

POLICY STATEMENT

1. Introduction

1.1 Art is an integral part of the curriculum and coverage incorporates the knowledge, skills and understanding as set out in the National Curriculum Programme of Study for Key Stage 1. In the Foundation Stage, art can be found in the Expressive Arts and Design area of learning and development.

2. Aims

2.1 To develop children's visual perception and the skills associated with investigating and making in art, craft and design.

2.2 To encourage children to see through 'new eyes' by drawing and painting from close observation, using the correct techniques.

2.3 To encourage the children to assess and communicate their ideas and opinions about their own work and that of others.

2.4 To enable children to select and use a range of materials creatively and independently where appropriate.

2.5 To encourage all children to develop their self-esteem through success in using taught skills. To enable children to apply these taught skills to other areas of the curriculum in terms of presentation and organisation.

2.6 To develop the ability to work collaboratively.

2.7 To develop and apply their IT knowledge through the use of computer art programs.

2.8 To use the work of children to provide a colourful and stimulating environment throughout the school.

3. Teaching and Learning

3.1 Art is a foundation subject and is taught by all class teachers.

3.2 There are opportunities for whole class teaching, individual and group work covering a range of activities. The children also have access to a range of ICT art programmes.

3.3 Teachers have positive attitudes to the teaching of art and promote quality in the children's work.

4. Pupil Activities and Experiences

The art curriculum allows children to experience the main areas of artistic study. Our teaching enables children to have the opportunities to:

- 4.1 Communicate their feelings and ideas in visual form based on what they observe, remember and imagine.
- 4.2 Experiment with and apply their knowledge of the elements of art, choosing appropriate media.
- 4.3 Modify and assess their own work in the light of its development and their original intentions.
- 4.4 Identify different types of art, craft and design and their purposes.
- 4.5 Develop an idea or theme for their work drawing on visual and other sources and discuss their methods.
- 4.6 Make use in their own work of a developing knowledge of the work of other artists, craft makers and designers.

5. Resources

- 5.1 Artefacts, posters and picture packs are mainly located in the resources room situated in the Nursery building.
- 5.2 The art co-ordinator and team leaders are responsible for overseeing the art resources and the ordering of resources/equipment.
- 5.3 There is a levelling folder for each year group containing examples of work.
- 5.4 All year groups have a portable art trolley that can be wheeled into the classrooms (or outside) for independent and creative art work.
- 5.5 Outside art trolleys are located in the reception and KS1 sheds and are used to provide opportunities for creative work during outdoor learning.
- 5.6 Art skills through ICT are taught via access to programmes such as Tizzy's First tools (Paint) in the EYFS and in KS1 the children move onto designing with Microsoft Publisher and Microsoft Paint.

6. Equal Opportunities

- 6.1 All children have access to a curriculum which caters for their individual needs and allows them to participate fully in all areas.
- 6.2 Art work that is selected for the children to learn from demonstrates a diverse range of cultures, genders and methods.
- 6.3 Further reference should be made to the school's Equal Opportunities Policy.

7. Health & Safety

- 7.1 It is important that children are taught the correct way to use art equipment and tools.
- 7.2 Further reference should be made to Health and Safety issues in the Art Policy (Appendix 1) when using -
- Glazes/Clay-work
 - Modroc
 - Hot glue guns
 - Batik work

8. Assessment and Recording

- 8.1 Judgements against the end of Foundation Stage and Key Stage 1 assessment criteria will be made.
- 8.2 A tick chart displaying progression of children's ability against the areas can be used.
- 8.3 A range of artwork is put into yearbooks to show a child's progress during their time at Crosshall Infant School.
- 8.4 Pieces of children's work are framed and displayed in the school's art gallery (in addition to the work put on classroom display boards.)

9. Monitoring and Evaluation

- 9.1 The art curriculum is monitored and evaluated by the art co-ordinator and the Senior Leadership Team.
- 9.2 A portfolio of children's work is made by the art co-ordinator demonstrating a range of work carried out in the school across the year groups. This portfolio is continually updated.

Art at Crosshall Infant School

A great deal of art work is based on first hand observations. The children are given opportunities to work imaginatively and from first hand observations allowing them to explore images, pattern, texture, space, shape and form. They experience all of the following possibilities and use a wide range of media to produce images and objects.

- Painting
- Drawing
- Sculpture
- Assemblage
- Textiles
- Printing
- Collage

We look at the work of other artists and the children are given opportunities to represent in their own work their understanding of different techniques and genres of Art i.e. Van Goch.

Art is valued as a subject which supports many other areas of the curriculum and as a subject which gives great pleasure and satisfaction to all levels of ability.

PLANNING

Art is planned on a half termly basis and is usually linked to the topic focus. The teachers of each year group plan each half term's work as a team. The key skills to be taught/experienced are outlined in the school's yearly planning. These skills are revisited a number of times and extended through the key stages:

- painting;
- printing;
- drawing;
- 3D (clay and one other sculpture)
- Textiles (creative embroidery; one other aspect of textiles work..)

PROGRESSION

The following strands of development and acquisition of skills in the various media, apply across the stages:

- Working from direct observations
- Using imagination to create an image or object
- Developing knowledge, understanding and use of language to describe and name media, equipment and processes
- Look at and discuss the work of others including a range of artists and use this to influence own work

Art Policy

- To produce individual pieces of work
- To produce collaborative pieces of work
- To produce work over different time scales

The following charts detail progressions in the five processes of Art and Design through the two stages.

DRAWING	PAINTING	3D	PRINTMAKING	TEXTILES
<ul style="list-style-type: none"> ▪ Hold and use a pencil correctly. ▪ Produce a range of marks that describe patterns and textures. ▪ Produce lines in a range of different tones using the same pencil. ▪ Start to produce patterns and textures that replicate those in the real world. ▪ Outline and record shape. ▪ Move towards solid infilling with colour pencils. ▪ Demonstrate experience in other drawing media: <i>pastels, charcoal, chalk.</i> 	<ul style="list-style-type: none"> ▪ Hold and use a brush correctly. ▪ Recognise and name colours being used (primary). ▪ Mix powder paint and apply it correctly. ▪ Mix a range of secondary colours, green, orange and brown. ▪ Create a range of marks with paintbrush and use them in simple pattern forms. ▪ Create marks with a variety of tools - e.g. <i>fingers, card, twigs.</i> ▪ Explore working in a variety of ways: <i>at an easel, on the floor, on a table.</i> ▪ Explore the potential for working on 	<ul style="list-style-type: none"> ▪ Shape and model from observation and imagination. ▪ Experience rolling, pinching and joining clay. ▪ Impress and apply simple decoration. ▪ Use glue/paste carefully. ▪ Build a construction/ sculpture from a variety of objects. ▪ Cut shapes using scissors. 	<ul style="list-style-type: none"> ▪ Take rubbings showing a range of textures and patterns. ▪ Take a print from an object. ▪ Develop simple patterns by using objects. ▪ Produce simple pictures by printing from objects. ▪ Demonstrate experience in equipment and simple techniques. ▪ Demonstrate experience at impressed printing: <i>drawing into paint and taking simple press print.</i> ▪ Demonstrate experience in simple stencil printing. 	<ul style="list-style-type: none"> ▪ Decorate a piece of fabric, <i>tie dye, fabric crayons.</i> ▪ Show experience in simple stitch work. ▪ Show experience in simple weaving using threads and fabrics.



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<ul style="list-style-type: none">▪ Start to use pastels in different ways.▪ Work on different types and colours of papers and surfaces.▪ Demonstrate experience in using aspects of a computer art package.	<p>different coloured, sized, shaped papers.</p> <ul style="list-style-type: none">▪ Demonstrate experience in using paint, brush and spray in computer art package.			
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ART: KEYSTAGE 1 - YEAR 1

DRAWING	PAINTING	3D	PRINTMAKING	TEXTILES
<ul style="list-style-type: none"> ▪ Control a pencil. ▪ Produce a growing range of patterns and textures with a pencil. ▪ Develop a range of tones using a single pencil. ▪ Produce an expanding range of patterns and textures that replicate those in the real world. ▪ Use a range of drawing media in different ways: <i>hatching, scribble, stippling, blending.</i> ▪ Develop an increasing knowledge of media potential. ▪ Work in different ways and on a variety of different coloured and shaped papers 	<ul style="list-style-type: none"> ▪ Use paint correctly in both mixing and applying. ▪ Mix a widening range of secondary colours. ▪ Work with paint of different consistencies. ▪ Darken/lighten without using black/white. ▪ Demonstrate experience in the breadth of the main colour spectrums: <i>red, yellow, blue, green, purple, orange.</i> ▪ Start to explore the relationships between colour, moods and feelings ▪ Demonstrate growing confidence in colour matching and 	<ul style="list-style-type: none"> ▪ Use equipment safely and in the correct way. ▪ Create shape and form from direct observation or imagination. ▪ Join with confidence. ▪ Experience a widening range of decorative techniques: <i>impressed, glazed.</i> ▪ Use pinch, coil and slab techniques to produce end piece. ▪ Produce 3D forms using natural or manmade objects. ▪ Use simple tools for shaping, mark making, etc. ▪ Have some experience at replicating patterns 	<ul style="list-style-type: none"> ▪ Create patterns and pictures by printing from objects using more than one colour. ▪ Develop impressed images with some detail. ▪ Have some experience in relief printing: <i>string, card.</i> ▪ Use equipment and media correctly to be able to produce a clean printed image. ▪ Begin to identify the different forms of printing: <i>books, posters, pictures, fabrics.</i> 	<ul style="list-style-type: none"> ▪ Use more than one type of stitch, thread needles, pin fabric. ▪ Collect and organise different types and textures of fabric and materials for collage. ▪ Begin to identify different forms of textiles: <i>clothes, furnishings, decorations.</i> ▪ Have some experience of weaving and understand the process and techniques. ▪ Have some experience colouring textiles: <i>tie dye, printing, felt pen, fabric paint.</i>

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<p>and on different surfaces.</p> <ul style="list-style-type: none"> ▪ Develop increasing confidence in using drawing tools in a computer art package. 	<p>replicating patterns and textures.</p> <ul style="list-style-type: none"> ▪ Use the brush to create a wide range of marks. ▪ Demonstrate experience in creating shapes and infilling using an Art computer package. ▪ Experience working in different ways and on differently coloured and shaped papers. 	<p>and textures in a 3D form.</p> <ul style="list-style-type: none"> ▪ Work with a range of media: <i>Playdoh, Modroc, clay.</i> 		
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ART: KEYSTAGE 1 - YEAR 2

DRAWING	PAINTING	3D	PRINTMAKING	TEXTILES
<ul style="list-style-type: none"> ▪ Control a pencil with increasing confidence. ▪ Produce a growing range of patterns and textures, starting to introduce linear tones. ▪ Use more patterns and textures in own work. ▪ Express different feelings through drawing. ▪ Solidly infill shapes with colour pencils and produce a range of tones with each. ▪ Have experience in a wide range of drawing media and working on several different surfaces. ▪ Demonstrate confidence in using 	<ul style="list-style-type: none"> ▪ Help organise own working area and clear away. ▪ Use media and equipment correctly and with increasing confidence. ▪ Mix and match colours where appropriate. ▪ Predict colour mixing results with increasing accuracy. ▪ Lighten and darken with the use of black and white. ▪ Make own black. ▪ Demonstrate experience in the colour wheel, colour spectrums, etc. ▪ Use a brush to produce marks appropriate for work. 	<ul style="list-style-type: none"> ▪ Work safely, help organise working area and clear away. ▪ Use equipment and media with increasing confidence. ▪ Shape, form, model and construct from observation and/or imagination. ▪ Demonstrate experience in relief and free standing sculpture. ▪ Demonstrate experience in assemblage including collage. ▪ Begin to make informed choices about media. ▪ Identify the different forms of sculpture: form/function. 	<ul style="list-style-type: none"> ▪ Demonstrate experience in the safe use of equipment and media using them with increasing confidence. ▪ Plan and create repeating print networks, able to develop patterns on computer. ▪ Print two colour overlays and register correctly. ▪ Demonstrate experience in relief and impressed printing processes. 	<ul style="list-style-type: none"> ▪ Demonstrate experience in 2D and 3D weaving. ▪ Sew a range of simple stitches. ▪ Demonstrate experience in a range of different threads, strings, materials. ▪ Demonstrate experience in batik, etc. ▪ Use language appropriate to skill. ▪ Discuss own work and that of others: <i>textiles around school, from other countries.</i>

DRAWING	PAINTING	3D	PRINTMAKING	TEXTILES
<p>drawing tools in a computer art package.</p>	<ul style="list-style-type: none"> ▪ Create imaginative work, selecting source material as appropriate. ▪ Select and work from direct observation. ▪ Use a range of tools on art computer package to produce images. 	<ul style="list-style-type: none"> ▪ Demonstrate experience in surface patterns/textures and use them when appropriate. 		

GENERAL ORGANISATION OF EQUIPMENT AND MATERIALS

The quality of the environment in which the children work plays an important part in the resulting high quality of their work.

A lot of importance is placed upon good working conditions for the children. The central area of Foundation Stage is equipped with plastic covered easels, at least one creative table, tidy storage cupboards, clean sinks and draining boards, drying racks, and a selection of readily available brushes and tools. In Years One and Two the children carry out art activities on table tops so easels are not required. Otherwise, facilities are the same as for Foundation Stage. There is easy access to buckets, mops, cloths, floor brushes, dustpans and brushes, paper rolls and dustbins. Kids Club have access to their own art resources including mark making materials, paper, paints and easels.

When working with any media the children are trained and expected to work in a methodical and workmanlike manner, and to help clear up after themselves. In addition a proportion of support staff time is devoted to the maintenance of the art areas and any other resources, which need to be organised.

Each evening the sink units are cleaned and the floors mopped by the cleaning staff.

Each unit has a supply of papers stored on shelves, but the bulk of papers are kept in the central, purpose-built storage room. Powder paints and clay are also stored in this room.

PAINTING

Materials

- Powder paint is used throughout - the primary colours: blue, red, yellow and then white. Black is available on request.
- Ready mixed paints are predominantly used in Foundation Stage as part of early painting experience, but are also used in Key Stage 1 for some activities.
- Paper - black, and white sugar paper, ready cut and stored in each unit in following sizes A3, A4. Any other sizes required are cut when appropriate.
- A test strip is used for children to experiment with colour and texture, and this is filed as evidence.
- Brushes - long-handled rounded edge, size 12, and short-handled, size 8.
- In Foundation Stage and Year One, each easel is equipped with a palette, a plastic water pot and powder paints.
- Water colour paints.
- Testers

Experiences

- The following basic sequence is instilled from the very beginning and reinforced throughout the years -
water - wipe - paint - palette - mix
- Mixing powder to a liquid and obtaining the appropriate consistency of paint and water to achieve a flowing application.
- Colour mixing or changing the colour of the paint using two colours only at first.
- Children will practise colour mixing skills either by completing a colour reference card or infilling a formal pattern/designed linked to the topic.
- Picking out the colours in an object or scene.
- Using a view finder (window frame) of appropriate size enabling the child to focus on one area of a larger object. A frame of the same size and shape should be drawn onto the child's paper.
- Producing an image of a whole object, photograph, scene, picture postcard or image in the style of work of art by another artist all of which needs to be preceded by experience in the above stages and careful observation is emphasised.
- Free composition (painting from own choice) should run alongside this observational work throughout the year. This may in effect feed into or feed off observational work.
- Working with another child or as part of a group. Joint paintings should be undertaken by all ages with an increasing degree of independence and decision making.
- Children have access to painting through ICT by selecting the Paint option within Tizzy's First Tools. This is available in the Foundation stage. As they move into KS1 they have access to Microsoft Paint, for example, in Year 2 they use this programme to create their own David Hockney Art work.

Talking with the children about what they are doing at all stages during the creation of a painting is of great importance. This can be done with the teacher, amongst themselves or with any other helping adult.

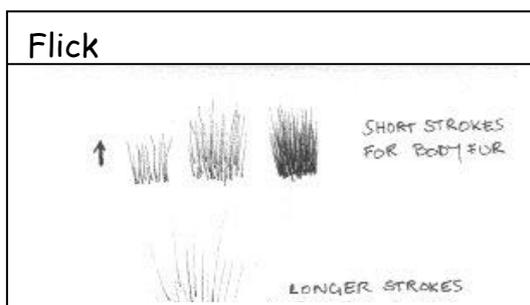
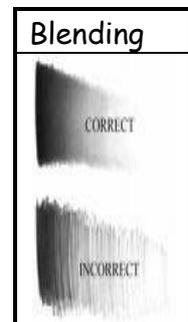
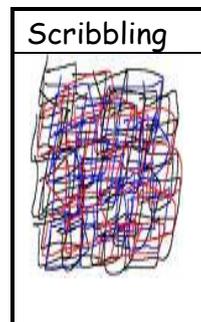
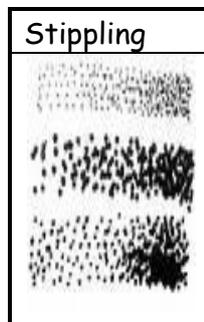
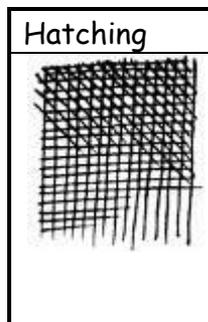
DRAWING

Materials

- drawing pencil B.
- good quality rubbers.
- paper - A4 good quality white writing paper and cartridge paper (A3 paper is also available in school).
- pens - colour, fine black, grey and brown, colour brush, biros.
- oil pastels (each unit has own supply plus extra boxes of white).
- light and dark papers
- charcoal in shades of grey, black and white.
- white pencils.
- coloured pencils.
- test strip.

Experiences

- Appropriate grip and control of drawing tool.
- Explore simple mark making and patterning using all types of above media, particularly pencil



SCULPTURE

Clay

Materials

Grey clay - stored and cut when required into wedges small enough for a child's hand to hold.

- Clay tools
- Sponges
- Brushes
- Objects for making impressions
- Strong plastic mats for rolling
- Barrier cream
- Rolling pins
- Rolling guides

Each unit has its own supply stored in a box.

Lead-free Glazes

Health and Safety - children must apply barrier cream to their hands before beginning to work with clay and wash hands very thoroughly after using clay or glazes, cleaning well under their nails.

Glazes must not be left out or uncovered when an adult is not in attendance and must be stored securely with lids firmly secured (Year 1 area).

Experiences

All children should be allowed to explore all the possibilities of shaping and controlling clay -

- squeezing
- smoothing
- pinching
- rolling
- scooping, gouging, tunnelling with fingers and tools
- flattening
- coiling, twisting

- making patterns with tools, objects and fingers

Pinching

- indent a hole in a small piece of clay using the thumb
- exert even pressure around the inside of the hole to form a pot shape.

This shape can be developed into forms such as flower heads, seed pods, fruits, shells, simple animals. Two pinch pots can be joined to make a hollow form. Remember to pierce a hole in the base to allow air to escape during firing.

Coiling

- make coils by rolling or squeezing out the clay using light and even pressure.
- apply the coils to a base to form a hollow shape. These hollow shapes can be developed into vessels, figures or models.

Slab-building

- roll out clay on plastic mat between two wooden slats
- cut slabs from the clay to make single tiles or to build into 3D geometrical forms.
- fix joins using the rough and slip technique - slip is a mixture of clay and water creating
- the consistency of thick glue.
- if wished decorate slabs before joining.
- tiles can be single units or groups building up to a large design.

Modelling

Clay is ideal for free modelling. It may be necessary to hollow out the clay if it is too thick otherwise it may explode during the firing process. It may be advisable for some pieces which have been freely modelled to be left unfired.

Decorating

- slip can be used to decorate work - red slip on white clay and white slip on red clay.
- glazes can be applied with soft brushes to decorate and this is done after the biscuit firing.

Before firing

- objects must be left to dry thoroughly before they are put in the kiln - at least one week at room temperature.

- solid models can be hollowed out from underneath, or split in half with a clay cutter, hollowed out and re-joined with slip.
- hollow objects must have an air hole made in them.

Firing

The first firing is called 'biscuit' firing. If the object is to be glazed then it must be fired a second time after the glaze has been applied. This is called the 'glaze' firing.

Designated staff are trained and are responsible for loading and operating the kiln. For safety reasons the kiln room is kept locked at all times and has a fire-proof door. A red warning light indicates whether or not the kiln is operating. Instructions for using the kiln are in the kiln room.

SCULPTURE

Modroc

Materials

Plaster impregnated bandage cut into approximately 10 cm size lengths. Modroc must be kept dry until used. If left exposed to air, Modroc will go "off" and will be unusable.

Health and Safety - plaster is safe, one has to be aware of the dust that ensues from the cutting process, hands may need protecting if children have eczema and plaster, like clay, must be kept away from eyes.

Using Modroc

Modroc needs a frame around which to be applied. This frame can be made out of anything, one of the most convenient is rolls of newspaper which can be "bulked" to save on the plaster bandage. Cardboard, wood and wire are all possible sources for this frame but one needs to be aware of the dangers of loose ends of sharp wire in the classroom. Creating the frame is the most important part of this type of sculpture and often the part that children have most problems with. Using rolled or screwed up balls of newspaper with sellotape to hold, join and shape, it is possible to create quite intricate forms.

Because we need only use a single layer of modroc bandage, it is useful if children pad their frames with screwed up newspapers. When the frame is complete, put all the sellotape away (plaster dust adheres to surface and renders tape useless) and cover work surface. Having pre-cut the bandage, all that is now needed is a small quantity of water.

Dip a single piece of the bandage into the water, take out and hold above the container for approximately 10 seconds (the count of 1 and 2 and 3 etc.). By then the piece should have stopped dripping, ensure that the bandage is open and not folded on itself and simply lay it onto the frame. It is important to start on the body or bulk area first and crucial that you encircle this part of the frame as quickly as possible. When you add the second piece, ensure that you overlap by 1 or 2 centimetres and smooth the two bandages together. Having worked around the frame, now expand outwards until the whole bulk area is covered. From here you can work up the appendages, ensuring that you overlap the joints. **Do not stand the frame up on its feet until the plaster is dry.** Always support the frame (the newspaper will absorb excess moisture and will bend if stressed) and try not to move the appendages when bandaged.

The plaster chemically reacts with the water and produces a warmth which in turn dries out and sets the plaster. To speed this process up, artificial heat can be applied to the bandage in the form of a hair dryer. Once the frame is completely dry, limbs can be bent and re-plastered, faces can be shaped by gentle pressure or by the gentle application of force using a hammer etc. and the structure can be strengthened by adding a second coat of the bandage.

Details can be developed using either small pieces of bandage curled into tubes (fingers, toes, hair, etc.) or by rolling small pieces into balls (eyeballs, shoes, buttons). Clothing can be cut and shaped from clean modroc and then applied as described above but allowing the bandage to hang as clothes do. Extra fine detail can be added by using pure plaster (or Polyfiller) and smoothing, shaping and texturing can take place on the sculpture. If more bulk needs adding, simply screw up newspaper, hold in place and cover with wet bandage. Allow to dry before working on.

Finishing is really very simple. If you want to keep the white look, then cover with a couple of coats of 75% PVA and 25% water mixture. If you want to colour, powder, ready mix or poster colour will work fine. So too will emulsion paints etc. (see clay/sculpture outline for other ideas).

Assemblage

Materials

- Variety of plastic bottles, boxes, yoghurt pots etc.
- Wire.
- Masking tape.

Assemblage is common in schools and usually focuses upon "junk" modelling. Assemblage has many forms, of which junk materials is only one. It can appear as mobiles, or relief work linking closely with collage, or the bringing together of shapes to produce a realistic sculpture such as Picasso's Bull etc. The focus of assemblage is that one starts with the shape of object and works with it, rather than altering it extensively. The process involves glue, taping, wiring. It also involves the ability to see beyond the objects offered, to use imagination, to be adaptable and to see possibilities. It is a different way of thinking from modelling; mixed media work is very often involved and knowledge about materials is often gathered as children work. These materials can be used singly or mixtures can be used to produce interesting textures and effects.

TEXTILES

Materials

- Needles.
- Sewing Scissors - each unit has own supply
- Hessians, binca, weaving canvas and white cotton sheeting etc.
- Wools, threads, ribbons, fabric, lace, beads, buttons, feathers and sequins etc.
- Variously shaped and sized embroidery rings and some simple weaving frames.
- Pinking scissors.

When preparing to do any kind of thread or fabric work the children are taken to the sewing cupboards in the hall to choose appropriate materials. It is useful to wind wools and threads currently needed by the children onto pegs or cards making them more readily available and easier to handle.

Experiences

- Wool-winding
- Weaving
- Creative embroidery
- Resist work e.g. batik, tie and dye
- Printing on fabric.

The children will experience at least one of these during their time at the infant school.

Weaving

This can be an individual or collective activity. It can be carried out on weaving canvas, a simple weaving frame or over a piece of card with serrated ends. As with wool winding colour observation skills are enhanced. Weaving provides the opportunity to develop an awareness of texture and colour.

Materials

- Threads and wools
- Strips of fabric.
- Ribbons, braids, lace etc.

All thread and fabric work is invaluable in developing a child's fine motor skills. Adult support is generally necessary as the skills required are wide and varied.

Batik

Materials

- White cotton fabric - stored in fabric cupboards in the hall
- Wax
- Brushes
- Tjantings
- Electric melting pot for wax
- Cold water dyes

Process

- Wax is melted in the melting vessel.
- Wax is applied with brushes or tjantings to the fabric and allowed to solidify. Wax can also be 'printed' onto the fabric e.g. using card strips.
- The fabric is immersed in the dye or the dye is painted on.
- The fabric is placed between layers of absorbent paper and the wax is melted away using a hot iron.

More than one colour of dye may be applied in which case the whole process is repeated accordingly, but the wax is not melted away until all the dyes have been applied.

Health and Safety - close adult supervision is vital and this should only be by school staff. The children should work in groups of no more than four and the equipment should never be left unattended.

The children find batik a fascinating art form and it is a very valuable way of demonstrating changes in the behaviour of materials.

Wool-winding

This usually takes the form of individual pieces of work -

- Place a piece of double sided tape down the centre back of the piece of card - the ends of the wool can be fixed to this.
- Working from one end of the card wind the wools around the card matching the proportions of colours used with the proportions of colours observed in the artefact.

This simple but effective thread work enhances the child's observation of colour and colour matching skills.

Creative Embroidery

Individual pieces of work are usually small so that an end result is quickly achieved and the child's interest is maintained. Collective pieces of work can take longer and several children will contribute to a part of the finished artefact.

Hessian is generally used as a background fabric. Thicker threads are generally applied using large blunt needles, although finer threads and needles may be necessary when applying beads, buttons, sequins etc. and for appliqué work.

Children are encouraged to explore the possibilities and effects of a wide variety of threads and ribbons especially when interpreting texture. Colour and shape are also observed and interpreted. Simple embroidery stitches and techniques may be introduced into the pieces of work e.g.

- single stitch
- cross stitch
- Knotting
- Patchwork

All thread and fabric work is invaluable in developing a child's fine motor skills. Adult support is generally necessary as the skills required are wide and varied.

Tie and Dye

Materials

- White cotton fabric.
- Threads for tying.
- Miscellaneous objects for tying into the fabric.
- Cold water dyes - strong colours are most effective.

Process

- Fabric is folded and tightly tied or bounded, or objects e.g. pebbles, beads etc. can be tied into the fabric.
- Fabric is immersed in cold water dye, rinsed and dried.
- The knots or threads are untied to reveal a surprise pattern in the fabric.
- At a sophisticated level an outline can be produced by drawing an object on the fabric e.g. a fish and then doing two or three rows of fine running stitch following the lines. The stitching is then drawn up very tightly - this forms the resist and after dyeing the shape of the object is seen in the fabric.

Tie and dye can be useful in creating original drapes with the children to be used in the display of their work.

Batik and 'tie and dye' have strong cultural associations and can form an important link with Religious Education and Multi-Cultural teachings.

PRINTING

Materials

- Ready mixed paints for printing with objects.
- Thick pieces of sponge which will fit into the printing trays.
- Natural and manmade objects.
- Polystyrene tiles.
- White cotton fabric for fabric printing.
- Papers.
- Printing trays and rollers.

Printing needs careful supervision as the children need to establish good practices in working methodically - an approach essential to this particular process. Work is carried out at large well protected square tables with up to four children in the group.

Method for tile printing

- The child impresses their design onto the tile using a pencil or biro.

- Each child has two rollers, a printing tray and a quantity of newspaper cut into approximately A4 size pieces.
- A small quantity of ink is squeezed onto each child's printing tray - colours may be used singly or blended and mixed.
- The ink is spread evenly using a roller.
- The ink is applied to the tile using the roller.
- The tile is then pressed onto the fabric or paper, covered over with a sheet of the newspaper and then the clean roller is rolled over the tile with even pressure.
- Each sheet of newspaper is disposed of after being used only once - this helps to keep the process as clean as possible.

Method for printing with objects

- Each child has a printing tray and a sponge.
- A small quantity of ready mixed paint is squeezed onto the sponge.
- The object is pressed into the sponge and then onto the fabric or paper.

Printing usually takes the form of creating repeating patterns and is valuable as an early algebraic activity and as a way of creating reflective symmetry and rotational patterns.

COLLAGE

Materials

- dried pulses, pasta and rice.
- corks, bottle tops and lids.
- beads, buttons, sequins and feathers.
- threads, ribbons, wools, lace, string (sewing area).
- foil, bubble wrap, polystyrene shapes.
- lollipop sticks, pipe cleaners etc.
- papers and off cuts in a variety of colours, wallpaper wrapping paper.
- fabrics.
- glue - Pritt stick and Marvin medium are available for child use and also wood glue stored in the DT Trolleys.

Health & Safety - hot glue guns are available but these must only be used under adult supervision **and must never be left unattended.**

If specific items are required then a special appeal is made.

Collage work provides the opportunity for children to

- use imaginative skills.
- use observational skills.
- develop their cutting and sticking skills.
- select appropriate materials.
- explore texture.
- investigate the properties of materials.
- work alongside others, sharing equipment, materials and ideas.
- practise good workmanlike habits including tidying up and leaving equipment ready for others.

The children should have opportunities for free exploration so that they become aware of the possibilities and limitations of different materials. There might be a specific criteria for the children to consider during this stage e.g. creating patterns, texture or using specific shapes or colours.

DISPLAY

The school environment reflects the ethos of the school. Children learn most effectively when engaged in first hand experiences. Displays of natural and made objects can provide powerful stimulus for learning. Displays can also help create an interesting and attractive environment in which learning is facilitated. When children's work is valued by being displayed, their self-esteem is promoted.

Purpose

Displays can be for a variety of purposes;

- to show achievement
 - to provide information
 - to act as a stimulus for ideas
- Displays should be appealing and varied. Work showing a variety of techniques and media should be displayed.
 - Displays should comprise of the children's own work. Work displayed can be academic or artistic. It could also be a combination of both based on a topic/theme i.e. writing and drawing about Cinderella.
 - Displays should be relevant to the work carried out in the class.
 - Progress through the school should be reflected in the displays.

- Displays should be representative of all children; a class room should have one piece of work from each child on display at any given time.
- Displays should be rich in text i.e. posing questions to extend learning and encourage reading.
- Children, as well as staff, should be encouraged to take responsibility for the school environment.
- Work can be tilted, or slanted providing that the value of the piece is not lost in doing so.

Communal displays

There are two large communal display boards in school. One is situated in the school entrance area, and the other is just outside Year One. Each year group has the responsibility of providing work on a common theme for these whole school displays i.e. winter.

There are also a range of individual display boards running along the corridor from Reception through to Year 2. These displays provide information on, and celebrate, extra-curricula activities that children/parents may find interesting i.e. School Council or Eco Warriors.

Guidelines

- Decide upon a focal point, so the theme or topic is obvious.
- A variety of two and three dimensional work can be displayed i.e. painting, writing, modroc, and other related artefacts.
- Three dimensional models can be suspended (using fishing wire) or mounted using covered boxes (attached to the wall.)
- Draw children's attention to the display during work time. Displays can be used positively as a teaching and learning resource.
- All two dimensional work has to be mounted. Choose complementary colours and textures. Mounts may vary in shape and thickness as long they reflect the theme of the display.
- Flat work can be given a 3D effect by being attached to the wall via an item with greater depth i.e. a small hidden box.
- Mount work with a minimum of glue.

- Items can be attached to the board using a stapler. Avoid using tape, masking tape or glue.
- Label children's work with names if possible.
- Bright colours can be used for backgrounds providing that the colour suits the theme and the work being displayed.
- All displays need a border. This can be either hand made to suit the topic i.e. leaves for a plant theme, or by using the allocated rolled paper.
- Lettering should be kept clear and simple. All displays should have a focal title or question which engages the viewer. Titles can be arched slightly but it is vital that they are easy to read.
- Do not cut children's work.

SCHOOL ART GALLERY

A portion of the main corridor has been used to create an art gallery where children's work is displayed in frames. These pictures are changed periodically. A series of small displays are also put out for the children to look at. Children's work is also displayed in frames hung in other parts of the school. Children's work is also displayed in the music room and there is an additional gallery in The Nest within Year 1.

DISPLAYING WORK IN THE COMMUNITY

At Crosshall we also look for opportunities to display the children's work within the community. We have displayed work at the town library, church and the hospital.

Crosshall enters a yearly exhibition and competition called ASHYAC (Arts Society Huntingdonshire Area Young Artists Competition.) There is no set theme and any medium and 2D art form is permitted: drawing, painting, photography and printmaking. All entries require clear identification of School, Key Stage, Student's name and Art Teacher's name and contact details. The exhibition tends to run for several days though the location varies each year.

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GLOSSARY OF TERMS

SHAPE	the outward form of an object defined by outline, refers to the two-dimensional.
PATTERN	a decorative design, an arrangement of repeated or corresponding parts/networks; or the repetitions of lines, shapes and colours.
TEXTURE	the surface of a material, especially as perceived by the sense of touch, the representation of the nature of a surface.
LINE	a narrow continuous mark, the edge or contour of a shape.
TONE	the variations of or graduations between black and white, the range of values from dark to light.
FORM	the shape of something, its appearance, its organisation or order, refers to the three- dimensional.
COLOUR	an attribute of things that results from the light they reflect.
SPACE	the unlimited three-dimensional expanse in which all material objects exist.