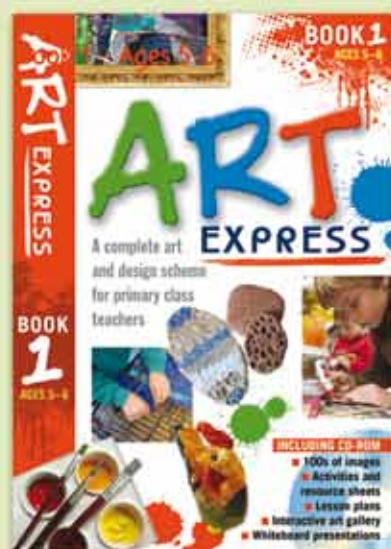


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FOR THE BEST IN ART, CRAFT AND DESIGN TEACHING, FROM 3 TO 14 YEARS OLD

ART IN A HOSPITAL SCHOOL PLUS FREE poster – Michael Craig-Martin 'KIDS'

Sculpture in the cloisters

The fourth 'r' – inspired by
your local environment

Get drawing!

Community art



The National Society for Education in Art and Design

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Editor: Michèle Kitto, michelekitto@nsead.org
Design: SteersMcGillan Design Ltd: 01225 465546 www.steersmcgillan.co.uk
Advertising Sales: johnsteers@nsead.org
Publisher: National Society for Education in Art & Design, 3 Mason's Wharf, Potley Lane Corsham, Wiltshire SN13 9FY T:01225 810134 F:01225 812730 www.nsead.org

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Cover image: Poster – Michael Craig-Martin: *KIDS*

Please note: While every effort is made to check websites mentioned in **START**, some may contain images unsuitable for young children. Please check any references prior to use in the classroom. Please note that the username to access units of work on the NSEAD website has changed to 'patchwork' and the password to 'quilt'. See page 25 for further details.

START News

THE BIG DRAW

1–31 October 2010

The Big Draw takes place throughout October each year, offering drawing events for people of all ages and abilities.



This year's theme is *Make Your Mark on the Future*. Over 1,500 venues will use drawing, painting and a vast range of other media to connect visitors with museum and gallery collections, urban and rural spaces, and the wider community and schools in new and enjoyable ways. Big Draw Day is Saturday 9 October, but events may take place on any dates in October or early November.

Nursery, primary and secondary schools are encouraged to run their own Big Draw, which could use these formats:

- **Great Big Draw:** suspend the timetable to devote a whole day to drawing activities
- **Cross-curricular Big Draw:** feature drawing in every lesson
- **Community Big Draw:** invite parents, carers and friends to participate after school, or at the weekend

Document your Big Draw event to win a £750 Award and art materials for your school. Register online to find out how to organise an event and apply for an Award: www.campaignfordrawing.org.

Everyone who registers receives a free DVD packed with good practice case studies. Or try out the free online drawing game: www.drawandfoldover.com/new.

Below: Photographs of recent Award-winning projects



A CLOSE LOOK AT ASSESSMENT IN ART AND DESIGN

A series of Art and Design Assessment Working Papers are now published on the NSEAD website. These include Dan China's exploration of APP, ten Principles of AfL and a New Key Stage 1–3 Comparison Guide. They are all available for downloading at: www.nsead.org/publications/papers.aspx

CHILDREN'S ART DAY

Children's Art Day is a UK-wide programme that encourages children, young people, families and teachers to engage with the visual arts. According to Sir Nicholas Serota, director of the Tate Gallery in London: "Children's Art Day has created a new focus for celebrating achievement in the visual arts." Events will take place across the UK between 12 and 18 July 2010. Find an event online: <http://www.engage.org/projects/childrensartday.aspx>



THE SAATCHI GALLERY/ SUNDAY TELEGRAPH ART PRIZE FOR SCHOOLS 2010

This competition is now accepting entries from schools for 2010. The prize is open to primary, secondary and sixth-form schools from around the world who are invited to submit artwork from students up to the age of 18. A first prize of £10,000 will be awarded to the winning school's art department, with a further £2,000 given to the winning pupil to be spent on art and computer equipment. Two runner-up prizes of £5,000 each will be awarded to the second and third placed schools, with a further £1,000 to each of the runner-up pupils. There will be an exhibition of the 20 shortlisted entries at the Saatchi Gallery in Autumn 2010. The deadline for entries is Friday 6 August 2010. <http://www.saatchi-gallery.co.uk/portfolio>

BRITISH MUSEUM INSET FOR PRIMARY TEACHERS

Using a sketchbook: developing good practice

Thursday 18 November, 9.30am to 4pm

A hands-on course designed to help non-specialist teachers in primary schools to develop a range of practical skills and build confidence. It will focus particularly on the use of sketchbooks – a key feature of good practice in Art & Design – to provide purposeful, confidence-building and challenging opportunities for children in KS1 and KS2.

The course fee of £100 per person includes refreshments, but not lunch. For tickets telephone 020 7323 8181 or email tickets@britishmuseum.org

Details of other British Museum courses for teachers and activity sessions for pupils are given in the new schools brochure for 2010–11, which is available on the website: www.britishmuseum.org/schools

From the Editor

As another term draws to a close there is still time to host or get involved in this year's Children's Art Day in July (for details see www.childrensartday.org.uk). And when you start to plan the next academic year, why not include a Big Draw event? Could you involve your wider community, or your whole school, in a drawing event? How about joining with other local schools to create a really large event, sharing ideas and resources?

The end of the academic year is an appropriate time to say a really huge 'thank you' to all who have been in touch and offered articles over the last year: please do keep them coming in. This is very much your publication and we all benefit from the ideas that you generously share in these pages. And if you've been meaning to contact us about a project or event, then perhaps the summer might give you the time to jot down a few details and email them to me?

Whatever else you do during the school holidays, I urge you to find time to seek inspiration for future projects. Visits to museums and galleries are always a good starting point for creative ideas and there is so much on offer across the nation.

If you are lucky enough to be travelling abroad this summer (volcanoes permitting), why not take the opportunity to collect resources and ideas further afield? The time taken to recharge creative batteries is never wasted: you might even find yourself dusting off your sketchbook and doing some drawing!

See you in the classroom in September, full of energy and enthusiasm. In the meantime, enjoy the glorious summer.

Yours in art

Michèle

Michèle Claire Kitto
Editor
michelekitto@nsead.org

Wanted!! Teachers for the new START Readers' Panel

We are looking for art coordinators, non-specialist teachers, student teachers and NQTs to form a readers' panel in the magazine. In each edition different readers will be selected to review books and resources as well as comment on events and news. There will be lots of freebies for those who take part. Please send an email with your name, school and contact details to: michelekitto@nsead.org

We want your news...

Please send news items of interest to teachers of art, craft and design of children aged between 3-14 from all sectors including primary, pre-school, middle and secondary to: **START Magazine**, NSEAD, 3 Mason's Wharf, Potley Lane, Corsham, Wiltshire, SN13 9FY or email them to michelekitto@nsead.org.

Gallery round-up

ASHMOLEAN MUSEUM OF ART AND ARCHAEOLOGY, OXFORD

The Pre-Raphaelites and Italy

16 September – 5 December 2010

On 16 September 2010 the Ashmolean Museum launches its first major art exhibition in one of the country's newest and most important temporary exhibition centres. The Pre-Raphaelites and Italy brings together over 140 pictures from the Ashmolean's important Pre-Raphaelite collection with loans from museums and private collections around the UK and abroad, some of which will be displayed in Britain for the first time. This exhibition is set to challenge what we know about the influence of Italy's culture, landscape and history on one of Britain's most significant and enduringly popular art movements.

www.ashmolean.org



THE NATIONAL GALLERY COMPLEX, EDINBURGH

The Glasgow Boys: Drawing Inspiration

29 May – 5 September 2010

This summer the National Galleries of Scotland presents an intimate exhibition which looks at the early careers of a small, loose-knit group of artists associated with new developments in painting in Glasgow at the end of the nineteenth century. *The Glasgow Boys: Drawing Inspiration* will consist of over 30 watercolours, drawings and sketches, which will provide an insight into the group's working methods. These are to be shown alongside works by the major European artists who inspired them. *The Glasgow Boys: Drawing Inspiration* has been scheduled to complement and coincide with the landmark exhibition *Pioneering Painters: The Glasgow Boys 1880–1900* currently on show at Kelvingrove Art Gallery in Glasgow.

www.nationalgalleries.org

Admission free



THE NATIONAL GALLERIES OF SCOTLAND, EDINBURGH

Antony Gormley: '6 Times'

From the 22 June 2010

Work has begun in Edinburgh on an extraordinary multi-part sculptural project by the celebrated British artist Antony Gormley. Commissioned by the National Galleries of Scotland, *6 Times* will consist of six life-sized figures positioned between the Scottish National Gallery of Modern Art and the sea at Leith. Four of the figures will be sited in the Water of Leith itself, acting as gauges for the height of the river as it swells and recedes. The figure closest to the sea, at Leith Docks, is already in place and installation of the further figures will take place throughout June.

This will be the first time that a work in the National Galleries' collection has been permanently located across the city of Edinburgh itself. *6 Times* has been commissioned with the support of the Art Fund, the Calouste Gulbenkian Foundation, the Patrons of the National Galleries of Scotland, Claire Enders and the Henry Moore Foundation.



THE HAYWARD GALLERY, LONDON

Ernesto Neto: The Edges of the World

19 June – 5 September 2010

Dramatic and immersive installations by the internationally renowned artist Ernesto Neto will this summer transform the Hayward Gallery's upper galleries and its three outdoor sculpture courts. Neto is renowned for his sensuous, biomorphic sculptures. His site-specific installations encourage visitors to engage with their surroundings and each other, evoking as they do skin and interior body systems. This is the artist's most ambitious exhibition to date and visitors will explore a sequence of interlinked spaces that merge sculpture and architecture. They will wander through fabric installations, relax in cushioned soft spaces, ascend stairs into artworks overhead and, following on from his signature 'nave' works, venture barefoot through an all-encompassing nylon vessel. Exploring new directions in his practice, Neto also presents his first outdoor installations on the gallery's sculpture courts. Whether submerged in a sculptural pool or balancing on an undulating path, visitors animate the artworks through their participation.



THE HAYWARD GALLERY, LONDON

The New Décor

19 June – 5 September 2010

The New Décor is an international survey of 30 contemporary artists whose work explores interior design as a means of engaging with changes in contemporary culture. Liberated from the constraints of functionality, artists in the exhibition present objects that look as though they could belong in a fantastical model home, such as a bed inspired by a Los Angeles freeway overpass or a sci-fi inspired chandelier. By dismantling the borders between interior decoration, sculpture and installation art, these artists reinvent the familiar forms of furniture and lighting to reflect on the social, historical and psychological narratives embedded in these everyday objects.

Images from left to right:

Edward Burne-Jones, *Music*, 1877. Oil on canvas, 67.7 x 43.5 cm. WA2008.15 © Ashmolean Museum, University of Oxford

Sir James Guthrie, *Women Working in a Field*, 1888. Pastel on paper: 29.80 x 23.90 cm. National Gallery of Scotland

Antony Gormley, *6 Times*, 2010. Six cast-iron figures, each 191 x 50 x 36 cm. Commissioned by the National Galleries of Scotland, with support from the Art Fund, The Calouste Gulbenkian Foundation, The Patrons of the National Galleries of Scotland, Claire Enders and The Henry Moore Foundation. Image Keith Hunter

Ernesto Neto, *Mother body emotional densities, for alive temple time baby son*, 2007. Installation at Museum of Contemporary Art, San Diego, 2007. Collection Museum of Contemporary Art, San Diego. Photograph: Pablo Mason. Courtesy the artist; Tanya Bonakdar Gallery, New York; and Galeria Fortes Vilaça, São Paulo



THE NATIONAL GALLERY, LONDON

Take One Picture: An Exhibition of Work by Primary Schools Inspired by Renoir's *The Umbrellas*.

29 April – 19 September 2010

Children from across England will have their work showcased at the National Gallery in *Take One Picture*. Each year the scheme invites UK primary schools to use a painting from the National Gallery Collection as a stimulus for learning across the curriculum. For 2008–9 the focus painting was Pierre-Auguste Renoir's *The Umbrellas* and over 200 schools submitted work for selection. This exhibition and the accompanying film showcase some of the most imaginative work produced by schools taking part in the scheme and demonstrate how school children have responded to the featured painting. Highlights of this year's exhibition include a three-dimensional woven willow sculpture, fashionable corset prints, animations, computer-generated designs, a multi-sensory peep box and a drama production.

www.takeonepicture.org.uk

Art work above by Wellingborough Preparatory School, Northamptonshire for Take One Picture 2010.

Figure drawing inspired by Henry Moore

Sarah Baker, creative arts leader at Longlevens Junior School in Gloucester explains how a twentieth-century artistic giant helped her pupils to develop confidence in figure drawing.

Drawing appears to be the simplest of the art strands in primary education, yet it is the most neglected in the classroom. Adults and pupils alike have the tendency to evaluate their artistic talents on their perceived ability in this area: 'I'm no good at art – I can't draw.'

There is a great deal more to art than drawing and the lure of teaching more 'exotic' and 'exciting' techniques such as printmaking, textiles and mixed media can sometimes push drawing into the shadows. Teachers turn to 'sketching' as an easy Friday afternoon fill-in. Of course, the danger is that as a result there is little or no direct teaching of drawing and pupils are left to judge their work on how true a likeness they have produced. The human figure seems to cause the most anxiety, with pupils expressing fears of 'getting it wrong'. With this in mind, I devised a series of lessons using Henry Moore's figurative drawings for inspiration.

Henry Moore

During World War II Henry Moore produced a number of drawings of civilians taking shelter in the London Underground (a quick Google search should provide plenty of images). In these drawings, Moore uses a very loose, simplistic sketching style to reduce the human figure



to a series of simple rounded shapes, while retaining a sense of purpose and empathy with the figures portrayed. No facial features are included.

I introduced a selection of Moore's Underground drawings to a class of 11-year-old pupils, who were at the time studying World War II in general, and the Blitz in particular. They thought about the emotions and stories of the people depicted within the pictures and we discussed the lack of facial features in the drawings, agreeing that the posture of the figures was far more telling. Following this, we considered Moore's his sketchy, overdrawn style, and the manner in which it provides movement and rhythm to his work. Armed with this information, the pupils were suddenly far more motivated to have a go themselves. They were safe in the knowledge that their drawing did not need to be an exact reflection of their subject but should, in fact, have a quite different purpose.

Teaching proportion

At this stage it would be quite easy to send pupils away to draw each other using Moore's style. However, many pupils find it very difficult to gauge human proportions and while this style of drawing does not need detail it is still important to teach pupils how to judge proportion.

The most successful method I have come across is to set pupils up in pairs, one to pose and one to draw. Once in position, the drawing pupil holds a pencil, vertically, at arm's length in front of their posing partner. Closing one eye, the top of the pencil is lined up with the top of the posing pupil's head. A finger is drawn down the pencil to the posing pupil's chin, thus giving a measurement of the poser's head. The drawing pupil can then measure how many times that head measurement fits into the chest, leg, arm, and so on. They then make sure that the corresponding parts of the body have the same



proportions in their drawing. Many pupils seem to respond positively to this process as they enjoy having 'a rule' that can be applied to their work. Shouts of "his head is the same as his forearm" or "your torso is two and a half heads" are not uncommon!

Building blocks

Following this method builds real confidence in the pupils' abilities and they are often then happy to adopt Moore's sketchy overdrawing. I often ban the use of erasers to encourage this!

Once pupils are up and running, this topic can be expanded and explored in a huge variety of ways. Try the following:

Vary the pose and weight

The posing pupil changes position to reflect mood. For example, they might put their head in their hands. The drawing pupil accentuates those parts of the drawing by increasing their size, or number of times they are overdrawn.

Consider light

A light source can be considered, adding shadows and using a putty rubber, white pencil or darker charcoal to define light falling on the figure.

Change medium

Drawing doesn't have to be in pencil. To encourage a freer approach, encourage pupils to draw in pastel, charcoal, watercolour, coloured ink or white acrylic on black paper.

Compare to another artist

Look at the work of, for example, Alberto Giacometti who uses body shape in a very different way.

Change the paper

Try a different size of paper, a different surface texture, a different colour.

At this stage, you may well find that pupils are inspired to try ideas of their own.

Happy drawing!

An angel in the cloister: tactile sensation, and personal enrichment, in cross-curricular education

Gillian Bathe teaches art at Salisbury Cathedral School. She describes an installation in the cloisters of Salisbury Cathedral that was made by pupils at the school for the Salisbury City Art Trail from 1 to 16 October 2009.

Looking at a finished artwork it is easy to forget that there is a particular reward in the performing of a process. This reward may indeed be the reason we find ourselves drawn to carving, weaving, throwing pots, or whatever creative activity we enjoy. It may even be true that sometimes the outcome is of secondary importance. Necessarily, individuals find pleasure in different processes and will choose to work in different ways, with different materials. Although we feel these rewards very directly, often we cannot describe them. While these are hardly revolutionary ideas, the rewards of tactile sensation and their role in directing an individual's creativity are surprisingly often overlooked when we think about how, and why, art is made.

The Festival of St Michael and All Angels, or Michaelmas, is traditionally celebrated on 29 September. Celtic devotion to St Michael connects him to the closing of the growing season and the sense of thankfulness for the earth's abundance that accompanies harvest time in the northern hemisphere. With darkening days, our thoughts traditionally turn inwards and, with Michael's help, inner reflection might lead to spiritual growth. Just as the saint of tradition tamed the sinful dragon and channelled its energies towards gentleness, so we hope St Michael will provide us with spiritual armour to withstand worldly temptations, and to support our fears and failings. Perhaps, like the hand-wisdom of the medieval craftsmen who built our Cathedral this is a mental image that still has meaning for us? For temporal and spiritual reasons, therefore, St Michael seemed to be an appropriate subject for an installation at this time, in this place.



Two years before we started on this project, I had been impressed by the way two of my pupils at the Cathedral School – Annabelle Cooter and Nikita Wilkins – had really revelled in the cooling and restorative process of embedding their limbs in clay as they created some ceramic pieces. And also by the way they enjoyed the contrast between the cool softness of the raw clay and the aggressive crunchy hardness of the final, fired object.

Remembering this, 12- and 13-year-old pupils at the school embarked on a plan of creating a seven-foot-tall Archangel by casting armour parts using their bodies as models. The raised ornamentation on the armour was made by 9- and 10-year-old pupils: skilfully supporting and enhancing the work of their seniors. (They were much more willing to tolerate the intense stickiness and frustration of the PVA glue on their fingers as they worked.)

Our resulting angel is depicted alighting in the cloister, his wings feathered with autumn leaves and with the sun as his shield. His drawn sword guides and guards us. At this stage, St Michael was looking impressive. But we went further, using as inspiration St Paul's exhortation (Ephesians 6: 15) to '*fasten on the belt of truth, for coat of mail take integrity ... and your feet shod with the preparation of the gospel of peace ...*'. After a little thought, we found a way of shoeing our feet with the Gospel of Peace.

In taking fleece and converting it into felt, 9-, 10- and 11-year olds at the school have worked long and hard to create *peaceful* boots. These represent great commitment and



perseverance as well as charitable assistance from younger children and parents. Thus the making of the boots has served to unite people in a common cause. Even now they (like ourselves) are not finished and need further time from us during which we will sole, consolidate and embellish them.

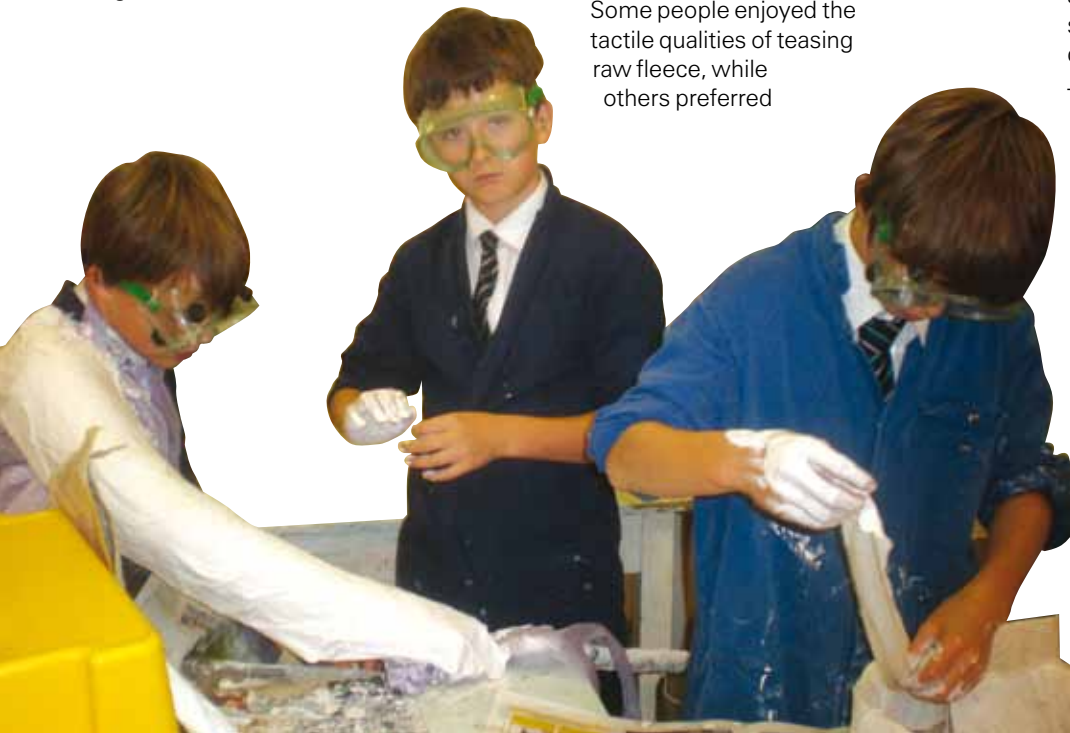
Throughout the making of the installation we reflected upon the feelings that the processes created within us. We recalled tactile sensations, memorable physical and chemical properties of material and – of course – the hard work and 'elbow grease' we had put into the project.

Some people enjoyed the tactile qualities of teasing raw fleece, while others preferred

the soapy bubbles and the stroking of the felting process. They all wanted to card the wool, especially using the mechanical carder, which performed the task so much more quickly and was fun to watch and wind!

For the plaster makers, there was much preparation and thought to ensure the process was completely safe, to reduce the mess and to reduce the impact both on the art room and the school uniform. They learned to react promptly while the plaster remained liquid, and to enjoy its mouldability. They experienced the release of heat energy in the exothermic setting reaction, as the hydrated calcium sulphate recrystallised. Here was chemistry and mineral in the service of art.

To conclude, in this project we have employed animal, plant, mineral, and man-made materials. Every process has involved the use of much water for cleaning and working (a not inconsiderable environmental consideration). All processes have taken much time and energy, as well as repaying us with considerable excitement. I would like to applaud the pupils and parents for their engagement and enthusiasm in making this project happen so quickly amid their busy school lives.



Health and Safety Guidelines

Working with plaster

The chemical reactions that take place when plaster sets can create temperatures of 60 degrees centigrade or more. This quick-setting medium can, and has, caused dramatic injuries. Last year one school was ordered to pay nearly £20,000 in fines and legal costs after a pupil lost eight fingers in an art lesson. It is clear, therefore, that health and safety procedures must be followed when working with plaster.

A risk assessment is required by law when handling plaster of paris, which is classified as a hazardous substance. The Health and Safety Executive risk management site and your own work place will provide practical steps to follow when writing a risk assessment (www.hse.gov.uk).

Think what you want it for and then how you are going to use it. Plaster is a useful mineral with several particular properties. It is not dangerous if worked responsibly and should be used with great respect but not fear. Small volumes of plaster will always be safer and cleaner. Larger quantities should only be used with experienced groups or when prepared by a teacher or technician.

Body casting with layered plaster

- Do not use a mass of plaster alone as this will form a block and become hot through an exothermic reaction.
- For body casts only use fabric e.g. scrim dipped in plaster or Modroc (plaster impregnated gauze). Small casts will need two layers and larger areas may need one more.
- Allow sufficient time for each layer to cool before applying the next layer.
- Never cast faces using plaster.
- Always ensure the model can escape at every stage as some people are unexpectedly affected by the casting sensation and can panic.
- The best way to make a cast of a limb is to place a plastic bag (or cling-film) over the limb (which can be smoothed to retain definition).
- The bag should be fixed with a few tabs of masking tape.

Preparation for limb casting

- All pupils and staff must wear gloves when handling plaster. Barrier creams are useful to use before using plaster and after washing.

- Pupils should work in pairs, with a model and a modeller as this can provide moral support as some may feel the process infringes their personal boundaries.
- Use sheet plastic or bin bags to protect clothing. Do not place bags over the model's head.
- Everyone working with plaster must always wear goggles to protect eyes.
- Cut the sheeting (or Modroc) in advance and have a teacher or technician mix the plaster (or water if using Modroc) in a bucket. Demonstrate the process first if possible.
- Never leave large quantities of plaster unattended.
- Check models are positioned comfortably as they will have to keep still for about 10 minutes.
- The teacher should carry the bucket around to the pairs and the teacher dips the sheet and makes the initial placement thus ensuring that all is safe and protected. The teacher remains in charge of the bucket at all times as this enables setting to be anticipated and the bucket to be emptied of plaster before it sets.
- Modellers get working: there are about ten minutes until the set is complete so don't delay!
- Models can be released once the plaster has set.
- The fabric allows for a slight flexing of the edges, which may be repaired afterwards.
- Keep any remaining unused plaster or Modroc dry and locked away.
- Remember: never attempt to cast a limb or any body part in a container of wet plaster of Paris.

Health and safety precautions when using plaster

- Make sure that a bucket of fresh cold water, a sponge and towel are available all the time for rinsing off plaster splashes.
- Always wear goggles. If plaster of paris is in contact with eyes, rinse with plenty of water for several minutes (remove contact lenses if easily possible), then go to a doctor.
- Always wear dust masks while mixing dry powder indoors.
- Always wear gloves when using plaster.
- Never cast body parts with raw skin or allow hair to be in contact with the plaster.
- Never cast faces using plaster.
- Always use a cloth dipped in plaster (or Modroc) rather than a direct bath of raw plaster (the latter can heat up to a dangerous temperature).
- Do not leave plaster in prolonged contact

with skin – temperatures as low as 45°C can burn. There is also slight shrinkage upon setting, which can increase pressure and temperatures as high as 60°C can be achieved.

- Never cast body parts in a cast that cannot be lifted away at any stage (i.e. undercuts should be negligible).
- Always use flexible containers in which to mix and carry plaster so that they can be easily separated from set plaster.
- All students should behave responsibly, or the session should be aborted.
- No-one should try to set themselves or another person in liquid plaster, or make a cast that cannot be lifted off at all stages of the casting process.

Making plaster moulds

If a school wishes to make a 'mould' or impression of an object or body-part the safest, fastest, most accurate method is to use an alginate (a flexible compound sometimes used in dentistry). Alternatively use a clay press mould. Plaster is then poured into the mould to make the cast. Fine casting plaster will provide more detail. A layer of no more than 5mm will suffice with two layers of plaster bandage or gauze then used to secure and hold the plaster together.

To download these guidelines in full go to: www.nsead.org/downloads/Plaster.pdf



More information on the safe use of plaster of paris is available from the Health and Safety section of the NSEAD website: <http://www.nsead.org/hsg/hs712.aspx>

It is important to note that the information in this article must be used with a degree of caution: it is not guaranteed to be error free or to serve a specific purpose and its use is entirely at the users own risk. To the extent permitted by the law, neither the author nor the NSEAD are liable for any loss, injury, damage claim or expenses resulting from any use of this information.

The fourth 'r'

The built environment is our largest teaching resource and yet it is often ignored by teachers. **Anne Diack**, head of education at the Commission for Architecture and the Built Environment, explains how her organisation worked with English Heritage to create a powerful new resource for teachers.

Engaging Places is designed to promote the use of our built, or made, environment – architecture in its very widest sense. The aim is to present buildings, streets, parks, squares, grand historic locations, local neighbourhoods and even school buildings themselves as a source that can be comprehensively exploited for the richest teaching and learning experiences. We believe this fourth 'R' deserves its place in the curriculum.

Breaking out

The idea behind *Engaging Places* is about breaking out. Sometimes this is literal with the website –

engagingplaces.org.uk – describing the fascinating and rewarding places all over England that can be visited for thoroughly worthwhile learning opportunities.

But it also means breaking out mentally from the usual ways of teaching and learning. The website provides hundreds of different teaching resources. There are face-to-face resources such as guided tours or storytelling sessions; paper based and downloadable resources; or digital and online resources such as games and interactive whiteboards. Schools, learning providers and other experts are adding to this bank on a daily basis.

A network of support

Engaging Places also provides practical support through a network involving the Qualifications and Curriculum Development Agency, teachers and learning providers. This produces cross-curricular projects, making the connections between different subjects.

The network helps teachers to decide what they want their students to achieve and how they will measure the impact. The projects followed a process that used the Qualifications and Curriculum Authority co-development framework – a creative but rigorous approach to curriculum change.

Enthusiastic response

The scheme has met with an enthusiastic response. We think that is because it celebrates a characteristic shared by teachers and pupils – creativity.

Engaging Places is for all teachers of all subjects and all ages. Looking for a new angle on science, technology, engineering and mathematics? Use the world's only tilting bridge as a starting point. Wanting a lesson starter for maths? Look at geometry with Harry Potter and Gloucester Cathedral. Biological science? Mini eco-systems of plant-covered buildings. *Engaging Places* provides a fresh way to deliver the primary and secondary curriculum. And, of course, it offers a multitude of ways into art and design.

What young people think

CABE (the Commission for Architecture and the Built Environment) surveyed almost 2,000 young people between the ages of 11 and 14 to see whether they thought this kind of learning has an impact. Four out of five told us that knowing more about the buildings and places around them makes them and their peers behave better. Nine out of ten – an even higher proportion – said that they remembered more from a school trip than from a classroom lesson. This is a powerful statistic and demonstrates the power of this kind of teaching.



Barmby's pupils lead the way

Barmby-on-the-Marsh is a tiny, rural village in the East Riding of Yorkshire with picturesque cottages, an ancient church and a river running through. At the heart of the community stands an old Victorian schoolhouse with a small playground and a field shaded by an enormous horse chestnut tree.

The teachers wanted to do a project that increased students' involvement with the local community, nurtured a sense of social responsibility, encouraged creative team work and helped to develop the stamina to see a long-term project through to completion.

The school is a real centre for the village and as a result, when the school decided to improve its grounds the project turned into a community affair.

Inside out

The school's vision was to create a

seamless transition from indoor to outdoor learning and to provide a new space for the village to use. "We feel we have a duty to continue the tradition of the school being at the centre of the community," explains teacher Bev Sharphouse. "From the outset the project has been a team effort, led by a steering group of local people and supported by a mentor from the East Riding of Yorkshire's School Improvement Service."

A space running along the side of the school field was underused and, as one student said: "We decided a garden would look spectacular." With the help of the village's legion of gardeners, the students planned, designed, dug and planted.

Having cleared the land of trees and shrubs, willing volunteers added winding paths, seats and arbours. The students visited a local nursery and talked to staff to help them choose plants that would thrive in the conditions.

Come rain or shine, parents could be seen hard at work to bring the garden to life.

Students from across the school worked with the local community to design and develop a new school garden and an outdoor sculpture and also to design a summerhouse for use by the school and community.

A model approach

The finishing touch was to create a sculpture for a space at the centre of the garden. Once again, the students led the design process. They began by investigating the work of artists who make sculptures, such as Anthony Gormley and Andy Goldsworthy. Inspired by this research, they drew initial design ideas and translated these into small models, experimenting with how to create sweeping lines from corrugated card.

Having voted for their favourite design, the students helped to make a full-scale polystyrene model that was used by a local artist as the basis for making the





final structure out of wood. Excitement mounted across the school as builders came in to dig foundations and the sculpture was concreted in place. The students helped the artist sand, polish and varnish the final piece, taking great pride in their work.

The impact

The students have forged new links with the local community and are much more aware of the outside environment. They have also developed skills in teamwork and design.

Today the structure – five sections arched high like the bones of a whale – is regularly used as a space for play and drama. The students feel real ownership of their sculpture and enjoy using something they have created.

Think big

Fired up by this success, the school decided to take the students' outdoor design work a step further.



The brief was wide ranging – to design a building that could serve as an outside classroom, a playroom, a tearoom on school garden party day and even a pavilion for the village cricket team.

Under the watchful eye of the headteacher, the students embarked on in-depth research through books, magazines, catalogues and the internet.

Having decided that what the garden needed was a summerhouse, they carried out detailed sketchbook work. They learnt to draw different views of buildings in perspective and produced a range of development drawings and collages of their designs. Building on their earlier modelling experience, they went on to produce 3D architectural models using card, papier maché and paint.

Maintaining momentum

Seeing this real-life project through from initial ideas to completion has been an empowering experience for the students. As one commented: "I am getting better at designing real things. I used to think it was something only grown-ups could do but now I know children can do it too." All have taken great pride in creating places that will make a difference to the school and community for years to come.

The school is now planning to create a new outdoor learning area alongside the school building. As Bev Sharphouse says: "We don't want to lose the momentum. We've discovered the value of maximising every possible space for learning."



Looking at the world differently

Engaging Places can underpin a whole range of teaching activities and Ofsted has reported that pupils' achievement can benefit significantly from getting involved with activities outside the classroom. The scheme also complements the school building programme, with a wealth of ways to tap into the potentially rich learning experience of undergoing rebuilding or refurbishment work.

The fourth 'r'

Architecture is a powerful addition to the curriculum for pupils of all ages. It offers memorable routes into teaching in all curriculum subjects, whether these are being taught on their own or in an integrated way.

The fourth 'r' also helps to ensure that young people engage effectively with the world around them. Children identify deeply with where they go to school and live but they are not always able adequately to communicate their sense of place to others. The physical face of many neighbourhoods is changing quickly and schools are being transformed at an incredible pace, despite the recession. These dramatic changes will either involve or exclude a whole generation of young people.

Engaging Places is responding to this situation through the *Engaging Places* network and website. The more young people know about and understand the built environment, the more easily they can help to shape it for the better, both now and in the future. So why not visit the website to see what other schools have done and to get ideas for how you can exploit buildings and places in your lessons.

www.engagingplaces.org.uk



Just outside the window

Anne Stevenson, arts coordinator for the Oxfordshire Hospital School, and artist **Miranda Creswell** describe an imaginative collaboration inspired by a gigantic wall painting at the children's hospital in Oxford by the international contemporary artist Michael Craig-Martin.

Anne: background

The installation of a five-storey wall painting has transformed a blank wall and a bleak view in the hospital atrium into an image of immense size with its highly coloured interplay of objects and giant letters spelling the word 'KIDS'. Children who had previously looked out onto a blank wall watched for over three weeks as scaffolding was erected, large amounts of tape was stuck to the wall, enormous stencils were put in place and painters painted. Michael Craig-Martin commented: 'I hope it will create a sense of pleasure and wonderment and act as a stimulus to the imagination of all, but particularly for those children confined to the wards.'

Oxfordshire Hospital School believes that working in collaboration with a professional artist enriches the creative opportunities for pupils and is committed to providing high-quality art experiences for all pupils, irrespective of their medical condition. It is through engagement with the arts and the provision of motivating and challenging experiences that young people learn to think and act creatively, to explore and develop ideas and to express and pursue original ideas with purpose and persistence.

For young people in hospital, engaging with visual arts practice provides a normalising experience within an environment which can be stressful, and helps develop communication skills and self expression. It also provides fun and enjoyment, a chance to take risks and to make the most of the unexpected. Crucially it often enables young people to engage with the learning process.

The workshops which Miranda Creswell describes below took place as the scaffolding was put in place and as the artists started their work. More workshops are scheduled to take place now that the work is completed. The workshops are generously funded through SCCWID (Sophie's Campaign for the Children's Ward for Interesting Things to Do).

Miranda: the artist's perspective

Being asked to come and work with children and young people on Melanie's and Kamran's wards through the hospital school is a very special request. The need is for an artist to be as flexible as possible. You have to respond to situations as they emerge, the pupils may be occupied with doctors, have mixed emotions, feel very poorly, suddenly go home or have to go for tests in another part of the hospital. The process of making art is divided between

the hospital school classroom and a bedside, depending on the situation. As an artist who is interested in drawing, in its widest format within the contemporary field, I was asked to come and work for six days while a five-storey wall painting was being made by artist Michael Craig-Martin.

Discussing this with Anne Stevenson, arts coordinator for the school, we felt it would be exciting to revisit a series I had previously worked on at an art residency at the Nuffield Orthopaedic Centre: 'People at Work'. This looked at people in different professions as they worked, their gestures and the level of their concentration.

For this particular project, I felt it would be interesting for the children and young people to draw and photograph the eight painters who would be installing the wall painting within sight of their ward windows. These painters would be working in strict accord with Michael Craig-Martin's designs.





However, this idea never quite materialised. It was thwarted by the delay in starting the work, and then, to our amazement, scaffolding went up which was 20 feet deep and the full height of the wall of the hospital, making it quite hard to see people working through a maze of steel bars ... Thinking creatively, and looking at the immensity of the scaffolding, I asked the students to respond by imagining super heroes or street jumping kids whirling around these structures.

To begin with, each student was given a sketchbook to have by his or her bed, to be able to use at odd times during the day. On the first day of the project I took three pupils who were able to leave their beds to the top floor of the hospital where we could observe the whole working area. We met, by chance, the eight painters who were working on the painting. They explained how they created a piece of public art on this scale. The students were very talkative and became interviewers, which felt like a hugely beneficial exchange because in hospital patients are rarely in charge of conversations. They came away from this experience seemingly empowered.

The wall painting, as the students discovered, was made by following an A4-size 'map'. Blocked out and carefully numbered squares denoted each painted area and different colour. Each painter worked with this guide. Black lines were painted first, followed by colour lines. These were then masked off and huge swathes of colour painted for background, and the objects laid in.

The idea of the super heroes seemed to inspire one 14-year-old girl. She used

flames that she had seen in a Marvel comic to invent a character that rises up and away from the constraints of the metal bars of the scaffolding. I visited her on a day when she had been very sick and was in pain. The morning went surprisingly well given her circumstances. My enthusiasm for the project, coupled with my lack of knowledge about her condition, meant that the reasons for her being in hospital were put aside for a while. She started on her picture, and I responded by helping her make the image and also with moments of silence where I looked at other images myself.

I was aware of treading gently and being positive, without being an overwhelming presence in the room, simply focusing on the drawing and how exciting it is to have creative moments. Her mother said afterwards that it had been helpful to change the focus of the pain to an image, although I am aware that it could not have lifted the pain completely. However her mood and anxiety seemed to shift.

A five-year-old boy, who had no direct view of the scaffolding was keen to participate, and to overcome this we had an interesting time placing his favourite lego models on a photograph of the scaffolding, then taking photographs. This sparked off a whole line of thought about Spider-Man bouncing around just outside the ward. It motivated him to draw, and even write with great care a whole page of the refrain: 'Spider-Man, Spider-Man, does what a spider can.' His sketchbook had many more drawings in it when I came to visit him the following day.

Scaffold-Woman was made by an eight-year-old girl. She came with me to



photograph the scaffolding. We talked about structure, making patterns, placing small nuggets of colour within the photograph. Scaffold-Woman was a response to playing with a print that we felt had not been printed strongly enough, so could be used in a collage. A shape suggested itself and with a few added marks it felt complete. She was very proud of the result.

Another young girl worked gently, drawing in a sensitive way. However, when she was given a camera she moved from seeing patterns within the scaffolding to noticing reflections in the glass in front of the space. These reflections were of figures passing by. They were arresting images which seemed to reflect the way she tackled the drawing: quiet observations, strong imagery.

The students involved in this project seemed to respond to the idea of a parallel world emerging out of their ward windows. On the last day, shapes of objects were becoming more defined on the wall painting, another phase was taking shape, an extraordinary image was appearing, huge objects that no longer seemed like objects, just outside the window ...

Anne: reflection

Working with Miranda has provided both challenge and opportunity, and has enabled young people to consider the role of the artist and to learn to develop, refine and modify ideas. They have encountered the unexpected: the serendipitous moment when a reflection in a camera lens has provoked an imaginative and different way of looking at things. Working with an artist can provide a space for personal exploration and experiment and Miranda encourages young people by referencing her own practice as an artist, encouraging them to become interested in how an artist helps to shape our view of the world.



Community art project

Myth-making in the art room



Tom Johnson, head of art at Holmewood House School in Kent, describes a community art project that brought together 10-year-olds from local schools to create their own mythical creatures.

Each year the art department at Holmewood House School runs a project involving 10-year-old pupils from local primary schools. I invite each school to choose four pupils who really enjoy art to be involved in the project. The project has been very popular and pupils often build friendships with children from different backgrounds and communities within their area. This year we expanded the size of the group from sixteen to twenty-four pupils meaning that we had children from five local schools working alongside four pupils from Holmewood House.

The project starts at the beginning of September and finishes at the end of



the spring term. Each Wednesday after lunch, the pupils burst into the art room with a high level of energy and enthusiasm, ready for their weekly two hours of art. This is a valuable time for the children, as they never would normally have this much time dedicated to art in their timetables. It allows for the planning of much more ambitious projects than would usually be possible.

I like to get the pupils using messy, fun materials which might be avoided in a normal art lesson because of the time involved in preparation and clearing away. It is also useful for the pupils to get into the habit of preparing a space to work in by putting newspaper on tables and preparing materials, tools and equipment. At the end of the day, they take responsibility for clearing away and packing up. In all this they are working as a team. Each week, at the end of the project and after clearing up, the group monitors for that week go to the kitchen and bring back drinks, fruit, crisps and Kit-Kats, which are appreciatively consumed. This is a time when most of the pupils unwind after the long practical activity. If there is time I will often put on an animation or documentary for them to watch for the last 10 or 15 minutes. This year, because of the classical theme, we have watched episodes of the 1980s animation *Ulysses 31*, which the children thoroughly enjoyed.



Mythical creatures

I chose the theme of *Mythical Creatures* this year because I knew there would be so much useable material providing a truly rich source of inspiration that the children would be enthusiastic about investigating.

In the second week of the project, we took the group for a day trip to the British Museum where we spent time in the rooms dealing with Greece between 1050 and 520 BC, Athens and Lycia, Greek vases, Assyrian and Egyptian sculpture, the Balawat Gates. Of course, we couldn't go the British Museum without going upstairs to see the mummies (past the magnificent Roman mosaics on the staircase) in the Egyptian death and afterlife room. I produced a work pack for pupils to use on the trip which had different pages dealing with specific rooms with tips on what to look for and spaces for sketching little details of teeth, claws, horns, scales, armour, eyes, fur and wings, and so on. Pupils were encouraged to gather as much visual information as they could in order to build a practical resource to make use of later in the project. Many of the details, patterns and symbols observed at the museum directly helped pupils to form their ideas into final designs, and were recognisable in the final creatures several months later.

Working on large-scale 3D work

We often use mod roc because pupils love using it, partly because it is messy but also because it's such an easy to use material. Once pupils had developed and refined their final designs, they each drew out a 'wire drawing', simply a pen drawing on paper of what kind of framework or skeleton they imagined their creature would require beneath its mod roc surface. These drawings showed the different aspects of their designs, from the sides, front and back, and were very useful in helping pupils build a picture of what they were working towards.

The next stage involved working directly from these drawings and building the structure out of various different types of wire, modelling mesh and chicken wire. Originally, pupils were given a rough idea of maximum height (around 45 cm), but in most cases this grew to more like a metre. However, the mixture of shapes and sizes that began to emerge added a much greater element of individuality to each piece and pupils clearly relished the opportunity to create something that was, quite literally, monstrous.

The only problem from the art department's point of view was where to store these works-in-progress in a room with lots of other art going on in the week, but somehow we found spaces to squeeze them in here and there. Pupils learnt about safely using wire-cutters and pliers, and were able to work very carefully, despite the slightly awkward gardening gloves which they had to wear.





With these frameworks of mesh and wire firmly constructed, pupils now had to consider if they wanted their creatures to stand on their own two (or more) feet, if they would be supported on a wooden base, or if it was to be a winged beast which would be suspended from the ceiling or wall.

The mod roc stage then started, which meant weeks of white shoes and dusty trousers happily leaving the art room. When the final layer of mod roc had dried, a coat of PVA glue was applied, giving a good, shell-like surface to the whole structure, and sealing the porous plaster ready for painting. Acrylic paints were used to complete the creatures along with some metallic finishes for areas with metalwork or jewellery. Pupils were shown how to dry-brush over areas of their creatures to achieve a more weathered or ancient look.

The private view: celebrating the finished work

The grand finale of the project is the private view, showcasing the finished work. Invitations are sent to parents and guardians, siblings and grandparents, as well as each participating school's head teacher and art co-ordinator and the pupils' teachers. A nice buffet with drinks and treats is organised by the catering department, all stools and tables are cleared from the art room, and a very welcoming environment is created so everyone can come and enjoy the exhibition. Pupils are awarded a special certificate by the headmaster of Holmewood School and, at the end of the show, they take their creations home, along with a folder containing all their drawings and preparatory work. This year, many bizarre and impressive creatures were seen being squeezed into the back seats of cars between the artists and their relatives.



With another community art project finished, and with the next one now being planned, I must say that the regular, intense art sessions are one of the highlights of my week in the autumn and spring terms. It is a hugely rewarding project to organise. Those children from the six different schools who arrived in



the art room rather apprehensively at the start of September made up what would become a distinct, interactive and enthusiastic bunch who have been great fun to work with. They really enjoyed themselves, and it was nice to see them leaving with their mythical creatures in their arms.



Trash fashion show

Fiona McWilliam is an expressive arts teacher who specialises in art and design and works with a number of primary schools within the Clackmannanshire Council area. Between January and March 2010 she developed a 'Trash Fash' project with 10- to 12-year-olds at St Serf's Primary School in Tullibody.

Inspired by the world around us

St Serf's Primary School is aiming for their third Green Flag as an eco school and the head teacher, Mrs McDaid, is particularly keen for children to get involved in creative processes that involve broader subjects and issues. There is a local landfill site close by that has been visited by some children to help them understand the scale of our municipal waste and what we all could do to reduce it.

I developed the 'Trash Fash' project to explore concepts of recycling and reusing, and also to show that the fashion industry offers more careers than just 'designer' and 'model'. By allowing the students to create their own teams they were able to replicate a real-world business unit, dramatising different roles and showing how things really come to life.

The project covered all aspects of the new curriculum. We considered health and wellbeing, social studies, life skills, mathematics and language whilst at the same time allowing each individual to develop confidence in a creative environment. The curriculum was at the heart but creativity provided the means.

Crafting some clear objectives

It was important to get some important messages across in as creative a way as possible. We wanted to:

- understand the scale of our own municipal waste and how we dispose of it;
- appreciate which materials can be reused in various creative ways;
- experiment with various arts and handcraft techniques to create fashion pieces;
- create roles within the working party and engender teamwork; and
- provide an entertaining and educational show that was relevant for the school and engaging to the local public.

Before starting the project these objectives were discussed and the outline of the project agreed with the head teacher and this really helped in achieving a high level of support and involvement from the staff.

Our creative journey

To accomplish this project I worked once a week with an art club of 20 pupils in Primary 6 and Primary 7 (ages 10 to 12). The club was led by the pupils' own ideas and we wanted to show the rest of the school and the public that – with a little bit of creativity – 'trash can be flash!'

It was important to engage the children right from the start so, in our first session, I explained what we were all aiming towards, what would be the key steps along the way, and I helped them visualize what the final show would be like. Having established this we set about getting creative.

We started by developing some broad creative thoughts by referring to the Internet, magazines and books. The students captured these initial ideas within a scrapbook that they made from an old newspaper, and we developed our first ideas about fashion items that could be developed with reused materials. Having started the creative process I got the team discussing and deciding their individual roles and responsibilities within

the final fashion show. Amongst themselves they drew up and allocated roles including designers, manufacturers, backstage staff, dressers, models, sound and light technicians, entertainers, compères, security and finance personnel and even caterers! In this way, right from the start, the children were able to develop their individual strengths and confidence while working as part of a team. With established roles and responsibilities each child had a real motivation to work hard to put on a great final show.

To kick-start the process of creating items for the show, the team worked together as a design group, uncovering and developing designs using fashion *croquets* (quick sketches) and their own interpretations of fashion drawings. They ultimately created a collection that encompassed outfits for boys and girls. This aspect of the process brought about some interesting discussions on gender and roles, and it was concluded that both sexes were 'allowed' to be involved in sectors that were not their traditional domains (e.g. boys and sewing, girls and technology).





The children were very creative with the resources and understood very quickly how existing clothing materials could be completely repurposed through simple manipulation. I studied clothing and textiles at university and focused on the 'make do and mend' war philosophy for my degree so I was able to bring along, for inspiration, various garments that I had previously made from curtains, bed sheets and even old maps.

We also invited into the school a local designer who regularly works with reusing and recycling in her garments. She is part of the council incentive 'Imagine Aloe' (see below), and was a real inspiration to the team who quickly set about sourcing materials from various places including school waste and home. They were now able to see the potential in many previously discarded items.

As part of the creative process of developing the garments and accessories, the children had to consider how the garments would be made, and their wearability. This wasn't just about getting creative but about being real and practical.



In view of this the children looked at the various ways of attaching and joining (i.e. pins, sewing, glue, staples, clips) and learnt about the manipulation of materials (through trial and error) by melting, cutting, stretching, fraying and gathering. Many potentially complex concepts were tackled with real enthusiasm.

The children were encouraged to approach their designs in different ways, with some preferring to use 3D modelling to create their garments through draping and pinning on a model. Others took their exact design from their fashion drawing and applied it directly to the materials. Both techniques proved viable and gave them the independence, confidence, resourcefulness and commitment to see ideas through from concept to realization through problem solving.

Finally, when all the garments had been manufactured, the class investigated recycling facts about their main materials and together developed a slide presentation to accompany the show. This presentation was developed outside normal art club times by committed and



motivated students, and they ensured that it was scheduled into the show.

After they created the wardrobe for the show, the children planned and organised a dance troupe, and a modelling team that would wear the garments. As with all good fashion shows music was chosen for the catwalk and dancing. This aspect was controlled by our newly discovered sound technicians.

For the visual recording, the group selected a photographer who took photographs throughout the whole process and during the final show, providing a lasting documentation. The group also produced advertising and publicity materials and these were sent out to invite local councillors, newspaper journalists, relatives and carers. This aspect was further developed within the Primary 6 language sessions with the class teacher.

Making use and re-use

The resources we used in the project were varied. For research and inspiration we used the internet and various fashion and style magazines. To make the fashion items we used discarded and long-unclaimed school uniforms along with buttons, rags and sheets from homes and school. We also made use of the outer packaging from food and old plastic bags. We even found a use for plastic plant pots. We communicated with homes to help with materials and poked around the school to find unloved bits and pieces. To pull everything together we used a glue gun, a stapler, safety pins, string, ribbons, needles and thread. It was important to get creative not only about what we used but also about how we used it.

Dressed to impress

As a result of all the hard work, a really superb collection was developed:

The Newspaper kilt

This was created using taped, painted and



folded newspaper. The sporran was made using upholstery leatherette, covered in old buttons.

Dance wear

Various unclaimed school sweatshirts from the previous year were deconstructed into dancewear leg warmers, sweatbands, headbands and tank tops.

Safety pin bracelets and polystyrene jewellery

The children who developed these spent several hours crafting with safety pins, old beads and elastic. The polystyrene packaging was attached to safety pins and threaded onto string creating real ethnic-looking jewellery.

Button brooches

These were created using old pin badges, a glue gun and buttons. The designer carefully selected colour groups for these highly wearable brooches and ensured they sat well with the clothing range.

Curtain ring top

Alongside old bed sheets and curtains the designer used old curtain rings to create a fun and energetic top with matching jewellery.

Bin bag ball gown

Joining together damaged bin bags created this amazing piece.

Designs on development

Individual development was a real focus of this project. All the children involved gained new and practical creative skills whilst also working well within a team. Through the project they developed a real understanding of different team roles and responsibilities, and how these dovetail together. Working towards a common goal gave them focus and drive and promoted self-motivation. Should any have an interest the project also gave them a good understanding of what a career in fashion might involve. Most importantly, a really fun project delivered excellent practical educational benefits.



The show must go on

The success of this project has stimulated more thought on how the initiative could be expanded and what future projects could continue the theme of creative recycling. Having art, design and music skills I hope to use my talents and contacts to broaden the scope of what can be achieved.

One idea I am developing centres around recycled and recreated musical instruments. For example samba drums could be made using varying levels of water and sand in discarded containers and maracas could be formed from the cardboard centres of kitchen paper rolls, or newspapers, with a stick and dried beans. I'm sure this would shake things up at the school concert.

Dovetailing with council and government initiatives

Before starting this exercise we investigated any relevant local council and government initiatives. This was a useful process and uncovered some useful synergies.

Eco schools

The aim of the Eco-Schools programme is to make environmental awareness and action an intrinsic part of the life and ethos of the school for both pupils and for staff, and to engage the wider community. Our Trash Fashion project was shaped around this programme and has hopefully laid the foundations for future projects within the school.

www.ecoschoolsscotland.org

Imagine Alloa

The aim is to develop Alloa as a national hub of creativity by profiling partnerships between local people, business, artists and designers. The intention is to create – over a short time span – strong examples of artwork and artists interventions with residents and local business in a way that



will fuel ongoing opportunities. It was important to engage local people in our fashion project and this initiative really added profile and stature to our work (www.clacksweb.org.uk/community/imaginealloaarts).

Covering the curriculum

Our project set out to and covered the entire Curriculum for Excellence expectations for Art and Design and embraced a vast range of other topics in the process. Learning in, through and about the expressive arts enables children and young people to:

- be creative and express themselves in different ways;
- experience enjoyment and contribute to other people's enjoyment through creative and expressive performance and presentation;
- develop important skills both those specific to the expressive arts and those which are transferable; and
- develop an appreciation of aesthetic and cultural values, identities and ideas and, for some, prepare for advanced learning and future careers by building foundations for excellence in the expressive arts.

Without doubt the activity enthused both the students and staff and hopefully it has acted as a launch pad for onward individual development and has stimulated a passion for future creative projects.

1. Fiona McWilliam helping students make trash, fashion. 2. The first stages of creating the collection. 3. Even the posters were made from recycled materials. 4. As we chose the trash this allowed the students to develop the fashion. 5. Students putting their creative ideas into practice by taking the designs off the page and onto the rack. 6. The students had designs on everything from gowns to great kilts. 7. Everyone played a part in bringing real colour and pleasure to an educational initiative. 8. Realising your creativity can be great fun.



Creativity: a case study

What is creativity? How creative are we as a school? How are our pupils doing in art and design? These are the questions that art co-ordinators are expected to answer. **Debbie Carmichael**, art co-ordinator and advanced skills teacher for Art and Design at Carr Lane Primary School, Willerby in the East Riding of Yorkshire and AST explores the tricky area of art and design assessment.

I decided to undertake this project as part of my annual subject review for art and design, and also to try to unpick what level descriptors actually mean in real terms. With the changing national curriculum, it is important that I am aware of the levels of attainment in the school, and of the levels of independence and creativity among our pupils. The new level descriptors for art and design clearly show a shift towards children following their own ideas, making their own decisions and using and applying the skills they have learned. Our creative curriculum must deliver a comprehensive

coverage of the key skills for art and design alongside opportunities for our pupils to use these skills in a diverse way.

After spending much time developing a manageable way to assess children's progress, I came up with a set of proposals for assessing art and design. One of these proposals was that pupils at the end of year 2, year 4 and year 6 (ages 7, 9 and 11) would undertake an open-ended project, with selected children being tracked and their progress monitored. Their work in this project would then be levelled and this would form the basis for a school portfolio, which would hopefully become a tool in itself for assessment by providing moderated examples of what could be expected at each level. As I would never ask a child in my class to try something I wasn't prepared to try, nor would I ask this of my colleagues. So this was my trial run, and the results proved to be very interesting.

The group

I selected a group of pupils from years 2, 4 and 6, as this fitted in with the early, middle and later skills in the new curriculum. It would give me an opportunity to see how well children were achieving at the end of each phase, and whether this was in line with national standards. They were chosen because they were enthusiastic about art activities, not because they were deemed to be the best. This should give me a typical overview of the year group, and the level of skills that had been taught.

The task

The pupils were given an open-ended task, and support was given at certain stages of the task, when asked for, or when the pupil was perceived to be struggling.

The first session began with the pupils being given a guided tour of the school's new art space so that they could see what materials were available to them and how the room was to be used. We then looked at some of the lovely artefacts we have, and as the children were particularly interested in the shells we decided to start with them. As drawing underpins all art and design activities, the first session allowed the children time to look and draw. They were given a choice of paper and a selection of pencils in different grades and asked to make some observational drawings of the shells that interested them. This gave me the opportunity to observe the way they worked: whether they chose materials carefully, could they look before they drew. After some time drawing, we stopped and talked about how to slow our looking down, perhaps by using viewfinders and magnifying glasses. The children then carried on with their drawing.

The second session began with us chatting about how we could develop our drawings. We discussed how to develop them into paintings, prints or mixed media



work. The pupils had time to think about what direction they would like to go in, and then they set about following their own ideas. This gave me opportunity to gauge how easily they came up with ideas and what experience they had of working in different media. As they moved onto painting and printing I was able to assess their independence in setting up and clearing away their own workstations, their ability to mix colours and apply paint in different ways.

The final session allowed the children time to reflect on what they had done so far, and to complete their work.

The results from this have been invaluable to me as a co-ordinator. The exercise has given me an insight into skills and independence levels throughout the school, and also into the levels of creativity in our pupils, and how we can move this forward as a school.

What follows are some samples of individual profiles of the children involved in this research.

Pupil 1 (Jane*, year 2)



Jane started to draw straight away, and didn't spend much time looking first. She talked about how she was really good at drawing, and she drew all the time at home. Jane used the first pencil she picked up, despite being given a range of pencils to choose from. After she had been

drawing for a while, I talked to the group about slowing down their looking, maybe using a magnifying glass to look at parts of their shell more closely. Jane tried this, but chose to draw instinctively rather than drawing what she could see. She was able to represent larger shapes correctly, but often missed out important details.

Jane chose to enlarge a section of her drawing and, with a little guidance, did this well. She was clear that she wanted to paint but needed some support to collect the materials she would need. She was able to mix the colours that she needed, and kept mixing until she was happy with the result.

Jane picked up the first brush she found and started painting straight away. It was a large brush and after a while she realised she had painted over the detail she had drawn. When I asked her why she hadn't used a smaller brush she replied: "I just picked one up, I didn't really look at it."

During the final session, Jane and I talked about how we could add some more detail to her painting to pick out the areas that had been covered over with paint. Jane chose felt tip pens to go over areas of her painting, and then seeing that some of the other pupils were using sand she chose to do this as well.

Summary

Jane is an instinctive artist, who enjoys drawing and believes she is good at it. I felt she lacked the necessary skills she needed in order to develop her work. However, with guidance, she was able to apply new ideas. I would assess Jane at a confident level 1, with some elements of level 2. Improving her ability to make her own decisions would raise her attainment to a level 2.

Pupil 2 (Lucy*, year 2)

Lucy spent a lot of time looking at her shell before she even began to draw. She chose a pencil carefully and talked about how the

different numbers on the pencils meant they would make different marks. She used a magnifying glass to focus her drawing and included a lot of detail. She was able to draw the larger basic shape of her shell well. She took her time and used light marks until she was happy with the initial shape.



Lucy wanted to paint, she chose to enlarge the whole drawing. She was able to set out her own painting station and mixed her own colours well, knowing that she would need to use a lot of white to mix a very light colour. She chose from the paintbrushes well, and continued to work slowly and carefully.

During the final session, Lucy showed how much she had gained in confidence, and began experimenting with a whole different range of techniques. She tried applying paint in different ways, adding sand and glue to the paint to create texture. She was able to respond to suggestions and at the end of the session did a very good job of clearing away her workspace.

Summary

Lucy has been assessed at working at level 2. She confidently suggested ways in which she could move her work forwards, and responded very well to ideas and suggestions from others.

**These are not the pupils' real names.*



Community cohesion guidance

NSEAD was commissioned by the DfE (formerly DCSF) last year to map and publicise resources for teachers in the dimensions of Community Cohesion and Preventing Violent Extremism (PVE).

The materials were commissioned in response to the Duty on Schools to promote Community Cohesion, which came into effect in September 2007. Subsequent research showed teachers wanted ‘real’ examples of how to apply these dimensions to their lessons.

Showcased on the NSEAD website are a total of eight sets of ‘Guidance Materials’. The resources for primary teachers include case studies, lesson ideas and images for downloading. There are also materials which show how Community Cohesion and the PVE dimensions can be integrated in the secondary curriculum – these also provide helpful links for all key stages.

‘91 Princelet Street, Immigration in the East End’ is one example of the Guidance Materials which can be downloaded online. This project was co-ordinated by Catherine McGill an AST and art advisor in Newham. The guidance material outlines creative ideas and useful websites to help explore the theme of migration.

Resource title: 91 Princelet Street, Immigration in the East End
Resources: Moving Here website www.movinghere.org.uk and image sheet ‘InIt Together’

Outline
Drawing upon the diversity of populations evident in Newham primary schools, London, this project looked at the real and imagined journeys and stories made by four migrating groups of people who for different reasons lived in 91 Princelet Street. This was a long-term project in which teachers worked with a local museum, and began with teacher training in November and concluded with a pupil performance in June.

Teachers initially undertook two days of training where they explored histories of Huguenot and Irish re-settler migration within their local community. They used the census to create ‘real’ journeys, stories and incidents made by identifying births, deaths and marriages in streets or houses. During two further training days, teachers investigated the Jewish and East Pakistan (Bangladeshi) stories of migration by researching timelines and journeys on the website www.movinghere.org.uk. They also made a visit to London’s Brick Lane area, and specifically to 91 Princelet Street. This allowed each teacher to create ‘imagined’ migration stories made through their own observations.

The teachers and their pupils used this information to inform their own interpretations of events through visual art, dance, drama and/or music. The artworks produced included a collaboratively constructed cage made from willow sticks and life-size doves which carried words associated with dislocation, loss and alienation. Some of the doves were caged and some were free. Another project involved children working together to make huge metre wide papier-mâché blue plaques. The plaques celebrate unknown trades-people who brought skills and experience to their locality and beyond.

Later, groups of teachers each focussed on the different migrant groups, and used their developing knowledge and understanding to support pupils in researching and creating an artwork and performance to celebrate that group. In the fourth half-term, a range of stories were brought together in collaborative final performances. These involved 350 pupils in a total of twelve performances spread over three nights. A historical drama unfolded as every class retold a ‘story’, real or imagined. Each night, the four stories performed, became a collective expression of a house and its inhabitants over four specific points in time. Refer to the ‘InIt together’ pdf for images of pupils’ work and performances.



This project can easily be carried out and adapted by other schools across the country, with teachers working with local museums and local community groups, and using the Moving Here website (www.movinghere.org.uk) to explore why people have come to England over the last 200 years. To enable schools to recreate this cross-Key Stage/cross-school project, teachers can freely access records, migration histories, stories, local and regional museum partnerships and projects and a comprehensive teachers’ section inclusive of classroom modules, activities and a guide to approaching sensitive issues.

Through engaging with the issues of faith, migration and identity, pupils can reflect on their own experiences or those of people around them. Through multidisciplinary art forms, pupils are enabled to develop empathy with all the groups, historical and present, and identify links with their own communities.

Links across other subjects to Citizenship, Dance and Drama, History, Geography, Music, Religious Education, ICT.
Jewish Museum London offers an outreach service, publications, an elearning facility, images and information touring exhibitions (www.jewishmuseum.org.uk).
Museum of London explores the migrations of Huguenot, Irish, Jewish and Bangladeshi communities (www.museumoflondon.org.uk).
East End Talking gives information for schools and East End communities (www.eastendtalking.org.uk).
Office for National Statistics holds census information (www.ons.gov.uk/census).
National Archives is the government’s national archive for England, Wales and the United Kingdom (www.nationalarchives.gov.uk).
Exploring Creative Learning (Trentham Books, 2007) edited by Catherine McGill, Teri N’Guessan, and Marion Rosen and available from www.nsead.org/publications/books.
Community Cohesion materials at www.nsead.org/resources/index.
Guidance on the Duty to Promote Community Cohesion can be downloaded from the teachernet website (www.teachernet.gov.uk/wholeschool/communitycohesion)

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START is published by the National Society for Education in Art & Design (NSEAD) with the support of Arts Council England.

The NSEAD is the leading UK authority concerned with art, craft and design education and promotes and represents art and design in all phases of education throughout the UK.

A professional association with active membership among art and design teachers and lecturers in the UK, the NSEAD is also a leading provider of in-service education, online and other publications for art and design education.

Visit www.nsead.org for more information.

How to access art lessons and art projects online
The National Society for Education in Art & Design ‘Units of Work’ database has about 300 units of work that can be accessed free of charge by subscribers to **START** magazine – there should be something there to surprise and inspire you. The units have been written by some of the UK’s leading art educators and include art projects, art lessons and descriptions of classroom and art room teaching strategies for children, pupils and students from 3 to 18 years old. However, most of the units are easily adapted for use by a wider age range.

The Society is always keen to receive new ideas to add to the existing units – if you have a lesson you are particularly pleased with, please write it up in a similar format and email it, together with one or two examples of your children’s work to johnsteers@nsead.org

To access the Units of Work you should go to www.nsead.org and log on using the username ‘patchwork’ and the password ‘quilt’. Then click on ‘Resources’ followed by ‘Units of Work’.

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