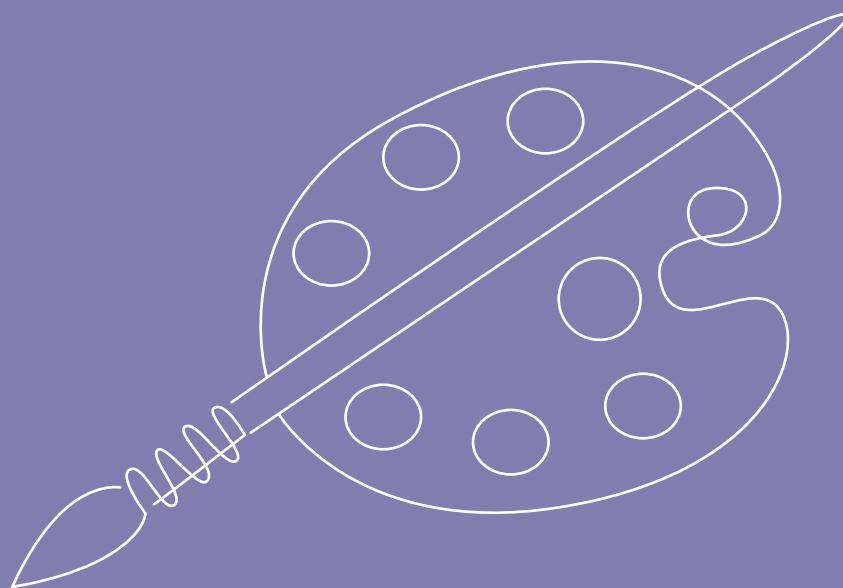


Visual Arts

Guidelines for Teachers of Students with

SEVERE and PROFOUND

General Learning Disabilities



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Introduction

The *Primary School Curriculum, Visual Arts*, places an emphasis on the importance of making art (perceiving and exploring the visual world) and responding to art (looking at and responding to the visual world). It enables the student to organise and express ideas, feelings and experiences in visual, tangible form, and can help some students to express imaginary ideas. For students with severe and profound general learning disabilities, this area of the curriculum affords endless opportunities for sensory and creative exploration, using a wide variety of stimulating materials at both a visual and tactile level.

While it is recognised that many students with severe and profound general learning disabilities will need a high degree of support, the importance of the student's own experience and effort is central to all work. This requires sensitivity on the part of all adults facilitating the student. A student's tentative creative efforts may be missed if there is an overemphasis on the 'product'. Every effort should be made to enable the student to have the greatest possible control over his/her work and to enable himself/herself to make choices about the materials and instruments used. This may involve waiting an unusually long time to allow the student to show a response. It is also extremely important to enable the student to indicate when he/she feels that a piece of work is complete.

Many students with severe and profound general learning disabilities will not get to the stage where realistic representation is the main concern. The aesthetic experience of many of these students will be rooted in sensory awareness and appreciation. Therefore, the use of three-dimensional and two-dimensional materials that stimulate the senses of sight, touch, sound, smell, taste, and movement will heighten the student's ability to notice, appreciate, explore, experiment, and create.

The student's ability to appreciate his/her own work, the work of other students, and the work of artists is stressed in the guidelines. The guidelines suggest activities for admiring and identifying one's own work and the work of others, and this offers excellent opportunities for social interaction and the acknowledgement of achievement. However, a student's work should always be seen in a positive light in relation to his/her abilities, rather than in comparison with others.

Overview of content

The curriculum is presented in six strands:

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

Drawing

For students with severe and profound general learning disabilities, a number of prerequisite skills must be considered when introducing drawing. It is important to recognise that there will be some overlap in the early development of drawing and writing. The random marks and squiggles that can be seen in the student's early drawing 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 extremely important. 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.

Paint and colour

Paint is an ideal medium for developing the student's sensitivity to colour. It has tactile impact, it is 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 have 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 the work of artists.

Print

Print-making activities provide additional opportunities for developing awareness of the interrelationships between shape, colour and pattern. It extends the student's range of expression and draws attention to the use of print in the everyday environment. 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 imaginative expression. Its 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 types of malleable materials include soft Play-Doh (easy on delicate fingers), Plasticine, and papier mâché. Working with malleable materials promotes fine motor skills by strengthening fingers and hands and helping to develop the student's ability to manipulate materials. Students should have opportunities to see and handle 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.

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 an awareness of the strengths and possibilities of materials. Many students with severe and profound general learning disabilities depend on using objects of reference to represent real people or objects. Activities in construction can be extremely valuable in enabling them to establish the link between a real item and the constructed work that represents it.

Fabric and fibre

Fabric and fibre is an adaptable and enjoyable media for creativity and can be used to reinforce understanding of colour, 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 what should go where. Work with fabric and fibre lends itself to collaboration and group effort, and this can be a valuable social experience for these students.

Concepts and skills development

The visual elements of line, shape, form, colour and tone, pattern and rhythm, texture, and spatial organisation are the building blocks of the visual arts curriculum. While they are not taught formally, the student's attention can be drawn to these elements as they occur naturally in two-dimensional and three-dimensional work. Opportunities for developing visual awareness are built in to every lesson; but learning about the visual elements is informal and occurs in context.

An awareness of line

The student should be enabled to

- begin to discover that lines can have a variety of qualities and can make shapes, textures and patterns
- create movement with lines
- look closely at the linear qualities of objects in the immediate surroundings
- begin to represent familiar figures and objects with free lines and shapes.

An awareness of shape

The student should be enabled to

- feel and look closely at the linear qualities of objects in the surroundings
- become aware of outline shape, silhouette, and shadow shapes
- create and work with shapes that have a variety of characteristics.

An awareness of form

The student should be enabled to

- become aware of the three-dimensional nature of form and of form in objects
- become aware of form and volume in his/her body, in a toy, in an animal, in a box
- handle, feel, manipulate, and begin to form clay
- explore the relationship between the parts and the whole form.

An awareness of colour

The student should be enabled to

- become aware of colour in his/her surroundings
- participate in mixing primary colours
- distinguish between obviously light and dark colours
- use colour expressively and to create effects.

An awareness of texture

The student should be enabled to

- begin to explore the relationship between how things feel and how they look
- create variety and contrast in surface texture with a variety of materials and tools.

An awareness of pattern and rhythm

The student should be enabled to

- become aware of pattern in the visual and textural environment in leaves, shells, markings on a stone, flowers, railings, wallpaper, brick wall, raindrops in a puddle
- become aware of repetition and pattern in his/her own work and in the work of others in line, shape, colour, form.

An awareness of space

The student should be enabled to

- become aware of how people and objects take up space
- examine simple structures in the visual and textural environment
- begin to develop a practical understanding of structure through construction activities.

School planning

Much of the planning advice in the *Primary School Curriculum: Visual Arts, Teacher Guidelines* can be applied to students with severe and profound general learning disabilities. The following are additional issues that may be considered in planning visual arts.

Curriculum and organisational planning

The role of visual arts in the school curriculum

A whole-school discussion on the importance of visual arts in the holistic development of the student would help to clarify what teachers hope to achieve through the medium of visual arts. Planning should ensure that all students are enabled to participate in all strands of the visual arts curriculum. Ways of facilitating those with additional physical or sensory needs will require particular attention, as this may have implications for resources. Consideration may need to be given to obtaining practical help and advice from other professionals; and certain aids and materials may be considered necessary in order to support full access for all students. Other aspects of visual arts that might be discussed at school level include the importance of three-dimensional work for these students and the opportunities that visual arts can offer in the area of tactile experience.

Creating an artistic school environment

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. The simplest piece of art can be transformed by imaginative presentation. Certain staff members, parents or students may have a flair for this, and they may be willing to share their knowledge or to take responsibility for developing ideas for displaying art work. It is important to afford all students the opportunity to have equal access to display space. All students should be directly involved in displaying their own work, as this will enable them to develop ownership of it, foster a sense of pride in it, and encourage them to seek to communicate about it.

Deciding on a whole-school topic or theme for visual arts for a particular month can offer increased opportunities for raising awareness of and communicating about that topic. As students move about the school, they can be encouraged to notice the variety of work associated with the topic. The school should ensure that there are clear learning objectives for the topic and that it offers opportunities for participation and learning by all students.

Identifying support for implementation

The suggestions made in the *Primary School Curriculum: Visual Arts, Teacher Guidelines* (page 24) can be applied to students with severe and profound general learning disabilities. Extra planning at whole-school level for these students would include ensuring that all students have any specialised equipment they might need to help them gain access to the visual arts curriculum. This would include consideration of equipment such as lift and tilt tables. The school will also have a part to play in organising one-to-one help, suitable transport, and considering wheelchair access when planning trips to local exhibitions.

Classroom planning

Much of the planning advice in the *Primary School Curriculum: Visual Arts, Teacher Guidelines* will be applicable to students with severe and profound general learning disabilities, but the following points may also need consideration.

Planning and organisational issues for the teacher

Enabling access for students with sensory and physical disabilities

Advice from other professionals, such as a physiotherapist, an occupational therapist, or a visiting teacher for the blind, is very desirable when examining access to the *Primary School Curriculum, Visual Arts*, for some students with severe and profound general learning disabilities.

The sensory abilities and needs of each student

Extra planning will be needed to enable students who are blind or partially-sighted to participate to their full potential. General ideas for this are given in the *Approaches and methodologies* section of the guidelines. Adding sound to activities can help to focus the attention of many students with severe and profound general learning disabilities. Ideas for adding sound are integrated with visual arts activities.

Some students may show signs of tactile defensiveness when handling certain materials, and all staff members helping with the visual arts curriculum must be fully aware of every student's individual likes, dislikes or anxieties. Some students may be unwilling to touch paint. This can act as a barrier to the enjoyment and creativity of finger and hand painting. Distance can be created by helping the student to plop paint from a bottle onto a sheet of paper or other surface. The paint can then be covered with a sheet of acetate (transparency film for overhead presentations) and the student can spread the paint to make patterns using his/he fingers and hands or a roller.

The physical abilities and needs of each student

The physical positioning of students is critical in enabling full participation in the visual arts curriculum. Many students will also need special aids, equipment or materials to enable them to gain access to the *Primary School Curriculum, Visual Arts*.

What can I, the student, learn through visual arts education?

- I can be inspired to use all my senses in order to make sense of and appreciate beauty in the natural and built environment.
- I can improve my concept of cause and effect and gain control over my immediate environment.
- I can be encouraged to lengthen my attention span.
- I can learn to use a wide variety of instruments and materials in a creative and exciting way.
- I can have fun with a variety of attractive materials.
- I can use visual art as a non-verbal means of expression.
- I can develop my awareness of the visual elements and learn to use them creatively and expressively.
- I can learn to appreciate my own work and develop an awareness of the praise and admiration of those around me.
- I can take an interest in and develop my own opinion of the work of my classmates.
- I can improve my ability to interact and co-operate with adults and other students.
- I can learn the value of a collaborative achievement and recognise my own part in it.
- I can gain a lifelong leisure interest.

Drawing

Making drawings

Attending	Responding	Initiating
<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ attend to line and shape as seen in natural and manufactured objects <ul style="list-style-type: none"> – <i>help to gather/look at/feel materials that show line and shape (stones, shells, leaves, ball of wool, feathers, cross-cuts of wood showing grain)</i> ■ attend to the relationship between how things feel and how they look <ul style="list-style-type: none"> – <i>look at and feel texture in natural and manufactured objects</i> – <i>participate in making and examining rubbings from textured objects</i> ■ become aware of the shape of silhouettes and shadows cast by people and objects <ul style="list-style-type: none"> – <i>look at shadows created in a darkened room using a strong torch or projector (a projected silhouette of himself/herself/parts of the body/objects with clear lines)</i> – <i>observe the shadows of people and objects on a sunny day.</i> 	<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ respond to line and shape as seen in natural and manufactured objects <ul style="list-style-type: none"> – <i>show interest in gathering materials that show line and shape (see Attending)</i> – <i>feel the line and shape of objects with help or when asked</i> ■ show recognition of the relationship between how things feel and how they look <ul style="list-style-type: none"> – <i>show anticipation of what will feel soft/prickly, relate some textured surfaces to rubbings taken from them</i> ■ relate the shape of shadows and silhouettes to the people and objects that make them <ul style="list-style-type: none"> – <i>look from the person/object to the projected image</i> – <i>show a smile of recognition for a familiar shadow or silhouette</i> – <i>with some help identify what is being projected by its outline.</i> 	<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ seek and find natural and manufactured objects with interesting lines and shapes when on a gathering mission <ul style="list-style-type: none"> – <i>make a good effort to find things with interesting lines and shapes</i> – <i>show understanding of what is being sought and seek to show his/her finds to adults and other students</i> ■ experiment with the marks and rubbings that can be made by objects of various textures <ul style="list-style-type: none"> – <i>make marks with hard crayons and with soft crayons</i> – <i>make rubbings of various textured surfaces</i> ■ experiment with the shape of shadows and silhouettes of people and objects <ul style="list-style-type: none"> – <i>experiment with making silhouettes in a darkened room using a strong torch or projector (hold up parts of the body/objects to be projected)</i> – <i>move himself/herself or an object through light to observe a moving silhouette</i> – <i>move around in sunshine and watch his/her shadow.</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ observe an adult and participate with help in making drawings of familiar objects or people <ul style="list-style-type: none"> – <i>making simple line drawings of things/people in the environment</i> – <i>feeling the outline of the object/person and then feeling the outline of the drawing (creating a textured outline for a student who is blind or partially-sighted by dropping sand in paint while wet).</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in making drawings of familiar objects <ul style="list-style-type: none"> – <i>look from a real object to an adult's drawing while the drawing is being done</i> – <i>show interest in helping to make drawings of familiar objects/people.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ draw around the silhouette of a projected image, for example <ul style="list-style-type: none"> – <i>a sheet of paper pinned to a wall with an image projected onto it (an outline of a familiar object/person)</i> – <i>draw around the shadow of a person/object on the pavement with coloured chalk</i> ■ ask an adult to draw a person/object that interests himself/herself <ul style="list-style-type: none"> – <i>a favourite toy/person/interesting object he/she found/an image from a storybook or poem</i> ■ draw from his/her imagination and attribute meaning to the drawing <ul style="list-style-type: none"> – <i>show any kind of drawing and point to/make a sign for/say the word for what it is meant to represent</i> ■ make some attempt to draw from observation <ul style="list-style-type: none"> – <i>look at a tree/car/person and try to draw what he/she sees.</i>

Drawing

Looking and responding

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ begin to develop a sense of ownership of his/her own work <ul style="list-style-type: none"> – <i>look at and feel his/her own work, look at a display of his/her work</i> – <i>put work into a portfolio, bring work home</i> – <i>bring work around school to show it off</i> – <i>see his/her own work photographed (with digital camera for instant results) or put on video</i> ■ become aware of his/her work being admired and celebrated <ul style="list-style-type: none"> – <i>listen to praise</i> – <i>become aware of admiration for his/her work</i> ■ look at and appreciate the work of other students <ul style="list-style-type: none"> – <i>watch other students while they draw</i> – <i>participate in games of admiring everyone's work</i> – <i>participate in games of identifying each student's work</i> ■ have opportunities to look at and appreciate the work of artists <ul style="list-style-type: none"> – <i>see an artist at work</i> – <i>fixate on and track photographs/prints/videos/ computer images of artists' work</i> – <i>have opportunities to visit galleries and exhibitions.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show recognition of his/her own work <ul style="list-style-type: none"> – <i>respond to admiration of his/her own work</i> – <i>show his/her own work when asked, pick out (with some help) his/her own work from two or three pieces when asked</i> – <i>sometimes reject suggestions/help from an adult or another student</i> ■ show appreciation and recognition of the work of other students <ul style="list-style-type: none"> – <i>fixate on/track the work of other students when shown it</i> – <i>focus on particular aspects of another student's work</i> – <i>show appreciation by expression/gesture/ vocalisation/verbalisation</i> – <i>identify the work of other students when asked</i> ■ show interest in looking at the work of artists <ul style="list-style-type: none"> – <i>look with interest at and show response to photographs/prints/videos/ computer images of artists' work</i> – <i>show interest and appreciation when taken to galleries and exhibitions.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ recognise and communicate about his/her own work <ul style="list-style-type: none"> – <i>pick out his/her own work independently from between two and six pieces</i> – <i>seek admiration for his/her work</i> – <i>independently display his/her work/put it into a portfolio/bring work home</i> – <i>accept or reject suggestions from adults/peers about his/her work</i> ■ recognise and communicate about work of other students <ul style="list-style-type: none"> – <i>show curiosity about and seek to look at the work of other students</i> – <i>know what work belongs to some or all of the students in the class</i> – <i>volunteer his/her opinion about work of classmates by expression/gesture/ vocalisation/verbalization</i> ■ show curiosity about and ask to look at the work of artists <ul style="list-style-type: none"> – <i>ask to look again at photographs/prints/video/ computer images of artists' work</i> – <i>examine and communicate independently about art when taken to galleries or exhibitions.</i>

Paint and Colour

Painting

Attending	Responding	Initiating
<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ have opportunities to experience finger/hand/foot painting <ul style="list-style-type: none"> – <i>have a direct cause-and-effect experience of making marks with paint (see Writing)</i> ■ experience different textures when painting with the finger/hand/foot <ul style="list-style-type: none"> – <i>paint with a mixture of sand and paint or a mixture of rice and paint (rice and sand can be dropped from a height to maximise sound effects and capture attention)</i> – <i>rub paint onto textured surfaces such as corrugated cardboard/ bubble-wrap/ rubber/carpet underlay/the ribbed side of a hot water bottle.</i> 	<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ respond to opportunities to paint with his/her finger/hand/foot <ul style="list-style-type: none"> – <i>react to the feel of paint on these parts of body</i> – <i>move part of body on the page with decreasing help</i> – <i>watch colourful marks being made</i> ■ react to the use of different textures when painting with his/her finger/hand/foot <ul style="list-style-type: none"> – <i>show a reaction when textures are used (see Attending)</i> – <i>begin to show preference for certain textures</i> ■ show interest in colour in the natural and manufactured environment <ul style="list-style-type: none"> – <i>gather and look with interest at brightly coloured flowers/toys/clothes</i> – <i>show preference for objects of a certain colour/colours</i> – <i>show preference for light/dark colours.</i> 	<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ paint with finger/hand/foot independently <ul style="list-style-type: none"> – <i>use these body parts to make marks on a chosen surface</i> – <i>make choices about the colours used</i> – <i>become increasingly creative about the variety of marks made</i> ■ make choices about the addition of textures when painting with his/her finger/hand/foot <ul style="list-style-type: none"> – <i>indicate a preference for certain textures (see Attending)</i> – <i>choose and use textures independently.</i>

Paint and Colour *continued*

Attending	Responding	Initiating
<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ become aware of colour in the visual environment <ul style="list-style-type: none"> – <i>gather and have his/her attention drawn to interesting colours in the natural and manufactured environment</i> – <i>experience colour theme days when everyone wears a certain colour</i> – <i>participate in representing one chosen colour with as many media as possible</i> ■ participate in using a variety of colour drawing instruments to develop colour awareness <ul style="list-style-type: none"> – <i>paint brushes, coloured pencils, coloured chalk, crayons, felt-tipped pens, computer painting tools (see Writing).</i> 	<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in a variety of instruments for drawing in colour <ul style="list-style-type: none"> – <i>pick from a selection of instruments when prompted (see Attending)</i> – <i>respond to reminders to experiment with colours and effects.</i> 	<p>(Important: see Writing in Communication and language for early drawing activities)</p> <p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ communicate about colours in the natural and manufactured environment <ul style="list-style-type: none"> – <i>look at or draw adult's attention independently to objects with interesting colours</i> – <i>choose items of a certain colour or colours independently for collecting or using</i> ■ differentiate between light and dark colours, for example show consistent preference for light or dark colours when painting <ul style="list-style-type: none"> – <i>choose light or dark colours appropriate to the mood of a painting</i> ■ show initiative in experimenting with colour when painting with his/her fingers/hands/feet <ul style="list-style-type: none"> – <i>use a number of colours</i> – <i>mix colours on the page</i> – <i>show preference for a certain colour or colours</i> ■ experiment with a variety of instruments for drawing in colour <ul style="list-style-type: none"> – <i>use instruments creatively to achieve different colour effects (see Attending).</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ participate in experimenting with a variety of painting techniques on a variety of surfaces <ul style="list-style-type: none"> – use sponges/big and small brushes/wet and dry brushes – paint on smooth/textured surfaces – use coloured paper, use paint on wet paper – paint on a partially waxed surface – paint on papier mâché – use thickened paint, paint by spattering/dripping/blowing – paint using a wet or dry roller ■ become aware of the colours of paint used in all painting activities <ul style="list-style-type: none"> – look at colours of paint in bottles/containers/on trays – look as paint is plopped onto a page or onto a biscuit tin lid from a height (the plopping sounds are used to attract his/her attention) – have his/her attention drawn to the colours of paint used in all painting activities ■ focus on the colour of natural and manufactured objects and watch how this is interpreted through art <ul style="list-style-type: none"> – look at a collection of autumn leaves and participate in representing their colours on paper. 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ with decreasing help, experiment with a variety of painting techniques on a variety of surfaces, <i>(with help)</i> <ul style="list-style-type: none"> – try out various techniques and show interest in using various surfaces – make choices about techniques and surfaces when they are presented <i>(see Attending)</i> ■ show awareness of the variety of colours of paint being used in all painting activities <ul style="list-style-type: none"> – look with interest at colours being used when painting, make colour choices when prompted ■ with decreasing help look at colour in natural and manufactured objects and interpret them in his/her work <ul style="list-style-type: none"> – talk about the colour of the sea or the bright colours of the circus seen on a recent trip – look at photographs or videos taken on the day and try to pick out colours from a limited selection that remind him/her of the sea or circus. 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ experiment with a variety of painting techniques on a variety of surfaces <ul style="list-style-type: none"> – begin to use techniques and surfaces independently and creatively to achieve different effects <i>(see Attending)</i> ■ choose and experiment with colour in all painting activities <ul style="list-style-type: none"> – choose colours independently for all painting activities – show creativity and consistent preferences in choosing colours ■ show curiosity about colour in natural and manufactured objects and interpret them in his/her work <ul style="list-style-type: none"> – make a good effort to interpret the colours of autumn/spring leaves – make a good effort to show the colour of a favourite object when representing it through art.

Paint and Colour

Looking and responding

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ look at and feel his/her own work, (see Drawing, with particular emphasis on the colours used) ■ look at and appreciate the work of other students (see Drawing, with particular emphasis on the colours used) ■ have opportunities to look at and appreciate the work of artists (see Drawing) <ul style="list-style-type: none"> – <i>have opportunities to see colours filtered through stained-glass windows in a house/a restaurant/a church.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show recognition of his/her own work (see Drawing, with particular emphasis on the colours used) ■ show appreciation and recognition of the work of other students (see Drawing, with particular emphasis on the colours used) ■ show interest in looking at the work of artists (see Drawing) <ul style="list-style-type: none"> – <i>show a response to the coloured light filtering through stained-glass windows in a house/restaurant/church.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ recognise and communicate about own work (see Drawing, with particular emphasis on the colours used) ■ recognise and communicate about the work of other students (see Drawing, with particular emphasis on the colours used) ■ show curiosity about and ask to look at the work of artists (see Drawing) <ul style="list-style-type: none"> – <i>express reaction to coloured light filtering through stained-glass windows in a house/restaurant/church independently.</i>

Print

Making prints

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ co-operate with and attend to printing with parts of the body <ul style="list-style-type: none"> – <i>experience direct cause and effect by printing with hands/fingers/ feet/toes,</i> – <i>observe and feel the prints that are made and observe and feel the part of the body that made them</i> ■ attend to the effects that can be achieved by print-making <ul style="list-style-type: none"> – <i>observe and participate in making prints with objects that have interesting textures or shapes</i> – <i>print with halved fruit/ vegetables</i> – <i>use one or two paint colours to help focus on texture/ shape/pattern</i> – <i>print on a range of coloured or textured surfaces</i> – <i>print with noisy materials such as crinkly paper or balloons filled with rice/peas.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in or make an effort to print with parts of the body <ul style="list-style-type: none"> – <i>show reaction to the direct cause and effect of printing with hands/fingers/ feet/toes by looking/smiling/making a face/gesturing/vocalising</i> – <i>carry out printing with decreasing assistance</i> ■ show interest in the effects that can be achieved by print-making <ul style="list-style-type: none"> – <i>carry out printing with decreasing assistance</i> – <i>show preference for printing with certain objects and on certain surfaces, begin to make decisions about what colour paint to use</i> – <i>begin to organize the print marks purposefully</i> – <i>show interest in experimenting with shapes/ patterns/overprinting techniques.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ experiment with and communicate about prints made with parts of the body <ul style="list-style-type: none"> – <i>vary print patterns and colours</i> – <i>identify what part of the body has been used</i> – <i>communicate that prints made belong to himself/ herself</i> ■ experiment independently with the effects that can be achieved by print-making <ul style="list-style-type: none"> – <i>gather oddments to use for printing</i> – <i>organise print marks purposefully and creatively</i> – <i>choose from a range of colours</i> – <i>use contrasting colours or tones</i> – <i>experiment with shapes and patterns</i> – <i>develop more complex prints by overlapping/overprinting.</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ participate in using a variety of print-making techniques <ul style="list-style-type: none"> – <i>print with sponge shapes/ bubble wrap</i> – <i>paint on a ceramic tile and place paper on it to make a print</i> – <i>paint on a textured surface such as corrugated cardboard or a tree bark and take a print from it, print with potatoes that have been cut in half and that have had a shape carved in relief on them</i> – <i>make and print with blocks that have a shape or a line of strong string glued onto them</i> – <i>spray or sponge paint over stencils to make designs</i> ■ participate in making prints for functional uses, for example <ul style="list-style-type: none"> – <i>observe the use of and participate with as much assistance as necessary in using printing functionally (see Responding).</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in and make an effort to use a variety of print-making techniques <ul style="list-style-type: none"> – <i>show reaction to and participate with decreasing assistance in the techniques suggested in Attending</i> ■ help to make prints for functional uses <ul style="list-style-type: none"> – <i>decorate his/her individual work sheets and records</i> – <i>make posters for class/ school/local events</i> – <i>decorate classroom equipment such as storage boxes</i> – <i>make a decorative border in classroom using stencils</i> – <i>make wrapping paper, make cards for special events</i> – <i>decorate fabrics with prints.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ use and communicate about a variety of print-making techniques <ul style="list-style-type: none"> – <i>show creativity and make choices about the techniques suggested in Attending, communicate by asking for help when necessary/showing off work/helping another student/showing pleasure or displeasure about results</i> ■ make prints for functional uses independently <ul style="list-style-type: none"> – <i>understand the purpose of decorating</i> – <i>ask to make prints for functional uses (see Responding)</i> ■ use a switch-operated computer art programme to make prints and designs.

Making prints

Looking and responding

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ look at and handle natural and manufactured objects for experience of texture, shape and pattern <ul style="list-style-type: none"> – <i>holding/feeling/looking</i> ■ look at and feel his/her own work (as for Drawing, with particular emphasis on patterns created) ■ look at and appreciate the work of other students, (as for Drawing, with particular emphasis on patterns created) ■ have opportunities to look at and appreciate patterns in everyday use <ul style="list-style-type: none"> – <i>attend to patterns on clothes/equipment/wallpaper/posters/packaging/wrapping paper.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in handling natural and manufactured objects for experience of texture, shape and pattern <ul style="list-style-type: none"> – <i>show reaction when holding and feeling objects</i> – <i>show preference for certain objects when offered a limited choice</i> – <i>show interest in looking at shapes and patterns</i> ■ show recognition of his/her own work (as for Drawing, with particular emphasis on patterns created) ■ show appreciation and recognition of the work of other students (as for Drawing, with particular emphasis on patterns created) ■ show interest in looking at patterns in everyday use <ul style="list-style-type: none"> – <i>show response to patterns on clothes/equipment/wallpaper/posters/packaging/wrapping paper when his/her attention is drawn to them.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ communicate about objects that have a nice shape, texture or pattern <ul style="list-style-type: none"> – <i>indicate a reason for selecting certain objects for printing</i> – <i>describe by expression/gesture/vocalisation why he/she likes certain shapes/textures/patterns</i> ■ recognise and communicate about own work (as for Drawing, with particular emphasis on patterns created) ■ recognise and communicate about work of other students (as for Drawing, with particular emphasis on patterns created) ■ notice and communicate about patterns in everyday use <ul style="list-style-type: none"> – <i>point out patterns in everyday objects such as those suggested in Responding, compare his/her patterned jumper with that of another student.</i>

Clay

Developing form in clay

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ develop a tolerance for handling clay and other modelling materials <ul style="list-style-type: none"> – <i>have opportunities to handle soft Play-Doh/Plasticine/fluorescent and other modelling materials</i> – <i>become accustomed to the texture and temperature of clay (clay may need to be warmed slightly for students who are tactile-defensive or who have a tendency towards muscular spasm)</i> ■ participate in changing the shape of clay and other modelling materials <ul style="list-style-type: none"> – <i>carry out activities suggested in Responding with physical help</i> ■ attend to the difference between shapes that lie flat and solid forms that stand up on their own <ul style="list-style-type: none"> – <i>help to make/feel/look at flat and solid shapes</i> – <i>participate in balancing solid shapes so that they stand</i> ■ participate with physical help in making pinch pots and coil pots <ul style="list-style-type: none"> – <i>cooperate with physical assistance</i> – <i>attend to the process of making the pots</i> – <i>look at and feel the finished product.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ develop his/her ability to handle clay and other modelling materials <ul style="list-style-type: none"> – <i>engage with decreasing assistance in rolling/squeezing/pinching/pulling/squashing/prodding balls of clay or other substances</i> – <i>imitate actions being carried out with clay by an adult/another student</i> ■ begin to distinguish between shapes that lie flat and solid forms that stand up on their own <ul style="list-style-type: none"> – <i>make and help to sort shapes into flat and solid forms</i> – <i>begin to imitate forming and balancing solid shapes so that they stand up</i> ■ make pinch pots and coil pots with decreasing assistance <ul style="list-style-type: none"> – <i>make with some physical assistance</i> – <i>follow gestural and verbal guidance</i> – <i>show interest in the finished product.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ explore and discover the possibilities of clay and other modelling material as a medium for imaginative expression <ul style="list-style-type: none"> – <i>experiment independently and creatively with activities suggested in Responding, communicate about the effects he/she creates</i> ■ experiment with creating and decorating flat shapes <ul style="list-style-type: none"> – <i>independently roll/pat out clay to form a flat shape and decorate it with marks made by fingers/implements</i> ■ experiment with creating and balancing solid forms <ul style="list-style-type: none"> – <i>make solid forms independently and balance them so that they stand on their own</i> ■ experiment with making pinch pots or coil pots <ul style="list-style-type: none"> – <i>make a good attempt to create pots</i> – <i>ask for help when needed</i> – <i>copy a prepared model independently or follow pictorial guidelines</i> – <i>seek to communicate about finished product.</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ participate in decorating flat shapes and solid forms <ul style="list-style-type: none"> – <i>observe and participate with physical assistance (see Initiating)</i> ■ participate with full physical help and observe clay forms as they are manipulated with the fingers to suggest a subject <ul style="list-style-type: none"> – <i>watch and feel how clay is manipulated to suggest an animal/person/object.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in decorating flat shapes, solid forms, and pots <ul style="list-style-type: none"> – <i>decorate with decreasing help/imitate decoration (see Initiating)</i> ■ imitate the manipulation of clay forms with fingers to suggest a subject <ul style="list-style-type: none"> – <i>show interest as a representation of an animal/person/object is formed</i> – <i>help to manipulate clay into a subject with decreasing assistance.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ experiment with decorating solid forms and pots <ul style="list-style-type: none"> – <i>use fingers/implements to make indentations</i> – <i>stick buttons/feathers/sticks into the clay</i> – <i>paint papier mâché creations</i> – <i>use hessian or corrugated cardboard to create a textured effect</i> ■ make a clay form and manipulate it with the fingers to suggest a subject <ul style="list-style-type: none"> – <i>manipulate clay and indicate what it is meant to represent by finger pointing/using a sign/indicating a picture/making an animal or machine sound/saying a word.</i>

Clay

Looking and responding

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ attend to the shape of a range of natural and manufactured objects <ul style="list-style-type: none"> – <i>observe and feel stones/shells/conkers/smooth driftwood/fruit/pottery/household items with interesting forms</i> ■ look at and feel his/her own work (as for Drawing, with particular emphasis on the form created) ■ look at and appreciate the work of other students (as for Drawing, with particular emphasis on the form created) ■ look at and examine functional and decorative pottery in everyday use <ul style="list-style-type: none"> – <i>look at pottery being used in school/at home/in restaurants</i> – <i>look at the decoration on them</i> – <i>look at popular pottery figurines of people/animals</i> ■ have opportunities to look at and appreciate a range of masks and theatre figures <ul style="list-style-type: none"> – <i>have opportunities to examine commercial masks at Halloween or other festival times</i> – <i>go backstage in a theatre to see papier mâché props for a local pantomime.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ gather with help and respond with interest to the shape of a range of natural and manufactured objects (see Attending) ■ show recognition of his/her own work (as for Drawing, with particular emphasis on the form created) ■ show appreciation and recognition of the work of other students (as for Drawing, with particular emphasis on the form created) ■ show interest in looking at and examining a range of functional and decorative pottery <ul style="list-style-type: none"> – <i>everyday and decorative pottery (see Attending),</i> – <i>show preferences for certain designs and colours</i> – <i>show understanding of the uses of different pieces of pottery when asked</i> ■ show interest in looking at and examining a range of masks and theatre figures (see Attending) <ul style="list-style-type: none"> – <i>show likes or dislikes when presented with masks</i> – <i>show interest in or recognition of theatre figures.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ find, handle and communicate about a range of natural and manufactured objects that have interesting shapes (see Attending) ■ recognise and communicate about own work (as for Drawing, with particular emphasis on the form created) ■ recognise and communicate about work of other students (as for Drawing, with particular emphasis on the form created) ■ understand or ask about the uses of functional pottery and communicate about decorative pottery <ul style="list-style-type: none"> – <i>examine and ask about pottery pieces</i> – <i>volunteer an opinion or preference for certain pieces and for certain decorations</i> ■ have the opportunity to examine and ask about a range of masks and theatre figures (see Attending) <ul style="list-style-type: none"> – <i>ask about the uses of masks and theatre figures</i> – <i>ask to revisit exhibitions and theatres.</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ have opportunities to see an artist at work or visit a pottery factory <ul style="list-style-type: none"> – <i>look at the process and finished product</i> – <i>take a trip to a sculpture exhibition or pottery shop.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ respond with interest to seeing an artist at work or seeing pottery being made and displayed <ul style="list-style-type: none"> – <i>look and respond with expression/gesture/ vocalization/ verbalisation to the process and the product</i> – <i>show interest in trying out the methods being used if invited to do so.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show curiosity about the work of sculpture artists or a pottery factory when on a visit <ul style="list-style-type: none"> – <i>ask about or communicate his/her curiosity about what the artist or potter is doing</i> – <i>ask to touch the clay, communicate about the pieces or decorations he/she prefers.</i>

Construction

Making constructions

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ participate with help in activities with construction toys and equipment <ul style="list-style-type: none"> – <i>build and balance components to construct toys or equipment, have the satisfaction of seeing toys/ equipment come together to make something</i> – <i>have fun by building up and knocking down</i> ■ participate in gathering and storing a range of everyday recyclable materials for use in construction, <i>(with physical help)</i> <ul style="list-style-type: none"> – <i>gather items in school such as boxes/cartons/toilet roll centres and store them in a designated place</i> – <i>have a note placed in his/ her home notebook and bring things in from home (where possible, materials that have high visual, aural and tactile impact)</i> ■ attend to the properties of materials to be used in making structures, <i>(with assistance)</i> <ul style="list-style-type: none"> – <i>explore the insides and outsides of boxes and containers with various parts of the body to see if they are solid/void/light/dark/wide/narrow/ small/tall/flimsy/ robust.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ make good attempts to carry out and enjoy construction activities with toys and classroom construction equipment, <ul style="list-style-type: none"> – <i>group/build/balance components with decreasing assistance</i> – <i>show reaction to items being constructed by following their progress visually or by feeling</i> – <i>laugh or show anticipation of structures that are about to fall</i> ■ help to gather and store everyday recyclable material for making constructions <ul style="list-style-type: none"> – <i>bring and show pictorial or written requests at home/to another teacher/another staff member asking for construction materials (see Attending)</i> – <i>store items when shown where they go</i> – <i>get items from the stored area on request.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ explore and experiment with construction toys and equipment that allow free play <ul style="list-style-type: none"> – <i>experiment independently with a wide variety of construction toys and equipment and gain satisfaction from completing them</i> – <i>ask for help as needed, use constructed items for play (building a bridge and driving cars under it) and other purposes</i> ■ gather everyday recyclable items independently for use in making constructions <ul style="list-style-type: none"> – <i>look independently for or ask at home/in areas of the school for empty boxes/toilet roll centres/milk cartons</i> – <i>seek to keep his/her yoghurt containers for use in construction sessions</i> ■ explore and experiment with the characteristics and properties of materials in making structures <ul style="list-style-type: none"> – <i>examine properties independently and with curiosity (see Attending)</i> – <i>make choices and decisions about what materials will work well in a structure.</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ take part in a sensory tour to find and examine materials used in everyday construction <ul style="list-style-type: none"> – <i>participate in finding/looking at/touching rough stone walls or bricks/smooth plastered walls/dashed walls/cold marble/cold metal</i> ■ look at and feel familiar structures around the classroom, school and locality; wheelchairs, tables, chairs, hoists, swing, seesaw ■ appreciate and show off his/her own work, the work of other students, and group work <ul style="list-style-type: none"> – <i>display and show off work (as in Drawing), look at and feel the shape of structures, examine the materials with which they were made</i> – <i>listen to an account of how students co-operated to make a collaborative piece.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in finding out about the properties of materials to be used in making structures <ul style="list-style-type: none"> – <i>explore as in Attending (with decreasing assistance)</i> – <i>isolate all the small boxes/toilet roll centres when asked, begin to make decisions about what materials will be good for making constructions</i> ■ show interest in and awareness of materials used in everyday construction <ul style="list-style-type: none"> – <i>reach out to touch materials mentioned in Attending, show reaction to materials (pull hand away from a rough texture</i> – <i>rub a smooth surface</i> – <i>place his/her cheek against cool marble), indicate everyday construction materials around the school when asked</i> ■ examine and show response to structures around the classroom, school and locality <ul style="list-style-type: none"> – <i>with decreasing help look at and examine structures mentioned in Attending</i> – <i>push at structures to see if they move</i> – <i>look as their purpose is demonstrated</i> – <i>climb on structures in the local playground when encouraged.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ notice and communicate about materials used in everyday construction ■ <i>reach out and feel the texture of a wall as he/she passes</i> <ul style="list-style-type: none"> – <i>draw an adults/another student's attention to interesting materials locally or on a visit to a special building</i> – <i>give his/her opinion on the type of material used in familiar and unfamiliar buildings by expression/gesture/picture/vocalisation/word</i> ■ show curiosity about familiar and unfamiliar structures around the classroom, school and locality <ul style="list-style-type: none"> – <i>examine what materials are used to make them</i> – <i>explore how they work and move, examine or ask about the purpose they serve (see Attending)</i> ■ recognise and communicate about his/her own work and the work of other students (as in Drawing) <ul style="list-style-type: none"> – <i>communicate about the materials used</i> – <i>communicate about his/her favourite piece</i> – <i>communicate about what he/she liked best about the work (gluing, decorating, building)</i> – <i>communicate about each student's role in a collaborative piece.</i>

Fabric and fibre

Creating in fabric and fibre

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ participate in gathering and exploring a wide variety of fabric and fibre <ul style="list-style-type: none"> – <i>participate in gathering fabric and fibre with a variety of visual/tactile/aural qualities</i> – <i>investigate by looking/ touching/ smelling/listening when fabric or fibre is scrunched or rubbed</i> ■ attend to and participate in making a variety of non-representational collages <ul style="list-style-type: none"> – <i>participate with as much help as necessary in making collages</i> – <i>attend to the effects that can be achieved with line/colour/ texture/shape</i> – <i>observe how a collage can be made more exciting by adding strings/beads/ ribbons</i> ■ attend to and participate in making collages based on imaginative or representational themes <ul style="list-style-type: none"> – <i>watch and help to make a collage based on a favourite story</i> – <i>help to make puppets and look closely at the finished product</i> – <i>help to make a collage using the natural environment as a source of visual and textural inspiration.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show interest in and awareness of materials used in everyday construction <ul style="list-style-type: none"> – <i>reach out to touch materials mentioned in Attending, show reaction to materials (pull hand away from a rough texture, rub a smooth surface</i> – <i>place his/her cheek against cool marble)</i> – <i>indicate everyday construction materials around the school when asked</i> ■ examine and show response to structures around the classroom, school and locality <ul style="list-style-type: none"> – <i>with decreasing help look at and examine structures mentioned in Attending</i> – <i>push at structures to see if they move</i> – <i>look as their purpose is demonstrated</i> – <i>climb on structures in the local playground when encouraged</i> ■ show recognition of his/her own work and the work of other students (as for Drawing) <ul style="list-style-type: none"> – <i>indicate (when asked) who made a particular structure</i> – <i>indicate what materials were used</i> – <i>indicate the group that co-operated together on a collaborative piece.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show imagination in gathering a wide variety of fabric and fibre <ul style="list-style-type: none"> – <i>bring a prepared message independently looking for pieces of fabric and fibre (see Responding)</i> – <i>consider the fabric and fibre on offer and decide independently what to take</i> ■ follow instructions independently to sort and store fabric and fibre gathered according to colour/texture/ possible uses ■ make imaginative non-representational pieces using fabric and fibre <ul style="list-style-type: none"> – <i>deliberately choose fabric and fibre to create imaginative and interesting lines/shapes/colours/ textures</i> – <i>choose beads/ribbons/ strings to add extra decoration</i> – <i>change the position of a piece of fabric or fibre to suit his/her own idea.</i>

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ attend to and participate in making costumes <ul style="list-style-type: none"> – <i>look at and feel the materials being used</i> – <i>participate in sticking pieces of fabric/fibre/ribbons/beads on to old clothing or pieces of fabric to make costumes.</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show recognition of his/her own work and the work of other students (as for Drawing) <ul style="list-style-type: none"> – <i>indicate (when asked) who made a particular structure</i> – <i>indicate what materials were used, indicate the group that co-operated together on a collaborative piece</i> ■ help to design and make a collage based on an imaginative or representational theme (see Attending) <ul style="list-style-type: none"> – <i>respond by showing interest and participating with decreasing help</i> – <i>make some decisions about fabric and fibre used when enabled to do so</i> ■ show interest in and help with making costumes <ul style="list-style-type: none"> – <i>show interest in helping to choose fabric for costumes</i> – <i>help to decorate old clothing to make costumes (see Attending).</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ make a good effort to design and make representational collages in fabric and fibre <ul style="list-style-type: none"> – <i>listen and share ideas on a particular theme</i> – <i>make independent contributions to representational collages and puppets (see Attending)</i> – <i>ask for help as required</i> ■ make independent contributions to the creation of an exotic costume or a costume for a character from a story <ul style="list-style-type: none"> – <i>make decisions about appropriate fabrics</i> – <i>stick decorations on to old clothing or pieces of fabric independently to make costumes</i> – <i>change the position of a piece of decoration.</i>

Fabric and fibre

Looking and responding

Attending	Responding	Initiating
<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ compare and contrast fabric and fibre according to colour/ texture <ul style="list-style-type: none"> – <i>compare the feel of velvet/ silk/chiffon with a rough fabric such as hessian</i> – <i>look at and feel wool of different colours/ thicknesses/textures</i> ■ look at and feel his/her own work and his/her contribution to a group piece (as in Drawing, with particular emphasis on the effects created) ■ look at and appreciate the work of other students (as in Drawing with particular emphasis on the effects created) ■ look at and feel costumes that were made in class <ul style="list-style-type: none"> – <i>look at his/her own reflection when dressed up in a costume</i> – <i>participate in a class drama using a costume</i> ■ look at and gently touch (if appropriate) fabric crafts and artifacts and see a craftsperson at work if possible <ul style="list-style-type: none"> – <i>visit a local craft shop/ factory, have opportunities to see a person hand-stitching or using a sewing machine/ knitting machine. (A local person or student's willing relative could be invited to demonstrate in the school hall or in a classroom.)</i> 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ examine and respond to the fabric and fibre gathered, for example <i>show interest in looking/feeling/smelling/ listening to sounds that can be made with the fabric and fibre gathered, indicate preferences when asked</i> ■ describe some fabrics and fibres when asked; indicate if they are soft/rough/bright/dark/ crinkly ■ show recognition of his/her own work and his/her contribution to a group piece (as in Drawing, with particular emphasis on the effects created) ■ show appreciation and recognition of the work of other students (as in Drawing, with particular emphasis on the effects created) ■ respond to costumes that were made in class <ul style="list-style-type: none"> – <i>look at a video/picture of a character from a story and show recognition that a costume is for that character</i> – <i>show interest and delight in using a costume in a class drama</i> ■ show interest in examining fabric crafts and artifacts and see a craftsperson at work if possible (see Attending), respond to crafts and artifacts by visually tracking an activity/ reaching out to touch/ vocalising, show positive or negative response to the sound of a sewing machine. 	<p><i>The student should be enabled to</i></p> <ul style="list-style-type: none"> ■ show curiosity and communicate about the fabric and fibre gathered <ul style="list-style-type: none"> – <i>seek to feel/look at/rustle fabrics and fibres that he/ she likes</i> – <i>draw the attention of an adult or another student to his/her discoveries</i> – <i>tell why he/she likes or dislikes certain fabrics and fibres</i> – <i>comment on the colour/ texture of fabrics and fibres</i> ■ recognise and communicate about his/her own work and his/her contribution to a group piece (as in Drawing, with particular emphasis on the effects created) ■ recognise and communicate about the work of other students (as in Drawing, with particular emphasis on the effects created) ■ communicate about costumes that were made in class <ul style="list-style-type: none"> – <i>communicate about the character for whom a costume was made</i> – <i>use a costume to play a character in a class drama</i> ■ make comments and ask questions about fabric crafts and artifacts when viewed or felt <ul style="list-style-type: none"> – <i>on a trip to craft shop/factory</i> ■ make comments and ask questions when viewing a craftsperson at work (see Attending).

Exemplars

No.	Exemplar title	Page
1.	Printing with small leafy branches	30
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Exemplar 1: Visual Arts

Strands: Printing with small leafy branches

Print

The student should be enabled to

- gather small branches with leaves attached
- dip the branches in trays of paint
- attend to the visual, aural and tactile elements of the printing process
- associate the finished product with the branches that made the marks.

Resources

Small branches with leaves, large trays, paint, paper (preferably A3 sheets or larger).

Lesson Preparation

A trip is taken to gather small branches with leaves still attached. This task could be done over the weekend if the student's family wishes to be involved. Students are encouraged to look at and feel the branches and leaves. This could be linked in with an autumn or spring theme but can also be done at any time of the year. The students practise slapping the branches on a flat surface and can have fun listening to the noises they make.

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Doing the printing

If an autumn or spring theme is being considered, colours are chosen accordingly. Otherwise, any colour or colours may be selected. Students should play an active part in choosing colours for their work. The branches are dipped into the large tray of paint, using a gentle slapping action. They are then slapped three or four times on the page, moving across the page if possible to avoid a muddled effect. A maximum of three colours is advised, otherwise the effect is lost.

After the printing

Each student's name is put on his/her print or prints, and the prints and branches are allowed to dry. Digital cameras are very useful for helping students to identify their own print, as a photograph can be taken of the student and his/her finished work and then used in a session where each student's work is identified. With or without photographs, a follow-up exercise can be carried out whereby the student examines his/her piece of art and then looks again at the branch that created the marks. Prints are best displayed on a complementary or contrasting background.

Other subjects involved

- Science
- Geography
- Communication and language.

Exemplar 2: Visual Arts

Strands: Making non-representational structures

Construction

The student should be enabled to	Resources
<ul style="list-style-type: none"> • attend to everyday recyclable materials • participate in gathering everyday recyclable materials • physically explore the properties of the materials gathered • make non-representational structures with the materials. 	<p>Everyday recyclable materials, such as paper, cardboard cylinders and boxes, sheets of card, straws, string, tin foil, buttons, pieces of fabric (choose materials that are visually appealing and have a variety of textures, particularly if students have extra visual needs).</p> <p>Photographs of key people who might be able to supply materials such as parents/guardians/other teachers (optional), notes to ask for materials, glue, scissors.</p> <p>A camera to take photographs of materials gathered is an optional part of this lesson. If a digital camera is available, with a computer and printer for printing out photographs, this can greatly speed up the process.</p>

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Lesson 1

The teacher introduces a small collection of everyday recyclable materials he/she has collected. The students are helped and encouraged to examine them—looking at them and into them, handling them, feeling the insides and outsides. Attention can be drawn to the size, texture and shape of the materials, for example whether they strong or floppy, whether they can stand or not, whether they can be stacked or not. Initial experiments with stacking them in different ways can be carried out, without gluing at this stage. Any observations about what seems to hold a particular student's interest should be noted.

The teacher then explains that they will need more materials and talks about where the students might get them. For example, Mammy, Daddy or grandparents might have some at home. Other teachers might have some. If possible, have photographs of objects of reference and of the people being spoken about ready and use these to supplement this discussion.

Samples of materials are prepared. Notes are then made out to ask for similar materials. These notes are written or typed by the adults with as much involvement as possible from the students. If photographs of sample materials are available, these can be added to the notes. These are all put away until Lesson 2.

Exemplar 2: Visual Arts

Lesson 2

Gathering the materials

A little advance preparation needs to be done for this lesson. It must be arranged that other teachers have appropriate materials when a student come to ask for them. The other teachers also need to be made aware of any particular communication needs the student may have. This may involve giving them suitable materials in advance, especially if a student is going to bring a photograph to ask for a particular item. The teacher needs to decide how many students will go to other teachers based on the help that is available, how long each journey will take, and the attention span of the students waiting in the class.

Going to ask for materials

The sample materials are taken out and briefly looked at again. The need for more materials is discussed. The prepared notes are taken out and re-examined and plans are made to ask other teachers. Students then go in turn, and with as much help as is necessary, to designated teachers and give them notes requesting materials. If appropriate and desired, methods being used to help the students to find their way around the school should be employed for this activity. Also, if the student is at the appropriate communication stage, a photograph of the object of reference and of the teacher being visited should be given to the student to help him/her to understand where he/she is going. On entering the other classroom, the student gives the note to the teacher. The requested items are handed over and the student brings them back to his/her own class.

Students who are waiting their turn

As the materials are being gathered, the idea of bringing in items from home is discussed. Students can be helped to get their schoolbags and place notes inside requesting materials. Photographs of people at home can be used to help the student to understand who will read the note. As the materials come in from other teachers, the students examine what has been added to the collection and another student goes out to see what they can gather.

Fun each morning

Looking in students' bags in the morning can be fun as a group activity, with great excitement ensuing when something is found. There is opportunity for varied learning, for example identifying individual bags, opening bags, looking inside, pulling out what is inside. It is important to ensure that this does not turn into a competition to see who brings in material and who does not.

Exemplar 2: Visual Arts

Lesson 3

Making the construction

All the materials gathered are taken out and students are divided into groups of two or three, depending on what is suitable for the students involved, the classroom organisation, and staffing. Students are helped to choose a number of items from the collection. All classroom staff should be aware of any previous interest shown in certain materials, and adults should be sensitive about giving students time to indicate a choice.

Students then work in their small groups to make a structure, receiving as much help as is necessary and being encouraged to feel, look, stack, cut, glue, and to be as active as possible in making decisions about the construction.

Students are then encouraged to look at and respond to what was made by the other groups. Work-in-progress can be photographed using the digital camera, and this can be used to create a record of the project. The structures may take more than one session to complete, depending on students' abilities and attention spans.

Lesson 4

Decorating the construction (optional)

Depending on the properties of the items used in the structures, various possibilities for decoration may be considered. The sensory preferences of the students involved should also influence decoration, for example interest in bright visual things or textural preferences. Decorating the structures could include painting them, printing on them, covering parts with fabric, sticking on pieces of fabric or interesting items such as buttons, string or bubble-wrap.

All those who were involved in donating materials could be invited in to view the finished products. Creating and delivering invitations to the 'grand showing' would be a good extension of the work done on making and delivering notes to request materials. If a record of the work-in-progress was kept, this could also be available for viewing.

Other subjects involved

- Science (exploring properties of materials)
- Communication and language (asking for materials, helping to make out written messages, giving messages and taking materials, possibly matching materials to their photographs, making choices about materials, being aware of the actions of another student)
- Geography (finding the way to other teachers' rooms)
- Mathematics (spatial awareness, discriminating between size, texture)
- SPHE (co-operating and turn-taking).