



# Visual Arts Plan

Scoil Náisiunta Phádraig Naofa

Avoca.

Co. Wicklow.



## **Introduction.**

**Avoca School is most fortunate to be located in an area of scenic beauty where both the children and staff have the opportunity to experience an abundance of visual art riches on a daily basis.**

**In addition to the natural beauty of the valley we are blessed with a community filled with artists, teachers who are enthusiastic about teaching art and children who are versatile and talented in their artistic endeavours**

## Rationale

- The original Visual Arts plan was first developed in response to the Revised Curriculum of 1999. Since then the staff and pupils have been extremely enthusiastic in their implementation of all strands of the new document. The plan was reviewed in February 2021 in consultation with the teaching staff.
- The school is fortunate in its location within a community where there is a wealth of local artists and artistic endeavour. It is important that this resource is utilised within the school with the assistance of such schemes as “The School Heritage Scheme” (eg. courtyard mosaic project with Mary Wallace), visiting local artists (eg. the potter Christien Van Bussel) and projects based on local industry (Avoca Mills and Avoca Mines)
- We are lucky to have a number of talented parents available to the school who give generously of their time. The projects they support should be acknowledged within the framework of the school visual arts plan (set design, costume design, film making, felt making, knitting, murals)
- Since the introduction of the revised curriculum the school has maintained a well-stocked supply store of art materials and a book shelf of interesting reference books (outside infant classroom). It is important that these resources are clearly identified for new staff
- In July 2013 the school hosted a Summer Course for teachers. All of the staff attended the week long course. This revised plan incorporates much of the practice and theory learned on that course

***All of the above developments serve to support the rationale for teaching the visual arts as outlined in the 1999 document:***

*To benefit teaching and learning in our school*

*To conform to principles of learning outlined in the Primary School Curriculum*

*To review the existing plan for visual arts in light of changed emphases and new methodologies outlined in the Primary School Curriculum.*

## Vision and Aims

### Vision

Visual arts allow all children to express themselves. It is the process and not the product that is important. It allows for a broad and balanced curriculum. The school mission statement states:

*“The school seeks to promote the physical and emotional well-being of all pupils and to develop their expressive, artistic, and creative ability to each pupil’s full capacity”*

Visual arts have a key role to play in achieving this mission.

### Aims

As a logical progression of this plan’s rationale, we as a staff, endorse the aims of the Primary School Curriculum for visual arts:

- To help the child develop sensitivity to the visual, spatial and tactile world, and to provide for aesthetic experience
- To help the child express ideas, feelings and experiences in visual and tactile forms
- To enable the child to have enjoyable and purposeful experiences of different art media and to have opportunities to explore, experiment, imagine, design and communicate with different art materials
- To promote the child’s understanding of and personal response to creative processes involved in making two and three-dimensional art
- To enable the child to develop the skills and techniques necessary for expression, inventiveness and individuality
- To enable the child to experience the excitement and fulfillment of creativity and the achievement of potential through art activities
- To foster sensitivity towards and enjoyment and appreciation of the visual arts
- To provide opportunities for the child to explore how the work of artists and craftspeople might relate to his/her own work

## Curriculum Content

### Strand: Paint and colour

### Strand Unit –Paint and Colour

Infants	First and second	Third and fourth	Fifth and sixth
Experiment with a variety of colour drawing instruments and media to develop colour awareness	Explore colour with a variety of materials and media	Explore colour with a variety of materials and media	Explore colour with a variety of colour drawing instruments, media and techniques
Use colour to express vividly recalled feelings, experiences and imaginings		Make paintings based on recalled feelings and experiences, exploring the spatial effects of colour and tone, using overlapping, and with some consideration of scale	Make paintings based on recalled feelings and experiences and discover ways of achieving spatial effects
	Use colour expressively to interpret themes based on his/her personal or imaginative life	Express his/her imaginative life and interpret imaginative themes using colour expressively	Express his/her imaginative life and interpret imaginative themes using colour expressively
	Paint objects chosen for their colour possibilities	Paint from observation	Paint from observation
Discover colour in the visual environment to help develop sensitivity to colour	Discover colour in the visual environment and become sensitive to tonal variations between light and dark, and to variations in pure colour (hue)	Discover colour in the visual environment and become sensitive to colour differences and tonal variations through colour mixing	Become sensitive to increasingly subtle colour differences and tonal variations in natural and manufactured objects
Discover colour, pattern and rhythm in colourful objects	Discover harmony and contrast in natural and manufactured objects and through themes chosen for their colour possibilities	Discover harmony and contrast in natural and manufactured objects and through themes chosen for their colour possibilities	Discover harmony and contrast in natural and manufactured objects and through themes chosen for their colour possibilities
	Discover colour, pattern and rhythm in natural and manufactured objects and interpret them in his/her work	Discover pattern and rhythm in natural and manufactured objects and use them purposefully in his/her work	Discover pattern and rhythm in natural and manufactured objects
Discover the relationship between how things feel and how they look	Explore the relationship between how things feel and how they look	Explore the relationship between how things feel and how they look	Explore the relationship between how things feel and how they look

**Strand: Paint and colour    Strand unit: Looking and responding**

Infants	First and second	Third and fourth	Fifth and sixth
Look at and talk about his/her work, the work of other children and the work of artists	Look at and talk about his/her work, the work of other children and the work of artists	Look at and talk about his/her work, the work of other children and the work of artists	Look at and talk about his/her work, the work of other children and the work of artists

**Strand: Drawing**

**Strand unit: Making drawings**

Infants	First and second	Third and fourth	Fifth and sixth
Experiment with the marks that can be made with different drawing instruments on a range of surfaces	Experiment with the marks, lines, shapes, textures, patterns and tones that can be made with different drawing instruments on a range of surfaces	Experiment with the marks, lines, shapes, textures, patterns and tones that can be made with different drawing instruments on a range of surfaces	Experiment with the marks, lines, shapes, textures, patterns and tones that can be made with different drawing instruments on a range of surfaces, demonstrating increasing sensitivity and control
			Discover how line could convey movement and rhythm
Make drawings based on vividly recalled feelings, real and imaginative experiences and stories	Make drawings based on his/her personal or imaginative life with a growing sense of spatial relationships	Make drawings from recalled experiences, emphasizing pattern, detail, context and location	Make drawings based on themes reflecting broadening interests, experiences and feelings
Discover and draw line and shape as seen in natural and manufactured objects and discover that lines can make shapes	Explore shape as seen in natural and manufactured objects and become aware of the shape of shadows cast by objects	Express his/her imaginative life and interpret imaginative themes using inventive pattern and detail	Draw imaginative themes using inventive pattern and detail
Explore the relationship between how things feel and how they look			
	Draw from observation	Draw from observation	Draw from observation

**Strand: Drawing****Strand Unit: Looking and responding**

Infants	First and second	Third and fourth	Fifth and sixth
Look at and talk about his/her work, the work of other children and the work of artists	Look at and talk about his/her work, the work of other children and the work of artists	Look at and talk about his/her work, the work of other children and the work of artists	Look at and talk about his/her work, the work of other children and the work of artists

**Strand: Construction****Strand unit: Making constructions**

Infants	First and second	Third and fourth	Fifth and sixth
Explore and experiment with the properties and characteristics of materials in making structures	Explore and experiment with the properties and characteristics of materials in making structures	Explore and experiment with the properties and characteristics of materials in making structures	Explore and experiment with the properties and characteristics of materials in making structures
		Make drawings from observation to analyze the structures of buildings and the natural structures of plants	Make drawings from observation to analyze form and structure
Make imaginative structures	Make imaginative structures	Make imaginative structures	Make imaginative structures

**Strand: Construction**

**Strand unit: Looking and responding**

Infants	First and second	Third and fourth	Fifth and sixth
Look at, investigate and talk about spatial arrangements and balance in collections of objects and in photographs of natural and built structures	Look at collections or photographs of natural and built structures and investigate spatial arrangements, balance and outline and how the spaces created relate to the whole	Look at collections or photographs of natural and built structures and investigate spatial arrangements, balance, outline	Look at, investigate and talk about spatial arrangements, balance and outline in collections or photographs of natural and manufactured structures
Look at and talk about structures that are easily accessible and close at hand, at visually stimulating structures and at a range of common artefacts	Look at and talk about a local building complex, at a famous building and at visually stimulating artefacts (or slides or prints)	Look at and talk about interesting examples of contemporary architecture and the work of great architects and builders of history.	Look at and talk about impressive examples of buildings created in the past in different parts of the world and at contemporary architecture, sculpture, engineering and design (slides or prints)
Look at and talk about his/her work and the work of other children	Look at and talk about his/her work and the work of other children	Look at and talk about his/her work and the work of other children	Look at and talk about his/her work and the work of other children



**Strand: Clay**

**Strand unit: Developing form in clay**

Infants	First and second	Third and fourth	Fifth and sixth
Explore and discover the possibilities of clay as a medium for imaginative expression	Explore and discover the possibilities of clay as a medium for imaginative expression	Explore and discover the possibilities of clay as a medium for imaginative expression	Explore and discover the possibilities of clay as a medium for imaginative expression
Make a clay form and manipulate it with fingers to suggest a subject	Change the form of a small ball of clay, using the medium expressively		Use clay to analyze and interpret form from observation
			Explore some of the essential characteristics of three-dimensional work
	Make simple pottery	Make simple clay pots	Make simple pottery and sculpture
Invent mixed-media pieces in both representational and non-representational modes		Make sturdy figures in clay using the medium expressively and with imaginative detail	
	Work inventively with cubes or oblong blocks of clay and add details to suggest a solid structure	Work inventively and expressively with cubes or oblong blocks of clay	Make an imaginative slab-built structure
	Experiment with and develop line, shape, texture and pattern in clay	Develop line, shape, texture and pattern in clay	Experiment with and develop line, shape, texture and pattern in low relief
		Work inventively and expressively with papier-maché	Work inventively and expressively with papier-maché

**Strand: Clay**

**Strand Unit: Looking and responding**

Infants	First and second	Third and fourth	Fifth and sixth
Look at, handle and talk about objects with free-flowing forms	Look at, handle and talk about natural and manufactured objects for experience of three-dimensional form	Look at, handle and talk about natural and manufactured objects for experience of three-dimensional form	Look at, handle and talk about natural and manufactured objects for experience of three-dimensional form

Look at, handle and talk about his/her own work, the work of other children and simple pieces of clay pottery	Look at and talk about his/her work, the work of other children and figures by famous sculptors with contrasting styles (or slides or prints)	Look at and talk about his/her work, the work of other children and figurative and non-representational pieces of sculpture (slides or prints)	Look at and talk about his/her work, the work of other children and the work of sculptors, including relief sculptures (prints or slides)
		Look at and talk about ritual masks, street theatre masks and figures, and functional and decorative pottery (or slides or prints)	Look at and talk about ritual masks, street theatre masks and figures, and functional and decorative pottery from different cultures and different times

### Strand : Printing

### Strand unit : Making prints

Infants	First and second	Third and fourth	Fifth and sixth
Experiment with the effects that can be achieved with simple print-making	Experiment with the effects that can be achieved with simple print-making techniques	Experiment with a widening range of printmaking techniques	Experiment with more complex printmaking techniques
Use a variety of print-making techniques	Use a variety of print-making techniques to make theme-based or non-representational prints	Use a widening range of print-making techniques to make theme-based or nonrepresentational prints	Use more complex print-making techniques to make theme-based or nonrepresentational prints
		Make prints for functional uses (as well as for their own sake)	Make prints for functional uses (as well as for their own sake)
		Use a computer art program to create original images that are not dependent on clip art	Use a computer art program to create original images that are not dependent on clip art

**Strand: Printing**

**Strand unit : Looking and responding**

Infants	First and second	Third and fourth	Fifth and sixth
Look at, handle and talk about familiar objects for experience of shape, texture, pattern	Look at, handle and talk about familiar objects for experience of shape, texture and pattern	Look at, handle and talk about natural and manufactured objects for experience of texture, shape, pattern	Look at, handle and talk about natural and manufactured objects for experience of texture, shape and pattern
Look at and talk about his/her work, the work of other children and art prints composed of simple shapes and textures	Look at and talk about his/her work, the work of other children and art prints that have relatively simple shapes, textures and patterns	Look at and talk about his/her work, the work of other children and art prints or print design that emphasise the play of shape, texture or line	Look at and talk about his/her work, the work of other children and art prints or print design that demonstrate a variety of print-making techniques
Look at and talk about examples of simple print design in everyday use	Look at examples of print design in everyday use	Look at and talk about examples of design in everyday use	

**Strand: Fabric and Fibre**

**Strand unit : Creating in fabric and fibre**

Infants	First and second	Third and fourth	Fifth and sixth
Explore the possibilities of fabric and fibre as media for imaginative expression	Explore and discover the possibilities of fabric and fibre as media for imaginative expression	Explore and discover the possibilities of fabric and fibre as media for imaginative expression	Explore and discover the possibilities of fabric and fibre as media for imaginative expression
Make simple collages	Make small inventive pieces with fabric and fibre	Make small inventive pieces in fabric and fibre	Make small inventive pieces in fabric and fibre
		Make soft toys, emphasising individuality and variety	Make simple character toys

Invent a costume	Invent a costume	Invent a costume for a character from a story or use fabric as a stimulus for an exotic costume design	Design and make a costume
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**Strand: Fabric and Fibre**

**Strand unit: Looking and responding**

<b>Infants</b>	<b>First and second</b>	<b>Third and fourth</b>	<b>Fifth and sixth</b>
Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and structural qualities	Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and spatial qualities	Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and spatial qualities	Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and spatial qualities
Look at and talk about his/her work and the work of other children	Look at and talk about his/her work and the work of other children	Look at and talk about his/her work and the work of other children	Look at and talk about his/her work and the work of other children
		Look at and talk about woven, embroidered, knitted and other fabrics, including interesting items of clothing from different times and cultures	Look at and talk about woven, embroidered, knitted and other fabrics, including interesting items of clothing from different times and cultures, and explore the role of textiles in culture
	Look at and talk about fabric crafts and artefacts and visit a craftsperson at work if possible.	Look at and talk about fabric crafts and artefacts and visit a craftsperson at work if possible.	Look at fabric crafts and artefacts and visit a craftsperson at work if possible.

### **Whole School approach to teaching the strands and methodologies used**

All teachers in the school will engage with all strands of the curriculum as outlined in the “Strands at a glance” tables. Particular attention will be paid to the inclusion of the central methodologies:

- Problem Solving
- Talk and discussion
- Skills through content
- Collaborative learning
- Use of the environment
- Use of ICT

### **Children with different needs**

- All children should enjoy equal access to Visual Art. For example, brief, one session art activities may be appropriate if children have a short attention span
- Children with learning difficulties may need to have certain aspects of the art lesson broken down into smaller units and they may also need one to one support from the class teacher, SEN teacher or an SNA to complete the activity
- Other children may require a greater challenge to complete the same activity
- The visual arts programme should be differentiated to ensure that all learning styles and needs are being addressed.

### **Linkage and Integration**

Teachers must plan for linkage and integration opportunities in Visual Arts. The school encourages as appropriate. Teachers are encouraged to integrate Visual Arts with other subjects in a way that compliments curriculum aims and objectives in the subjects. Integration is encouraged, where there is a natural connection and where children’s learning can be maximised. A thematic approach may be taken for linking strands as visual arts lends itself to integration with other curricular subjects.

### ***Examples of linkage and integration:***

- History: Vikings, Aztecs, Ancient Egypt,
- Gaeilge: Seanfhocail, rainn, eadaí, daoine, póstaer
- English: Stories, characters in books, poetry, advertisements
- Music: Responding to music, constructing musical instruments, composers
- Geography: Map drawing, sketches of local area, places of interest
- Science: Diagrams, plant and animal life
- Maths: Data, 2/3D shapes, symmetry, area
- Drama: Costumes, set design, face painting
- PE: Orienteering, treasure hunts
- SPHE: Festivals, Occasions, Celebrations, Posters

### **Assessment and Record Keeping**

The school recognises the importance of assessment and record keeping in the delivery of the Visual Arts curriculum. Assessment will focus on the children's learning and will be used to inform future planning and teaching.

#### *Assessment will focus on:*

- The child's ability to proceed as an artist and to make art
- The child's ability to understand and respond to art work
- The quality of the child's engagement with art

#### *Teachers will assess the progress of students by using a selection of the following methodologies:*

- Professional observation of process and product
- Review how well a student follows teacher's directions
- Observe how well the lesson and strand objectives are achieved
- Evaluate the confidence and freedom of pupils in using materials and tools
- Levels of student participation
- Note level of student enjoyment

- Student self-assessment (teachers will record this in Monthly Progress Record)
- Peer assessment

Progress will be recorded and communicated in teacher's own notes, cúntas míosúil, end of year reports, pupil portfolios and at Parent Teacher meetings.

*Key Concepts and Skills to note in assessment: Awareness of ..., line, form, colour and tone, texture, pattern, rhythm, spatial organisation.*

### **Equality of Participation and Access**

The school is constant in its efforts to make Art available to all children:

- Children with different needs are catered for through the assistance of SEN staff
- Art supplies are made available to every child regardless of cost.
- Visiting artists include every student in their projects
- For school visits to galleries and venues such as "The Handweavers" every child is accommodated.

### **Timetable**

The timetable guides 2hours 30 minutes in infant classes and 3 hours in senior classes for the provision of the Arts on a weekly basis. Teachers are encouraged to integrate their Visual Art lessons with other subjects when possible.

When a cluster of time is required for visiting artists (the mosaic project for example) or art displays for events (sacraments, cake sale, The Gathering etc;) the class teacher uses discretion in adjusting their timetable accordingly.

### **Displays**

The school actively encourages the display of children's work in a multiplicity of forms:

- ***In the classroom*** every classroom has at least one display board dedicated to art work

- **In the Hall** each class has a board outside their classroom for display purposes. Teachers also use the walls, the corridors and the windows



for further visual impact



- **Outside of School** Visual art displays form an important part of the sacrament preparation for the church, senior students also display posters in the village at different times of the year inviting/informing people of activities that are taking place in the school (cake sale, concerts, and carol service). The school has also utilised the courtyard area of the building for a mosaic installation commemorating “The Gathering”.



- **Other ways** The school has a variety of other formats for displaying children’s art work; each child has their own portfolio where art works are stored after display in the school, we also photograph art work for the school website blog, pictures are sometimes used to illustrate topics in the school newsletter. Teachers also display artwork on Class Dojo.



## Resources and ICT

The children and staff of Avoca School are always enthusiastic and actively engaged in art activities. To facilitate this; the school is well stocked with art materials and resources. Most of the materials are stored in a cupboard opposite the staffroom. Ms. Clare Byrne Byrne has responsibility for ordering and sourcing art supplies each year to teachers. The classrooms also retain art supplies that they use on a regular basis. Children pay a fee at the start of each year to subsidise the purchase of materials and Ms. Clare Byrne oversees storage and purchasing.

The school also prides itself in the wide range of reference books and materials available to staff and students. These books, slides, DVD's and posters are displayed in the top corridor where there is a designated shelving area (outside infant class).



## Useful Apps

### Some suggestions....

- Adobe Ideas Art
  - Blakpage
  - Simply Kids Colouring
  - Piccollage
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- I am an artist
  - Pinterest
  - Art for Kids hub

## Health and Safety

School personnel are mindful of the health and safety issues associated with the visual arts. Every care will be taken in using glue, scissors, craft knives, clay and other materials. All art materials used should be non-toxic and safe for children to work with. Plastic containers must be used for water. Classroom should be well ventilated.

## Individual teachers' planning and reporting

Teachers in the school plan on a term and monthly basis with the assistance of templates that have been devised within the school (see school resources). The templates cover all the strands, are stored centrally and thus give a clear overview of the content of the art curriculum been taught in the school every year. They also serve to highlight any gaps that may occur in particular strand areas.

A thematic approach for some aspects of the programme – the seasons, school events, community occasions, the sacraments, cross-curricular activities, celebrations and festivities is sometimes adopted. This thematic approach is then reflected in each teacher's long and short-term planning.

## Staff Development

The Visual Arts has always held a special place in the heart of Avoca School and its wider community. The school places a particular emphasis on art and there is a long tradition of artists and artistic activity within the environs of Avoca Village due to its natural beauty. These traditions would include weaving in Avoca Handweavers, pottery, landscape painting and other crafts. Children in the school have an expectation of a rich visual art curriculum and artists are welcomed into the school (for example the mosaics in courtyard to commemorate "The Gathering"). In tandem with this expectation, teachers in the school also take an active interest in their own artistic development. Staff members are also encouraged to avail of new books, materials, software, apps and external expertise whenever they arise. The school also has a designated shelf area to store and display Art books for adults and children (outside infant classes). Staff are made aware of any Art courses that are held in Wexford Education Centre by email.



Mosaics to commemorate "The Gathering"

Artist: Mary Wallace

## Parental involvement

Because the school is located in an area with a rich artistic tradition we are very fortunate to have a great resource of art and craft expertise at our doorstep. Parental involvement in the Arts takes many guises in the school from the felting, knitting and patchwork on display in the hall to the many paintings donated to the school for fundraising over the years. Artistic flair also comes to the fore in the fun activities such as baking, dressing-up and film production (see graduation class productions on You Tube/website) that are an integral part of the Avoca school calendar.



## Dressing Up plays a major role in the Visual Arts in Avoca School



### Success Criteria

The success of the plan and its implementation will be measured by:

- Work Samples for portfolio and display
- Videos and photographs of pieces of work as they develop
- Level of pupil participation

- Level of pupil imagination and inventiveness
- Attainment of new skills and concepts
- Evidence of these skills developing as the child progresses through the school
- Popularity of visual arts in the timetable
- The completion of all the strands as outlined in the planning templates and reported in the Cúntais Miosúil
- Evidence of a love of the visual arts in the school building and surrounds.

## Implementation

### Roles and Responsibilities

All of the class teachers will refer to the plan in their teaching and according to the timetable. Responsibility for the purchase of materials and the practical implementation of the plan lies with the post holder in charge of art. The overall annual planning for visual art including completion of templates and cúntais míosúil documents, invitations to visiting artists, trips to galleries and the display of work remains the responsibility of the principal.

### Timeframe

The planning, teaching and enjoyment of the visual arts in Avoca School is an on-going process that is sustained by the enthusiasm of pupils, parents and staff. This plan was reviewed in February 2021 and will be reviewed on a three year basis or as deemed necessary.

### Ratification and Communication

The plan was ratified by the Board of Management on 16<sup>th</sup> February 2021 and a copy is available to view in the principal's office.

Date: \_\_\_\_\_ Signed: \_\_\_\_\_ Marion Canavan (Chairperson)

\_\_\_\_\_ Mary Cahill (Principal)





