing in a satisfactory way, let them choose coloured paper for tearing into any shape they like and then create their own patterns or design. To encourage a sense of design, let the children tear their paper shapes and place them on the paper or card. Talk about how the shapes will fit together or overlap, the choice of colour etc. before they stick it in place.

When gluing their shape they should follow this procedure:

- Place the shape on a page of the magazine.
- Hold it down with one finger in the middle and spread the glue from the middle out over the edges, taking care not to use too much glue.
- Replace the glue spreader before lifting the shape over to the clean side for sticking onto the card or paper.
- Use the damp sponge to wipe sticky fingers.
- Turn to a clean page in the magazine before gluing the next shape.
- Continue this sequence until the collage is finished.

Tips

- Always use the next clean page before you begin spreading the glue.
- Always hold the item you are gluing with one finger in the middle and spread the glue out over the edges.
- Pre-sort materials into clearly labelled boxes and pre-cut fabric into large and small pieces.

Handy Hints

If you're making a collage
Put a line down your desk,
Keep the glue to one side
And you won't make a mess.

When the sticking is through
Wipe your fingers free of glue.

You won't get in a flap
If you sort out all your scrap.

OTHER ACTIVITIES

Sorting

With the children contributing, collect a wide range of resources, both natural and man-made, including papers and fabric. Let the children explore and investigate the materials and sort them into useful categories. The children can decide the criteria: rough/smooth, shiny/dull, bendy/rigid, colour etc. This is a very positive activity, which helps the children to develop the appropriate vocabulary. It also enables them to be familiar with the resources available. When sorting fabric for use with young children it is helpful to have it pre-cut.

Create a Hotchpotch Picture or Pattern

Use shapes and strips of various papers. This provides the opportunity for children to explore paper as a flexible material. They can investigate techniques such as folding, for example, like a concertina; perhaps only gluing one end and letting the strip extend beyond the paper. The skills of cutting, fringing or creating holes in paper can be practised. Curling paper can be achieved by running a finger firmly along the length of a long strip of paper. Encourage the children to explore gluing parts, rather than all of the paper to give a 3D effect. The children could decide beforehand what techniques, colour scheme etc. they will use or else just let the picture or pattern evolve. Place the results together side by side for a really lively and exciting display.

Decorating Boxes

This is an exciting activity that can involve investigating the wide range of resources available - natural, man-made, fabric etc. The materials are less likely to drop off as they do sometimes when a collage picture is displayed. Any firm box with or without a lid is needed for each child (a lid can be cut into the box if necessary by an adult). If the child doesn't like the colour or printing of the box, they can glue paper over its surface before they begin to decorate it. Encourage the child to use a wide range of materials. If appropriate to the age of the child, they could repeat patterns or designs on different sides of the box. The box could be a "magic box" or "treasure box" or a box containing a secret message, and this could be a stimulating starting point for a piece of creative writing.

Make a Hat!

Each child will need a rectangle of card long enough to fit round their head. When it is measured, glue the ends together to make a cylinder shape. Using this measurement, cut a hole in the middle of a circle of card to make the brim. This should fit the child's head comfortably and firmly. Attach the cylinder shape to the brim by cutting flanges into it, at least 2cm deep, and gluing them to the brim of the hat. Let it dry completely before decorating it.

CLAY

Make a collection of objects made from clay including, if possible, some unglazed objects like terracotta flowerpots and bricks. You will also need some pictures or reference books so that the children can see the wide range of objects - artistic, functional and decorative - that are made from this material. Let the children handle the pots and encourage them to describe them. Introduce the word "form". Which of these forms is curved, flat or has straight edges? Encourage them to use their mathematical vocabulary e.g. sphere, cuboid etc. in their descriptions. Talk about where clay comes from and that it has been used for thousands of years by man as a means of holding water, grain and food. If possible, show them pictures of ancient pots or visit a local museum.

Foundation Skills of Modelling Clay

Clay, water and little children can equal MESS! It is very important that you are well prepared and the children are trained when handling clay not to roam around the room but to keep to the clay area. Do not pour water with clay residue in it down the sink as it will block it. Red earthenware is an inexpensive clay but must be handled carefully to prevent stains occurring. If you want to paint or even glaze the objects with bright colours, white stoneware is preferable but do not mix different clays together. Fibre clays do not need firing but are expensive and not nearly so satisfying to use.

You will need:

- Portions of clay for each child, straight from the bag. Slice it using a piece of wire or nylon thread. Put each portion into a plastic bag and seal it tightly. The clay will stay moist for a considerable length of time. Tell the children not to open the bags until everyone is ready to start.
- Polythene sheeting to cover the tables and a wooden board for each child. The boards are less likely to stick to the clay if they are covered with hessian or calico. If this is not possible then place a paper towel on each board.
- A wet (not dripping) sponge in a tray for each child. They can moisten their hands on this if their clay is getting too dry but pressing their palms firmly onto the sponge. This is better than having water on the table.
- A lolly-stick for each child to cut the clay.
- Collections of natural and man-made objects that will make an impression for adding texture to the clay.
- Small rolling pins to roll out the clay.

What to do

- Children need to be given the time and opportunity to explore and investigate the properties of clay before attempting to make an object.
- Let them roll a piece of clay in their hands into a sphere form. Encourage them to change the shape of it by using their hands; pinching, pulling, making holes in it. As they work the clay, they will soon discover it dries and flakes. Talk about this change. By making their hands moist on the sponge, they will be able to work the clay for longer.
- Unfinished work will have to be sealed in plastic bags. This will keep the clay moist enough to work from one day to the next, although this is unlikely to happen during their early exploration of clay.
- What other forms can they make with the clay - a sausage shape, a cylinder made by rolling it on the board, a pyramid? Let the children explore the various forms they can make and how they can change those forms.
- The children will want to join two or more forms together eventually. They will need "slip" - this is a clay glue made from clay and a little bit of water. Stir the mixture around in a yoghurt pot or similar container until it becomes the consistency of thick double cream.
- To apply the slip, an old toothbrush is useful to roughen the surface slightly and make a secure join.
- Encourage the children to smooth the join they have made. This may be difficult for younger children but it is a skill that should be practised.
- Adding texture to clay is another area of exploration for the children. To enable them to clearly see the effects, it is better to begin on a flat tile shape. Let the children roll out a portion of clay, pressing it flat with their hands to begin with and then using their rolling pins for a smoother finish. With younger children

the actual shape of the tile is not important as long as they have a smooth area, but with older children they could make a rectangle or square shape by cutting the edges with a lolly-stick.

- Use a collection of items - twigs, shells, fir cones etc. - they can press them into the surface of the clay. They can create patterns, pictures or designs or merely have fun creating a texture. Talk with the children about how they made their textures.

Tips

- Keep hands moist whilst working but don't put water onto the clay. Always use slip applied with a rough brush when joining two pieces of clay.
- Keep the area and the floor as clean as possible when working. Pick up clay that has been dropped and use a spare piece of clay as a "dabber" to collect small bits that are left over. This is useful for making slip.

Handy Hints

The best thing for cracked, dry clay

Is to dip your fingers in a damp sponge tray

Stick with slip.

Remember the slip code:

Criss cross,

Dip dab,

Press and smooth.

A tidy table

And a wet wipe.

Firing

- For best results, the clay should be fired. However, it is a learning experience for the children to see how clay changes when it dries, but it is too fragile for them to handle in the dry state. Make contact with the local secondary school art department as they may be willing to fire material occasionally.
- Glazing work is a luxury and one biscuit firing is sufficient. However, if the surface is painted and sealed with a diluted solution of P.V.A. and water, when it is dry the children can paint them.

RESOURCES

"Teaching Art at Key Stage One" - Nigel Meager

"Teaching Art at Key Stage Two" - Nigel Meager

"Teaching Your Children Art" - Nigel Meager

"Art at Key Stage One: Teachers' Resource Book" - Stanley Thornes

"Simply Artistic" - Joan Chambers and Molly Hood

<https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study> - The New National Primary Curriculum for Art and Design