

EQUALS Semi-Formal (SLD)

Curriculum Scheme of Work

Preview



My Art



Equals Semi Formal Curriculum

My Art

Basic Principles

Preview - Some pages from the Basic Principles

What is Art? Art is a means of combining expression, creative skills, imagination and emotions, typically within a visual or multi-sensory form. It is subjective and changes through time and in different cultures.

Art develops a visual, tactile and sensory vocabulary and an understanding of the visual elements - colour, line, tone, texture, pattern, form and shape - in order for them to effectively express themselves through artistic means.

It encourages communication through the exploration of differing processes and provides opportunity through the use of artistic media to acquire skills and develop artistic techniques as well as critical abilities and understanding of one's own and others' cultures and heritage.

Art and Design stimulates creativity and imagination. It provides visual tactile and sensory experiences and a unique way of understanding and responding to the world. Students use different materials and processes to communicate what they see, feel and think. Through Art and Design activities, we are able to explore, take risks, inquire, play, express, persist, enrich, appreciate and learn to make informed judgements and aesthetic and practical decisions, as well as learning about the diverse roles of functions of Art, Craft and Design in contemporary life as well as in different times and cultures.

Art itself is a process and through enabling opportunity for exploration children, young people and adults with severe learning difficulties will learn through the process of doing. They will learn through painting, drawing, sculpting, printing etc and the more you allow them into these processes and to be part of these processes the more they will learn. It is vital they are given opportunity to take risks, make a mess, make mistakes, for through exploration and the willingness to take risks, Art can not only be fun but it can be a vehicle to explore the world around us as well as an outlet for our individual expression and realisation.

Creativity uses the Right side of our brains which is the side of the brain that deal with emotion and feelings. When we are in a creative ‘flow’ (fully engaged in a creative process) the brain releases, oxytocin, opioids and serotonin (the natural feel good hormones) which increase our ability to play, have fun, and further explore, thus increasing positivity and well-being. The exploration of the process and lots of time for such exploration, will increase confidence and thus further enable creativity to flow.

My Art has been laid out in similar fashion to the other ‘subjects’ inherent in *My Creativity* in two main ways.

Firstly, the whole area of study has been subdivided into the sections of Painting, Collage, Printmaking, Sculpture, Drawing, Textiles and Digital Media, not because we believe that these sections ought to be separately taught, but merely to aid and simplify the recording of the ideas that make up the whole. The elements of Art; line, tone, shape, space, texture, colour and form are explored throughout the sections. **These are NOT developmental** sections; that is Drawing should not automatically come before Painting; it may do but then again, it may not. Each area overlaps in many ways and different sections can be used alongside other sections if and when appropriate within the holistic experience.

Art and the teaching of Art should NOT be concerned with product. The purpose of Art as an educational subject for those with severe learning difficulties is not to produce a painting or a sculpture or a print or a drawing or a Mother’s Day card or a picture to show Ofsted what wonderful work our learners can do. This will either happen or it won’t. As soon as teachers start to get overly concerned with product they are in danger of leading the artistic process and stifling creativity. Teachers should facilitate the artistic process, but they shouldn’t lead. Teachers may facilitate through guiding, offering ideas, demonstrating what will happen if, offering opportunities to experiment, offering differing materials to experiment with, ensuring LOTS of opportunity to practice and refine ideas and skills, giving time and then giving more time.

Secondly, the ideas that make up this scheme of work (SoW) have been ‘graded’ into (i) encountering (ii) exploration and (iii) developing understanding. This aids the creative process by gradually allowing for more depth to be offered over time so that learners move from encountering to exploration to developing understanding and beyond, but it also allows learners to proceed at their own pace. This means that some learners, for example, those consistently and over time working at around P4/P5, will spend a very long time encountering the materials, resources and ideas. They may dip their toes into more complex ideas offered, though they may not.

Encountering may involve: raising awareness; becoming familiar with; focussing attention on; a sensory, immersive, visceral experience; an immediate and reactive response; sharing with others; apprehension; anticipation; experiencing a range of feelings; participation in presentation and/or performance. These encounters affect all people with or without learning difficulties, they are how we first make contact with the aesthetic;

Exploring may involve: recognition of the process; building sequential memory; playing; learning with and from others; experimenting; making connections, recognising same and different; discovering possibilities; coping with new or multiple encounters; expressing a range of feelings; sustaining attention; persevering; contributing; contributing to presentation and/or performance.

Developing understanding may involve: practising and refining; rehearsing; generalising; consolidating; building on previous learning; making something new; reforming, elaborating, embroidering and embellishing; arranging and rearranging; re-forming; appreciation, reflection, appraisal, practising and refining; collaboration and negotiation; independence; resolution; understanding meaning and significance; interpret a range of feelings; purposeful and focussed presentation and/or performance.

It is central to the whole, that all learners are allowed TIME to fully explore their independent potential. Teachers should not therefore, assume that each section, say for example, Painting 1, will consume a minimum or a maximum amount of time. The ideas that are laid out in Painting 1 or Printing 3 or Drawing 2 will be covered when they are covered, and this will vary from class to class and group to group. It is perfectly feasible for any of the sections to take at least a term, many will take longer, and some for some groups may take considerably longer. Further, this might not be because they ‘don’t get it’; it might well be because they do get it and they want to get more of it. Monet’s *Water Lillies* series covers some 250 canvasses painted over 30 years from his garden in Giverny. Clearly familiarity with the scene, the subject, the medium and the possibilities was not a barrier, it was an inspiration. Those with SLD must be given time to learn and repetition could be the key to learning.

It is not absolutely essential that you have any Art training in order to effectively teach Art, though of course it helps. Perhaps, just as important is if you, as the teacher, have an interest in the subject and enjoy teaching it. All subjects can be taught creatively and even though many adults feel ill equipped to teach Art it can be taught across all curriculum areas and it will benefit all if there is an open sharing of ideas and strengths within staff teams. Having said this, Equals would strongly advise that schools seek out the services of a trained artist as a teacher of Art if they have the opportunity, because there are only so many ideas that can be passed on and there is no substitute for experience.

Micaela Beatson has been teaching in SLD schools as a specialist Art teacher for 24 years (14 years in London, 10 years in Canterbury). She has a Textiles Fine Art Degree, a PGCE in Art and Design, has a Post Graduate in the Therapeutic application of the Arts and is currently training as a Child Creative Arts Counsellor. Micaela has also run SLD and PMLD Art Inset Training courses for staff at The Bridge School Training Centre in London for 10 years, and worked freelance for ‘Cloth of Gold’, a screen printing charity in London working in differing educational settings creating large scale sensory banners, as well as for Creative Partnerships on various educational creative projects in schools across Kent.

Micaela teaches with a holistic approach including sound, drama, movement, games, sensory exploration, with curiosity with the process taking priority over outcome. *‘I am continually learning from the students and young people I work with. I feel it is incredibly important to be open to and allow change as ideas and processes are explored and developed. As students are working and exploring they may challenge, enquire or ask about something which can lead onto new exciting developments and creative possibilities.’*

**My Art
Collage**

Preview - few pages

LEARNING INTENTIONS	TEACHING ACTIVITIES Collage (1) – pattern, texture, form.	POINTS TO NOTE
<p>To encounter, copy and continue a pattern using a variety of objects and materials.</p> <p>Introduce the element of both 2D and 3D shape, form and space.</p>	<p>Use a bag, box or tin to play a ‘feely game’ with an assortment of objects; such as plastic bottle tops, cotton reels, lego pieces, lolly sticks, fir cones, pasta shapes, shells, yoghurt pots etc. What do they feel like?</p> <p>Use large scale boxes, plastic bottles etc. and encourage learners to create a repeat pattern by for example, placing a box, next a plastic bottle, next another box, next another plastic bottle.....</p> <p>NB. This can be used with the entire group or small groups as a fun turn-taking activity on the floor. Take photographs.</p> <p>Create a tactile collage placing alternate objects onto cardboard. Squares of cardboard will need to be pre-cut.</p> <p>Apply PVA all over a plastic bottle the size of your choice and collage the bottle randomly with any chosen collage materials. Learners can choose any small tactile objects to put into the bottle to create a shaker. LEAVE TO DRY.</p> <p>Explore creating a repeat pattern by using pipe cleaners to thread; beads, buttons, bottle tops etc. and attach to plastic collaged bottle/shaker using tape.</p>	<p>Pattern is all around us in both the natural and the manufactured/man-made environment.</p> <p>Arranging shapes, lines, colours etc in a considered way thus creating pattern.</p> <p>Differing objects and materials will need to be collected over time prior to activities.</p> <p>Encourage matching, sorting, identifying properties etc.</p>

<p>Explore copying and continuing a pattern using a variety of objects and materials as well as identifying differing objects by their shape and differing size.</p>	<p>Introduce differing imagery such as photocopied images of; themselves, a friend, images they like, plants growing etc. Create repeat pattern collage.</p> <p>Explore the creation of pattern by alternating differing mediums such as paint and chalk, pencil and pastel. Using these alternately to create a sequence.</p> <p>Explore the creation of pattern by using differing textures such as fake fur, feathers, bubble wrap, netting, textured wallpapers etc. Stick the objects and materials to create a pattern or sequence.</p> <p>Look at images of simple Mosaics. Look at Anton Gaudi’s work in Barcelona.</p> <p>Demonstrate creating a mosaic using 2 or 3 colours. NOTE learners will need to be provided with have strips of coloured card to cut into their own square shape to use as mosaic pieces to collage.</p> <p>Create a simple mosaic (a picture or design made from small pieces of coloured tile, glass, or other material set normally in mortar, but for experimental pieces any holding material such as PVA glue will suffice. NOTE These are best mounted on coloured card or thin foam sheets.</p> <p>Learners to explore creating a 2 or 3 colour repeat pattern paper mosaic on card strip; keeping space between each piece.</p> <p>Using plain biscuits or cakes create a repeat pattern using icing sugar for the glue and sweets for the Mosaic tiles! Learners are required to place the sweets with space in between each one to create the desired Mosaic effect!</p> <p>Using small plastic bottle learners to create repeat pattern using any of the above textures or colours.</p>	<p>If possible, encourage all learners to take the digital photographs themselves. That way you are likely to get a stream of images that motivate the individual learner.</p> <p>See the Digital Photography Topic in Equals <i>The World About Me</i> SoW</p>
<p>Develop understanding of differing 2d and 3d shapes and forms when used in collage.</p>	<p>Learners to draw simple design for Mosaic onto A4 or A3 card.</p> <p>Using any of the above colours, shapes or textures learners to create a Mosaic (using PVA glue or a glue stick.)</p> <p>Using various junk modelling, attach differing materials to create a sculpture.</p> <p>Explore the process of papier mache applique over the entire area of the sculpture. Leave to dry.</p> <p>Paint sculpture and leave to dry.</p> <p>Learners to cut up mosaic pieces from strips of card and collage onto to decorate their sculpture.</p>	<p>Look at the Art Nouveau of Gustav Klimt and Sarah Driscoll’s lamps.</p>

LEARNING INTENTIONS	TEACHING ACTIVITIES Collage (2) – Faces and everyday objects using line and form.	POINTS TO NOTE
<p>Encountering differing artists who use food, junk etc. to create images of faces.</p>	<p>Dress up in various hats, wigs, sunglasses, scarves, false noses etc and take photographs. This will always be better if the learners are taking their own photos. See the topic on <i>Digital Photography</i> in the Equals <i>The World About Me SoW</i>.</p> <p>Look at images of various facial expressions. Encourage learners to make differing facial expressions, the weirder and wackier the better. Take more photos.</p> <p>Explore differing facial expressions and discuss what they may be portraying.</p> <p>Find differing facial expression in magazines and cut out and collage.</p> <p>Look at and talk about the images of portraits created by Guiseppe Arcimboldo.</p> <p>Take photos of real fruit and vegetables, and/or cut the images out of magazines to use as collage material.</p> <p>Using an A3 pro-forma, place features of the face in the appropriate places. Decide what fruit or vegetable to use for what feature. Less able learners may need features or marks on the paper to indicate where to place the features.</p> <p>Using paint, make marks using a variety of fruits/vegetables (inside of banana skins, apples, lemons, cabbage, flowers, leaves).</p> <p>Create a large scale group collaged Arcimboldo face using the various fruit and vegetable prints.</p>	<p>Materials needed might encompass:</p> <ul style="list-style-type: none"> • magazines for cutting up; • glue sticks; • Arcimboldo images; • paints, paper, brushes; • fruits and vegetables; • photocopied A3 outline image of a face. (some may need features on or pointers depending on ability of learners)
<p>Exploring the work of differing artists who use their wider imagination to create images of faces.</p>	<p>Cut out (or have these already cut out) different features of the face and things we may wear on our head's; mouth, nose, eyes, ears, hair, hats, sunglasses etc. If using magazine photos, these may have to be enlarged on a photocopier, or we could use cut up images of various photographs that the learners have already taken as the start to the project. Compile a whole bank of noses, eyes, ears, mouths, hair, hats, glasses etc. and keep them separately, that is, noses in the nose box, eyes in the eyes box.</p> <p>Collage the above images onto card and cut out the face. Attach a lolly stick to the back and hold up to face, take photographs of learners exploring this. Look at ourselves in the mirror and take photographs. Learners may want to cut eye holes out.</p> <p>Use banana prints as mouth to create happy faces on a hand-held mask. Learners could use various materials to create hair.</p> <p>Look at various portraits of faces by Arcimboldo, Pablo Picasso, Paul Klee, Rene Magritte etc.</p>	

	<p>Explore this further by using differing images from magazines to represent features. Once learners have the basic idea that anything can represent a mouth or a nose or ears, anything and everything is possible!</p>	
<p>Developing understanding and creating facial collages</p>	<p>Look at images of Pop Art. Are there any ideas that learners might want to expand? Look particularly at Andy Warhol's 'Soup'.</p> <p>Look at various cylinder shaped food products that will be familiar to learners such as cans of coke, soup, baked bean. Look at other shapes such as boxes of cereal etc,</p> <p>Use your empty cans to create the base for a collage, perhaps using different textures or patterns or colours or faces.</p> <p>Collage a photograph or perhaps even a series of photographs of themselves onto their can design.</p> <p>Collage using lettering or images from magazines.</p> <p>Try drawing a can. Explore creating a mixed media collage using all or some of the above. Draw with pens or paint etc over the top to enhance particular areas.</p> <p>Look at cylinders and explore wrapping card around a cylinder shape. Work out how to create the top and bottom and create a card cylinder.</p> <p>Decorate as above, with image of themselves, their interests, their friends, their idols etc.</p> <p>Extend the concept of collage onto other mediums such as clay -</p> <p>Demonstrate rolling clay to create a tile and encourage learners to explore using various materials to press into and make shapes and patterns in the clay tile.</p> <p>Make a clay cylinder by rolling the clay flat, cutting out the appropriate shape to wrap around a cylinder form such as a coke can. Decorate as desired.</p>	<p>Pre-plan a collection of empty cans and cereal boxes</p>