

ESART

A large, colorful mosaic artwork of a lighthouse. The lighthouse has a red top section, a yellow middle section, and a green base. At the base of the lighthouse, there is a small red figure with outstretched arms. The entire scene is surrounded by a mosaic of blue and white tiles. Two paper birds are flying around the lighthouse.

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THE MAGAZINE FOR PRIMARY AND PRE-SCHOOL TEACHERS OF ART, CRAFT AND DESIGN

CROSS-CURRICULAR ISSUE

Mixed-media Portraits
Urban Landscape
The Magic of Flamenco
Free A2 Poster –
Vivid Volcanoes

Plus

Egyptian art
Early Years
Hundertwasser
Taking the pain out of painting!
News, gallery round-up and reviews
Inspiration and Ideas

nsead

sculpture4kids

The Robert Bowman Gallery Trust - UK Registered Non-profit Charity No.1101132

THE S4K NATIONAL SCHOOL SCULPTURE COMPETITION
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TRANSITIONS

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NSEAD TEACHER EDUCATION
BOARD CONFERENCE 2009

Dates:
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Saturday 21st
March 2009

Venue:
Hotel Russell
Russell Square
London WC1B 5BE



Please visit www.nsead.org for details and a booking form or use the flyer mailed separately

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Number 30, 2009

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Cover image: Lighthouse Keeper collage

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 'gormley' and the password to 'drury'. See page 33 for further details.

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START THE MAGAZINE FOR PRIMARY AND PRE-SCHOOL TEACHERS OF ART, CRAFT AND DESIGN

START News

FREE DOWNLOADABLE PUBLICATIONS

Supporting innovation in schools

The new handbook, *Promoting Transformative Innovation in Schools*, is designed to prompt debate about the nature and purpose of innovation in schools. It aims to offer evidence, insights, ideas and recommendations that can be built upon to support and nurture a culture of transformative innovation within education and to share approaches and tools that can support innovative practice in schools. This handbook is available to download free from www.futurelab.org.uk/handbooks

Early Years learning

A new report, *Perspectives on Early Years and Digital Technologies*, based on research from Futurelab's PhD studentship network, investigates the role of digital technologies in Early Years learning. It considers how the design of digital technologies might have a significant part to play in their effectiveness and explores how we can use existing research traditions to create challenging new directions for design and development in this field. This publication is available to download free from www.futurelab.org.uk/openingeducation

FOUR PRIMARY SCHOOL CHILDREN EXHIBITED AT THE ROYAL ACADEMY OF ARTS

Four UK primary school children have been selected by a panel including Professor Maurice Cockrill RA, Keeper of the Royal Academy of Arts, as the Sightsavers International Junior Painters of the Year for 2008. Their paintings, depicting 'the sight I would most like to see', beat entries from almost 9000 primary school children from across the UK. The four are among the youngest artists exhibited in a special

exhibition in the café gallery at the world-renowned Royal Academy of Arts in London since November 2008.

From a captivating portrait of two family pets to an imaginative piece depicting good beating evil, the paintings were selected by the judging panel, led by Professor Cockrill, for their understanding of the theme, their use of colour and their originality. Professor Cockrill praised the winners for their vivid imaginations.

The 2009 Junior Painter of the Year Awards will be launched in the spring and details will soon be available at www.sightsavers.org/schools



NATIONAL GALLERIES OF SCOTLAND ART COMPETITION FOR SCHOOLS 2009

Closing date Friday 8 May 2009

Scottish school children are invited to enter this very popular annual competition, now in its sixth year. Full details can be viewed on the National Galleries of Scotland website, www.nationalgalleries.org. Follow the link to Education and click on Competitions. There are six categories, each with a different theme.

Pupils are asked to view a small selection of works of art online. Teaching notes and discussion ideas are provided. In support of the new curriculum for excellence, there are suggestions on cross-curricular approaches. Pupils are invited to make their own artwork, inspired by the theme and works of art.



An awards ceremony will be held in the National Gallery of Scotland in June 2009.

The 53 winning entries from 2008 will be on public display at the Pentagon Centre, Washington Street, Glasgow, from 10 November 2008 to 15 January 2009 (open daily 9:00am–5:30pm). The exhibition will then travel to the Raigmore Hospital, Old Perth Road, Inverness, where it will run from 1 February to 31 May 2009.

The competition is sponsored by Scottish Widows.

MEGA MOSAIC-MAKERS 2008

Over 90 schools participated in this year's competition. The standard was very high and all the mosaics will be a source of pride for years to come. In reaching their decision, the judges tried to balance several factors: they wanted to recognise those projects that were clearly driven by the original ideas of the children, while acknowledging that it was important that adult help was given, but with a light touch, and wanting to reward the high quality of execution and finish that so many mosaics displayed.

The prizes totalled nearly £2600 in value, in the form of vouchers for mosaic materials and books. First prize (£600) was awarded for *The Weir Link*, by St Bernadettes Junior School, led by artist Julie Norburn. Second prize (£450), for *Funny Jungle*, went to Hildingbury Infant School, led by artist Maylee Christee, and third prize (£350) was won by Wendron Church of England Primary School, led by artist Kate Hale, for *Cornish Wildlife Seat*.

The competition will run again in 2009 and all schools are encouraged to plan now for entry. Mosaics made in the last three years may be submitted, but may only be entered in the competition once. Hints on mosaic making in schools can be found on the Education page of the BAMM website, www.bamm.org.uk.

Many thanks are due to Topps Tiles for sponsoring this event.



NSEAD LAUNCH A PRIMARY WEBSITE

The Primary and Early Years section of the website gathers together a wide range of materials to support both subject leaders and non-specialists in art, craft and design.

The National Developments section will keep you updated, with government reviews, reports and initiatives, to include the Primary Review and Early Years Foundation Stage review, and initiatives and opportunities from the cultural sector. The Resources section signposts you to START magazine, units of work, the online bookshop and a museum and gallery section. The Classroom Practice section provides you with ideas for the classroom, for teaching and learning outside the classroom and for settings other than in school.

This is a website worth checking out today! www.nsead.org



From the Editor

Happy New Year! I hope that by now you are well on your way to creating exciting art projects in the classroom. This issue is a cross-curricular edition, with lots of ideas on how to sneak in extra time for art through literacy, RE, dance and history.

I hope that you will make the most of the outdoors in your lessons as the seasons begin to change and nature starts to awaken! I urge you to start a nature table in your school, perhaps with a modern name to give it a fresh feel. We called ours 'the nature museum'. However old-fashioned the concept of a nature table might seem, getting children to go outdoors, to collect and display their findings, and inspiring them to ask questions, surely makes nature cutting edge. Some of the most exciting projects I have undertaken have come from the simplest of child-initiated starting points – from fossils found on beaches to birds' wings that led to an exploration of flight.

Thank you to all those who have joined the readers' panel. My new year's resolution is to email you more often! I am always thrilled to hear about anything that you might be doing in your school, have read, seen or heard about, as well as questions you might want answered. This is very much your magazine and we are keen to respond to your needs and ideas.

This is going to be an exciting year, with many impressive exhibitions to visit, and not just in London. Don't forget that many

of the museums and galleries do offer teachers private views and teacher packs, and do want you to visit with your pupils, so get in touch and talk to your local gallery and see what they can offer your school. Even if you cannot take your class to an exhibition, going in your spare time is an important way of promoting your own CPD.

On the subject of CPD, The **NSEAD START summer school** is taking place in Winchester again this year, from 17 to 19 July. To book your place, go to the website, www.nsead.org. The website also contains a brand new Primary section, which is full of practical ideas, links, information and primary material to keep you up to date with art education at the touch of a button. Please use it.

The next edition of START will have a 'textiles' theme, and the summer edition a 'sculpture' theme. We would love to hear about any exciting projects that you have undertaken in your school, however small.

Yours in art

Michèle

Michèle Kitto
Editor
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NSEAD START PRIMARY SUMMER SCHOOL



University of Winchester, Hampshire
17–19 July 2009

Two days of practical art experience relevant to the primary classroom. Following the very successful first NSEAD **START** Primary summer school in July 2008, booking is now open for this year's summer school.

Fees: Residential: START subscriber £260; non-subscriber £300. Non-residential: START subscriber £200; non-subscriber £240. Further details from Anne Ingall, Tel: (01249) 714825 www.nsead.org

Gallery round-up

TATE MODERN

Roni Horn aka Roni Horn

25 February–25 May 2009

This exhibition, the most significant overview of American artist Roni Horn's practice to date, will show her earliest works from the mid-1970s alongside pieces from the intervening years and new sculptures. Horn has always defined the meaning of her work as the experience that the viewer has with it.

Many of Horn's works are connected to her ideas about identity. This exhibition will also look at her engagement with Iceland, a place in which geological identity is continually in flux. Since 1990, she has produced an extraordinary series of books entitled *To Place*, with photographs of lava, geysers, glacial rivers, and hot pools, which will be presented within a room of cabinets. Adjacent to this display there will be the related photographic installation *Pi* (1998), which explores geological, animal, and human cycles of life around the Arctic Circle. www.tate.org



MODERN ART OXFORD

Encounters: Raphaël Zarka

31 January–29 March 2009

As part of its established *Encounters* series, Modern Art Oxford showcases the work of Raphaël Zarka this spring, in what will be the young French artist's first exhibition in the UK.

Paris-based artist Raphaël Zarka is a collector of sculptural forms. His ongoing series, *Les Formes du Repos* (*Forms of Rest*) (2001–), consists of photographs of remnants of unrealised constructions that litter the landscape: a stretch of unfinished monorail, a concrete breakwater, a lone pylon. Zarka captures the sculptural possibilities of these forms as part of a lexicon that runs from Plato to modernism and post-minimalist sculpture. His series *Riding Modern Art* extends his investigations further, combining the found forms of public sculpture with 'found images' from the sub-culture vernacular of the urban skateboarder.

For his exhibition at Modern Art Oxford, Zarka presents a new installation comprising *Les Formes du Repos*, and his recent sculptures *Les Billes de Sharpe* (*Sharp's Beams*), (2008), eight solid-oak forms scorched with geometric patterns, described by the English astronomer Abraham Sharp in his 17th-century treatise *Geometry Improved*. Zarka's recent video *Topographie Anecdote du Skateboard*, a high-octane chronicle of the history of skateboarding and its outsider status in the use of public space, will be screened as part of a series of evening events over the course of the exhibition.

www.modernartoxford.org.uk



THE ROYAL ACADEMY, LONDON

BYZANTIUM 330–1453

25 October 2008–22 March 2009

The Royal Academy's ground-breaking exhibition, *Byzantium 330–1453*, highlights the splendours of the Byzantine Empire. The exhibition comprises over 340 objects, including icons, detached wall paintings, micro-mosaics, ivories and enamels, plus gold and silver metalwork. Many of the works have never been displayed in the UK before. *Byzantium 330–1453* includes great works from the San Marco Treasury in Venice and St Catherine's Monastery, Mount Sinai, together with rare items from collections across Europe, the USA, Russia and Ukraine. The exhibition covers the creation and development of Byzantine art between the foundation of Constantinople in 330AD by the Roman Emperor Constantine the Great, and the fall of the city to the Ottoman Turks in 1453. This is the first major exhibition of Byzantine Art in the United Kingdom in 50 years.

www.royalacademy.org.uk



TATE ST IVES

A Continuous Line: Ben Nicholson in England

24 January–4 May 2009

Ben Nicholson (1894–1982) was one of the most radical British artists of the twentieth century and has long been recognised as a leading exponent of the modern movement in Britain between the wars. The first major presentation in the UK of his work for over fourteen years, the exhibition concludes its tour at Tate St Ives.

Most famous for his abstract paintings and reliefs of the 1930s, Nicholson began his career as a figurative painter and developed a deep and enduring relationship with the English landscape. The exhibition reconsiders his position in British art history, offering a new understanding of the modern in art, particularly in relation to national and local identities.

Focusing on Nicholson's English years, the three principal sections – Landscapes of the late 1920s; Abstract and landscape

works made in St Ives during World War II, and the Cubist still lifes made between 1945 and 1958 draw on a selection of key works to demonstrate his continuity of vision and approach.

The exhibition is organised by Abbot Hall Art Gallery, De La Warr Pavilion and Tate St Ives. www.tate.org

P4
Left: Roni Horn, *Ant Farm*, 1974–75 (silent performance at studio, Providence, Rhode Island), Oak, glass, earth, and ants, 47 x 70 x 4 in. (119.4 x 177.8 x 10.2 cm). Courtesy: The artist and Hauser & Wirth Zürich London, © Roni Horn

Centre: Rapha Zarka, *Les Formes du Repos*, No 1 (Rhombi), 2001, Lambda Print, 70 x 100 cm, Courtesy the artist and Galerie Michel Rein

Right: Unknown artist, Mosaic icon of Saint Stephen, c. 1108 ?? 1113, Tesserae on stucco, 218 x 118 x 7 cm, National Conservation Area St. Sophia of Kiev

P5
Above: Ben Nicholson (1894–1982), 1947, November 11 (Mousehole), Oil and pencil on canvas, 46.5 x 58.5cm, British Council, © Angela Verren Taunt 2008. All rights reserved, DACS

Left: Ben Nicholson (1894–1982), 1945, (Still Life), Oil on canvas, 83.8 x 66 cm. Tate. © Angela Verren Taunt 2008. All Rights Reserved DACS



What's on around the country in museums and galleries. To be included please send details to michelekitto@nsead.org



Oriel Myrddin Gallery, Carmarthen

Tony Cragg – New Stones, Newton's Tones

10 January–21 February 2009

On tour from the South Bank Arts Centre, Tony Cragg's colourful 1978 installation will be showing at Oriel Myrddin Gallery during January and February. The internationally renowned artist won the prestigious Turner Prize in 1988 and his prolific output since the early 1980s has deeply influenced work by contemporary sculptors. *New Stones, Newton's Tones* features plastic debris arranged by colour category on the gallery floor and is influenced by the scientist Isaac Newton's theories of colour. Despite the fact that it is 30 years since the work was first made, the theme of recycling and questions about industrial production are possibly even more relevant today. A great opportunity to see this important work in west Wales.

Above left: Tony Cragg, *New Stones, Newton's Tones*, 1978, plastic. Loaned by Arts Council Collection, Southbank Centre, London

Above right: Monika Górzymala, *Transition*, 2006, Marian Goodman, Gallery New York, three-dimensional drawing, 8.4 km black and white masking tape, group show *Freeing the line*, curated by Catherine de Zegher. Courtesy of Marian Goodman Gallery

Centre: Garrett Phelan, *Mutant Finches I*, 2008. Courtesy the artist and mother's tankstation, Dublin.

My Place

28 February–28 March

In the summer of 2008, Oriel Myrddin Gallery issued a call for film submissions, responding to the theme of 'My Place'. Creating a film open was a new and exciting departure for the gallery. An expert panel was invited to help select the best films from those submitted. www.orielmyrddingallery.co.uk



Middlesbrough Institute of Modern Art (MIMA)

The End of the Line: Attitudes in Drawing

27 February–10 May 2009

The End of the Line: Attitudes in Drawing presents new or recent works by eleven highly acclaimed international artists, whose work has not been shown extensively in the UK. The exhibition explores a diverse range of contemporary approaches to drawing by a new generation of artists, whose works will appeal to the imaginations of a broad public.

In the Western tradition, drawing was the foundation of art education and the essential discipline underlying all others. The medium, which floundered in the late 20th century owing to a more academic and conceptual approach to teaching and art production, has recently undergone resurgence in popularity, partly as a result of its accessibility as a tool for communicating ideas.

The exhibition explores a diverse range of contemporary approaches to drawing by a new generation of artists, including Jan Albers, Michaël Borremans, Garrett Phelan and Naoyuki Tsuji. *The End of the Line: Attitudes in Drawing* is organised in collaboration with mima, Middlesbrough Institute of Modern Art and The Bluecoat, Liverpool, in association with The Drawing Room, London. www.visitmima.com



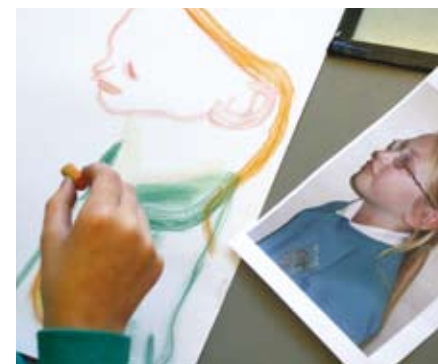
Mixed-media portraits inspired by Joan Eardley

Karen Lloyd describes an exciting mixed-media portrait project she undertook with Year 4 children at Ghyllside Primary School, Kendal, Cumbria, revealing how sharing a personal visit to a gallery or exhibition with children can spark off interesting project work in the classroom.

Background

A long-time devotee of Scottish artist Joan Eardley (1921–1963), I was inspired to do this project after I visited the hugely impressive Retrospective of her work at Edinburgh's National Gallery Complex in 2007.

Joan Eardley is well known for the two main strands in her work – firstly, her large elemental landscape and seascape paintings, and secondly, her paintings of children from the tenements of Glasgow, where she had a studio. In particular, she befriended and painted the Samson family, of whom there were twelve! These works range from large mixed-media pieces – collage and oil on canvas, for example – to small, sensitive and intimate portrait drawings made using pastel. I thought that the range of marks and techniques that Eardley used, together with the naïve quality of the portraits



themselves, would make them inherently accessible as source material and inspiration to eight- and nine-year-olds.

I was given the opportunity to explore this by Sue Clarke, deputy head and art coordinator at Ghyllside Primary School in Kendal, and run a two-day project that would enhance and extend the children's skills in using paint and other media. We both felt that the idea of the children making portraits of themselves and their friends using Eardley as source material was very exciting. I therefore planned to incorporate a variety of experimental techniques in the project, and to help the children build up a repertoire of mark-making experiences that they could take with them as they went up the school.

Preparation

The children were asked to bring in favourite photographs from home, showing themselves, perhaps with a sibling or a pet. In advance of the project, I also went in to the school to take photographs of all the children involved, in order to widen their choice of source material and also to make sure that everyone actually had at least one photograph to work from.



The project

As an introduction to the project, we looked at the work of several contrasting portrait artists – talking about artists from the fifteenth century up to today, including Bronzini, Van Eyck, Vermeer, Lucien Freud and Eardley – and discussed why people make portraits, and why people have portraits of themselves painted. We also looked at photographs of Glasgow street children, to put Joan Eardley's portraits into social context. The pupils responded enthusiastically to her work, and to the story of how children would knock on her studio door and ask if she would paint them! (This was a time when lots of children were made to be outside for most of the day – presumably the fact that it was warmer in her studio added to the kudos of having one's picture painted!)

Work on our project started with pastel drawings, prefaced by me demonstrating ways of using chalk pastels expressively



© with kind permission of the Eardley Estate 2009

and also in a more controlled, contrasting way. We talked about using scale and cropping to make the compositions tighter and more interesting. We looked at how the resulting drawings could be used as 'working drawings' that could be changed or developed later on.

'... the idea of the children making portraits of themselves and their friends using Eardley as source material was very exciting.'

I was keen to get away from using standard A4 paper, so we used a variety of shapes and sizes. Most children were then given the chance to use primer – we talked about what this was for, how it can strengthen the paper and allow the paint to 'sing out' from the paper rather than to sink in to it and therefore be less vibrant.

While this was drying, we undertook two different activities. The first was to make drawings using just pencils, and to build up the drawings using short lines, rather like those found in Lucien Freud's etchings. This contrasted with the qualities of drawings that we had made so far.

The second activity was to experiment with paint, using brushes in a variety of sizes (3 inch, 2 inch and 1 inch household brushes, as well as smaller brushes) and then different objects that could be used to make exciting marks in the paint (edges of card to print with or to manipulate the wet paint, sponges, kebab sticks to draw into wet paint, sticks to make dots, fingers to make dots and sponge rollers). We used bottles of ready-mixed paint for this exercise, but children were asked to use only two colours. We put the chairs away to facilitate movement, and the children really enjoyed this dynamic activity, seeing for themselves some of the possibilities.

For their main portrait pieces, the children began by drawing the outline of their portrait and/or composition in pencil. Using acrylic paint (and of course wearing protective shirts), they then painted in the under-painting. We talked about what this means, and how it gives an underlying structure to the work. We left the figures



Above, top: Joan Kathleen Harding Eardley, *Children and Chalked Wall*, Oil, newspaper and metal foil on canvas, 1962–1963, © National Galleries of Scotland

Visit
www.scottish-gallery.co.uk
www.nationalgalleries.org

9
 Hands-on in the classroom



blank at this stage, to be painted in last – the proverbial icing on the cake. As acrylic paint dries quickly, we were able to move on fairly swiftly to begin applying the collage. A large selection of interesting collage materials was available, but individual choice was limited by what was provided on each table. This was because I wanted the children to think about colour themes in their work, in a similar way to what they had done when using only two colours in the mark-making experiments.

I was really pleased by the way in which the children took on board the spirit of Joan Eardley's use of collage – really thinking about placing each of the collage materials carefully so that it added something to the overall composition. Inevitably, some made a 'frame' around the portraits, but these were applied with careful thought to the use of colour and texture. Once the collage was at least semi-dry, the children began painting in their portraits and then augmenting their work by applying more paint using their experimental techniques. The use of primer with acrylic paints came into its own at this stage, as the paint could be seen to almost glow in places, particularly where thin layers of paint had been applied on top of one another.

In two days, the children produced work of both volume and quality. They were very keen to talk about their achievements and what they had learned, and were justifiably proud of their work, which was displayed

for the whole school to see. It would be an exciting project to take forward and develop further!

Resources

Photographs, chalk pastels, paper of various shapes and sizes, primer, pencils, brushes of various sizes, objects for mark-making, ready-mixed paint, acrylic paint, collage materials

Background

Karen visited *Joan Eardley* (6th November 2007 to 13th January 2008) at the Royal Scottish Academy. This is one of the largest Joan Eardley exhibitions ever held, and it is also the first major exhibition of her work in nearly twenty years.

Joan Eardley RSA (1921–1963) Born in Sussex, Eardley moved to Glasgow in 1940, studying at Glasgow School of Art. Her paintings of children playing in rundown Glasgow tenements, and her landscapes painted in and around the fishing village of Catterline on the north-east coast of Scotland, are among the most celebrated works in Scottish art. Her career was cut tragically short in 1963, when she died of cancer at the age of 42.



The magic of Flamenco

Kate Allen reflects on her meeting with Carla Soto, a dancer of Cuban-Spanish decent, who shares her art form with children. Kate describes Carla's successful flamenco workshop at West Park Centre, Leeds, in which primary-school children learned not only about another culture but also about the wonderful rich cross-curricular arts it embodies.

Although born in Kent, Carla Soto spent 23 formative years in Venezuela. There she received comprehensive dance training, from classical to African. It was in Venezuela that Carla discovered flamenco – the true musical form of movement and expression she sought. She has studied both the theory and practice of flamenco and, as well as performing here and overseas, now runs flamenco workshops for children in schools.

Flamenco originated in Andalusia and is a musical expression of oppressed communities, from Arabic to the Spanish working classes. It is a fusion of dance, drama, music and singing, heavily influenced by Gypsies and Travellers. Carla's art form, therefore, was a particularly apt choice for Education Leeds' Gypsy Roma Traveller History Month (GRTHM) 2008 in June, the first national celebration of its kind. Carla's three-day flamenco workshop with local primary-school children took centre stage amid a week-long festival of events, which included story-telling, an art exhibition and music.

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Visit
www.grtleeds.co.uk/
www.grthm.co.uk/

The brief

Carla's brief was straightforward: to deliver tailor-made workshops on the theme of 'The Gypsies and Flamenco'. Objectives were to highlight Gypsy roots and culture, tackle prejudice and discrimination, and to enable children to choreograph their own flamenco. The workshop began with live flamenco music (percussionist on castanets and flamenco drum and a guitarist) and an introduction from Carla in Spanish. A preview of the workshop, questions and answers about the children's knowledge of flamenco, a musical Gypsy story and a flamenco demonstration by Carla followed. A world map enabled Carla to show children the journey Gypsies made (bringing cross-curricular links to geography, history and citizenship), and authentic flamenco dress. Many other cross-curricular links were made during the workshop, for example to literacy via story-telling, to modern foreign languages (MFL) through Spanish, to PSHE & citizenship via ethnic identity, and to music and PE. Children developed their rhythm through clapping, clicking, tapping and playing the drum and castanets, and coordination, posture, balance and motor skills were nurtured through movement.

Preparing and performing

To prepare participants for developing their own choreography, Carla set them to work on an animal improvisation exercise. Children were split into groups of three, four or five, with a particular emphasis on teamwork. Carla helped the children to mimic the movements of their favourite animals – the movement of animals being a primitive source of dance inspiration – and to draw on flamenco elements learned during the workshop (clapping, clicking,

tapping, moving hips, arms, hands and fingers). This exercise was the foundation for group performances of longer choreographies. These were supported by rhythmical clapping and accompanied by flamenco music. The only things left were to guess which animal had been presented and to critique the project. Several participating teachers noted the many cross-curricular links, the excellent learning experience involving different cultures and beautiful follow-up work. Some children were so inspired, they continued dancing after the workshop had ended...

Cultural awareness

Gypsies, Roma and Travellers are the European Union's largest ethnic minority community and have enriched world culture immensely. However, they remain the most marginalised group. The need to raise awareness of these communities and their contributions has been supported by Lord Adonis, Parliamentary Under Secretary of State for Schools and Learners. In addition, Education Leeds has raised this initiative with the European Union and the United Nations in the hope that GRTHM may become an international event. Furthermore, from 2010 it will be compulsory for children from the age of seven to 14 to learn a modern foreign language, and in so doing to develop an interest in the culture of other nations. Carla's flamenco workshops pave the way for creative, cross-curricular learning about other communities and nations. Between professional performances in Caracas and Estonia, Carla is developing her work in schools and hopes to foster more children's creativity and international awareness via flamenco.



Useful links

www.hull.ac.uk/cil/ufa/ufa-main.html
www.grtleeds.co.uk/
www.grthm.co.uk/

Carla Soto is a graduate of Catolica Andres Bello University, Venezuela. She is a professional flamenco dancer, dance teacher, Spanish tutor and community artist.
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Kate Allen is the Trainee Teacher representative on the Teacher Education Board of the NSEAD.
e_kateallan@fsmail.net

Create2gether out-of-school project – Egyptian art

Kerry O'Brien talks about how her involvement in Create2gether, an initiative to bring artists and out-of-school settings together, gave rise to a wonderfully inspiring project about Egypt, linking with history and tying in with drama work on the musical *Joseph*. The aim of Create2gether was to help develop confidence and skills through creativity, by running a series of ten workshops. Experience of working with early years was essential, as this project was to be accessed by all children attending after-school clubs. The project was funded by the Big Lottery Fund for Children's Play and supported by Jill Musson at Newark and Sherwood Play Support Group and Anita Turtle from Nottinghamshire County Council.

A meeting was held between the out-of-school-setting coordinators and the artists, in which the latter introduced themselves and their work. The artists' portfolios were quite diverse, ranging from fine art to pottery and beadwork. The coordinators were then able to discuss with each artist their own individual thoughts and ideas. By the end, coordinators and artists had been paired up, with further meetings in the settings arranged to finalise the projects.

I had been chosen to work with Dean Hole C of E Primary School in Cauntton near Newark in Nottinghamshire. Julie McGrath, the out-of-school coordinator, and Ann Clark, a class teacher, had combined their after-school and art clubs for this occasion. They wanted artwork with an Egyptian influence, to tie in with the curriculum area they were studying and a forthcoming school performance of *Joseph*. Their chosen theme sparked an abundance of ideas in me, and the prospect of working with 28 children from Reception to Year 6 became a challenge I was keen to pursue.



Silk-painting

At the first workshop, I encouraged the children to share what they knew about the Egyptians. This enabled all years to contribute and everybody had something beneficial to say. We talked about how we could create two banners by making lots of different pieces of art.

Books were used as a reference tool and aided the children when sketching ideas in their sketchbooks. From these images, the children made their own drawings for a silk-painting, which included the scarab beetle, amulet designs of the eye of Horus and the pyramids. These were drawn in black felt-tip pen on to a square of white paper. A square of silk was then taped over each piece of paper. With gold and silver metallic pens, the children traced over their design, ensuring that all lines were thick enough to resist any silk paints applied. Once this had been done, the silk was pinned to a wooden frame. While looking through the books, the children had taken note of the colours used by the Ancient Egyptians. This then influenced their choice of colours when applying the paint.

Silk-painting was a big hit with all ages, as the results were instantaneous. To observe the sense of achievement in the children's faces when the colour brought their images to life re-affirmed why I love sharing my skills with children so much!



Papier mâché

Papier mâché was next on the agenda. The aim was to bring relief to the banners by adding a 3D element. Some children used plastic masks as a base and built them up using kitchen roll layered over the top and attached with masking tape. Then, using watered-down PVA glue, a final layer of coloured tissue paper was applied. Pharaohs, Egyptian women and the funerary mask of Tutankhamun were re-created in all their stunning glory! Smaller papier-mâché artefacts, such as mummified cats, ankh symbols, urns and boats, were made using the same technique as for the masks. Metallic papers, gold paint and glitter added to their vibrancy!

Weaving

The next skill taught was that of weaving. Gold card cut into strips was used, with a variety of green, gold, blue and orange papers and ribbons woven between the strips. A certain amount of dexterity was needed, which wasn't always easy for some, but with patience, results were achieved, and they were well worth the perseverance. Some children, showing wonderful imagination, commented that the arrangement of colours depicted the sun shining on the sand and the colour of the sky and the Nile. Their creativity was nurtured even further by a whole-school visit to the Tutankhamun exhibition at the O² Arena in London, which left them buzzing with yet more inspiration.





Hieroglyphics

The banners were now beginning to take shape, but there was still more work to be done. In class, some children had studied the art of the hieroglyph. We felt this was an important area of Egyptian art and had to be included. Rectangles of stiff card were cut and strips of cotton fabric were glued to them to represent papyrus. Research was done while we waited for the glue to dry, and we talked about how we could make these small panels look like something the intrepid explorers of yesteryear might have discovered. Most children decided to write their names in this ancient writing form and used permanent black marker pens to draw on top of the fabric. Then, a mixture of bronze and gold metallic paint and water was painted over the top to create artwork that resembled that of a long-forgotten civilisation.

Assembling the banners

With the artwork completed, it was now the moment everyone had been waiting for. Everything that had been created was to be permanently attached to the canvas banners. To make the silk painting adhere securely, I used Bondaweb, the fabric world’s equivalent of double-sided sticky tape. With the paper backing on, one side is ironed on to the reverse of the silk. The paper is then peeled off, and the silk

placed on top of the fabric and ironed in place, so the glue backing bonds to the base fabric. The papier mâché, paper weaving and hieroglyphics were all stuck down with generous applications of PVA glue.

As with many of my projects, I am always looking at how the end results can be enhanced. Although I felt the children had produced some wonderfully inspired work, the banners just needed those essential finishing touches. These took the form of patterns made with glue between the artworks and sand and glitter sprinkled on top. The banners were now finally complete and ready to be hung up in the school entrance. The school is also a centre for the community to attend classes and concerts, and the banners certainly made a striking feature to welcome visitors. They have attracted many compliments.

The results

For the children to express their own views on this project, an evaluation folder was compiled, to be kept as a visual record for others to view. Each child was given a sheet of A4 paper and asked to write about and illustrate what they felt they had achieved and the highlights of the project. One child wrote, ‘I have enjoyed doing all these fantastic activities and am glad I had a chance to do them all!’

I was invited back to the school to watch their superb performance of *Joseph*. The banners were used as a backdrop to the show. The children had plenty to be pleased about and this project has definitely helped their creativity shine through. Dean Hole C of E Primary school have a committed staff, who dedicate themselves to giving the children an all-round view of the arts, which made all the difference. The children have since been to see *Joseph and the Amazing Technicolor Dreamcoat* at Nottingham’s Theatre Royal, which I’m sure was the icing on the cake for most of them!

Create2gether enabled me to forge strong links with a school I perhaps would never have had an opportunity to work with. It also gave the school the chance to develop their creative skills and receive artistic knowledge without the worry of trying to finance the workshops through limited school funds.

‘Anything that can engage the children as fully as this has got to be a good thing,’

Headteacher John Dodd

The project culminated in a presentation at a local community centre. Each artist that had participated in an out-of-school setting took along one of the pieces of work made during the workshops or photographic evidence to show other groups and invited guests what had been achieved. They also ran a workshop for visitors to sample an art activity that was undertaken by the children. I encouraged people to try their hand at silk-painting; some adults who hadn’t experienced this before showed the same sense of wonderment as the pupils had.

Resources

Squares of white paper, silk squares, wooden silk-painting frames or embroidery hoops, gold and silver metallic pens, silk-paints, fine nylon brushes, plastic masks, cardboard, kitchen roll, masking tape, bleed-proof coloured tissue paper, metallic paints, glitter, metallic card and paper, coloured papers, ribbons, stiff card, strips of cotton fabric, black permanent marker pens, sand, PVA glue, Bondaweb, canvas or calico for banners

Useful books

Ancient Egyptians at a Glance by Rupert Matthews (Macdonald Young Books);

A Visitor’s Guide to Ancient Egypt by Lesley Sims (Usborne Publishing Ltd);

The New Book of Pharaohs by Anne Millard (Aladdin Books Ltd);

The Usborne Encyclopedia of Ancient Egypt by Gill Harvey & Struan Reid (Usborne Publishing Ltd)

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www.newarkandsherwoodplaysupportgroup.org.uk

Llanfabon Art Extravaganza

From good to outstanding – early years improvement through the arts

Jane Davies, art coordinator at Llanfabon Infants School in the village of Nelson in the Rhymney valley of South Wales, tells us how she has been proactive in raising standards and achievements in art. She takes us through her journey, from training staff and planning outcomes, to celebrating the achievements of all with an exhibition for parents and the wider community – a wonderful example of enriching the lives of teachers, pupils and parents.

The Llanfabon Infants School in the Borough of Caerphilly has approximately 180 pupils ranging in age from 3 to 7 years. We needed to provide a better environment for creative learning and wanted the pupils to have more opportunities to:

- investigate the world around them
- explore the properties of materials
- develop visual, tactile and spatial abilities
- develop fine and gross motor skills in order to control materials and make decisions regarding their use
- use their imagination and creative potential
- communicate feelings
- solve problems
- make choices and talk about their work and that of others.

Plan of action

Consultation with the Headteacher, Pat Wood, and the LEA art advisor, Lorraine Buck, resulted in the following plan of action:

- whole-school in-service training on progress in learning through print-making provided by Lorraine Buck
- individual and practical in-service training for all staff over a two-day period
- an art week, in which pupils had opportunities to explore and experiment with print-making techniques while covering other aspects of learning
- to create portfolios of work for each year group, showing effective progression in the process of print-making
- to exhibit the work of every child in the school in an Art Extravaganza

- to invite parents, school governors, advisors, other schools and the local community to the exhibition
- pupils to create invitations, posters and a catalogue to advertise the exhibition
- to invite the local press to take photographs and write an article about the exhibition.

Developing a rationale

The training highlighted the point that providing creative learning experiences is fundamental to the development of the whole child. Specifically:

- to develop self-confidence
- to make choices
- to solve problems
- to communicate their feelings
- to improve concentration
- to explore and play
- to make sense of their world
- to improve behaviour
- to develop pupils’ natural curiosity.

In addition, it was important for us to understand that in our teaching we should demonstrate skills and how to use materials, tools and techniques, but also provide opportunities for children to explore and develop skills independently. The teacher may intervene to encourage or refocus the child’s mind, but should never take over in such a way that the work is no longer owned by the child.

Year	Theme	Techniques
Nursery	Make a face	Finger-printing Using sponge rollers Mono-printing
Reception	Our Homes	Using sponge rollers Using stencils Printing with stamps
Year 1	Winter	Using sponge rollers Using stencils Using cold-coloured printing inks Weaving with prints
Year 2	Fantastic Creatures	Using sponge rollers Using block-printing tools



My role was to make sure that the programme provided a variety of learning experiences and, wherever possible, children worked from first-hand experience and learners focused on processes rather than on end products.

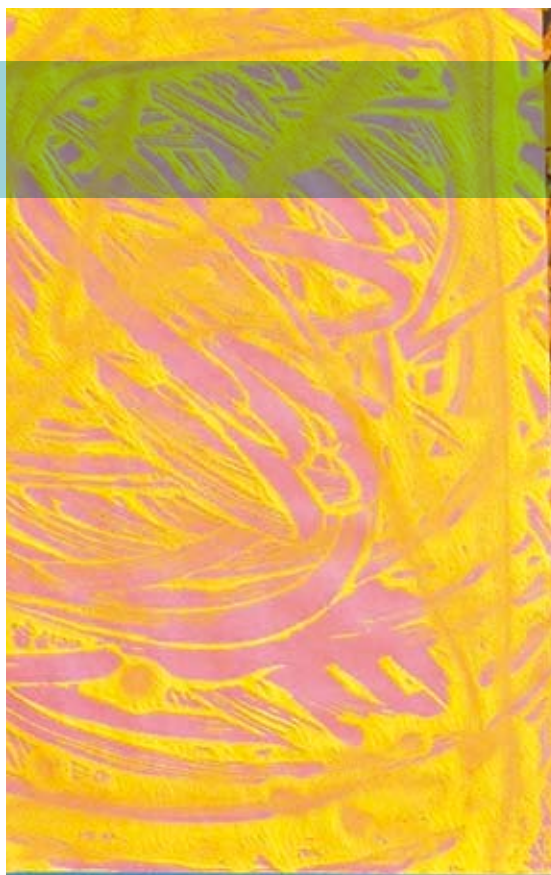
Planning

See chart below.

Project ideas

Make a Face (Nursery)

- Pupils were encouraged to:
- make choices – colours of paint, paper
 - explore and experiment using their fingers and paint
 - explore and experiment with mark-making using ICT
 - develop and use understanding of colour, texture, shape and line
 - experiment making enclosed shapes using fingers and paint
 - develop understanding of taking photographs of each other
 - reflect on the work of others, for example prints of Marilyn Monroe by Andy Warhol, using the interactive whiteboard
 - make choices of colour for design of face (background and image)
 - create an image that communicates their face and features



- make mono-prints of their face using different chosen colours
- reflect on their own work and that of others.

Our Homes (Reception)

Pupils were encouraged to:

- communicate and express their memories of their homes creatively, using a variety of mark-making tools
- develop and use understanding of closed shapes, including use of ICT
- experiment with a variety of materials and tools to create a pattern, design or house picture
- make choices using a variety of equipment, e.g. Logi blocks, 3D blocks, mosaic tiles, Lego to make 2D and 3D models of houses
- develop understanding of 'hot' and 'cold' colours
- experiment with sponge rollers to print over a large surface using hot or cold colours
- experiment with 'stamp'-printing techniques using a large shape or picture template
- reflect on the work of famous artists, e.g. Lowry's *An Old House*
- design and make prints using shape stencils and hot and cold colours
- reflect on their work to add detail using a variety of mark-making tools, e.g. bricks, tiles, window sills, textures, and so on.

Winter (Year 1)

Pupils were encouraged to:

- develop their understanding of cold colours using the outside environment
- explore and experiment with tones of cold colours, including use of ICT
- make choices to create collages of cold-colour words, write poems or short stories about Jack Frost
- reflect on the work of a Welsh artist Kyffin Williams, e.g. painting entitled *Snow*
- develop their understanding of cold colours by mixing cold colours used by Kyffin Williams
- develop their understanding of pattern by listening to the story *We're Going on a Bear Hunt* (e.g. 'over and under' for weaving)
- experiment with a variety of materials to develop their understanding of pattern and 'warp and weft'
- design and make a branch weaving using cold colours (fork-shaped branches collected from school grounds)
- explore and experiment with sponge rollers using cold colours

- arrange stencils of branch shapes to create an image using an over-printing technique and cold colours
- communicate and express their ideas of weaving and cold colours using their stencil print (these print weavings were combined to make a cloak for a Jack Frost display).

Fantastic Creatures (Year 2)

Pupils were encouraged to:

- explore and experiment with textures by making 'rubblings' of objects in their environment
- reflect on the work of Max Ernst using 'frottage' and develop their understanding of pattern and texture
- communicate and express their ideas using ICT
- develop their understanding of 'fantastic creatures' by creating a collage of different animal parts and making observational drawings of Greek monsters
- reflect on the work of the surrealist Salvador Dalí
- communicate and express their ideas to create a 'fantastic creature', using line, shape and texture, and a colour wash.
- explore and experiment with a variety of printing tools to create patterns and textures
- collaborate within a group to choose a 'fantastic creature' design for enlarging, and create a block-print using a variety of tools and techniques
- reflect on their work and that of others.

The exhibition

After the staff had received the two-day in-service training for printing, they were full of enthusiasm, more confident and eager to do the work with the pupils. We decided on the dates for the exhibition and I set an agenda for work to be completed. Then came the mammoth task of mounting and displaying every pupil's unit of work. This is how we tackled it:

- Work was mounted to reflect the themes.
- Quotes made by the pupils were recorded, typed and printed.
- Photographs were taken of pupils at work.
- Key words were displayed.
- Large display books were used to display some of the pupils' work (some parents volunteered to mount and display the work in the books).
- Display boards were borrowed from the County Council and a neighbouring school.

- We purchased thin board and suspended it to display the large artwork.
- We purchased frames to display some of the large pieces of artwork.
- We decided to provide refreshments and create a calm, relaxing atmosphere, with background music and comfortable seating areas.

Advertising the exhibition

- Pupils in Year 2 designed invitations using PowerPoint. These were sent home to parents, families and friends.
- Pupils also used the Intranet to invite the school governors, advisors and schools within the cluster.
- We are very fortunate to have a governor whose work involves graphics and printing. He offered his services to print large posters to advertise the exhibition and catalogues to show examples of the pupils' work and briefly explain the units of work. The posters and catalogues looked very professional and enhanced the overall look of the exhibition. I displayed the posters in various shops and amenities in the locality.
- A local newspaper was invited to take photographs of the exhibition. This resulted in a double-page colour spread.

Assessment of the learning outcomes

It was agreed by all that the exhibition had been a resounding success. Everyone had worked together and the morale of both pupils and staff was lifted. It was wonderful to see pupils using the skills learnt independently, after the event. I can honestly say that all pupils benefited, concentration was improved and pupils with behaviour issues were on task and involved. The written comments in our comment book were excellent and parents were extremely impressed with the collaborative work in Year 2.

As a result of the project, Caerphilly County Borough Council has published an article with photographs in their Newsletter. Importantly, I now, as art coordinator, have an excellent portfolio of work showing progression in learning in art and design.

I would like to thank Mrs Wood, all the staff, Lorraine Buck, the governors, parent helpers and most of all the pupils of Llanfabon Infants School for such wonderful, inspiring work!

Lorraine Buck LEA Art Advisor
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Hundertwasser

Exploring the urban landscape

Anne and Peter Wilford are heads of art at, respectively, Queen's College Preparatory School and Queen's College in central London. After a visit to the Hundertwasser House in Vienna, they felt that pupils would relate very well to Friedensreich Hundertwasser's exuberant use of imagery and colour, and set out to devise projects for Year 4 and Year 9 that would enhance pupils' visual creativity and involve them in enjoyable studio practice.

The Austrian artist Friedensreich Hundertwasser was born in Vienna in 1928. He is an artist who rejected theory and dwelt in the world of the senses. He is known as the initiator of Transautomatism, which is a term given to the process by which unconscious images enter into juxtaposition with the world of visual reality. There is little logic in his art and objects are presented in striking combinations of colours and pattern. His original and vibrant images are the perfect catalyst for awakening and



fuelling the creative imaginations of children of all ages.

Year 4 project

After looking closely at a range of Hundertwasser's imagery we discussed such elements of urban landscape as architectural structures, the use of green spaces, changing weather forms and systems, which could be incorporated into an organic whole. Pupils were asked to recall the layering of a street scene where, for instance, you may have a railing or wall, followed by a building with windows and doors, rooftops and chimneys that may be trailing smoke.

In the layer behind, there may be trees in parks and gardens and cloud formations circling the sun or moon.

Pupils could create their own holistic landscape by starting on the outside edge of the paper and moving round the sheet, gradually adding on each layer and working towards the central space, which would contain the central sun or moon. (See example line drawing.) Once the images had been drawn in pencil, pupils were asked to go over their lines with a fine line pen. They were then reminded about Hundertwasser's vibrant use of colour and asked to devise their own colour schemes using a mixture of felt



tip pens, pencil crayons and gel pens. Pupils had noted in discussion that Hundertwasser occasionally used metallic surfaces in his work, and some decided to use gold marker and gel pens to create this metallic effect. The finished pieces were very exciting and greatly enhanced pupils' understanding of form, colour, pattern and composition.

Extension activities

Cut out architectural forms in a variety of vibrantly coloured fabrics and stitch on to base of A5 black cotton using simple stitch work and appliqué techniques. Use simple running stitch with bright embroidery threads or wool to form clouds, sun, rain, and so on. At this point, refer to the stitch-work collages of Tracey Emin. The finished pieces can be displayed individually or joined together into a class hanging.

Resources

Paper, pencils, fine line pens, felt tips, pencil crayons, gel pens, gold markers, images of artwork from the web (see below), calendars, postcards or books such as *Hundertwasser* by Harry Rand (Taschen).

Year 9

The Year 9 project was designed to last approximately six school weeks and would include six half-hour homeworks to support the development of the project. The aim of the project was to assist pupils in developing their visual sensibility and understanding of abstract form. The key visual elements covered by the project would be line/tone/shape and form/colour/pattern. Through a variety of processes, pupils should gain an awareness of the transition of realistic form to abstract form, and would explore a complete visual process through design, drawing and painting, as well as experiencing the formal challenges of manipulating a variety of creative media.

Week 1: Introduce Hundertwasser's townscapes and discuss the transition of representational forms and structure into stylised imagery and pattern. Begin by looking closely and recording architectural details in the immediate vicinity, for example the studio interior and the general building.

Homework 1: (This could be started in the lesson if necessary.) Create an urban

collage using found magazine images and/or own photographs of buildings, sky, sun, clouds, cars, buses, trees, roads, parks, people.

Week 2: Create a linear design, combining images from the homework collage and observational drawings of interior details on A4. Use linear pattern to create forms and stylised imagery. Change formal picture plane and depth of field to create a 'flatter' image.

Homework 2: Create drawn townscape from a section of earlier collage and use pattern and vibrant colour for added emphasis. Include signs and lettering as optional details.

Weeks 3–6: Draw out A4 image on to A2 and go over outline with black marker. Start to paint in vibrant acrylic paints using metallic areas for emphasis, and so on. Continue to completion. At this point, examine finished painting and if outlines require it, reapply marker.

Homework 3 and 4: Two-week research project on the work of Hundertwasser, with an emphasis on pupils' personal opinion of his work.

Homework 5: Take a portrait photograph from a magazine. Cut it in half, vertically down the centre, place on A4 paper and complete missing half of face in linear pattern and decorative shapes. Add vibrant colour, and so on, perhaps extending hair to make a surreal face.

Homework 6: Complete a short evaluation of the project and your progress through it.

Extension activities

Opportunities arise at certain points in the projects to introduce pupils to the work of other artists, for instance when discussing Hundertwasser's use of metallic detail, refer to the decorative work of Gustav Klimt. Later, when working on homework using pattern and colour, refer to pop art and the work of Roy Lichtenstein. Both areas could lead to further projects.

Resources

Cartridge paper, A4 and A2, black marker pens, pencils, acrylic paints, including gold, silver and bronze, magazine photographs of cities, Pritt sticks, images of artwork from the web (see below), calendars, postcards or books such as *Hundertwasser* by Harry Rand (Taschen)



Pupils of both age groups related very well to Hundertwasser's work. The projects could be made simpler or more complex depending on the age group targeted. It is also possible to extend these projects by using simple printmaking techniques, such as press print or monoprint, and then working into them with oil pastel and colouring pastels. By using this method to translate representational form into more abstract structures, pupils become more attuned to the notion of abstract picture-making. The most exciting result of these projects was that every pupil, regardless of ability, produced a magnificent piece of work, of which both they and their teaching staff were very proud.

Taking the pain out of painting!



Loren Fenwick describes an interesting colour-mixing painting project, which turns into group collage work. She also shares some outrageous tips for classroom management!

We know that when we ask our pupils what we get when we mix blue and yellow, they are all going to shout 'GREEN!' but how often do we actually give them the opportunity to do it? Painting involves huge amounts of preparation, a lot of mess and more than a little chaos, and is followed by lots of strenuous cleaning and washing. Right? WRONG! It's all a matter of having a system and training your pupils to use it, and you will find that they are very enthusiastic about it, because it means that they get to paint a lot more. Here are some outrageous ideas for taking the pain out of painting.

Don't use mixing palettes!

They take ages to wash and encourage pupils to mix far more of a colour than they need. Use something that can be thrown away or put in the recycling at the end of the lesson. I find paper plates ideal, as their

shape prevents spillage. This is not as expensive a solution as you might think. They can be bought quite cheaply in bulk and if you make it clear to your pupils that they will only get one per painting session (encouraging them to mix colours sparingly and use what they mix), and considering that you will not paint every lesson, you will use far fewer plates than you might think. You could also use offcuts of card, or even paper, provided it has a shiny surface to prevent it from soaking up the paint.

You need buy only eight colours of paint!

And you could put the savings you make towards investing in some paper plates! If you teach your pupils to mix their own colours by using the double primary system, then in addition to all the knowledge and understanding of colour that they will acquire, you will economise on paint and storage space. The double primary system uses a cool and a warm version of each of the primary colours and white, to mix all of the secondary and tertiary colours. I recommend the following colours: for red, vermillion and crimson; for yellow, lemon yellow and ochre; for blue, brilliant blue and cyan or sky blue. (Because of the limitations of pigment in ready-mixed paints, I include turquoise as a 'bonus' colour, but this is not strictly necessary.) You will also need white, but not black. Black tends to dominate and deaden colours. Mixing vermillion and turquoise or brilliant blue will result in a pretty dark purplish brown, which looks much warmer and richer than black.

Get the pupils to set up and clear away!

Organisation is key in any whole-class painting session, but it does not have to involve your giving up your break to set it all up or clean it all away. The only thing

you need to do is ensure that pupils have access to the paint, paper, brushes, etc., either because you have put them out in one area, or because they have general access to them and know where they are kept. You will have your own systems in place, but the following system works a treat, the pupils love it because it puts them in charge, empowering them and allowing them to take ownership of their learning, and you will love it because it is quick, easy and painless, allowing you to put your energy into your teaching instead of into mess-management. I invite you to try it.

This project took four sessions of an hour and ten minutes to complete – one for mixing the colour strips and three for the collage.

You will need: One set of colours between four pupils, one water pot between four pupils, a paper plate, a brush and a piece of tissue or newspaper per pupil (for drying brushes after washing to prevent the paint from becoming runny mud), as well as paper to paint on. You may want each pupil to have a piece of newspaper to put their painting on, but I prefer to just wipe the tables at the end.

Once pupils have put on aprons or whatever protective clothing you use, they need to be arranged in groups of four. In my experience, this is the ideal number to have around one set of paints. Each pupil is given a job: 1. Get the paint and remove lids if there are any. 2. Get a paper plate and a piece of tissue/newspaper for each pupil in the group. 3. Get and fill a water pot (this pupil is also responsible for periodically emptying and refilling the water pot during the lesson). 4. Get a paintbrush and painting paper for each pupil in the group. This may seem complicated but I have done it with my youngest pupils, Year 3, and once they have done it once or twice, it takes about three minutes: pupils come into the art room, get their aprons on and sit in groups of four. While they are waiting for



Mixing oranges



Mixing colours

everybody to be ready, they decide for themselves what number or letter they are going to be, and as soon as they are ready, you tell them what job each number is responsible for. As long as they know where everything is, it only takes moments for the whole lesson to be set up.

At the end of the lesson, everything is done in reverse. After the paintings have been put on the drying rack, each pupil is responsible for putting away whatever they got out. I provide a bowl of water for the dirty paintbrushes, which prevents a queue of pupils washing brushes, and if they have been left in water, it only takes me a moment to wash them all together. Each group is responsible for wiping their own table after it has been cleared of all painting equipment. Once pupils are used to this process, it takes about five minutes from the time pupils stop painting until the tables are clear and ready for the next lesson.

Colour-mixing

This lesson allows pupils to experiment with the wide range of primary colours that can be mixed using the double primary system. It is a good lesson to do while training pupils in the use of the double primary system and getting them used to your organisational process, because you can vary the number of colour strips they create according to the time available.



Mixing colours on paper plates

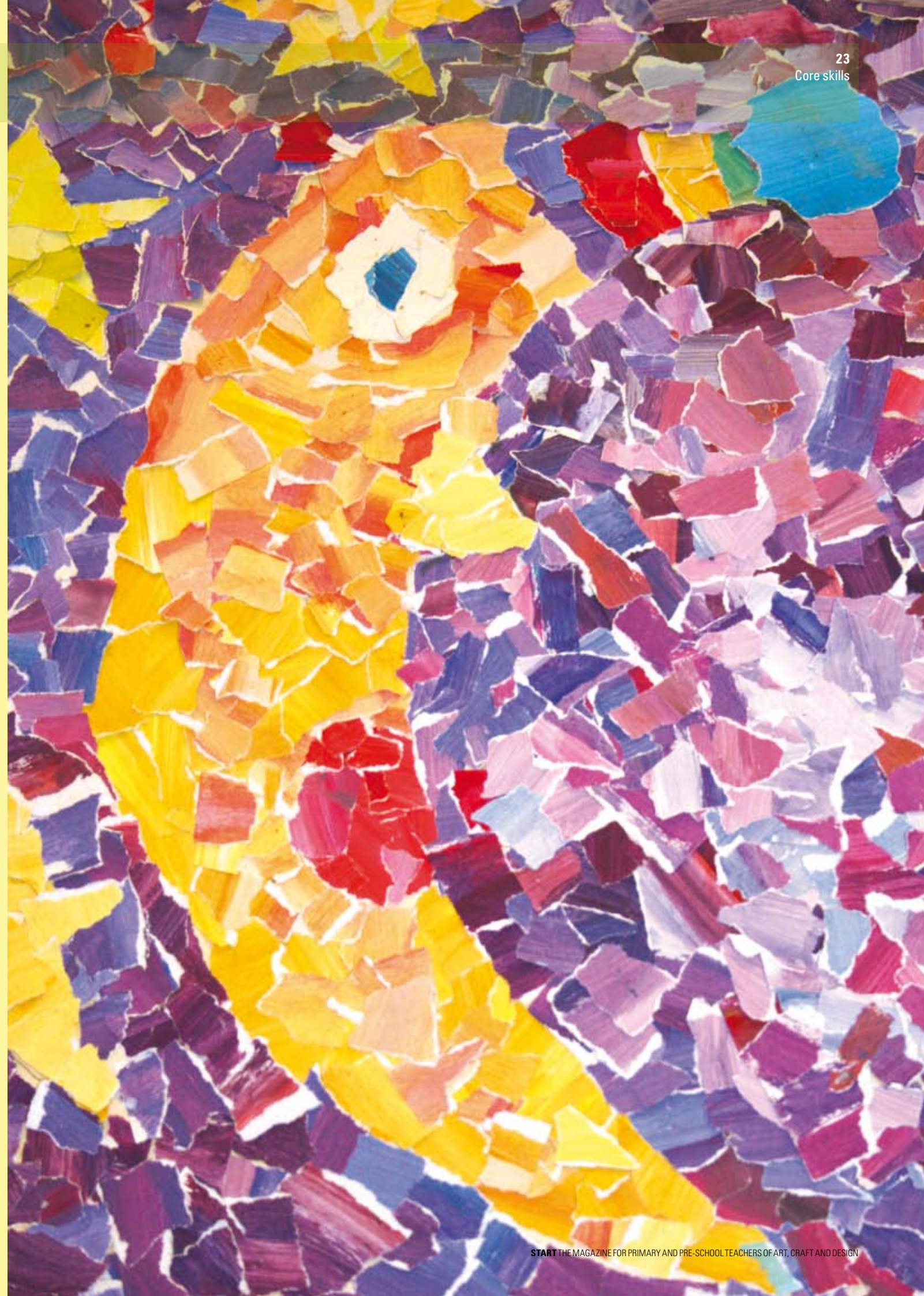
A little demonstration goes a long way, especially if this is the first time pupils are using the double primary system. Show pupils how to decide which secondary colour they are going to mix, and then pick up generous blobs of each of the primaries that they will need and place them around the edge of the paper plate. Remind them that the pots of primaries should be kept clean, by washing their brush and drying it on the tissue or newspaper before putting them into a new colour pot. Remind them that they have two or three of each primary colour at their disposal, as well as white. Show them how to mix a colour by choosing two of the primaries and combining them in the middle of the plate. Once a colour has been mixed, demonstrate painting a narrow strip of it onto the paper, before adding another colour to the original, thus altering it, and painting another strip of colour. Show them how the same mixed colour can be added to, to get a huge variety of secondary colours, without the need to mix a new colour on a new area. Encourage them to mix just enough paint to paint a stripe, instead of covering their paper plate with one colour. Remind them that they will get only one plate per lesson, and if they mix colours from previous colours, then they will not need a new one. Pupils tend to get very excited about the thrill of mixing colours. Remind them to paint with each colour they make so that they have a record of it before they change it by adding another colour.

Encourage pupils to paint the whole strip of paper provided, with the same secondary colour in as many varieties as they can make using the primary colours and white. If there is time, they could paint a second strip, using different primaries, either by getting a new paper plate, or by swapping plates with someone else. (Paper plates are quite robust, and will take a lot of paint without disintegrating.)

If you are going to use the colour strips for collage, you will want strips of primary colours too. After pupils have painted a secondary colour strip, you might want to give them a tiny blob of black and challenge them to see how many shades of primary colours they can mix, using combinations of the double primaries combined with black or white. Warn them against using too much black, as it will dominate everything. I tend to give them a tiny spot and no more, so that they have to ration it.

Using the colour strips

Collage is a very exciting way of using all the wonderful strips of colour that your pupils will have produced by the end of this lesson – far more interesting than most papers that can be bought, and much more satisfying than trawling through magazines for scraps of the desired colour. Although pupils could do this activity individually, working on smaller collages, I have found it very interesting to allow them to work collaboratively, in groups of four or five.





Mixing greens



Use a good quality glue, to stop bits falling off



Each group member has a specific task



Apply the glue to the base before sticking on the scraps



Sunset french boat collage

‘It really is fascinating to observe how pupils get on with the business of organising themselves when they don’t have organisation thrust upon them.’

Feedback from pupils has also been positive. They enjoyed working with their friends on a larger project than they could have completed alone.

For this activity, I allowed the pupils to select their own groups of four or five. They then had to democratically decide what the subject of their collage would be. They were encouraged to listen to everyone’s ideas within the group and although I expected to have to mediate, every single group managed to select a topic with agreement by all. Throughout the project, I emphasised the value of each individual within the group, and was fascinated by the group dynamics as the project developed.

Once the topic had been chosen, I demonstrated for the pupils how to draw a very simple design, plotting out the basic shapes on their page. I then showed them how to tear the paper into small scraps, and how to stick the scraps down, starting with the edges, and lining them up against the edges of the shapes before filling in the

rest of the shape. Even if the area to be covered is large, it is better to use smaller uniform scraps rather than sticking down large chunks of colour.

At this point I must say something about the glue: Glue sticks are convenient but they do not stick paper very securely, and bits will start falling off before the project is finished. It is much better to use a good- quality glue, like Berol Marvin Medium, in small pots with glue spreaders. The pupils can either apply the glue to the scraps, or to a small area of base paper before covering it with scraps. (If they put the glue on the base paper, encourage them to use it sparingly and only apply as much as they can cover before it dries.) We discussed working in layers, first covering the whole design by filling in the basic shapes, before adding details on top of the basic shapes. This is much easier than sticking down fussy details and then trying to fill in the spaces between them.

Pupils discovered for themselves that it is more effective to have some tearing paper while other stick, rather than each pupil tearing and sticking as they go. They also regulated among themselves who would do what, naturally taking turns and sharing responsibilities. I found it very interesting to observe the groups deciding who would draw the initial design. One group made each member draw a guitar and then they decided which one was the best and that pupil drew the big one; in another group, one pupil said, ‘I can draw a really good

boat because my dad has a boat and I have drawn it loads of times.’ They let him get on with it.

Once the background and base areas have been covered, smaller details can be stuck on top. These do not need to be small scraps. Individual pupils can create people or birds or fish, or whatever is appropriate to their picture, and add it to the design. It could be suggested that groups include something from each individual to encourage involvement, but this will probably happen spontaneously. Be aware of the group dynamics and try to ensure that even the least confident pupil is involved, but if you resist the urge to organise and impose democracy, you may be pleasantly surprised by how the pupils organise themselves and how sensitive they can be to the needs and strengths of everyone in the group.

‘The pupils were very impressed with what they had achieved, and aware that the whole is definitely worth more than the sum of the parts.’

Creative learning through religious education

Anita Chamberlain and Maggie Northcott, senior lecturers at Edge Hill University, reflect on a recent art and religious education (RE) research project with Our Lady’s and St Edwards Catholic Primary school, Preston.

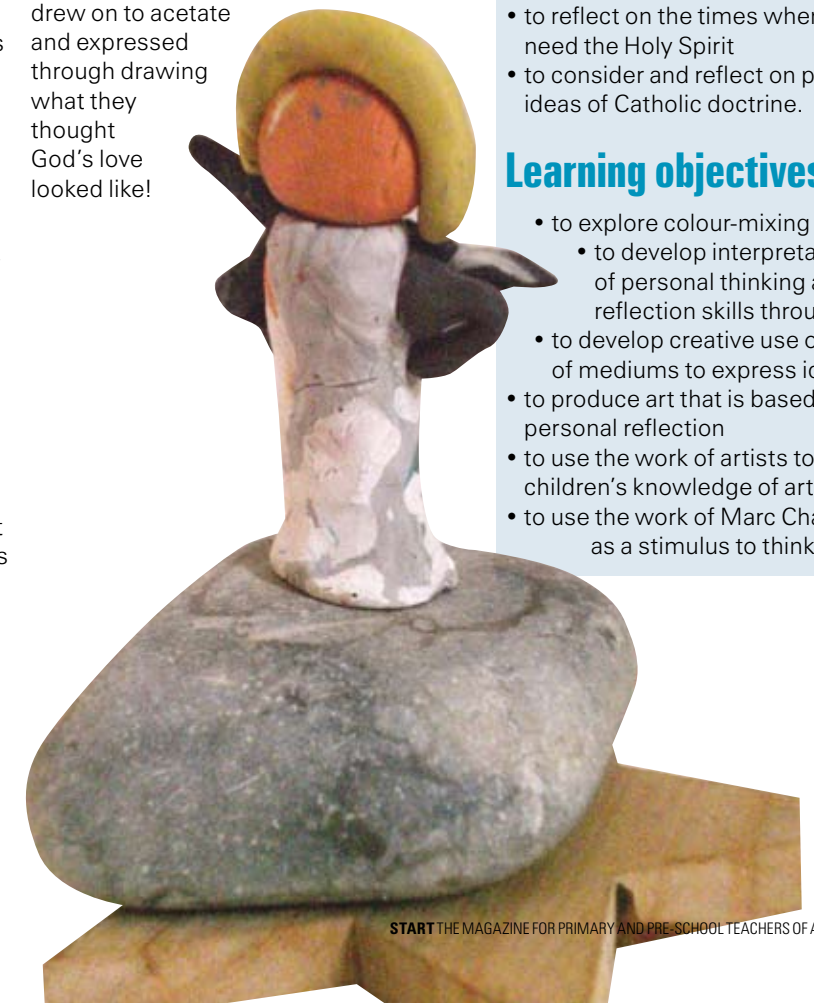
The published Roman Catholic (RC) Religious Education Scheme, *The Way, the Truth and the Life*, is used widely in schools throughout the UK and considered by many teachers to be a good way to teach the necessary doctrine of the RC Church. It was produced after many consultations with teachers, priests and RC advisors and its aim is to encourage the awareness and understanding of what it means to be a Roman Catholic. It contains a few art activities, such as making posters, and so on, yet mainly relies on activities that involve writing and reading substantial text in order to demonstrate what a child knows and understands about the RC doctrine that is being explored. The scheme contains two units of work per term, which look at not only the significant events in the RC calendar, but also the significant events in a Roman Catholic’s life.

The research project was carried out over six months and was collaboratively designed by Anita, Maggie and the class teacher; they wanted to explore whether a more art-based approach, taught alongside the traditional text-based RC scheme of work, could meet the objectives directed by the Diocese, and whether it could also develop a deeper understanding within the children of what it means to be a Roman Catholic in today’s society. The sessions described have been selected from a range of sessions and illustrate some of the amazing insights that resulted from the project.

It was agreed by the three partners that an art-based approach would provide more opportunities for personal expression and interpretation of RC stories, events and teachings and would offer the chance to discuss personal ideas and opinions.

Although the RC scheme of work did ask for opinions and reflections from the children, most of the opportunities for this were in the form of writing, rather than a spoken or visual model.

Just as RE is significant in the life of the young people within this school, so does art play an important role. The children were not only exposed to different artists (within this scheme it was Marc Chagall), but were also allowed the freedom to express themselves through the medium of art. They looked at the way paintings were done and the effects they had created. They were taught how to hold their brush, made figures using plasticine, carved symbols into candles, planted their Lenten promises, put their hand prints on flower pots, drew on to acetate and expressed through drawing what they thought God’s love looked like!



Key aims of the project

- to express personal opinions in a variety of ways
- to develop thinking skills
- to encourage emotional literacy.

Learning objectives: RE

- to explore how the Church celebrates the resurrection of Jesus at Easter
- to know that Jesus appeared to his friends after he rose from the dead
- to know that because Jesus rose from the dead to new life, Catholics have hope that they will do so too
- to understand how the coming of the Holy Spirit at Pentecost changed the disciples
- to reflect on the times when Catholics need the Holy Spirit
- to consider and reflect on personal ideas of Catholic doctrine.

Learning objectives: Art

- to explore colour-mixing
- to develop interpretation of personal thinking and reflection skills through art
- to develop creative use of a variety of mediums to express ideas
- to produce art that is based on personal reflection
- to use the work of artists to enhance children’s knowledge of art
- to use the work of Marc Chagall as a stimulus to thinking skills.

Conclusion

The implications of this research project have been many, yet mainly it has provided opportunities for the development of skills related to emotional literacy and personal reflection. It has also provided a fantastic method for assessing AT2 (Attainment Target 2, Learning from Religion) in RE.

The project has also showed that the art activities allow the children to reflect on their personal belief systems and develop thinking skills. They expressed this through a method that was not leading them towards the ‘right’ answer, nor did they need an assortment of language skills to express their innermost thoughts (skills that many young children and learners of English as an Additional Language may not have).

The art activities gave the children the opportunity to express freely their innermost thoughts and personal creativity:

‘When you light a candle
Jesus is, like – in it!’ *Chloe*

‘Red, like an Easter egg wrapper
that looks like a tombstone.
Yellow the sun on Easter Sunday.
Green is green grass.’ *Lucy*

‘It is the wind. It’s a gust of wind.
It [The Holy Spirit] feels like a gust
of wind.’ *Ben*

As the art responses to a religious theme or question were more honest, the children were not only becoming more reflective and insightful, but the teachers were also able to gather evidence of AT2, which for RE can be a difficult target to prove:



‘Well I done a cloud and a sun
popping out because I didn’t
want to draw fire and the sun is
very bright as well and I drew a
hand and finger ‘cause I think the
Holy Spirit touches us. And I’ve
done a heart because the
Holy Spirit is Jesus and it’s
nearly the same thing because
it love us.’ *Lucy*

The pieces of work and, when necessary, the verbal responses, demonstrated that the children had achieved the skills required for a specific level of attainment within the RE framework.

Art is vital within a child’s learning experience of the world around him or her, and exposing them to the work of artists such as Marc Chagall was a fantastic and enlightening one, which in our opinion helped children develop knowledge and skills and to express themselves. The paintings we selected from him contained floating candles and surreal representations of dream-like states. I will always remember one child who, when we started this research, wanted to wash his fingers as he had got paint on them; at the end of the project,

he said to me, ‘Look at me Miss, I’m a real artist as my hands are full of paint.’

The future

It is hoped that in the near future Anita and Maggie will put what they have learned about the natural relationship between art and RE into a teacher’s pack, with resources and planning ideas that focus on the key aims of this project. For further information about the pack or our research, please contact us:

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Maggie Northcott
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Lesson Plan – Theme: Celebrating Easter & Pentecost

Objective	Language	Observation focus
LESSON 1 Explore how the Church celebrates the Resurrection of Jesus at Easter ART: To use colour to express emotion	Celebration Rose from the dead Explain your image How do colours express feeling?	Links to Catechism 638, 639, 1169, 1363–64
Introduction Use art as the stimulus. Introduce the children to a painting of <i>The Three Candles</i> by Marc Chagall. Discuss the painting. What questions do they have?	Adult to discuss.	Image is displayed on the whiteboard.
Teacher questions about the painting What do they see in the painting? What is happening in the painting? Who painted the picture? What is it? What do you think of it? What is going on in the picture? What does it mean? What is it made of? Where is it?	Extra adult to collect the examples and write on speech bubbles that are placed on the board.	Focus on their responses to the questions.
Relationship with RE and art What is the significance of candles? What do they symbolise? Why do we see candles in church? What do we see in the church at Easter? If you had to decorate a candle to have at home to celebrate Easter what would it look like (symbols, colours)? Share as a class a few examples from my own experience. In talk partners, discuss the painting and think of a question about the painting. Feedback.		
Art and RE Activity They are given a candle and asked to decorate this to celebrate the Resurrection of Jesus. Their task is to decorate the candle with images of celebration, using paint. They can use any colours they wish that represent celebration. When they are exploring this through art, the adults will come and collect any words or thoughts they have about their work. The aim is to compare the images and colours used and how they use the resources to express their emotions.	Adult to explain art activity.	
Plenary Can children explain their work? Choose 5 children to explain their candle and the colours they have used. Can the use of paint and allowing children to use colours express how they feel about the Resurrection of Jesus? Teacher questions: Why does the Church use candles at Easter? What does the lighting of candles represent?	Adults to move around the groups, asking them to explain their candle and to collect any ideas/thoughts and words about celebration of Easter, the meaning of candles and being a Catholic at Easter.	Focus on the discussion in the groups – main focus is on 5 children. Can they discuss the colours and why they are using them to represent Easter?
Resources Candles, rubbing oil, acrylic paint Poster of <i>The Three Candles</i> by Marc Chagall	Adult to explore.	In talk partners, see whether anyone understands how the Church celebrates.

Art and RE Thinking Skills Research Project 2008
Our Lady’s and St Edwards Catholic Primary School and Edge Hill University

Objective	Language	Observation focus
LESSON 2 RE focus from the CTS scheme: Know that Jesus appeared to his friends after he rose from the dead. Art: To express their feelings through the use of paint and lentils to decorate stones.	Resurrection witness Links to Catechism?	Links to Catechism 638, 639, 1169, 1363–64, 641
Introduction Show the children’s work from last week, based on candles. What do the candles represent? Retell the Easter story using the smart board images (out in order), in particular the aspect of Jesus rising from the dead and then appearing to the apostles. In talk partners, discuss how one of Jesus’ friends in the images would have felt about seeing Jesus again. What colours would they use to show these feelings?	Adult to lead.	Look to see if they are thinking for themselves or simply reflecting what they think the teacher wants to hear.
Art and RE Activity Imagine they were one of the first messengers/witnesses of Christ’s Resurrection. How could you decorate this stone to celebrate the fact that Jesus has risen from the dead and to show the apostles the message that Jesus has risen? Decorate a stone: Group 1 – use paint Group 2 – use lentils	Adult to lead. Observers to collect ideas about observation focus.	Look to see if they are connecting the Catholic view of Jesus’ Resurrection to the designs they make. Are the children able to empathise? Are they able to relate to themselves as being witnesses?
Plenary Ask: What does ‘Resurrection’ mean? What does ‘witness’ mean? Who was a witness to Jesus’ Resurrection? Are you a religious witness to anything?	Adult to lead.	Observer to collect responses, in particular to see if they relate the catechism to their own Catholic identity.
Resources Paint, lentils, glitter, stones		
Objective	Language	Observation focus
LESSON 4 RE focus from the CTS scheme: Understand how the coming of the Holy Spirit at Pentecost changed the disciples. Art: To be able to express their imagination through a cone.	Pentecost blessed/ outside and inside/ feelings/ imagination	Links to Catechism 731, 697, 700, 696, 699, 701, 698, 694, 732, 1287, 1076
Introduction Retell the story of Pentecost. Role-play this story. Write key words on the board. Discuss in talk partners: How do you think it felt for the disciples to be blessed by the Holy Spirit? How would you feel if you were blessed by the Holy Spirit? If they could use colours to represent how they feel what would they be? What sort of images would they use?	Adult to lead. Observer to collect responses.	Do the children know some of the symbols for the Holy Spirit? Are they able to empathise then reflect on the Holy Spirit to themselves personally?
Art and RE Activity Make a cone. Inside the cone represents how the disciples felt when they experienced the Holy Spirit. The outside of the cone is the same, but it is the inside of the cone that is important and it is how this cone represents emotions and feelings that people don’t see that are really important. If they prefer to make a cone about how they feel when they are blessed by the Holy Spirit, that is acceptable.	Adult to lead.	Are the children finding abstract thinking and interpreting it into symbolic form as difficult as writing what they think?
Plenary Discuss a selection of cones (especially if a child has chosen to do a personal one rather than an empathetic one) and ask the pupils to share what they have created and explain why they chose the design they did.	Adult to lead.	What colours are they using and why? Are they linking any of what they say to personal experience?
Resources Pencils/ pastel crayons/ crayons, card, paper, whiteboards and pens		

Art into words

Using a gallery to support literacy in KS1



Gallery educator **Lindsey Milnes** and Watch this Space programme coordinator **Penny Jones** describe how a gallery visit can support literacy learning for Key Stage 1, Level 2, pupils, through participation in Watch this Space.

Watch this Space is an England-wide professional development programme for teachers, artists and gallery educators, managed by engage, the national association for gallery education. It funds teachers and gallery educators to gain first-hand experience of each other's work, through gallery placements and project-development opportunities that build and sustain gallery-school relationships. Every partnership involves a gallery visit by pupils and builds capacity in art galleries to deliver school education programmes negotiated with teachers across the curriculum. In 2007–8, 23 non-visiting teachers worked with 12 galleries, and 18 early-career gallery educators and artists were placed with teachers experienced in working with galleries.

Lindsey Milnes participated in Watch this Space in 2007. She spent three days observing a teacher in school, attended three days' training, and then planned a project to deliver elements of the KS1 literacy and art curriculums through a gallery visit.



Introduction

As an early-career gallery educator, my knowledge of the Primary Literacy Framework had been limited to online and text-based research when planning a literacy loans box resource. Now that the Primary Framework for Literacy and Mathematics allows more freedom, teachers are being encouraged to embed literacy and mathematics across all subjects and bring creativity into the curriculum. I have been able to work with a teacher, through Watch this Space, to devise a literacy-and art-focused session for KS1, Level 2, pupils at Gallery Oldham, with follow-up work in the classroom.

Context

Limehurst Primary School is near Gallery Oldham, where the gallery visits took place. I worked with Julie Hirst, the school's primary art coordinator, who is experienced in partnership working. The pupils in the Year 2 class had a range of abilities. I observed Julie's literacy hour lessons, as well as lessons in numeracy and physical education.

My aims for the project

- to understand the requirements of teaching and learning KS1 literacy and to gain insight into literacy teaching in Greater Manchester primary schools

- to extend pupils' speaking, listening and writing skills through responding to and making visual art.

Pupil Learning Objectives

- to observe and evaluate literacy-hour lessons and cross-curricular approaches
- to work alongside the teacher and children to gain insight into literacy skills and abilities in Y2
- to negotiate, plan and deliver appropriate literacy activities within a gallery setting
- to use techniques in the gallery to enhance pupils' speaking and listening
- to evaluate the appropriateness of planned literacy activities, pupils' understanding of artwork and their experience of the project
- to observe the teacher's transfer of the gallery visit back in the classroom and provide project resources for further use.

Observations

Every day, pupils engage in building their speaking, listening, writing and reading skills. After recording a number of techniques used to teach literacy in the classroom, I started to plan the gallery session. At initial meetings with Julie, I had suggested using the artwork on display to inspire poetry-writing. Although the class had not yet encountered poetry-writing, we agreed on this activity, and Julie introduced the class to it before the gallery visit took place.



Exhibition

Sandy Brown's brightly coloured sculptural ceramics exhibition *Ritual: The Still Point and the Dance* at Gallery Oldham provided the stimulus. However, the activities created were generic, so that the techniques used could be applied to any exhibition.

Aim of the gallery session

To extend speaking, listening and writing skills through a range of creative activities that would enable the children to make personal written, spoken and modelled responses to contemporary sculpture.

Activities

The exhibition of large, dynamic, brightly coloured sculptural ceramics provided a striking and fertile stimulus for the children. The activities were carefully chosen to include working individually, in pairs, in small groups and as a class, with opportunities to communicate with teachers, other adults and classmates. The children were given a learning journal and asked to write down what they thought sculpture was before going in to the gallery. They then took part in a series of fast-paced activities, followed by a clay-modelling workshop in which they made their own sculpture.

The activities included:

- discussing the sculptures in small groups, with teacher/assistant input, and choosing descriptive words, which were then recorded
- working in pairs to draw the sculptures with pastels without looking at them, by listening carefully to a partner's description (sitting back-to-back, they took turns to describe a sculpture and direct each other's drawings)
- handling artworks, to inspire descriptions of how objects feel, look and smell
- contributing to creative writing with peers
- transferring what they had seen and spoken about back into artistic form through making their own models.

Back at school

Children recounted what they had accomplished on the visit through a formal written account (often a requirement of KS1 assessment tests). This also served as the project evaluation exit point. They also completed their clay models.

Learning outcomes

At the start, many of the pupils did not know, or could not write down or describe, what they thought sculpture was. But at the end of the session, all pupils offered words to describe the sculptures and had listened carefully to each other's descriptions, in order to make drawings of them. Some of

the descriptions also appeared in the formal written accounts, showing that recently acquired vocabulary such as 'exciting' was being reused and embedded.

Because of their lack of prior knowledge and experience, the pupils had encountered some difficulty in describing the sculpture in the gallery session in terms of texture and shape. However, being able to handle specific pieces in the exhibition and making their own models assisted here, contributing to the following descriptive words offered by the class, which I collected in the gallery session: tall, like a spoon, colourful, like a key, stripy, spotty, with wavy stripes, pumpkin-shaped, round, patterned, 3D, like a number eight, rough, twirly, multi-coloured, like a snake, it bends and turns.

Having been introduced to an acrostic poem by their teacher in advance, the children enthusiastically offered ways of using their descriptions to form a poem, SCULPTURE, some offering words, others short descriptive sentences. The pupils clearly enjoyed having the freedom to make suggestions, with no right or wrong answers and without having to write them down. They read or spoke the poem out loud, both during the gallery session and when recounting the visit back in the classroom the following day. I made a large printed version of the group poem that we took back to the classroom to use as a resource for future work.

Class acrostic poem

Sculpture is art
Cylinder shapes
Up to the sky
Large and long
Patterns, spots and zig zags
Twirling and twisting
Under arms hooped
Round like pumpkins
Exciting!

I had planned for the children to write individual acrostic poems and to describe the sculptures with their bodies through movement, but these were abandoned owing to lack of time. However, I would include these as part of a generic session plan.

Impact of Watch this Space 4

For the school: The project enriched the literacy curriculum and offered an abundance of stimulus, which effectively assisted pupils in shaping texts both in the class poem and the evaluative written recount. The pupils engaged excitedly with the literacy tasks in the gallery and were encouraged and praised by their teacher. The setting and first-hand engagement with the sculpture brought the speaking and writing to life and allowed closely assisted small-group interaction and whole-class work. The session demonstrated that with careful planning a practical art activity could be fitted neatly with literacy objectives. Initially, I had been worried that the quick pace of activities might result in children getting confused, with insufficient time to embed the words and vocabulary learned and recited in the session. But through their writing down the outcome in the poem framework, the learning was transferred further in the classroom. The large-format printed poem was a particularly well-received resource and was used after the visit. The teacher voiced her approval of the poetry-writing, along with surprise at the pupils' achievements.

For me, the gallery educator: I am confident in the knowledge that the literacy activities planned at KS1, Level 2, in the generic gallery session were directly related to the current national emphasis on speaking and listening within the new Primary Framework for Literacy, and can be further put to use. I have also recognised that interaction with individual teachers to find out their current literacy objectives prior to a school visit to a gallery is important in

cross-curricular planning and that a lot can be achieved, even in a one-and-a-half-hour session! Pupils will always be excited by the gallery environment, the making activity, or even the journey there on the coach, but will engage equally with the required literacy objectives when these are planned seamlessly into the visit.

Since participating in WTS 4, Lindsey has delivered gallery and arts development workshops for schools and young people and is now Education Development Officer at Gallery Oldham. She has also graduated with an MA in Heritage Studies from Salford University.

After four annual rounds of Watch this Space, engage has published a handbook for teachers, artists and gallery educators wishing to work in partnership. It contains contributions from a gallery director, Ofsted, teacher-training providers and leading gallery education practitioners, as well as four case studies of gallery school partnerships.

Publications

www.engage.org

Watch this Space:
Galleries and schools in partnership
£8.50 plus P&P

The Watch this Space Toolkit
£7.50 plus P&P

Photography: Lindsey Milnes



Book reviews



Faith in Art

Valerie Evans
Published by Folens at £16.99

The Belair World of Display series adopts a cross-curricular approach to the primary curriculum through art, design and display. Books in the series are designed to create a starting point for the primary school teacher wishing to combine several subjects in an effective and original way.

The Faith in Art publication reviewed here is aimed at teachers of pupils aged 5 to 11. It contains six colourful chapters that explore the major religions of the world: Buddhism, Christianity, Hinduism, Islam, Judaism and Sikhism. Each chapter contains relevant paintings, stories or prayers. Themes within each chapter cover the different aspects of each faith – beliefs, places of worship, stories, prayers and paintings, and festivals and ceremonies. Each theme includes background information to act as a stimulus before beginning the suggested creative activity. A resource list and step-by-step instructions for making the display or artwork are given in detail. The themes are suitable across the primary age groups.

The creative activities and the resulting displays are impressive but most teachers would feel it necessary to supplement the information given as starting points, for example by providing artefacts to handle or larger visual displays on an interactive whiteboard. Teachers would also have to decide whether the activities were suitable for the age group they were teaching and whether the content fitted with their particular stage of the Religious Education syllabus. However, the book is attractive and easy to use, with many creative ideas and activities with which most children would engage enthusiastically and which could easily be incorporated into lesson planning.

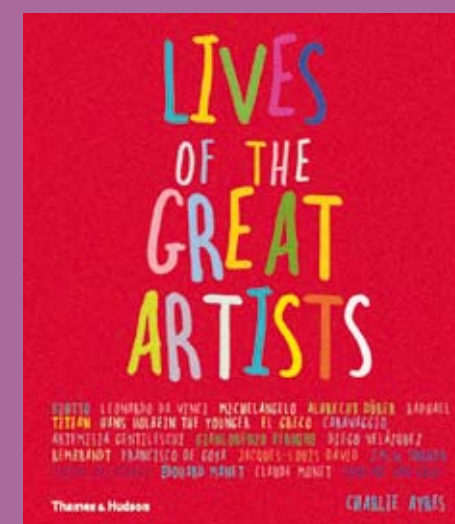
Reviewed by Headteacher Helen Barnard

Lives of the Great Artists

Charlie Ayres
Published by Thames and Hudson 2008
ISBN 978-0-500-23853-0
£9.99

Lives of the Great Artists is an original, interesting book. It is especially good for those children whose interest is beginning to extend further into who the artist was and what their motivation may have been. Its lavishly rich picture format is accompanied by highly informative text that extends both knowledge and understanding of the individual artist. The "Did You Know" and "Why Don't You" sections are great additions that personalise the learning. The web addresses and internet links extend it further into aspects of interactive learning. Charlie Ayres has included a wide range of artists within the book, so the focus is not solely modern. It is also a positive feature that the artists cited are varied in nationality and style of painting, although a large proportion of the work listed is portraiture. The pictorial timeline at the front of the book is very useful as is the glossary and artist chronology, and the free poster you can send away for. This book would provide a valuable starting point for any work about any of the artists listed within its glossy pages. It would certainly be accessible to KS3 and with a positive, mature approach be highly useful to any KS2 child, as *The Death of Marat*, the foetal drawings of Da Vinci or the large scale David may trigger some interesting questions if the teacher was not prepared!

www.livesofthegreatartists.com
Reviewed by Amanda Flinton Barkston
Ash Catholic Primary School



Accessing ... Religious Education

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Big Books

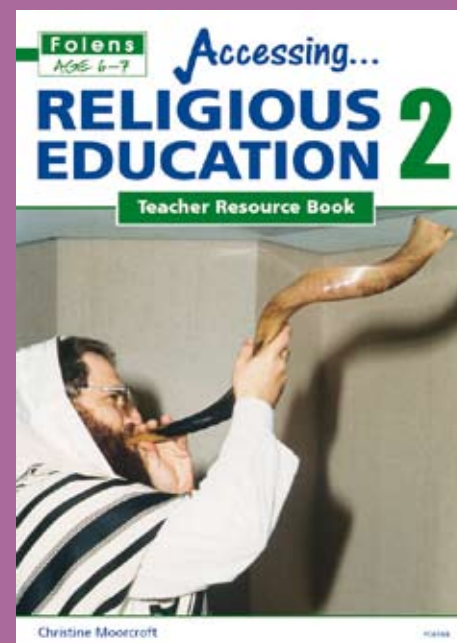
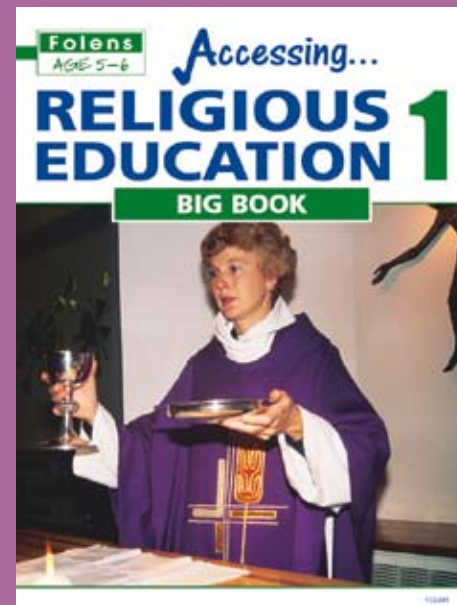
These contain a collection of excellent images, photographic and pictorial, which can be used to provide a stimulating starting point for class discussions, or support for independent work. Photographic references are made to other religions so that children representative of those religions need not feel excluded, but are in fact made to feel included, creating a sense of belonging.

Teacher Books

Comprehensive lesson plans are linked well to the colourful and attractive images in the Big Book. The content is based on the QCA Schemes of Work. However, for those teachers following an alternative Religious Education syllabus, the Folens scheme provides a useful resource to dip in and out of when appropriate. Lesson plans are differentiated for higher and lower achievers. Plans also include good open-ended questions that require children to relate lesson content to their own experience of life. Some of the questions would allow higher achievers to develop their thinking skills too. Ideas are suggested for imaginative cross-curricular links, including PSHCE. The photocopiable resources are somewhat limited, in that the activities involved are ring-fenced in their extent. The prompts given for pupils to experiment with independent research using the internet were more exciting.

Reviewed by staff of Dr South's CE Primary School

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Visit **www.nsead.org** for more information.

How to access art lessons and art projects on-line

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 'gormley' and the password 'drury'. Then click on 'Resources' followed by 'Units of Work'.

You can simply browse through the units or search them by using keywords such as artists' names, themes or techniques. Alternatively, you can search for age range, particular media and processes, and the elements such as shape, form, colour, tone, and texture.



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→ Cards | Calendars

→ The National Schools Art Foundation is committed to promoting art within schools, to recognise those who inspire and the children who participate. Not only do we help schools produce greeting cards, postcards and calendars, your school is entered into our national schools art competition. The winning school wins an all expenses trip for teacher(s) and pupil to be the first to unveil their work exhibited at a prestigious London art gallery, £1000 for your school, a framed certificate of achievement plus local and national press coverage.

Greeting Cards



I just wanted to send in writing our thanks and appreciation for a fantastic job. Everyone is thrilled with the calendar – it's a huge hit! "Benny Smoot, Springhill Primary School, Southampton. Thank you so much. They have arrived and I am really pleased with them. I will definitely be ordering again next year." Miss Emma Townsend, St George's School, Ascot.

Cards are a great way for Children to express themselves and can be a part of the QCA's work programmes. For friendly advice on how we can help your school produce greeting cards, postcards and calendars, or to order your free no obligation entry form, information and sample pack →

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