

LIFE TOFFEE

INTRODUCTION

# INTRODUCTION

The Harley Art Framework is a resource designed to support primary teachers. It provides developmental guidelines, ideas and activities across the 3 to 11 age range. It may also be useful to others interested and involved in art education.

The Framework is available on-line  
**[www.harleygallery.co.uk](http://www.harleygallery.co.uk)**.

Each of the sections in the contents list is self-contained.

Throughout the framework the term art also encompasses craft and design.

## **The aims of the Framework are:**

- To provide the opportunity to experience the enjoyment of making and understanding of art in its many different forms.
- To develop children's imagination, skills, knowledge and understanding through the experience of making art for its own sake and as a support for other curriculum areas
- To help children develop their personal values and opinions and to highlight the diversity and richness of human cultures

## **The approach is based on a simple idea:**

### **THAT ART IS A VISUAL LANGUAGE.**

It has its own equivalent of words and grammar.

In the case of art these are visual qualities. The ones being emphasised in the Harley Art Framework are:

Line, Shape; Form, Structure, Colour, Pattern, Texture, Proportion, Scale and Space.

The Art Framework is built round the two activities of **MAKING ART** and **UNDERSTANDING ART**.

Throughout the framework theory and practice go hand in hand.

Making art is developed by doing it. It offers visual and tactile experiences through which children can express and communicate their ideas, thoughts and feelings.

It's important to remember that in art there are usually many 'right' answers and it is the aim of the teacher to encourage imagination and diversity. This does not mean that all answers are equal but that evaluating them requires making qualitative judgements. It is also important to remember that much can be learnt and developed through making mistakes.

Understanding art is developed by experiencing it. It introduces children to look at, think, and talk about different forms of art.

## **Art is a subject in its own right and has its own body of knowledge:**

- Visual qualities
- Knowledge of media, materials, tools, techniques and processes
- Mastery of unique skills
- Use of specific techniques and processes
- Familiarity with the cultural heritage of ourselves and others, both historic and contemporary

**Teaching art can be approached in two ways:**

- 1 As an activity in its own right**
- 2 As a support activity for other curriculum areas**

The ability to make and understand visual images and models, can be transferred to many other areas of the curriculum. Children will have a more positive attitude to art as a subject if they find that visual thinking, communication and making are important and used in many other subject areas.

## **THE HARLEY ART FRAMEWORK CONTENTS**

The Framework is not prescriptive. It is best thought of as a tool, a resource of ideas and an aid to planning and understanding.

- 1.** Guidelines and Characteristics: an overview of art and child development from Birth to 11 years
- 2.** Understanding Art
- 3.** Art activities 3 to 5 years
- 4.** Drawing 5 to 11 years
- 5.** Painting 5 to 11 years
- 6.** Printmaking 5 to 11 years
- 7.** Making with Materials 5 to 11 years
- 8.** Planning and Organising
- 9.** Starting Points
- 10.** Photography

LIFE TOFF

GUIDELINES AND CHARACTERISTICS



# AN OVERVIEW OF ART AND CHILD DEVELOPMENT FROM BIRTH TO 11 YEARS

Learning about art, craft and design are important childhood experiences. They contribute to perceptual, creative, cognitive and emotional development. Through art activities children learn about themselves, others and the world around them. They develop the skills they need to share their experiences with others through making images and objects which are emotionally, aesthetically and intellectually satisfying.

Art communicates through the visual 'language' of line, shape, form, structure, colour, pattern, texture, proportion, scale and space. Art emphasises self-expression but equally calls for an appreciation and understanding of the work of others including those from different times and different cultures.

Because children begin to develop as soon as they are born, the Overview begins with these earliest years. The Overview is presented in five age-related sections:

- **Birth to 3 years**
- **3 to 5 years**
- **5 to 7 years**
- **7 to 9 years**
- **9 to 11 years**

Today there is an understanding that art by children has its own value. It is also recognised that work by a five-year old is radically different to work by a nine-year old. There is a sequence of development that can be identified, particularly in children's drawings. It is helpful to have a picture of the progression from one stage to the next and to value the special character of each age group. There will be an overlap between the age groups depending on the experiences, environment and abilities of the individual child.

# THE VALUE OF PLAY AND 'PLAY-LIKE' ACTIVITIES

Art activities have an affinity with play. Both involve the imagination, both are active, both involve learning about oneself and the surrounding world.

Children's readiness to be involved in play-like activities offers teachers many ways into new experiences, particularly in the expressive arts of music, drama, creative writing and visual art. It can also lead into an enquiring, experimental, problem solving approach in other subject areas such as science, design and technology, mathematics. For the youngest children it is the key to learning. Jean Piaget, the Swiss pioneer of child development work, said that 'play teaches children to master the world'.

Play is very diverse but it is possible to identify some types of play that are particularly valuable in relation to learning:

- Sensory play. Learning through the senses and developing sensory awareness
- Exploratory play. Using the senses to find out about the world
- Manipulative play. Experimenting with tools, media and materials. Gaining a degree of 'mastery' in certain making techniques
- Designerly play. Making objects or 'props' to use in other types of play
- Emotional play. Using play as a kind of theatre for acting out emotions, experiences and situations
- Identification play. Playing roles and becoming a character
- Social play. Before the age of three children tend to play alongside each other rather than together. Later playing together can lead to the exploration of social worlds that are partly separate from adult society. Children develop their own rules, codes of conduct and understanding of fairness and sharing

# OVERVIEW

## BIRTH

## TO 3 YEARS

As soon as they are born, children begin to engage with the world around them. They are actively trying to make sense of it through vision, taste, touch, smell and hearing. Experiences in these early years help to decide the quality of later intellectual, emotional, social and aesthetic development.

Each baby born carries with it a unique genetic inheritance. How this inheritance plays out depends on the opportunities (or obstacles) presented by parents, friends, school, society, the environment and mass media. The exact weight carried by inheritance as opposed to environment (nature vs nurture) is a matter for debate. What is clear is that the relationship between the two is dynamic, with the child's experiences serving as a catalyst for their genetic inheritance.

Children begin to enjoy making marks at a very early stage. At around a year old infants can hold a crayon and create 'drawings'. This scribbling is a valuable element in the intense effort they are making to learn about themselves and their surroundings. Children's early learning is essentially sensual, sucking, holding, tasting and looking intensely. Soon children learn to control their movements, to grasp and manipulate, to control their eye movements and to get their own way!

Being able to crawl and even more so to walk, are extraordinary steps forward. Toddlers can get about, they can go and handle something that takes their eye in the distance. They are beginning to co-ordinate the inputs from their different senses and to develop preferences and opinions. They want their own way but need the security and approval of adults.

Playing with physical materials, making marks and making things aid this growing confidence. It is at this stage that 'child art' begins to emerge. Two- and three-year olds old draw in characteristic ways that continue to develop until they are between five and seven. Their drawing conventions, known as 'schema' provide them with a versatile way of expressing ideas and feelings.

These first steps in visual expression and communication go alongside - and interact with – three important cognitive developments:

- The 'object concept' is formed. The child ceases to believe that when an object cannot be seen or touched it no longer exists. This is an important understanding for art and science
- The child grasps what is known as the 'theory of mind'. This is the recognition that other people have their own thoughts, emotions and intentions
- There is a realisation that marks and sounds can have meanings. This is vital for understanding art but it is also the entry point for writing and number and the extraordinarily rich human use of signs and symbols

Taken together, these form a watershed in development. Subsequently they will provide the basis for human relations, the arts, science and design. They are the starting points for the child's awareness of past, present and future.

# 3 TO 5 YEARS

## OVERVIEW

### 3 TO 5 YEARS

Between 3 and 5 years old, the world revolves around the child. They are interested in themselves and familiar situations, such as home, friends, pets, stories and media. Co-operating with other children is a challenge but gradually they will develop more social skills and be willing to work and compromise with others.

As well as structured learning, play of all types; dressing up, practical activities, using a variety of materials, handling natural and made things, looking at pictures and listening to stories and music are some of the bases of early learning. They are part of a general educational process which contributes to many different kinds of knowledge and awareness. Visual and verbal communications begin to develop alongside each other. The manipulative skills involved in mark-making and drawing are the same as those needed to form letters and numbers.

Young children like being active and will spontaneously become involved in making activities. They use art as a means of exploration and communication, focusing on whatever interests them at that moment. They are 'doers', making for the sake of making and using materials for manipulative pleasure and experience. Concentration spans vary with the individual, the activity, external factors such as the weather or time of day.

The main aims of art are to encourage individuality, imagination, creativity, confidence and enjoyment through the use of a wide range of tools, materials and media. It will also introduce the basic skills, techniques and visual language which underpin the activities involved in drawing, painting, print-making and making with materials.

# OVERVIEW

## 5 TO 7 YEARS

As with 3 to 5 year olds, the child is deeply embedded in home life and the familiar world of friends, family, the neighbourhood and school. This intimate world can be richly supportive but equally it can be restrictive. This is a time when they will respond positively to wider social and cultural experiences.

At this stage children's thought processes are intuitive and depend on direct observation and experience. For example, it is hard for them to imagine the consequences of an action unless they have actually experienced them. The connection between cause and effect is not always easy to grasp. An understanding of past, present and future is far from clear; historical time seems little different from 'a week ago' and the future is a fantastic story that might come true tomorrow.

Children are now more able to work together and have a keener appreciation of the ideas and needs of others. There is a strong feeling of empathy with humans and other living creatures.

Learning still depends on direct experience. Handling natural and made things, observing them closely and asking questions about them contributes to learning in both art and science. They can begin to name, identify and make deliberate use of the visual language of line, shape, texture, pattern and colour. They delight in the sheer excitement of making bold marks on paper, handling materials or creating large and dramatic areas of colour. At the same time taking satisfaction in mastering the effective use of tools and materials. They want to know how to do it. Knowledge, understanding, ability and skills are interactive. They grow through activities such as drawing and modelling.

Confidence and mastery of skills grow through repeated practice. Skills gradually become more developed, controlled and available for use in different situations and it will be the role of the teacher to teach and encourage their development.

Imagination is abundant! Fantasy stories, imaginary places, invented animals, super heroes, talking toys all find a place in their art. This ability to give expression to imaginary worlds needs to be valued.

This is a time of rapid development and, as a result, there will be widely different levels of ability in the same class. They are just beginning to make comparisons between their work and the work of others, including artists. However, they usually remain satisfied with the use of typical child-like 'schema' to depict such subjects as people, buildings, plants, animals, the sun and moon. The schema develop into a rich resource for picture-making and modelling. Art can support language development by encouraging work in the form of a picture story where the tale unfolds in a series of panels combining words and pictures.

Children will enjoy being introduced to the work of artists, craftspeople and designers. They can begin to understand that people in other places and at other times made pictures, objects, clothes and lived in buildings that were different from their own.



# OVERVIEW

## 7<sub>TO</sub> 9 YEARS

After the age of seven children's view of the world and their role in it begins to change. They feel more 'grown up'. They are more outward looking. They want to feel they understand and can take part. They are curious about how things work, people, machines, plants and animals. They can perform a greater variety of mental operations and this is particularly important for science, mathematics, design and technology. One aspect of this, very characteristic of eight and nine year-olds, is a strong desire to analyse and take things apart and (sometimes) put them together again. An understanding of historical time sequences emerges more clearly. Fantasy and play remain powerful areas for imagination and creativity but there is a growing interest in solving real world problems. They can quickly switch from pretend to real and have a good grasp of the difference.

The new attitude is very evident in children's approach to making things. Dressing up costumes have to be convincing. A printed Christmas card has to stand some comparison with what can be bought on the High Street. Taking photographs and using social media involve exposing personal ideas and images to others and their approval is much sought after. The pressure of competition is now keenly felt.

Children who share interests can strike up lasting friendships and doing things together is a very satisfying experience. Peer group pressure leads towards conformity and individuals with unusual talents or interests may well want to keep quiet about them. Gender differences, underscored by mass media and advertising tend to push boys and girls apart while there is a tendency for all the members of a peer group to look and dress alike.

In relation to art, children are becoming more aware of adult standards and are therefore critical of not being able to 'draw properly'. They will see realism as 'good art' and will ask for the skills and knowledge needed to achieve this. Fortunately, the demand for skills coincides with a natural growth in manual dexterity. Whereas six-year olds are limited as much by hand-size and muscle co-ordination as intelligence, nine-year olds are able to handle a pencil or brush skilfully and make materials such as clay take a shape they have previously imagined. They can work towards a desired goal with confidence.

Children will now benefit from being taught specific art techniques. For example simple perspective, how to analyse the proportions of a head, how to use a sketchbook as a means of study. They will also welcome being introduced to new tools, media and materials, particularly in print-making and making with materials. Using photography and reprographic techniques will open up the possibility of making convincing posters, books or web pages.

They understand making art is the result of a sequence of related ideas and activities. For example, sketching outdoors and experimenting with colours before beginning a painting on the theme of autumn. Children are now willing to go through a number of stages to reach their goal and plan their work efficiently. They begin to be able to make their own choice of tools, media and materials, relating the choice to what they want to achieve. As a result, groups find it easier to work together which means that more ambitious projects can be undertaken.

Children's appreciation of art broadens in these years. They begin to be very aware of their own tastes and may be interested in making personal collections of those things which attract them. At the same time, they can broaden their appreciation of the experiences of other people and will understand the sadness, courage or happiness of others.

This is a good time to introduce the work of contemporary artists and artists from the past, suggesting they can provide a source of inspiration.



# OVERVIEW

## 9 TO 11 YEARS

This is a time when children are moving towards puberty. Being at the senior end of primary school gives a sense of achievement and confidence but the combined pressures of curriculum, consumerism and coming physical change can lead to self-doubt and anxiety. They are more aware than ever before of peer group pressures and find it important to conform and fit in.

Children discover that a gulf is opening up between their awareness of the wider world of social media, advertising, fashion and world events and their limited physical, intellectual and emotional resources. This is a time in art when they are very conscious of their own capabilities and can easily become dissatisfied with their productions. It is important that the teacher intervenes to offer guidance and tuition in art techniques and skills.

At the same time, they have abundant energy and enthusiasm and are able to tackle a wide range of intellectual, practical and physical activities. They are likely to enjoy humour and have a robust sense of the ridiculous. Art, as a form of self-expression, can play a particularly valuable role in giving difficult emotions an acceptable form.

However, art is equally valuable in supporting children's new-found intellectual abilities. Visual forms of representation are used right across the curriculum. Maps, diagrams and technical illustrations are essential means of conveying information. Using photography or drawing in association with digital media is a key way of recording and sharing observations in particularly science and geography. But the contribution of art goes deeper. Many people think and solve problems visually. They 'see in the mind's eye'. Children can be encouraged to be aware of their ability to think visually and to use it widely in their studies.

Many children can now engage with abstract reasoning. They recognise cause and effect at work in the natural world and in human relations. There is a new willingness to look critically at ideas, information and evidence and to engage in moral and ethical arguments. Work on religious or cultural themes can extend into political issues. Some children will become fascinated by art which is satirical or challenging and want to express their perceptions of the world's cruelty or injustice.

By this stage children have developed considerable manual skills and are able to engage in sustained project work. They can take decisions for themselves and plan ahead. They are becoming more aware of the way a project develops over a period of time and can make appropriate use of sketching, modelling, roughs and specific art techniques.

They can use their imagination and realise that it is possible to 'see in the mind's eye' as well as on paper. They can use different art forms in combination and make deliberate, well considered use of the visual language. Children now have well-defined likes and dislikes and are able to discuss their own and other people's art. When working in groups, there will be a tendency for children to take on roles which reflect their abilities and personality.

The arts play a valuable role in helping children to express difficult emotions and issues in an acceptable form, but most of all they can give meaning and pleasure throughout life.

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UNDERSTANDING ART

# ART UNDERSTANDING

There are four main reasons for helping children achieve an understanding of art, craft and design:

- **To give an insight into the richness and diversity of the visual arts, today and in the past and to give an introduction to the work of artists, craftspeople and designers**
- **To provide a source of enjoyment that can become a life-long interest**
- **To provide a source of ideas, approaches and techniques that can help them with their own work**
- **To become familiar with 'graphicacy' which is essential in the modern world. It is the ability to use and understand visual communications**

Understanding Art goes hand in hand with Making Art. It helps children develop their own skills with more experience and confidence. It provides the essential basis for the development of the skills of observation and critical thinking. This is the beginning of being able to make qualitative judgements about their own work and the work of others.

Art and the making of well-crafted objects are as old as human society. People have used art for an extraordinary variety of reasons, ranging from personal statements to the expression of strongly held social or religious beliefs. They have made useful things which have aesthetic qualities and symbolic meanings as well as practical value. Humans have remarkable vision and the combination of eye- hand - brain have enabled them to explore the visual world and its unique qualities of line, shape, form, structure, colour, pattern, texture, proportion, scale and space.

Work in the Understanding Art Framework is structured around seven key questions:

- **What is art?**
- **Who makes art**
- **Why make art?**
- **How is art made?**
- **What is the value of art?**
- **Where can we see art?**
- **How can we make art?**

These are big questions, particularly 'what is art?' They do not have textbook 'right' answers. The purpose in posing them to relatively young children is to stimulate discussion and widen horizons.

Although children can gain much from books, magazines, the internet and documentaries, it is essential that they also see and have the opportunity to respond to original works. The classroom can become a mini-gallery but the experience of visiting museums, galleries, historic houses and gardens, talking with artists and craftspeople is essential to the Understanding Art Framework. It's important that children realise that every town and village has its own visual history. Visual history and social history mesh together in helping children understand their place in the world.

**The Framework has two areas which interact and complement each other:**

- In the classroom: an active, questioning approach to art that lays the foundations both for enjoyment and qualitative judgements
- In the art gallery or museum: structured visits allowing the children to see very varied and original examples of historical, contemporary art and artefacts

The basic principle is that Understanding Art should never be separated from the practical activity of Making Art, the two should develop together.

## How do we understand art?

Understanding art is not a passive process. It demands active engagement to look closely and to ask why a particular work is the way it is. Who made it and why? How was it made? How does it use the visual language to communicate the artist's observations, feelings or ideas? Children should be encouraged to develop an 'art vocabulary' to enable thinking, questioning, discussion and the expression of personal likes and dislikes. One result of this process should be the valuable insight that people have widely differing tastes.

For an understanding of art to develop, children need to have a rich visual experience not only of art but of the natural and made environment. They need to have opportunities for seeing and working with art by:

- Seeing original art works in museums, galleries, sculpture parks, public places, historic houses and the local environment
- Having the opportunity to meet practising artists, craftspeople and designers to gain an insight into how they work
- Displaying art, craft and design in the school
- Displaying and discussing today's visual culture from films, TV, social media and print
- Giving children the opportunity to use the same materials, techniques and skills they have seen in galleries, book illustrations and the media
- Engaging children in projects where they make their own exhibitions, books or pamphlets and digital presentations



# ART 3-5

## UNDERSTANDING

Young children learn about the world through their senses and interesting experiences which stimulate their imagination and curiosity. Therefore there is a need to present children of this age group with experiences which extend their original thoughts and understanding and promote new learning. School provides an environment where their understanding of the world and others develops through the gradual introduction of new concepts and skills through play, creative, problem solving and making activities.

Even at this young age, visits outside school play an important part in children's personal, social and cognitive development. A visit to an art gallery or museum is an exciting event in itself. It is also the opportunity to introduce the wider visual world of art and artefacts, both contemporary and historic. A successful visit depends on several factors. The selection of an exhibit or part of an exhibition that is particularly relevant and enjoyable for the age group. A clear aim or aims for the visit. For example, to develop the skill of observation through looking at the qualities of different objects their shape, colour, pattern and function, similarities and differences. To engage the children in the activity will call for carefully considered and appropriate questions.

The success of the whole visit will depend on having made the right selection, the interaction between the children and the active involvement of the adults, careful preparation, organisation and follow up work back in school.

The emphasis should be on looking, questioning, talking and sharing points of view.

# ART

## UNDERSTANDING

### 5-7

At this stage the main aim is to broaden the children's experience of art and the visual world. Work on Understanding Art should be well integrated into making activities, providing a stimulus for imagination and 'play-like' activities. Visits to art galleries and museums should continue, providing starting points for work in the classroom. Children can discuss their own work and the work of others. Between 5 and 7 children only have a sketchy understanding of historical time. The past is a story that happened 'a long time ago and far away' but equally it might be happening just round the corner.

The following are reasonable expectations of what children at this stage could be expected to understand and do and which will continue to be built on in the following stages:

- To recognise some of the visual qualities they see in their surroundings and to look for them in the work of artists, craftspeople and designers
- To have the experience of enjoying visits to a museum or art gallery, preparing for the visit, actively engaging with the exhibits, and following up with activities in the classroom
- To talk about: drawings, paintings, sculpture and illustrations found in art books, postcards, story books and the web
- To begin to express personal likes and dislikes and the reasons why

# ART 79

## UNDERSTANDING

There are considerable changes from the previous stage. Children are becoming more aware of historical changes and understand the difference between fantasy and reality. They are beginning to be aware of contemporary art and mass media.

They can now understand that a work of art is the result of a process of imaginative thought and practical experiment:

- By looking at how artists, craftspeople and designers work and develop ideas, learn how to use some of the same approaches themselves
- Make a personal scrapbook of interesting images, cuttings, samples and souvenirs
- Write a short article on a favourite work
- Make a drawing or painting inspired by the work of an artist they particularly like
- Look at a collection of historical textiles or clothes from a particular period, how do they differ from what we wear today?



# ART

## UNDERSTANDING

At this stage children are more capable of putting art and artefacts into their historical setting. They are interested in the clothes people wore, personal adornment and the utensils they used. By now they should be confident in discussing art and artefacts and have developed personal likes and dislikes.

Extended projects now become possible either involving the children working individually or as a group:

- Explore the way a particular artist has used colour
- To help extend their own skill in drawing, look at the way artists have used perspective
- Working as a group, make a study of the art, craft and design of a particular period
- Look at images and objects from a culture very different to our own. Discuss their similarities and differences
- Take the work of a printmaker, textile designer or ceramicist. Make annotated drawings and photographs of their work and explain to others why they have chosen that artist, craftsperson or designer

# VISITING A GALLERY OR MUSEUM

This is influential in relation to the art programme that will be delivered in school. A gallery visit is invaluable for encouraging looking and talking about art.

Visits to galleries can inform the children's understanding of art and answer these key questions:

- **What is art?**
- **Who makes art**
- **Why make art?**
- **How is art made?**
- **What is the value of art?**
- **Where can we see art?**
- **How can we make art?**

Below are example questions that you may ask the children during a visit:

- Who made the art work and when was it made?
- What materials has the artist chosen? Can you describe them?
- What kind of details can you see?
- Do you know how the artist has made this? Can you describe the technique?
- What do you think the artist is inspired by?
- What type of artwork is it?  
A painting, sculpture, textile
- Do you like/dislike the artwork and why?
- Does the artwork remind you of anything?
- If you could ask the artist one question what would it be?
- What do you think the meaning is behind the artwork?

# LEFT TO F

INTRODUCING ART ACTIVITIES 3-5



# INTRODUCING ART ACTIVITIES 3-5

Art activities encourage children to be imaginative and creative and to express themselves using the visual language.

The ability to 'look more closely', the development of observational skills is an essential foundation not only of creative processes but also of an understanding of the natural and made environments. Art activities are very varied, ranging from mark making, drawing, painting and printing to making in two and three dimensions. They involve the development of eye-hand-brain skills which are relevant in many areas of the curriculum. Children of this age get great satisfaction and enjoyment from making pictures and objects. They learn best through practical 'hands on' experiences and free play. They need to experiment and work with different media and materials, to learn simple techniques and processes and to use simple tools safely and correctly.

Children in the 3 to 5 age group are in the middle of a sequence of mental and physical developments that begin in the home and continue through the early years of school when there is a step change in their abilities.

Art activities should run like a thread through the early years. They interact with, support and overlap the development of language and writing, number, science and design and technology. Together with the other arts they provide balance in the child's education.

A careful balance needs to be made between allowing children to freely use art media and materials for sheer enjoyment, expression and exploring what is possible before introducing more structured activities. These two approaches should run through the whole of the Art Framework.

In their art activities children need to handle and explore both made and natural materials and objects. These can act as starting points for the child's looking and imagining. They need to handle simple tools and learn simple techniques and experiment with different media and materials. Constructional kits provide them with a way of turning two dimensional ideas into three dimensional models and structures.

Depending on the aim, art activities can have different starting points:

- Free choice. Where the child chooses the activity from the resources that the teacher makes available from painting to constructional kits
- A structured activity. To teach a skill, to introduce a new material or focus on a particular visual quality, such as pattern
- Art as a support for other areas of the curriculum
- Group projects. Where children work individually to contribute to a bigger piece of work

The key aims of the art activities are:

- To encourage children to be imaginative and creative and to express themselves in a range of both two and three dimensional activities
- To introduce children to a variety of media, materials, tools and simple techniques and processes
- To introduce the visual qualities, especially line, shape, form, structure, colour, pattern and texture in a variety of activities
- To help children to talk about and enjoy the visual qualities of the natural and made environments
- To help children engage with and talk about their own work
- To look at and talk about the work of artists and makers and to begin to realise we all have different ideas and opinions

The activities should be playful, enjoyable, satisfying and fun.

# MARK MAKING, DRAWING AND PAINTING

# 3-5

All drawings and paintings are made up of a series of marks on a surface which conveys and communicates meaning through the use of the visual language. We make a drawing or painting by using a variety of tools and techniques, processes, media and materials.

## 1 Mark Making

Exploring marks contributes to the growth of hand-eye-brain skills and provides the child with a visual vocabulary. Marks may be explored for their own sake and potential, and to make images and pictures. Simple mark making activities help develop control over tools, media and materials. The child begins to realise that marks can be made and used in different ways and for different purposes. It is important to give children the opportunity and time to explore and experiment with making marks in their own way. This can develop into a more structured exploration so they can experience a wider range of possibilities and approaches:

- Exploring freely, find out what you can do with a variety of media.  
On different occasions try out, crayons, pencils, markers, brushes and paint. It may be useful to limit the choice to a single colour or give only black.
- Call out words to be illustrated by marks
- Take a line for a walk
- Make marks to music
- Rubbings
- Printing with sponges and blocks
- Making marks to different meanings or descriptions

## 2 Drawing and Painting

Children find drawing and painting very enjoyable experiences. It is exciting to make something exist that wasn't there before. The child begins to give meanings to these marks. As their co-ordination develops and they build up their vocabulary of marks, their ideas turn into simple pictures. It will aid this development if, to begin with, the drawing media provided are easy to handle and control. The manipulation of paint involves making fluid, colourful marks and allows the child to express themselves in a different way from drawing with crayons or pencils. It is important to provide different sizes of brushes and types of paper so the children can enjoy the reaction of different surfaces to different media.

As with mark making, it is important to allow the child to draw and paint what they want and to do it in their own way. The adult must judge when the child would benefit from a more structured situation where they are more directly told what to do.

The activities can begin to introduce some of the different forms of drawing and painting.

## 3 Narrative and expressive paintings

These forms allow children to represent what they know, feel and imagine. It allows them to make images and pictures that can be real or fantasy. They are often based on people, animals, events and places they know. They particularly enjoy a fantasy world which is fed by the media and stories:

- Me, my family, my home, my 'best friend'
- My pet, real or imaginary
- Imaginary place
- Favourite food
- Draw a face

## 4 Observational Paintings

It is important from an early age, to encourage the ability to 'look more closely'. This development of observational skills is an essential foundation for creativity. As they look more closely at objects, they begin to recognise and talk about the visual qualities line, shape, form, structure, colour, pattern and texture. These qualities are fundamental to seeing and understanding the natural and made world.

First activities can be looking, handling and talking about different natural and made objects. The adult must judge when children are ready to observe and record what they see. When introducing drawing, choose objects with well-defined outlines and shapes and provide media that are easy to control, such as crayons or 2B pencils. Using paint enables the child to record colour in a very simple way:

- Draw the outline of fruits with distinctive shapes and colour them in
- Draw the outline of a simple flower or leaf
- Draw a face

# 3-5

## PRINTMAKING

This age group will find printmaking particularly exciting. The essence of printmaking is to transfer a mark or image from one material to another. In most cases, it makes it possible to reproduce a mark or image more than once. Printing makes possible a range of effects that cannot be achieved in any other way. Teaching how to make a print will require very careful planning and organisation, time for the teacher to demonstrate and the children to practice.

Simple methods of printing, relief including rubbings and resist can be introduced:

Relief printing makes it possible to repeat a mark or image so that more than one copy can be made. It involves working from a surface which can be built up, scored into, printing with objects such as stamps and rubbings from materials and rubbing boards.

- Sponge prints
- Finger and Hand Prints
- Use pre made stamps
- Rubbings

Resist printing makes it possible to repeat the mark or image so that more than one copy can be made. It depends on one material protecting or preventing another material from making contact such as a stencil, wax crayon and paint

- Use wax crayons and paint to create a resist image or picture
- Use pre made stencils

# 3-5

## MAKING WITH MATERIALS

Making with materials in two and three dimensions develops visual, tactile and spatial awareness. It involves three distinct techniques, modelling, constructing and assembling.

- Modelling involves making a form with a plastic material by manipulating, shaping, adding or removing pieces using materials such as plasticine, clay, clay-like materials.
- Constructing involves making a form or structure by joining components or rigid or semi-rigid materials for example; paper, card, recycled packaging, textile techniques such as weaving.
- Constructional kits are a useful aid to help children get and try out ideas, they begin to understand how different structures can be made. They are hugely beneficial to play and the imagination.
- Assembling involves making with a variety of materials. For example collage which can be using paper, card or fabric to make a picture or image. A three dimensional version of assemblage is when the artwork is constructed using found objects that are not usually shaped by the maker.
- Making a simple model using recycled materials
- Make a collage by tearing and cutting out from a selection of papers, to arrange and glue down.
- Make a pattern or picture using pre-cut shapes
- Make simple models using plasticine, clay or clay-like material
- Use constructional kits to build different structures and models



L E F T O F F

INTRODUCING DRAWING

# INTRODUCING DRAWING

Drawing, in the sense of 'mark making', is a fundamental human activity. It frequently pre-dates the emergence of speech in young children. The use of drawing is not confined to art. Children are likely to be using their drawing skills in many different subjects. It is up to the teacher to help to develop the skill of drawing in an organised and deliberate way.

In all drawings a mark is used to 'stand for' something else. It may be an idea, something observed or the exploration of marks for their own sake. Drawing can be an economical and powerful way of communicating because people have an in-built ability to attribute meanings to marks and symbols. Simply draw a horizontal line across a piece of paper and it can represent the horizon dividing sky from the earth.

Drawing is a most effective way of encouraging children to 'look more closely' and to engage with the visual world. It allows the imagination to become more active and to make physical representations of what is in the mind, 'seeing in the mind's eye'.

Drawings are not only done on paper but is an essential part of the other areas in the framework, painting, printing and making with materials. This broadens the child's repertoire and using a variety of materials and techniques can remove the inhibitions sometimes associated with drawing in pencil.

Fundamental to all drawing is developing control over tools, media and materials which will broaden the variety of marks and contribute to the growth of manual skills, hand-eye-brain coordination and forms of expression.

In the Art Framework drawing is being explored through the following forms:

## Mark making:

Developing control over tools, media and materials, techniques and processes. Mark making and drawing exercises help children to increase their skill and understanding and will broaden their repertoire of marks and contribute to the growth of hand-eye-brain skills. Through exploring line, shape, form, structure, colour, pattern, texture, proportion, scale and space children develop an understanding of the visual language, which is fundamental to the making of art.

## Narrative and Expressive drawings:

These forms of drawing allow children to represent what they know, feel and imagine. Drawings can be based on reality or fantasy.

## Observational drawings:

Work aimed at recording what is seen. Drawings of this kind are relevant in many curriculum areas and help children to 'learn to see' by 'looking more closely' and analysing the world around them, as well as communicating to others.

## Illustrative drawings:

Drawings used to convey specific ideas, scenes, characters, instructions or information to other people. Drawings can also be used to show a process or to help in the development of ideas and solving problems.



Through these forms children will work on some of the traditional themes used by artists.

- **Portrait:** a drawing of a person, group of people, or animals
- **Still Life:** a drawing of non-moving or arranged objects
- **Land and Seascapes:** drawing of natural and urban scenes and subjects


## Key aims of learning drawing are to enable children:

- To have the opportunity to enjoy drawing freely in their own way
- To be fluent in a number of different forms of drawing and to be able to use the appropriate form in art and other subject areas
- To develop an understanding of the visual language and its uses as a means of expression and communication
- To be able to choose the most appropriate form, media, tools and materials, techniques and processes for the task in hand
- To know about and enjoy a variety of drawings made by other artists, contemporary and historical and from different cultures

**The emphasis in the drawing framework is on 'looking more' closely and how marks, lines, shapes are the synthesis for drawing an image or artefact. To develop drawing skills using the different forms and themes.**





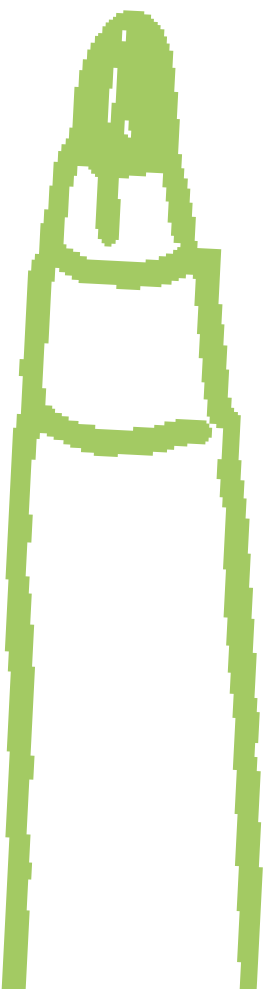

# HOW DO WE MAKE A DRAWING?



A drawing is a series of marks on a surface which convey meaning through the use of the visual language.

We make a drawing by using a variety of tools, media, materials and techniques. The most usual surface is paper. A drawing can also be made using a liquid such as ink or paint with a brush or pen. Other ways of drawing include scratching into a surface or stitching onto a material. Drawings can also be made digitally.

It is important to give children the opportunity to choose and experiment with different tools, media, materials and techniques as they produce very different results.





# DRAWING

## 5-7



At five years old children will be at very different levels of ability in drawing skills. Some may still be at the 'scribble' stage, while others will have well-developed 'schema' to represent and analyse their ideas and their world. The 'schema' depicts what children 'know' rather than what they 'see'. This form of drawing is dominant during this period but children can make observational drawings if they are encouraged to look closely before they draw. The aim is not to replace schema but to supplement them.

Fundamental to this stage is an experimental and playful approach using a variety of tools, media, materials, techniques and processes for mark making, moving from freedom of expression to more structured exercises.

Throughout children will be developing their skills in handling and controlling tools, media, materials and techniques. Experience and skill can only develop through practice. This enhances the child's confidence and their ability to achieve a more planned and satisfying result. They will be aware of their own progress.



# Making Drawings

As well as drawing freely, all children should have the opportunity to develop their drawing skills in the following ways.

## DRAWING 5-7

### 1 Mark Making:

Children need to explore and experiment with a variety of tools, media, materials, techniques and processes to make marks to build up a visual vocabulary, the ability to 'look more closely' and to develop control and confidence. It is useful to structure this exploration for children so that they experience a wide range of possibilities and approaches. Mark making can often act as a limbering up exercise:

- Exploring freely, finding out what marks can be made using a variety of drawing media, pencils, crayons, pens, markers, brushes
- Structured exercises to find out the possibilities of different kinds of marks. For example matching marks to words, wavy, zig-zag, fine, thick, dots and circles
- Breaking down familiar objects into lines and shapes
- Mark making to music

### 2 Narrative and expressive drawings

This form of drawing allows children to represent what they know, feel and imagine. It allows them to tell visual stories that can be real or fantasy. It is often based on memories, past experiences or imagining how things might be in the future. Children of this age enjoy a fantasy world that is fed by the media and stories. This can be done by encouraging children to recall past events and experiences which have special meanings for them. Narrative and expressive drawings can be inspired by providing children with the stimulation of visits and events and classroom activities involving listening to music and stories, drama, role-play and dressing up.

- Myself, my family, my pets, my home
- Things I particularly like
- A place, an event, a visit
- An imaginary place, person or animal
- Drawing faces that express emotions. For example, happy, sad, angry, excited

### 3 Observational Drawings

For this age group the main purpose of observational drawing is to encourage children to 'look more' closely, perhaps starting with simple natural and made objects. This can also develop into beginning to look at people and animals. Use questions and discussion to encourage careful observation and to try and draw exactly what they see. It is important to stimulate curiosity by displaying a variety of different objects. They should be chosen to help children understand more about the visual language. For example, leaves which have different shapes and colours.

Also to provide children with media that are appropriate to what is being drawn. For example, a plant may be best drawn on a large sheet of paper using graphite sticks or thick marker pens which encourage the child to draw freely and boldly, where as a single flower may call for a small piece of paper and pencils or fine marker pens to draw more finely.

- Natural and made objects
- Part of an object in detail
- A place or a building
- Drawing a friend or making a self-portrait from a photograph
- Drawing from a picture or photograph, particularly relevant to drawing animals

### 4 Illustrative Drawings

This form of drawing is used to depict characters, scenes and communicates information to help to understand how the world works. It can be a map, a diagram, a scientific illustration or a picture story. It introduces children to the use of signs and symbols. Drawings of this kind are relevant across many areas of the curriculum:

- Draw a story in pictures
- Illustrate a favourite story or character
- A map of my journey to school
- Illustrate a recipe

# DRAWING

## 7-9



During this stage of rapid development, children will move away from the 'schema' and will be able to draw in a variety of ways. They will progress in manual dexterity, gaining greater skill and confidence in handling tools, media and materials. At the same time, their ability to observe the world around them becomes more acute and critical. Taken together these two abilities will allow them to make more deliberate decisions and choices about their work. They are becoming more aware of their own tastes, strengths and weaknesses.

This is a time when they are more willing and able to work together and this means that more ambitious group projects can be undertaken.

They become more interested in drawings by adults and in their own work are influenced by the mass of images produced by contemporary culture.



# Making Drawings

As well as drawing freely, all children should have the opportunity to develop their drawing skills in the following ways. At this stage some drawing activities can lead on to work in painting and printmaking.

## DRAWING 7-9

### 1 Mark Making:

Children need to build on their earlier experiences of handling tools, media, materials, techniques and processes. The teacher should introduce a series of new techniques and ideas. They will need time and encouragement to achieve a certain level of 'mastery'.

- Using one type of media to make as many different marks as possible
- Explore one type of mark in detail using a variety of different media
- Using marks to make patterns and textures
- Colour evenly in one direction using even pressure with different media
- Use pencils, crayons, pastels to produce gradations of tone, light to dark and dark to light

### 2 Narrative and expressive drawings

At this stage children can draw upon a wide range of experiences and understandings. They are beginning to be concerned that the images they draw are more realistic.

In order to tell imaginative stories, children need to have available a wide variety of visual resources for their picture making. For example, a piece of bark can be the stimulus for an imaginary landscape or photographs of lizards can inspire drawing of fantastic creatures.

It is helpful to make the connection between emotions and the visual qualities that can represent them. Encourage children to look at the ways artists have handled emotions in their work.

- Drawing expressions to show different emotions
- To draw something that is important to you
- To visualise and draw a world on another planet
- Drawings to highlight social or environmental issues
- Drawings that depict different kinds of weather

### 3 Observational Drawings

Children need to recognise and understand that observational drawings can be done for different reasons. For example to find out more about the object being drawn, to gather information that could be useful at a later date, to make a record of a place or thing. In some cases, it may be helpful to annotate the drawing with words and notes. To introduce the use of the camera to record and act as a reference and for future ideas. This is also a time to use observational aids, magnifying glasses to focus on detail, viewfinders to isolate an area to focus on.

At this stage children will be able to start to keep a sketchbook, filling it with different kinds of drawings and techniques. These could include sketches, words, photographs, postcards.

It is most important to talk about the visual qualities of the objects line, shape, pattern, texture before drawing them. Discuss with the children which drawing materials best suited to depicting these qualities. Encourage them to experiment and try out the materials in rough before beginning on a finished drawing:

- Drawings to gather information, for example, fashion, structure of plants, how something works
- To make a record of a place, a building, a landscape. Use annotations to give extra information about the subject. These could be used as the basis for developing into a group mural
- Drawings that focus on a particular visual quality for example, form, structure, pattern, texture as they occur in natural or made objects
- Drawings that focus on a particular detail. For example, part of a machine, markings on an animal, a bird's feather
- A series of drawings of people to capture movement

### 4 Illustrative Drawings

By this stage children will have developed the ability to be more accurate and be developing their capacity to 'think visually'. They can begin to make drawings that will help them solve visual problems, such as alternative layouts for a poster and to make drawings that convey information clearly for example how things can be made and built:

- Drawing a diagram, for example, a family tree, the rain cycle
- A simple plan of something that can be made from Lego or other constructional kits
- Draw a storyboard about an historic event or a journey
- Drawings which explain a process, for example, making a sandwich





# DRAWING

## 9-11

This is a period of rapid development in both mental and manual skills. Each child will begin to develop their own personal tastes and ways of drawing. There exists considerable differences in levels of attainment. It becomes easy to recognise the work of one child from another. By the age of 11, most children should be able to talk reasonably fluently about art and recognise particular qualities to be found in their own work and others. They will begin to have a much wider knowledge of contemporary art and media and will be able to make and appreciate abstract works.

It is also a time of emotional and physical change. Art, like poetry, drama and music offer an opportunity to express a wide range of emotions.

Children now want to be able to make representational drawings that look 'real'. They can learn to use well established art techniques such as perspective to depict depth and shading to depict form. This can be aided by the use of perspective paper. Encourage three-dimensional drawings which can be aided by the use of isometric paper. This calls for some formal, structured teaching. They are also at an age when they can move freely between reality and abstraction.



# Making Drawings

As well as drawing freely, all children should have the opportunity to develop their drawing skills in the following ways.



## 1 Mark Making:

Skills and activities from earlier years should be built on and refined. Children should be encouraged to take responsibility for choosing the appropriate tools, media, materials, techniques and processes for a particular task or purpose.

- Use rubbings to build up a picture or image
- Use pastels, crayons, fine markers to give the effect of distance by grading from dark to light
- Use marks to make textures and patterns to create a drawing of a land or seascape
- Draw shapes and simple objects continuously, without removing the pen or pencil while drawing

## 2 Narrative and expressive drawings

Children will need encouragement to maintain and develop their ability to use drawings to tell stories, invent fantasy, express emotions and record experiences they have had. A wide variety of stimuli should be provided with the aim of changing and broadening the way the child sees the world and their relationship to it. It will encourage a variety of personal responses if children are introduced to the many different ways that artists have used to express themselves through drawing. At this stage children become much more aware of the wider world and of social, political and religious issues.

- To choose and research an artist and to make a drawing imitating their style
- Drawings that give a personal response to a social issue such as homelessness, food banks
- Drawings that transform one thing into another. For example, seeing dragons or castles in the clouds, giving people different animal heads
- To make a geometric image using some or all of the visual qualities, lines, shapes, forms, colours and textures

## 3 Observational Drawings

Children should be encouraged to draw in three-dimensions. They still need to be encouraged to look carefully and to analyse objects and places in terms of their structure, function and appearance.

They should be encouraged to analyse natural and made objects by looking for shapes, lines, textures and patterns. Also observing the relationship between objects and the spaces between them and the effect of light on groups of objects and the way this changes their appearance. The use of photography will help them 'to see' more accurately and to act as a reference.

- Drawings a series of objects in three dimensions
- To draw from memory an aspect of their town, village, favourite place
- Use the sketchbooks to make small observational drawings on a particular theme. For example, shells, fashion, people, vehicles
- To select objects and set up a still life for a drawing

## 4 Illustrative Drawings

Children should now be able to use sketches in planning a piece of work to develop and show ideas. They are now more able to think of the audience they are communicating with and select the most appropriate art media and imagery.

- A map or plan to help a visitor find their way round the school
- Sketch ideas for a new school house style. For example, school badge, sports kit, signage, web page, certificate
- A storyboard of a day in my life
- Sketch ideas for a campaign to raise awareness of the importance of a healthy diet
- Drawings to explore alternative costume designs for a chosen character in a play

LIFT OFF

INTRODUCING PAINTING



# INTRODUCING PAINTING

Both painting and drawing use 'mark making' and the visual language, with painting emphasising colour and texture. Using paint and colour are exciting experiences in themselves but working with them leads to a greater awareness of colour in the world around us, and how different cultures use colour. Learning simple colour theory links with the science of light and involves practical skills in colour mixing.

Painting is very versatile and works can range from the most delicate and precise to bigger, bolder and more powerful forms of expression. Painting can be done on a variety of materials, paper, textiles, and objects. Very often paintings progress from a quick sketch or drawing.

In the Art Framework painting is being explored through the following forms:

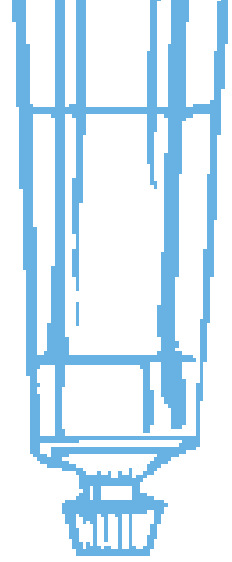
- **Mark making:** developing control over tools, media and materials, techniques and processes. Mark making and painting exercises help children to increase their skill and understanding and will broaden their repertoire of marks and contribute to the growth of eye-hand-brain skills. Through exploring line, shape, form, structure, colour, pattern, texture, proportion, scale and space children develop an understanding of the visual language
- **Narrative and Expressive paintings:** These forms of painting allow children to represent what they know, feel and imagine. Paintings can be based on reality or fantasy
- **Observational paintings:** Recording what is seen. This can help children to look more closely, analysing the world around them, as well as communicating to others
- **Illustrative paintings:** Paintings used to convey specific ideas, scenes, animals and characters.

Through these forms children will work on some of the traditional themes used by artists.

- **Portrait:** a painting of a person, group of people, or animals
- **Still Life:** a painting of non-moving or arranged objects
- **Land and Seascapes:** paintings of natural and urban scenes and subjects

Key aims of the Painting Programme are to enable children:

- To have the opportunity to explore a number of different ways of painting
- To have the opportunity to enjoy painting freely in their own way
- To be able to use colour and texture to record observations and express ideas and emotions
- To learn simple colour theory
- For older children, to have the experience of working on an extended project of their own choice
- To know about and enjoy a variety of paintings made by other artists, contemporary and historical and from different cultures



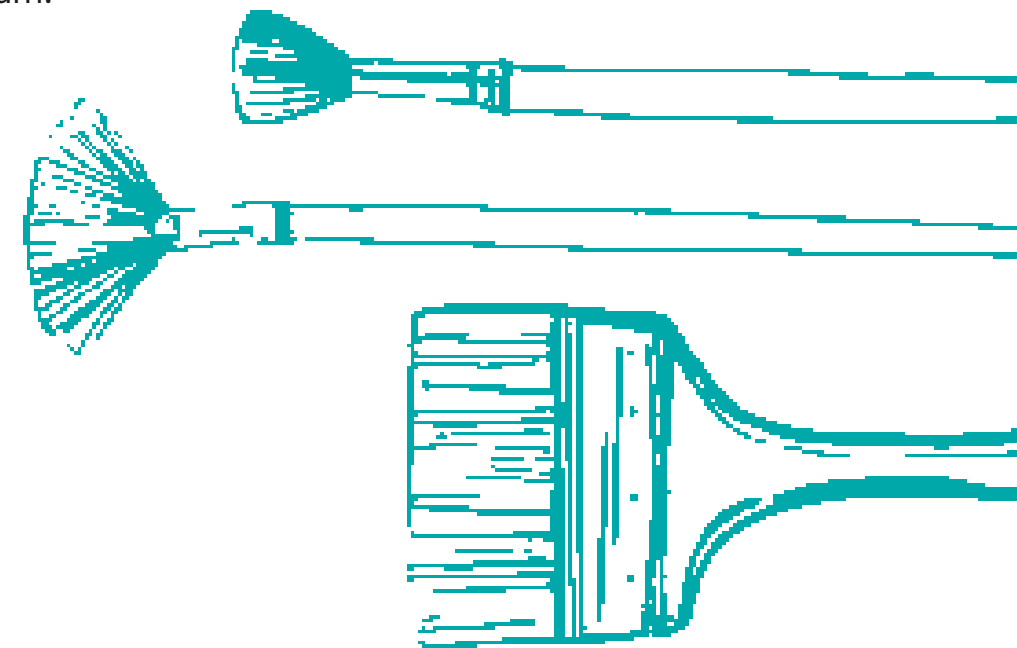
# HOW DO WE MAKE A PAINTING?

A painting, like a drawing, is a series of marks which convey meaning through the use of the visual language. But in painting the predominant visual qualities are colour and texture.

We make a painting by using a variety of tools, small and large brushes in round and flat shapes ranging from fine brushes for detailed work to bigger brushes for covering large areas. Also other tools such as sponges, rollers, palette knives and sticks working on different surfaces, paper, card, canvas, fabric, clay, wood.

Paint comes in different forms for example powder, ready-mixed, watercolour blocks and acrylic are mostly used in Primary schools. Each of these will produce a different result and children should be given the opportunity to experiment, test and choose.

Many types of paint are hard to control and children when painting can have a tendency to be 'messy'. They can be frustrated by the sheer difficulty of controlling the medium. They need to work with good tools and materials in a well organised work space with enough room to keep their resources in order and to work freely. They need time to practice and experiment and will benefit from advice on how to plan their work and control the tools, materials and particularly the painting medium.





The background of the page is a child's painting. It features several stylized flowers in red, yellow, and dark red. There are also green leaves, some with dark green centers, and a brown tree trunk on the right side. The painting is done on a light pink background.

# PAINTING 5-7

As with drawing, at this stage, the 'schema' dominates and, as a result, many paintings have the appearance of 'coloured-in' drawings. But the use of colour extends children's power to express, depict and communicate. They will greatly enjoy the tactile qualities of paint and the excitement of using bright colours.

They begin to be capable of using paint, brushes and other tools in a more controlled way. Children take pleasure in increasing their control and choice over the marks they make and the colours they use.



# PAINTING

5-7

## Making Paintings

As well as painting freely, all children should have the opportunity to develop painting in some of the following ways

### 1 Mark Making

By experimenting and exploring the quality of paint, children develop an awareness of the varying qualities of the medium. Over time a variety of tools should be introduced that can be used to apply paint in different ways. It will be essential to structure the children's exploration to help learning and avoid disappointment and chaos!

- Experiment with paint and a variety of tools to see what marks they make. Use brushes of different sizes, sponges, rollers, and found objects
- Introduce different types of paint, ready mix, block paint. Learn to use and control paint of the right consistency
- Make named marks for example, long and short strokes, fine and thick strokes, zig-zag, dots
- Use colours and brush strokes to express feelings for example, happy, sad, angry, excited
- Experiment with mixing colours using the primary colours, red, yellow, blue, to make secondary colours. Identify and name the colours

### 2 Narrative and expressive paintings

Children can use their schema to record memories, events, places, people and animals. Paint and colour are a good way of expressing feelings and ideas. At this age many children work very quickly and may need to be encouraged to slow down and think carefully about what they are doing and to begin to plan ahead:

- A family event
- My hero or heroine
- An imaginary place
- A painting made to music
- Take a bold black line for a walk and fill in the shapes with colour, perhaps choosing one colour only

### 3 Observational Paintings

Paint can be used in observational work, it is particularly useful to focus children's attention on colour and texture. Their awareness of colour can be encouraged by looking at and discussing natural objects and examples found in the environment:

- Look closely at and paint natural objects such as fruit and flowers trying to match the colours
- My pet or the pet I would like to have working from a photograph
- Myself or my friend
- Look closely at a photograph or illustration and try to copy the colours



# PAINTING 7-9



The main characteristics of this stage are a growing awareness of the world outside school and the development of personal ideas, values and ways of working. It is important to enable children to develop manual and technical skills so that they can express themselves freely using paint. This needs time to practice and so gain confidence.

Children should be encouraged to take more of their own decisions about the best tools, materials and media for a particular painting.

They can sustain work on a single painting or model over a longer period of time and can begin to plan ahead using images from their sketchbooks.



# PAINTING

# 7-9

## Making Paintings

As well as painting freely, all children should have the opportunity to focus their work on some of the following themes, portraits, still lives, land and seascapes.

### 1 Mark Making

Purposeful exploration of tools, media, materials, techniques and processes building on and developing the exercises introduced at the 5 to 7 stage:

- Experiment with new tools to apply paint
- Experiment with painting on new materials
- Try out colours and textures before using them on a painting
- Make a colour wheel
- Mix a range of colours from a limited palette, how many types of one colour can be made by adding only white to produce a tint or black to produce a shade
- Extending the exercise on tints and shades, see how many varieties of one colour (hue) you can mix for example matching the greens of a range of leaves

### 2 Narrative and expressive paintings

Children now often combine fantasy with reality and can move quickly between the two. They are very aware of imagery from the media, advertising, comics and the work of other artists and they begin to copy these ideas and styles in their own work. They are developing an understanding of the relationship between the way the paint is applied, the colours that are used, and the subject matter in the painting. They should now be encouraged to plan their painting carefully, gathering information, testing ideas and planning the composition in advance through discussion and sketching out alternatives:

- Paintings to convey feeling and emotions, angry, scary, happy, sad
- Paintings related to a strong personal interest
- Use other art forms to inspire a painting, music, drama, poetry, stories
- Paintings about a historical event or person
- Work with others to produce a group project

### 3 Observational Paintings

Observational Painting and Drawing go hand in hand. The starting point for a painting will often be a drawing. They should try to match observed colours, and textures accurately. They can now make a closer relationship between what they see and what they can represent:

- Take a small part of an artist's painting and reproduce it matching colours and textures
- Make a self-portrait being careful to capture the proportion and placement of features and the colours and textures
- Paint directly from a still life
- Paint a familiar land or townscape





# PAINTING

## 9-11

Children should now have gained the confidence and experience needed to take the initiative in planning their own work and using the correct vocabulary to talk about it. The predominant feature of this age group is the full emergence of personal ideas and ways of working. They are now very aware of personal, social and global issues. It will become evident that some children have particular abilities and skills in this area. It is also the age when they can easily become dissatisfied with their own ability. They need to be encouraged, reassured and taught simple techniques that will help them improve.

They are now capable of a more sustained piece of work of their own choosing. Ideas and starting points can partly develop from their own sketchbook and other materials and objects that they might have collected. Encourage them to look at artists' sketchbooks.



# PAINTING

## Making Paintings

As well as painting freely, all children should have the opportunity to continue their work from choosing from the different forms and themes but now adding the opportunity for abstract work. They should be able to transfer knowledge and techniques between different types of painting.

### 1 Mark Making

If they have worked through the earlier stages, children should now have achieved a reasonable degree of 'mastery' over their tools, media, materials, techniques and processes. They become more self-motivated, working out and planning what they need to try out and test before starting a piece of work, making decisions and choices about what tools, media and materials are best suited to expressing their ideas. Mark making can now become the preparatory work for a painting.

**Mark making can also be used to free up the imagination:**

- Develop ideas by playing with doodles using different size brushes and colours
- Paint over a photograph to create new imagery
- Paint to music, sounds or words
- Make marks with your eyes closed
- Make an image without taking your brush off the paper
- Paint 15cm paper squares in different shades of one colour, cut freely into different shapes and arrange on a contrasting background

### 2 Narrative and expressive paintings

Children now need to experience a variety of stimulus, particularly from the world of past and contemporary art including other cultures. There can be a rich interaction between understanding art and making art. The aim is to help each individual develop their own interests, values, and ways of working and personal style:

- Paintings to explore community and global issues
- Painting in the style of a favourite artist or of another culture
- Making a painting for a particular purpose or audience which could be an individual or group work. For example, stage set, mural, poster, school event
- Using paint with other media for example, photographs, paper, card
- Paintings linked to science fiction stories or films

### 3 Observational Paintings

Children's ability to represent what they see continues to develop with greater competence and sophistication. They will benefit from studying how other artists have tackled portraits, landscapes and still lives. They should be encouraged to spend time studying their subject before and during the process, really understanding the importance of 'looking more closely' and to draw and paint what they see not what they think they see. Their use and choice of colour will begin to be more exact, sometimes capturing the effect of light and movement.

All these qualities will also be valuable in Expressive and Narrative painting:

- Set up and work from their own still life
- Paintings of details of plants or objects, concentrating on textures, patterns and colours
- Take a series of photographs of land or townscape as the basis for a painting
- Paint a person or animal in action

LETTER

INTRODUCING PRINTMAKING



An abstract artwork featuring a light grey background. In the top left, there are several blue, irregular, dot-like shapes. A large, flowing, teal-colored wavy line dominates the center and left side of the image. In the bottom right corner, there is a solid, bright red, irregular shape. The overall composition is layered and textured.

# INTRODUCING PRINTMAKING

The essence of printmaking is to transfer a mark or image from one material to another. In most cases, it makes it possible to reproduce a mark or image more than once.

As in other art forms, printing is dependent on the use of the visual language and is especially effective in focusing children's attention on line, shape, pattern and texture. It allows children to try out different techniques and to immediately see cause and effect in action.

All ages find the process of printing exciting. In art, printing makes possible a range of effects that cannot be achieved in any other way. These effects come from processes such as, stamping, pressing, cutting, stencils, rubbings and overlays. The results are quite different from drawing and painting and add a further dimension to children's exploration of the visual language and ways of expressing ideas.

Printmaking offers the opportunity to work on different surfaces for example, paper, card, fabric. And for different functions for example, from the one offs to multiple copies such as cards, designs for textiles, bags, book covers.

Most simple printmaking processes and techniques can be practised by children of all ages. Progression and development are measured by increasing control over tools, media and materials and the style and content of the resulting images.

Teaching how to make a print in a particular way will require careful planning and organisation, time for the teacher to demonstrate and the children to practice. All printmakers find it a challenge to fully visualise what the finished print will look like. The ability to visualise only comes with experiment, practice and experience.

Today schools have access to equipment for scanning and copying images and printing out from computers. These resources provide a digital way of manipulating and copying images and of combining words and pictures. Used in conjunction with the print making techniques dealt within this Art Framework, they provide a rich resource that can enable children to make their own small books and other print material.

## **The key aims of the Printmaking framework are to enable children:**

- To use a range of simple printmaking techniques using a number of different tools, media and materials
- To introduce a wider vocabulary for mark and image making
- To use printmaking for a number of different functions
- To know about and enjoy a variety of prints made by other artists and designers, contemporary and historical and from other cultures
- To become visually and critically aware of the printed material in our environment





# HOW DO WE MAKE A PRINT?

In printmaking a mark or image is transferred from one material to another. In this framework, the concentration is on relief printing including rubbings, resist printing and monoprinting.

- **Relief printing** makes it possible to repeat a mark or image so that more than one copy can be made. It involves working from a surface which can be built up, cut or scored into, printing from objects or rubbings from materials and surfaces.
- **Resist printing** makes it possible to repeat the mark or image so that more than one copy can be made. It depends on one material protecting or preventing another material from making contact such as a stencil, a wax crayon and paint.
- **Monoprinting** produces a single unique copy. It involves taking a print from a painting made on a flat sheet of smooth material, such as plastic, or coating the flat sheet with paint and drawing onto the surface from which a print can be made. Monoprints can also be made by the use of carbon paper and the technique of marbling.



# PRINTMAKING

5-11

Every age group will be able to work with relief, resist and monoprinting at their own level and ability. For example, all ages will enjoy making rubbings using wax crayons and it is a particularly suitable activity for the younger age group.

They are engaged by the process of transferring an image from one surface to another and fascinated by the magical transformation involved. Rubbings provide them with a way of making marks that are not dependent on their rather limited manual dexterity. Rubbings taken from natural objects and arranged in an interesting composition by six year olds can give an impressively 'grown up' result. The older children can develop their use of rubbings from many different surfaces to make a carefully designed abstract image or picture.

Similarly the use of stamps enables all children to make patterns. The older children can develop this further using sophisticated experiments with colour and the exploration of different types of repeat.

**Making prints offers a number of learning opportunities, some of which will be more appropriate to older children:**

- To experience a number of different ways of making prints
- To provide them with a further way of mark making
- To develop and improve manual dexterity and technical skills through handling different tools, media, materials, techniques and processes
- Planning the stages by which they can reach a particular result
- Developing a vocabulary to discuss and describe printing experiences and the resulting visual qualities
- Linking printmaking with work in a drawing or a painting, particularly using roughs, drawings and photographs as a way of developing ideas for prints
- The opportunity to explore different types of pattern with the potential to link to mathematics
- To recognise the different roles of printmaking in the fields of art and design and design and technology
- To enjoy and appreciate the range of prints and graphics in contemporary and historical cultures



# MAKING PRINTS

All children should have the opportunity to develop printmaking in some of the following ways.

## Mark Making

At any age, the introduction of any printmaking technique should begin with exploring and experimenting to find out how the process works learning to use and gradually master control over the relevant tools, media, materials, techniques and processes.

Even when a child has gained confidence and ability in a particular technique, it is still important to 'try out' before beginning a finished piece of work so they can plan and visualise the results.

Try out a variety of tools to make different marks on a variety of surfaces to understand the potential of relief, resist and monoprinting

### Relief prints:

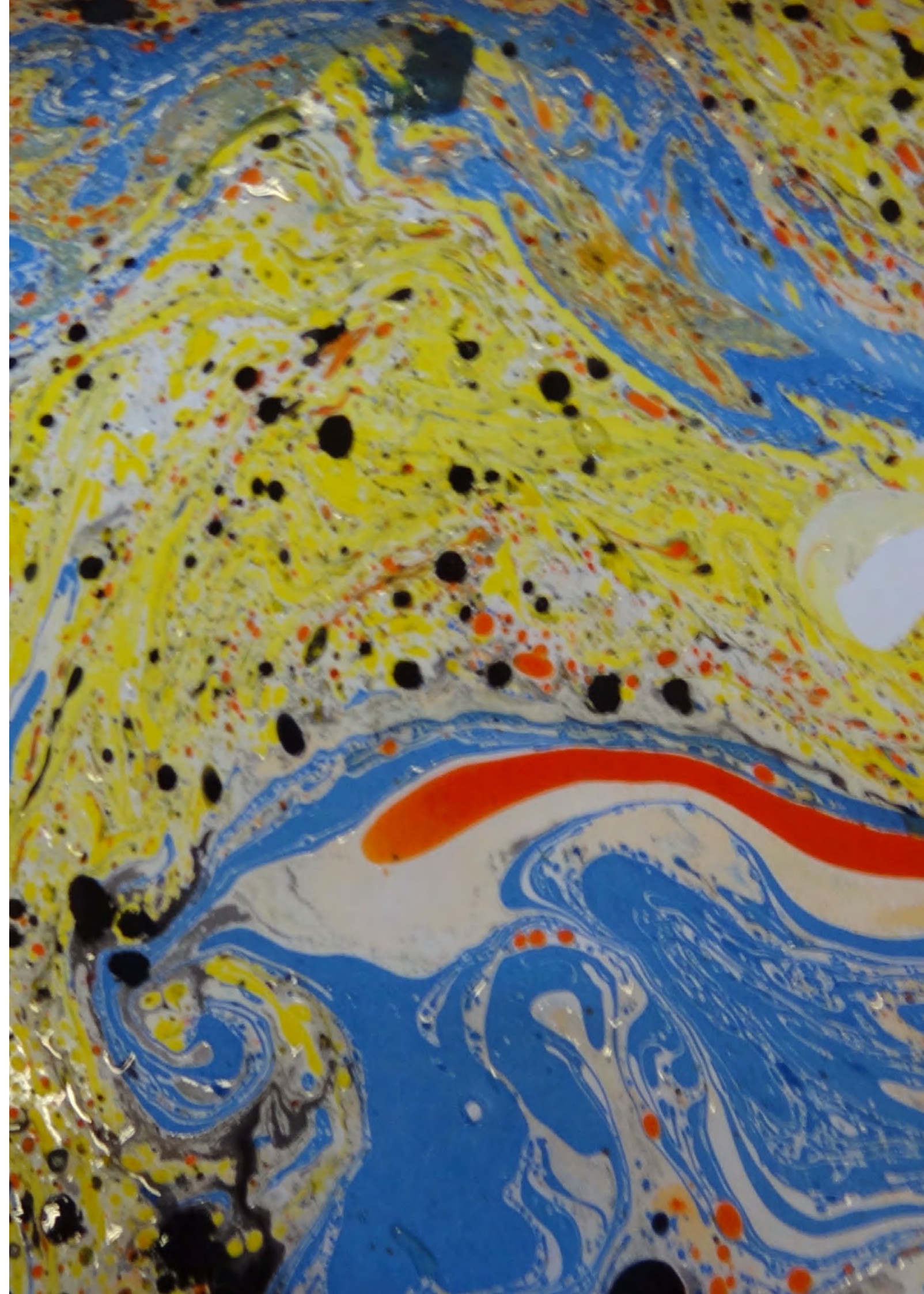
- Finger print, hand print, sponge print
- Rubbings
- Using stamps
- Working into a surface for example using the product quick print
- Building up a surface to print from for example wrapping different textured strings around card

### Resist Prints:

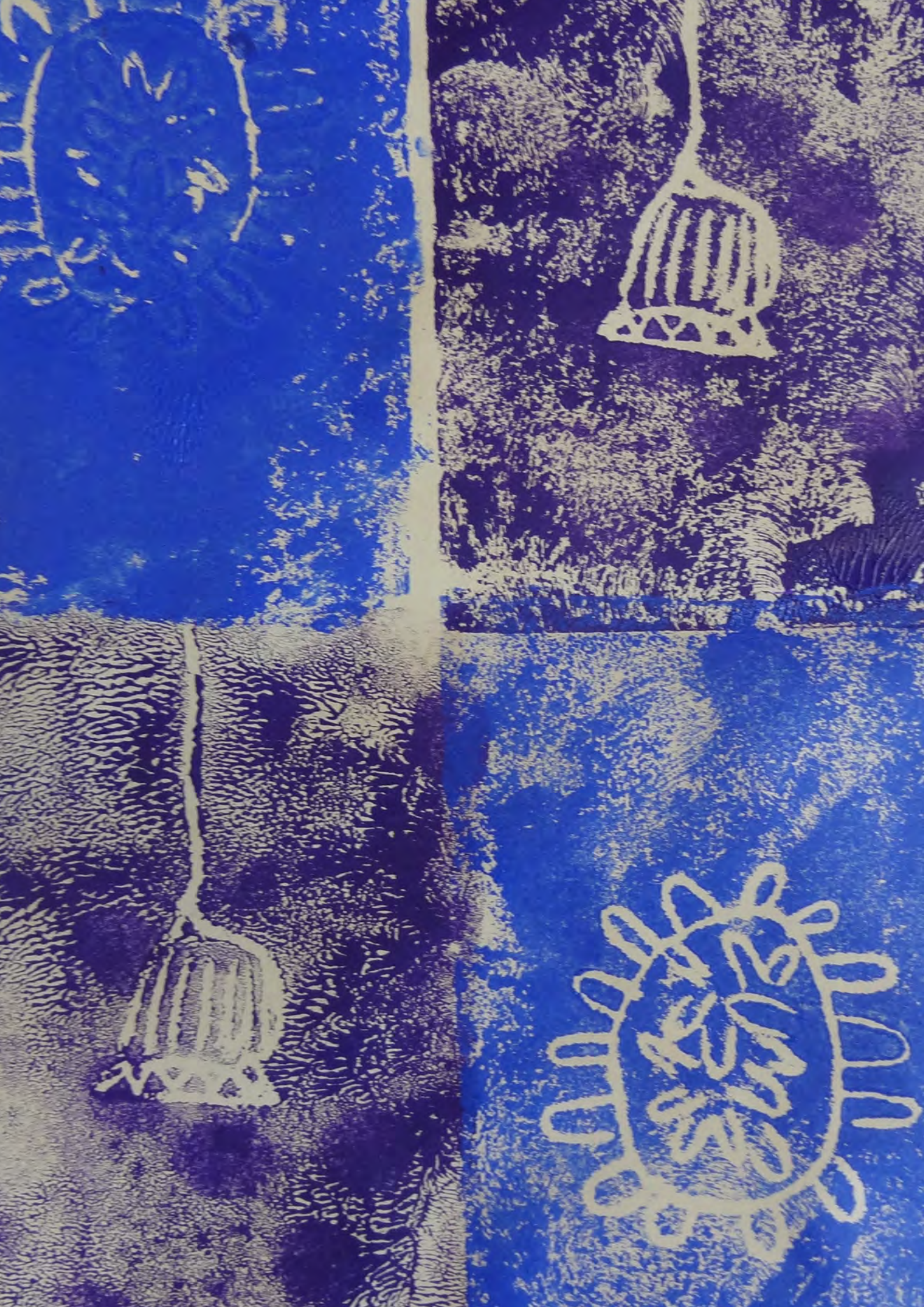
- Using wax crayons and paint
- Using stencils, paper cuts, pre cut shapes

### Monoprints:

- Draw onto carbon paper
- Draw onto a painted surface
- Marbling







# MAKING PRINTS

All children should have the opportunity to develop printmaking in some of the following ways.

## 2 Pattern Making

Since printmaking makes it possible to repeat a mark or image, it is an excellent way to teach about pattern and explore its potential. All ages respond to patterns and enjoy making them. In order to make a pattern, it is necessary to understand that a pattern can either be regular or random, sometimes described as mathematical or organic. A regular pattern is an arrangement of lines, shapes or motifs in which the same line, shape or motif is repeated at regular intervals. In a random pattern a line, shape or motif is repeated but not in a particular order, for example, tiger's stripes. Most patterns in the natural world are random. Both regular and random patterns occur in the made world. It will be essential to illustrate and explain the differences.

The exploration of pattern can begin by looking for patterns in our surroundings, both natural and made. It will soon become evident that pattern is everywhere. Pattern has two main functions, it helps unify an area or object and it provides visual decoration. In the natural world pattern is purposeful, for example camouflage, identification, attraction, structural.

Before beginning to make a print, it is helpful to raise the children's awareness of pattern using photography and drawing to record and using cut shapes to make patterns.

- Look for regular and random patterns in our surroundings, record these by either photography or drawing and use them in future work
- Look for patterns in everyday objects for example, baskets, fabrics, plants, brickwork
- Look for patterns in pictures of animals, birds, insects
- Make a series of rubbings from materials or surfaces that show a pattern
- Use cut paper shapes to try out ways of making a regular pattern. Do the same for a random pattern
- Use a simple grid to help in designing and organising regular patterns

### Relief prints:

- Make a stamp to make a pattern
- Use Rubbings to make a pattern
- Draw into a surface such as quick print to create a pattern

### Resist Prints:

- Make a stencil or use a pre-cut one to create a pattern
- Use pre cut shapes to make a pattern

### Monoprints:

- Draw a pattern onto a painted surface and then take a print



# MAKING PRINTS

All children should have the opportunity to develop printmaking in some of the following ways.

## 3 Picture Making

Many of the themes in pictures made by printing will be the same as those found in drawings and painting framework for example, portraits of people and animals, still life, land and seascapes. However, these will have a very different quality when made by different printing techniques.

Children should be given the opportunity to print images and pictures using the three main techniques:

### Relief prints

- Use textured papers to make a face then print
- Scratch or draw into a surface to create an image to make a print
- Use rubbings to make a picture

### Resist prints

- Use pre-cut shapes to print an abstract image
- Use a combination of card thicknesses and textured materials to make a land or seascape

### Monoprints

- Draw an image or scene onto a painted flat smooth sheet, such as plastic, then take a print
- Using carbon paper, draw an outline of a simple shape or object or draw an image or scene





# LIFT OFF

INTRODUCING MAKING  
WITH MATERIALS



# INTRODUCING MAKING WITH MATERIALS

Making with materials in two and three dimensions develops visual, tactile and spatial awareness. Through the use of different materials and tools children can explore the visual language with the emphasis on shape, form, structure and space and the relationship between two- and three-dimensions. The treatment of surface, pattern and texture, can often be important considerations.

In this Framework children will be introduced to the idea of sculpture, three-dimensional art which exists in space to be looked at in the round. It has height, width and depth.

It is important that children have the opportunity to engage in making using a variety of materials and techniques on a regular basis.

**Making with materials involves three distinct techniques; modelling, constructing and assembling. Each offer unique ways of experiencing and working with materials through:**

- Using different types of materials, paper, card, fabrics, threads, fibres, found objects, clay or clay like materials and plasticine
- Experiencing different qualities of materials, soft, hard, rigid, flexible, shiny, matt
- Learning different techniques and processes, collage, modelling, weaving, stitching, tie dying, knitting
- Transforming materials from two-to three-dimensions by, folding, joining, shaping, constructing and assembling

# HOW DO WE MAKE USING MATERIALS

## There are three distinct techniques

- Modelling involves making a form with a plastic material by manipulating, shaping, adding or removing pieces, using materials such as plasticine, clay or clay-like materials, papier mache. Where materials are added this process is called 'additive'. The opposite process is called 'subtractive' as when sculptors carve or cut away from a block of material.
- Constructing involves making a form or structure by joining components or rigid or semi-rigid materials for example paper, card, textiles, fibres, cane.
- Constructional kits are a useful aid to help children try out ideas, understand how different structures can be made and the relationships between forms and space as well as being a medium for the imagination.
- Assembling involves making a form or structure by putting together found materials, natural or made. Collage is a form of assemblage made by gluing materials such as paper, card, fabric or found materials onto a background to make a picture or image. A sculptural version of assemblage is where the artwork is put together using found objects that are not usually shaped by the maker.

In order to participate in this area of work, children will have to learn specific skills, techniques and processes, the careful and correct handling of materials, tools and equipment. Because of the potential opportunity for 'mess and chaos' and, in some cases, the use of materials that may be expensive, work will have to be very carefully planned and structured in advance. When necessary time must be allowed for a demonstration. Learning any craft skill will involve practice, experiment and failure. Speed of skill development will depend on the amount of time given to practice and experiment.

Not all techniques, materials and tools are appropriate to be used in primary school and not all schools will be equipped to handle all the appropriate materials because of lack of facilities, space and appropriately experienced staff. However, children can be introduced to a representative range of crafts and different makers through the Understanding Art Framework.

## The key aims of Making with Materials are to enable children:

- To use a range of materials, tools, equipment, techniques and processes to work in both two- and three-dimensions
- To make for a variety of different purposes and functions
- To develop and foster fine motor skills and engage the child in problem solving
- To know about and enjoy a variety of different sculptures and artefacts made by artists, craftspeople and designers from different times and cultures

The emphasis in Making with Materials is on learning craft skills, techniques and processes using a variety of materials, tools and equipment to achieve different outcomes for different purposes

Each material has its own character but there are fundamental ways of working which can apply to more than one, and many materials can be used in combination.



# MAKING WITH MATERIALS 5-11

Every age group will be able to engage in using a variety of materials, media, tool, techniques and processes involved in making at their own level and ability. These making activities provide children with the opportunity to convey their ideas, feelings, observations and to solve problems in two and three-dimensional ways.

They will learn the techniques and processes required in very different crafts such as weaving, sewing, modelling, paper and card construction, using very different materials to get different results. Many of the techniques and processes demand immediate hands-on activity. It also affords an introduction to learning how to use tools safely and correctly and to use the right tool for a particular outcome. The techniques involved will also be varied for example, folding, bending, cutting, slotting, shaping, joining, fitting, interlacing, gluing. Some outcomes will require a combination of different materials and craft skills. The treatment of surface and decoration will also be of important consideration.

# MAKING WITH MATERIALS



At this stage, children's work takes the form of structured play and the experience of making simple forms and structures. The following are reasonable expectations for what children could experience and which should be continued and built on in the following stages:

- To explore more than one material, each with different qualities
- To explore both plastic and rigid materials
- To be able to carry out simple techniques
- Learn to use tools safely and correctly
- To make models, forms and structures with and without simple tools
- To have worked in both two- and three- dimensions
- To begin to recognise and name techniques and tools and know what they do and how to use them
- To recognise and name three-dimensional forms
- To look at examples of work of artists, designer and craftspeople

# 5-7



# MAKING WITH MATERIALS

Building on the previous stage, children are becoming more critical of their own abilities and work. It is essential that they are given help in developing their skills, techniques and processes. To have time to practice and to achieve a degree of mastery.

- To explore more than one material and technique and process in greater depth
- To understand through direct experience that the surface of a material can be changed by using tools and techniques which will affect the appearance of that material and the way it might be used
- To become aware of the three-dimensional qualities of their work, considering it from all viewpoints
- To explore the potential of materials for recording observations and the expression of feelings and ideas for different outcomes
- To begin to understand and be able to talk about the potential and limitations of some of the materials they are handling
- To be able to talk about their work, where ideas come from and how to change and develop them
- To look at examples of work of artists, designers and craftspeople



# 7-9

# MAKING WITH MATERIALS



Building on the previous stages, children should be working with greater independence and confidence and be able to engage in an extended process of making. This involves time and careful planning. They should now be capable of developing an idea, gathering information and planning their processes before beginning to make. These could include small drawings, photographs, notes and making test pieces, such as a sample of weaving for pattern and colour, or small three-dimensional models to help visualise the finished piece and foresee problems that might arise. They should now be able to work independently or as part of a team.

- To have confidence and ability in using a range of materials, tools, techniques and processes
- To realise the importance of keeping sketchbooks and collections of reference material as a source of ideas
- To have time to engage in an extended process of making
- To be able to achieve levels of finish that are reasonable and appropriate for the age group
- To be aware of the different qualities of materials and techniques and be able to talk about and evaluate them in relation to their own work
- To become more aware of the way artists, craftspeople and designers have used materials and techniques to achieve particular results for different functions.
- To look at examples of work of artists, designers and craftspeople

9-11



L E F T O F F

P L A N N I N G P O I N T S

# PLANNING POINTS

The following points are intended to help as a guide to plan, structure and organise the art session.

- 1 Decide what art activity is to be taught, why and how. Is it appropriate for their age, ability and experience? What art activities have the children already experienced? What skills and techniques have they mastered?
- 2 What materials, media, tools and equipment are required? What skills and techniques will the children need to engage with in the planned activity?
- 3 Are any visual resources needed to give the children useful examples for the activity?
- 4 How will the class room be organised for art activities? Individuals, pairs, groups? Will more than one activity be going on at the same time? How much space does each child have in which to work? Do the worktops have to be covered? Where and how are the materials laid out? Is there a sink in the class room?
- 5 How long will the art session be? How is time divided up into the introduction/demonstration, the activity, clearing up, reflection and discussion?
- 6 When does the art session take place? When can the session be set up? How is the clearing up organised? Where can finished art work or work in progress be stored? Where will the work be displayed?
- 7 What are the strategies for introducing the activity/activities, teaching and demonstrating any necessary skills? Will it be for the whole class or small groups in turn? Will the children be working individually or as part of a team? How good are the children at listening and following instructions? Keep explanations simple, short and to the point, consider how to gain and keep attention. The children need to be active as quickly as possible. Always make sure that the children understand the point of the activity and what they are supposed to be doing before they begin. Be prepared for those who finish before the majority.
- 8 It is a good idea to try out all new activities to identify any problems in advance and where the teaching of specific skills will be needed. Sometimes it is better to teach new skills as a separate exercise before embarking on the activity itself. It helps to have scrap paper for children to try things out before they tackle a finished piece.
- 9 The teacher/helpers role during the session may vary between acting as informer, facilitator, questioner, encourager whilst also monitoring progress.
- 10 Evaluation: what have I learnt and observed from this session for the group as a whole and for each individual child? Did I achieve my aims and objectives? What have the children learnt and gained from this activity? And how will it be developed and built on in the future?
- 11 The class room itself should be a learning resource – it should be visually stimulating but remember not to overload with visual stimuli. It helps to display relevant examples of art, craft or design. It goes without saying, that it is important to display the children's work and that all children have the opportunity to see their work displayed. At the appropriate age children can be involved in helping making an exhibition of their work. To keep children's attention change displays frequently.
- 12 Certain activities are fundamental to making and understanding art. These should become part of the art experience. Children should be encouraged to keep a sketchbook, collecting and recording interesting and inspiring images and objects.
- 13 Check that all media, materials and tools are safe and suitable for the age group. Remember to have both right and left handed scissors and for the very young it may be advisable to use safe scissors.



LIFT OFF

STARTING POINTS

# STARTING POINTS

Art activities can begin from a number of different starting points.

## CHILDREN'S PERSONAL INTERESTS

- Myself
- My interests
- Celebrations or events
- Things or places I particularly like.

## PEOPLE AND ANIMALS

- People who help us
- People from other cultures
- My pet or the pet I would like to have
- Animals and their environment
- Birds, similarities and differences.  
Create and draw a new bird
- Animal camouflage, markings, pattern and colour

## FANTASY AND STORY-TELLING

- Starting from stories, poems, films and video games
- Imagine another world or journey
- Monsters and dragons
- Telling a story in picture
- Costumes and masks

## NATURAL AND MADE WORLDS

- Starting from observation and analysis of natural and made environment
- The seasons
- Plants, flowers and trees
- A walk
- My village/town
- My home
- Machines
- Focus in on natural objects or a particular building or structure

## VISUAL QUALITIES

- Explore mark making
- Explore pattern and colour
- Finding and looking at textures
- Investigating lines, shapes and forms
- Working in both two and three dimensions

## MATERIALS, MEDIA, TOOLS, TECHNIQUES and PROCESSES

- Card and paper structures
- Weaving
- Rubbings
- Collage
- Printing
- Methods of joining
- Making a pot or model

## UNDERSTANDING ART, CRAFT AND DESIGN

- Looking at the work of artists, craftspeople and designers from today, the past and other cultures

## ART IS OFTEN USED AS A FOCUS FOR A PROJECT OR THEME

### PROJECTS

#### Working to a pre-determined goal

- Costumes for a play
- Models for a history project
- A mural
- An exhibition

### THEMES

#### Working on a pre-determined subject

- A study of water
- The seasons
- Mathematical shapes and forms
- Transport
- Pollution

**Very often projects and themes are used as a means of linking different areas of the curriculum.**



LIFE + PHOTO

PHOTOGRAPHY

# PHOTOGRAPHY

Photography is a form of making art in its own right but in the Harley Art Framework the focus is to use photography as an aid to recording visual stimuli, ideas and events for future reference. It is an excellent tool to help children to focus and look more closely at the world around us.

## KNOW YOUR CAMERA

**Getting to know the key controls and main features on your camera will help you take a better picture**

- 1 A digital camera has light sensitive sensor that records the image on a memory card
- 2 The back of the camera has a panel like a mini TV screen which shows you what you are taking and lets you check the results
- 3 The lens focuses the light rays that come off the subject on to the sensor
- 4 The shutter release helps you focus and takes the photo

**Two key points that are essential to taking a good photo are;**

- 1 **FOCUS** check your subject is really sharp
- 2 **EXPOSURE** means getting the light right, too much light and the photo will look faded; too little light and the photo will look dull.

**Luckily most cameras are automatic and will give correct focus and exposure but don't forget to hold the camera steady**

## TAKING PHOTOS

**COMPOSITION** think how you are going to arrange the subject or object you are taking

Will you have a background?  
Where will the edges of the photo be?  
Will you get in close?  
Will the subject or object be dead centre?  
To one side?  
Will your photo be horizontal or vertical?  
Will you be pointing the camera straight on, upwards, downwards or sideways?  
When taking portraits, watch the eyes! They are the most important part of the face

**The advantage of a digital camera is that you can take as many shots as you like and delete the unsatisfactory ones. So don't be afraid to experiment.**



# DRAWING

## STEP BY STEP ACTIVITY GUIDE

Illustrative drawing is a way of sharing information through images. Maps are a great starting point and can be factual or imaginary.

- Show some examples of different types of maps and what they might be used for. Explain that maps can sometimes use a key which describes the symbols used on the map. The treasure could be part of a story the class has put together or decided upon. You could also look at maps from the local area from different periods in time or look at maps of other countries.
- Ask the children what symbols or information that they might need on their treasure maps. Children could work in groups or pairs. Discuss ideas as a whole class.
- Before designing the map the children can now prepare the paper by using a coffee, ink or paint wash and distressing the edges by tearing. If the map is from the future the paper preparation may be different.
- Its now time for the children to design their treasure maps. This can be done with a design sheet for younger children asking them to draw symbols and a guide for how the map will look. For older children this could be more free and the children can sketch out what their map may look like . Show examples of a map you have made and what you have included in it.
- **DESIGN TIME** —Children make marks using the activity sheets.

## ILLUSTRATIVE DRAWING—TREASURE MAPS

Check the prepared papers are dry if you have used a wash for these before starting the finished map.

- The children can now create their finished maps, remember to remind the children to follow their design and sketch it out lightly first onto the paper. Then using a variety of felt pens and crayons create the maps.
- **MAP MAKING**– Children create their maps.
- Ask the children to show their maps and describe them. Discuss what they have learnt from the activity.
- **END OF SESSION.**



## YOU WILL NEED:

Pencils

Paper

(sugar or cartridge or other depending on chosen theme).

Felt pens

Coloured crayons and pencil crayons

Activity sheet if needed

Examples of maps

Coffee, ink or paint if needed

Brushes and containers

## STARTING POINT:

Illustrative drawing can have many starting points such as posters, leaflets/flyers, storyboards etc that share information. This can be a one off activity or be part of a full project.

## LEARNING OPPORTUNITIES:

Developing design skills

Improving manual skills

Developing mark making



## CLASSROOM ORGANISATION:

- Have all the equipment set out on the table ready for the children to use.
- Use containers with the chosen wash for the maps and make sure these are mixed before the session. If using coffee use hot water but make sure this has cooled completely before using with the children.
- Have examples of the activity to show to the children.
- Give the children enough table space to complete the activity comfortably.

## TIPS FOR THE ACTIVITY:

- Remember to remind the children to refer to and follow their design when creating the finished map.
- Give the children some scrap paper so they are to try out the felt pens and crayons before using on their map.



## IN LOVING MEMORY OF PROFESSOR KEN BAYNES

Ken and his partner Krysia have worked with the Harley Gallery for many years, developing exhibitions and art activities for children of all ages. Their input has been invaluable and, they have worked tirelessly to help us offer our visitors the highest quality educational experiences, through educational resources for schools and curated exhibitions designed with children in mind. Ken was fun loving and a true inspiration. His belief in the importance of creativity in children's education and development has shaped and determined our Educational Programme.

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**Brochocka Baynes**

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Please visit our website [www.harleygallery.co.uk](http://www.harleygallery.co.uk) to find out more about our education programme and learning resources.

**Dayle Green, Education and Outreach Manager,  
Harley Foundation, December 2020**

# THE HARLEY GALLERY

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The Harley Gallery is part of  
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