

**Visual Arts Policy**

**2024+**

**Board of Management Scoil Bhríde Nurney**

**2024+**



**Scoil Bhríde**

**Visual Arts Policy**

**Introductory Statement**

This whole school plan for Visual Arts was formulated by the teaching staff of Scoil Bhríde Nurney in the 2024/2025 school year.

**Rationale**

This policy was developed in order to provide guidelines in relation to the delivery of the Visual Arts curriculum. This plan is a record of our decisions regarding the teaching of Visual Arts, and it reflects the Primary Curriculum, 1999.

**Vision**

Our school recognises that Visual Arts education is part of a balanced curriculum. We seek to develop the potential of each child. We promote creativity, imagination and aesthetic understanding in line with the ethos of the school, and believe that this is an important aspect of human development.

**Aims and objectives:**

We endorse the aims and objectives of the Primary School Curriculum for Visual Arts and in addition, we aim:

* To create an atmosphere of enjoyment and allow a sense of fun to permeate our Visual Arts classes.
* To provide activities that promote shared exploration and discovery of elements and aspects of Visual Arts education.
* To exploit the positive effect purposeful Visual Arts activities can have on the child’s learning in every area of their lives.

**Content: Curriculum Planning**

1. **Strands and Strand Units**

The Strands and Strand Units of the Visual Arts Curriculum are the same for all class levels and are laid out as follows:

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| **Drawing** | **Paint & Colour** | **Print** | **Clay** | **Construction** | **Fabric & Fibre** |
| Making Drawings | Painting | Making Prints | Developing Form in Clay | Making Constructions | Creating in Fabric & Fibre |
| Looking and Responding | Looking and Responding | Looking and Responding | Looking and Responding | Looking and Responding | Looking and Responding |

* *Appendix 1* provides an overview of the objectives for each strand of the Visual Arts Curriculum.
* *Appendix 2* provides an overall and a detailed school plan of each strand for each class level.
* *Appendix 3* sets out a content table of integration in both History & Geography for all classes.
* *Appendix 4* sets out a content table of artists which could be explored by all classes.
* *Appendix 5* sets out a guideline list of suggested artists which each class level may study when exploring various countries in SESE (geography, history and science)

1. **Approaches and Methodologies**

All children will be actively engaged in visual arts education in our school. Approaches and methodologies used will be based on the active learning strategies recommended in the curriculum. Creative Visual Arts experiences provide the context for children's holistic learning and development. The Arts are celebrated throughout Scoil Bhríde Nurney, encouraging children’s learning and development through guided participation, co-construction, meaning making and collaboration. Approaches and methodologies used will be based on the following active learning strategies recommended in the curriculum:

**Visual Arts Methodologies**

* Working from experience
* Working from imagination
* Working from observation and curiosity
* Exploring materials and tools
* Mixing colours

**Methodologies Common to All Subjects**

* Active Learning, Guided Discovery, Talk and Discussion, Problem Solving, Collaborative Learning, Using the Environment, Skill through content, Use of ICT, Learning through play, Direct Teaching.

One of the most appropriate teaching methodologies for Visual Arts is considered to be through ‘guided discovery’. This method allows the child to explore the expressive potential of various media and to experiment with them. It also allows the child to cultivate their own artistic interpretation of the world and to observe the visual environment. In addition children are encouraged to appraise artists’ works and the work of their peers.

In approaching the teaching of visual arts teachers are aware that children’s stages of development can vary and therefore, gauge their ability and challenge them accordingly.

The following approaches are recommended:

* Emphasis on process rather than product and on practice and progression.
* Exposure to work from different eras, cultures and traditions.
* Exposure to a wide range of materials and techniques.
* Development of previously learned skills.

1. **Linkage and Integration**

Teachers must plan for opportunities for linkage and integration of Visual Arts activities. The school encourages integration as appropriate. Teachers are encouraged to integrate Visual Arts with other subjects in a way that complements curriculum aims and objectives in the subjects. Integration is encouraged, where it is natural and where children’s learning can be maximised. A thematic approach may be taken for linking strands as visual arts lends itself very well to other curricular subjects. Some examples (not exhaustive) could include:

* History- Aztecs, Vikings, Ancient Egypt.
* Gaeilge- seanfhoclacha, rainn, eadaí, daoine.
* English- stories, poetry, advertisements.
* Music- responding to music, constructing musical instruments.
* Geography- map drawing, sketching of local area.
* Science- diagrams, plant and animal life.
* Maths – data, 2/3 D shapes, symmetry, area.
* Learn Together- reflecting on meditation, celebration of festivals, designing campaign posters for elections.
* Drama- designing and making costumes, set design.
* P.E.-orienteering.
* SPHE – SALF folders
* L.T. - Changemaker,

Linkage is inherent to the Visual Arts process. All activities in Visual Arts will include:

* exploring and making
* reflecting
* co-operating and communicating

It is the concept of process rather than product which is emphasised.

1. **Assessment and Record Keeping**

The school recognises the importance of assessment and record keeping in the delivery of the Visual Arts curriculum. Much assessment will focus on the children’s learning and how best to inform subsequent planning and teaching. Assessment should be concerned with:

* The child’s ability to make art.
* The child’s ability to look with understanding at and respond to art work.
* The quality of the child’s engagement with art.

Teacher observation will be central to all assessments in Visual Arts. Other forms of assessment will include basic teacher-designed tests and tasks, projects and recordings of children’s work. Progress will be recorded and may be communicated in assessment portfolios, end of year reports and at Parent Teacher meetings.

1. **Children with Different Support Needs**

It is the policy of our school that all children in every class will participate in Visual Art activities. These activities will be differentiated in order to meet the needs of the children in a particular class. The visual arts programme should provide opportunities for all children to experience success. Particular support will be given to children with special educational needs where discovery and experimentation in visual arts can be rewarding and may lead to the development of other skills and talents.

1. **Equality of Participation and Access**

Scoil Bhríde Nurney recognises and values diversity and therefore believes all children are entitled to access the services, facilities, or amenities that are available in the school environment. Visual Arts is taught to all children regardless of gender, ability or age. All pupils must participate in Visual Arts lessons, as it is a subject in the Primary Curriculum, 1999, as laid out by the Department of Education and Skills. All children shall have equal access to all visual arts activities. In line with our inclusive school policy, different cultures are affirmed through discussion, activities and displays. Children of ethnic minorities should be encouraged to contribute to the learning experience of the other children by sharing elements of their own culture. The programme at each class level will be flexible so that the learning requirements of all children may be addressed.

**Organisational Planning**

1. **Timetable**

The NCCA time allocation for primary schools outlines that 2 hours 20 minutes in senior classes (1st – 6th classes) and 1 hour 50 minutes in infant classes should be spend on Arts Education. Teachers may decide to allocate any or all of this time to Visual Arts in any given week depending on current workload and an awareness of the need for overall balance in the teaching of Music, Art and Drama. Teachers should ensure that pupils attending supplementary teaching are included for as much of the Visual Arts programme as possible. This time allocation may be broken down at the discretion of the individual teacher.

1. **Resources and ICT**

Resources are held in the classrooms. This includes Visual Arts books and suggested stimuli (music, poetry, stories, and visual images).

Teachers are encouraged to access anyone who may be available to them to facilitate the delivery of the curriculum where appropriate (e.g. artists, guest speakers etc.)

Class teachers are responsible for the consumable items that they need for the delivery of the Visual Arts programme. Each class teacher is responsible for purchasing his/her own resources using the allocated art funds. Purchase of items will be carried out at the start of the school year and then throughout the year as needed.

We recognise the many benefits of incorporating ICT into the Visual Arts classroom.

* Interactive whiteboards and screens are in every classroom and are ideal for the whole-class study of artists and art.
* Teachers can make use of in-class computers and visualizers when developing lessons.
* Websites for studying Visual Arts (including: Iamanartist.ie)
* Also useful are websites dedicated to famous artists, examples of architecture for the construction strand, virtual tours of art galleries and educational websites.
* Computers, laptops, may be utilised for art classes and projects. The school’s digital cameras may be used to keep a record of completed projects and displays for future reference.

1. **Health and Safety**

During Visual Arts lessons, staff will maintain due care to the Health and Safety policy. 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. Care and attention will be given to the following:

* Hidden dangers if children are moving around the classroom.
* Storage facilities.
* Ventilation of the classrooms.
* Use of art equipment e.g. scissors.
* Particular care will be needed if children are setting up the art space.

1. **Individual Teachers' Planning and Reporting**

Teachers' long and short term planning will be informed by this Whole School Plan for Visual Arts and the curriculum documents for Visual Arts.

Work carried out will be recorded in the Cúntas Míosúil of each teacher. These monthly reports must be reflective of this and will also serve to inform future teaching, assist teachers and evaluate progress.

1. **Staff development**

Scoil Bhríde Nurney places a great emphasis on the importance of professional development. Teachers are supported, where possible, by the Board of Management to develop their range of skills and expertise in the visual arts. Attendance at courses in Kildare Education Centre and others is promoted and the sharing of knowledge and skills facilitated at staff meetings or at school planning days. Teachers may apply to the Board of Management to subsidise their enrolment on courses that lead to professional development.

Teachers working on particular strands are encouraged to invite other teachers and their classes to view their work in the classrooms.

1. **Parental Involvement and Community Links**

Parents are encouraged to support the school's Visual Arts curriculum. They can assist their children's artistic development by encouraging their children to experiment with different media and tools, by displaying art pieces that the children bring home and by encouraging positive attitudes towards art work and to school-based activities in general.

Children's interest in the visual arts can be stimulated by visits to the galleries, museums and exhibitions and, where possible, to see artists and craftspeople at work. Parents are encouraged to avail of such learning opportunities for their children.

Parents can encourage their children to enter local exhibitions and community events.

1. **Homework**

Visual Arts homework may be given as appropriate to our Homework Policy

1. **External Links**

Artists, arts centres, education officers, theatre and national support structures will all be considered as valuable resources in supporting teaching of the Visual Arts curriculum.

Events/ outings that happen from time to time, if resources allow are

* Museum/Theatre visits
* Workshops by visiting groups e.g. artists

**Success Criteria**

We will measure the success of our plan by monitoring the following:

* Pupils' participation in Visual Arts activities
* Class and corridor displays
* Teachers' Cúntas Míosúil
* Feedback from teachers, children and parents
* Suggestions and reports from inspectors

**Implementation**

The Principal (overseen by the BOM) is responsible for overseeing and supporting the implementation of the Visual Arts policy. Class teachers are responsible for the implementation of this Visual Teachers policy in their classes. Class teachers are responsible for the storage and upkeep of all Visual Arts resources.

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| **Appendix 1: Objectives of Strands (JI/SI) Junior Infants and Senior Infants** | | | | | |
| **Paint and Colour** | **Drawing** | **Construction** | **Clay** | **Printing** | **Fabric and Fibre** |
| Experiment with a variety of colour drawing instruments and media to develop colour awareness | Experiment with the marks that can be made with drawing instruments on a range of surfaces | Explore and experiment with the properties and characteristics of materials in making structures | Explore and discover the possibilities of clay as a medium for imaginative expression | Experiment with the effects that can be achieved with simple printmaking | Explore the possibilities of fabric and fibre as media for imaginative expression |
| Use colour to express vividly recalled feelings, experiences and imaginings | Make drawings based on vividly recalled feelings, real and imaginative experiences and stories | Make imaginative structures | Make a clay form and manipulate it with fingers to suggest a subject | Use a variety of print-making techniques | Make simple collages |
| Discover colour in the visual environment to help develop sensitivity to colour | Discover and draw line and shape as seen in natural and manufactured objects and discover that lines can make shapes | Look at, investigate and talk about spatial arrangements and balance in collections of objects and in photographs of natural and built structures | Invent mixed media pieces in both representational and non-representational modes | Look at, handle and talk about familiar objects for experience of shape, texture, pattern | Invent a costume |
| Discover colour, pattern and rhythm in colourful objects | Explore the relationship between how things feel and how they look | 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, handle and talk about objects with free-flowing forms | Look at and talk about his/her work, the work of other children and art prints composed of simple shapes and textures | Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and structural qualities |
| Discover the relationship between how things feel and how they look | 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 and the work of other children | 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 examples of simple print design in everyday use | Look at and talk about his/her work and the work of other children |
| Look at and talk about his/her work, the work of other children and the work of artists |  |  |  |  |  |

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| **Appendix 1: Objectives of Strands (1st/2nd) First Class & Second Class** | | | | | |
| **Paint & Colour** | **Drawing** | **Construction** | **Clay** | **Printing** | **Fabric & Fibre** |
| Explore colour with a variety of materials and media | Experiment with the marks, lines, shapes, textures, patterns and tones that can be made with drawing instruments on a range of surfaces | Explore and experiment with the properties and characteristics of materials in making structures | Explore and discover the possibilities of clay as a medium for imaginative expression | Experiment with the effects that can be achieved with simple printmaking techniques | Explore and discover the possibilities of fabric and fibre as media for imaginative expression |
| Use colour expressively to interpret things based on his/her personal or imaginative life | Make drawings based on his/her personal or imaginative life with a growing sense of spatial relationships | Make imaginative structures | Change the form of a small ball of clay, using the medium expressively | Use a variety of print-making techniques to make theme-based or non-representational prints | Make simple inventive pieces with fabric and fibre |
| Paint objects chosen for their colour possibilities | Explore shape as seen in natural and manufactured objects and become aware of the shape of shadows cast by objects | 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 | Make simple pottery | Look at, handle and talk about familiar objects for experience of shape, texture and pattern | Invent a costume |
| Discover colour in the visual environment and become sensitive to tonal variations between light and dark, and to variations in pure colour (hue) | Draw from observation | Look at and talk about a local building complex, at a famous building and at visually stimulating artefacts (or slides or prints) | Work inventively with cubes or oblong blocks of clay and add details to suggest a solid structure | 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, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and spatial qualities |
| Discover harmony and contrast in natural and manufactured objects and through themes chosen for their colour possibilities | 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 and the work of other children | Experiment with and develop line, shape, texture and pattern in clay | Look at examples of print design in everyday use | Look at and talk about his/her work and the work of other children |
| Discover colour, pattern and rhythm in natural and manufactured objects and |  |  | Look at, handle and talk about natural and manufactured objects for experience of |  | Look at and talk about fabrics, crafts and artefacts and visit a craftsperson at work if possible |

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| **Appendix 1: Objectives of Strands (3rd/4th) Third and Fourth Class** | | | | | |
| **Paint and Colour** | **Drawing** | **Construction** | **Clay** | **Printing** | **Fabric & Fibre** |
| Explore colour with a variety of materials and media | Experiment with the marks, lines, shapes, textures, patterns and tones that can be made with drawing instruments on a range of surfaces | Explore and experiment with the properties and characteristics of materials in making structures | Explore and discover the possibilities of clay as a medium for imaginative expression | Experiment with a widening range of printmaking techniques | Explore and discover the possibilities of fabric and fibre as media for imaginative expression |
| 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 drawings from recalled experiences, emphasising pattern, detail, context and location | Make drawings from observation to analyse the structures of buildings and the natural structures of plants | Make simple clay pots | Use a widening range of printmaking techniques to make theme-based or nonrepresentational prints | Make simple inventive pieces with fabric and fibre |
| Express his/her imaginative life and interpret imaginative themes using colour expressively | Express his/her imaginative life and interpret imaginative themes using inventive pattern and detail | Make imaginative structures | Make sturdy figures in clay using the medium expressively and with imaginative detail | Make prints for functional uses (as well as for their own sake) | Make soft toys, emphasising individuality and variety |
| Paint from observation | Draw from observation | Look at collections or photographs of natural and built structures and investigate spatial arrangements, balance, outline | Working inventively and expressively with cubes or oblong blocks of clay | Use a computer art program to create original images that are not dependent on clipart | Invent a costume for a character from a story or use fabric as a stimulus for an exotic costume design |
| Discover colour in the visual environment and become sensitive to colour differences and tonal variations through colour mixing | Look at and talk about his/her work, the work of other children and the work of artists | Look at and talk about interesting examples of contemporary architecture and the work of great architects and builders of history | Develop line, shape, texture and pattern in clay | Look at, handle and talk about natural and manufactured objects for experience of texture, shape, pattern | Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and spatial qualities |
| Discover harmony and contrast in natural and manufactured objects and through themes chosen for their colour possibilities |  | Look at and talk about his/her work and the work of other children | Work inventively and expressively with papier maché | 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 and the work of other children |
| Discover pattern and rhythm in natural and manufactured objects and use them purposefully in his/her work |  |  | Look at, handle and talk about natural and manufactured objects for experience of three-dimensional form | Look at examples of print design in everyday use | Look at and talk about woven, embroidered, knitted and other fabrics, including interesting items of clothing from different times and cultures |

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| **Paint and Colour** | **Drawing** | **Construction** | **Clay** | **Printing** | **Fabric & Fibre** |
| Explore the relationship between how things feel and how they look |  |  | Look at and talk about his/her own work, the work of other children and figurative and nonrepresentational pieces of sculpture (slides or prints) |  | Look at and talk about fabrics crafts and artefacts and visit a craftsperson at work if possible |
| Look at and talk about his/her work, the work of other children and the work of artists |  |  | Look at and talk about ritual masks, Street theatre masks and figures, and functional and decorative pottery (or slides or prints) |  |  |

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| **Appendix 1: Objectives of Strands (5th/6th) Fifth & Sixth Class** | | | | | |
| **Paint and Colour** | **Drawing** | **Construction** | **Clay** | **Printing** | **Fabric & Fibre** |
| Explore colour with a variety of colour drawing instruments, media and techniques | 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 | Explore and experiment with the properties and characteristics of materials in making structures | Explore and discover the possibilities of clay as a medium for imaginative expression | Experiment with more complex printmaking techniques | Explore and discover the possibilities of fabric and fibre as media for imaginative expression |
| Make paintings based on recalled feelings and experiences and discover ways of achieving spatial effects | Discover how line could convey movement and rhythm | Make drawings from observation to analyse form and structure | Use clay to analyse and interpret form from observation | Use more complex printmaking techniques to make theme based or nonrepresentational prints | Make simple inventive pieces with fabric and fibre |
| Express his/her imaginative life and interpret imaginative themes using colour expressively | Make drawings based on themes reflecting broadening interests, experiences and feelings | Make imaginative structures | Explore some of the essential characteristics of three dimensional work | Make prints for functional uses (as well as for their own sake) |  |
| Paint from observation | Draw imaginative themes using inventive pattern and detail | Look at, investigate and talk about spatial arrangements, balance and outline in collections or photographs of natural and manufactured structures | Make simple pottery and sculpture | Use a computer art program to create original images that are not dependent on clipart | Design and make a costume |
| Become sensitive to increasingly subtle colour differences and tonal variations in natural and manufactured objects | Draw from observation | Look at and talk about impressive examples of buildings created in the past in different parts of the world and at contemporary Explore and discover the possibilities of fabric and fibre as media for imaginative expression | Make an imaginative slab built structure | Look at, handle and talk about natural and manufactured objects for experience of texture, shape, pattern | Look at, handle and talk about a variety of fabrics and fibres for experience of tactile, visual and spatial qualities |

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| **Fifth & Sixth Class (continued)** | | | | | |
| **Paint and Colour** | **Drawing** | **Construction** | **Clay** | **Printing** | **Fabric & Fibre** |
| Discover harmony and contrast in natural and manufactured objects and through themes chosen for their colour possibilities | 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 and the work of other children | Experiment with and develop line, shape, texture and pattern in low relief | Look at and talk about his/her work, the work of other children and art prints or print design that demonstrate a variety of printmaking techniques | Look at and talk about his/her work and the work of other children |
| Discover pattern and rhythm in natural and manufactured objects |  |  | Work inventively and expressively with papier maché |  | 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 |
| Explore the relationship between how things feel and how they look |  |  | Look at, handle and talk about natural and manufactured objects for experience of three dimensional form |  | Look at fabric crafts and artefacts and visit a craftsperson at work if possible |
| 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 sculptors, including relief sculptures (prints or slides) |  |  |
|  |  |  | Look at and talk about his/her work, the work of other children and the work of sculptors, including relief sculptures (prints or slides) |  |  |

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| **Appendix 2: Overview of Guideline School Plan** | |
| **Visual Arts Curriculum** | |
| Junior & Senior Infants | Page 13-18 |
| First Class & Second Class | Page 25-30 |
| Third Class & Fourth Class | Page 43-48 |
| Fifth Class & Sixth Class | Page 61-68 |

It is envisaged that teachers may use the below strands and the identified primary focus as a guideline for the allocated months.

It is recognised that teachers may decide to teach elements of particular strands as they see fit to naturally integrate with topics from other subjects at other times.

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| **Month** | **Strand of Visual Arts Curriculum** | **Seasonal Theme** | **Aistear Theme/ Ethical Ed. Theme** | **Artist of the Month** |
| September  October | Drawing | Autumn | Ref: Aistear Themes and  Ethical Ed. Policy | September:  1st Class - Van Gogh  October:  2nd Class - Mondrian |
| November December | Paint and  Colour | Winter | Ref: Aistear Themes and  Ethical Ed.  Policy | November:  3rd Class - Picasso |
| January February | Print | New beginnings | Ref: Aistear Themes and  Ethical Ed.  Policy | January:  4th Class - Estelí Meza  February:  J.I - Kandinsky |
| March  April | Clay | Spring | Ref: Aistear Themes and  Ethical Ed.Policy | March:  6th Class - Justina Blakeney  April:  S.I - Georgia O' Keefe |
| May | Construction | Summer | Ref: Aistear Themes and  Ethical Ed. Policy | May:  5th Class Monet |
| June | Fabric and Fibre | Summer | Ref: Aistear Themes and /Ethical Ed.Policy |  |

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| **School Plan - Junior Infants** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric & Fibre** |
| Use pencil, charcoal, chalk, pastel, crayon, marker to make marks  Draw using personal experiences and stories as a source  See how lines enclose shapes in everyday objects  Different lines (straight, curvy, jagged) make differing shapes | Develop colour awareness through:  Colour Corner (collecting, sorting, matching)  Fold -overs (colour mixing) / use of paint/ crayon/ fabric/ tissue-paper/ printing  Use colour to express stories, imagination, events  Discern light from dark  Discuss the way things look and the way things feel | Hand/ thumb printing  Junk printing  Roller printing  Sponge printing  Printing from edges  Marbling  Repeating prints | Using plastic materials for imaginative development by:  Squeezing/ pushing/ pulling/ rolling a ball of clay  Tearing and putting together clay  Making flat and standing clay  Making differing forms from clay (fat squat, twisty, bumpy) | Free play with construction toys and junk materials (boxes) grouping, balancing, building  Finding the tallest, smallest widest parts of the structure  Making simple mobiles Card-making  Making decorations | Play with fabric / wool scraps  Wool collage/ fabric collage  Use of  Hessian/ open weave material  Threading of ribbon/ materials through Hessian  Discuss the "feel" of different materials |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| Tell the story of the picture  Tell why he/she made it this way | Describe what's happening in the painting  What colours are used to make light or dark areas/ lines or shapes  His/her favourite part | Getting the "feel'"' of everyday objects  Display/discuss everyday print design, wrapping paper, wall-paper, fabric, shopping bags | Looking at, feeling and talking about smooth natural objects, stones, wood, shells  Using a feely bag | Be able to observe and discuss pictures/ photos of building structures in terms of spatial relationships  Use of model toys/ doll's house | Discuss how materials feel/look; what their use might be; the colours and pattern used |

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| **School Plan - Senior Infants** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Draw from sources of experience and imagination  Draw from textures of found and manmade objects and make rubbings  Use computer Paint / Draw programs | Using paint techniques (paste and paint/ blow painting)  Paint from discussed source  Use of computer paint programs  Limiting palette to one colour with black and white  Observing environmental colour and matching it with colour media  Creating and reproducing texture with paint | Preparing print blocks from cut straws/ pipe cleaners  Pressing textured objects into clay  Making pictures/ designs from prints  Using prints for collage  Roller printing over torn paper (masking out) | Make a clay form to suggest a real or imaginary creature  Make several of these  Use different tool, matchsticks or cocktail sticks to create marks, texture and patterns on the surface and talk about these  Use other materials with clay to make a mixed-media object(s)buttons, pipe cleaners, lollipops, feathers | Play with large boxes  Drawings/ painting of what it might be like to be in a structure like this  Making a full model of house/ rocket etc  Painting a structure one colour to concentrate on colour  Papier maché | Fabric/ fibre collages based on colour/ texture/ rhythm/  Individual work/ group work/themed work  Devising a costume / hat  Simple Tie/ Dye techniques |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| Discuss one's own work, the work of others and of artists: Favourite part  How he/she worked to make the picture  Whether he/she enjoyed it | Discuss: Story of picture  Enjoyment of making it  Favourite part  How the artist used colour | Looking at work and describing the print:  Favourite part  How was this print made?  Looking for line, shape, texture, pattern | Look at clay work and describe the object, what was used to make and decorate this, how (s) he felt making it, how and why a craftsperson may have made it | Discussion of familiar buildings; materials used,  Everyday objects;  How many different pieces  Discussion of work materials used/ how it was put together | Discuss and describe;  Work Colour/ texture/ pattern  What it was like to make it  Favourite part |

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| **School Plan: First Class** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Using crayons, pastels, charcoal, pens, markers and pencils, on a variety of paper  Use of computer drawing programs  Use of experience, story and imagination as sources for drawing and discussion of these  Making silhouette drawings | Using paint (Redimix, powder, acrylic), crayons, print, fabric to explore colour  To use techniques like paint and paste or washing -up liquid  To paint from imagination; stories, poetry, what happened next  To paint from  Nature  Working with paint of different consistencies | Print with found objects (paper rolls/ vegetables)  Hand and thumb printing  Take rubbings/ guessing where these came from  Making crayon/ pencil prints  Experiment with overprinting and with contrasting colours  Use a limited colour scheme to focus on shape and negative shape, texture and pattern | Manipulating clay  Impressing objects into clay  Tearing clay up and putting it together again  Making different forms  Making real or imagined animals, birds, creatures  Texturising their surfaces  Painting and varnishing with PVA glue | Use construction toys to explore balance, grouping and building  Simple paper folding and card making  Simple collage  Building simple structures from junk | Use of a prop box/ sticking fabric to clothes/making a magic cloak  Experimenting  with open weave materials (hessian/ dish cloth)  Pulling threads, feeding in wool silks, sequined strands, twines  Sticking varying fabrics together to explore texture  Wooden spoon/fabric dolls |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| Discussing one's own work and the work of others through describing the story of the picture  The materials used  What he/ she likes best | What's happening in the painting?  What colours/ tones are selected?  What does he/ she likes best about this? | Looking at and discussing textured objects  Looking at prints of pupils and artists describing the print  What one likes about it  Print in the environment (postage markings/ titles) | Handling and discussing found objects (cones, pebbles, shells) and everyday things (toys, simple ware) | Look at the habitats of animals  Look at distinctive structures  (Skyscrapers/  round towers)  Describe one's work and how it was made  What he/she likes best | To develop a vocabulary for discussing this area (soft, rough, silky, fine, woolly)  To recognise colour and pattern  To describe one's work and say what was intended |

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| **School Plan - Second Class** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Drawing objects as shapes  Casting shadows  Drawing from observation  (household objects, nature table items, scrunched bags)  Drawing from the human figure (class mates posing) | Painting Music through colour  Exploring colour schemes, through skies, Nature themes  Looking for and painting camouflage and contrast in the environment  Choosing objects for colour, pattern and rhythm and painting from them | Card printing  Building up a picture with print through colour and shape  Collage printed pieces  Marbling  Sponging over stencils or masking tape  Wax-resist pictures  Printing from one's own clay slabs | Making and using clay oblongs for construction designing a dwelling or series of buildings  Designing, making and decorating a clay plaque  With bits of clay, Texturising and colour and varnish (PVA) | Making an imaginative area (castle)  Making an imaginative 3d scene  Making a toy from junk  Making a group collage | Designing and making representational and nonrepresentational fabric collage and appliqué  Threading needles Decorating small pieces with informal stitches buttons etc  Pompoms/ cording/ plaiting/ 'S cat's tails"  Simple wool weaving (use of bodkins) |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| Discussing his own drawing and that of others by noting the lines, shapes, textures, patterns and tones used and the effects created  The effects created by the tools and materials used  What was intended by the drawing | How lines, shapes, pattern and texture are created?  How are they found in the work?  What was being said  What effects did the colours achieve? | Discussing the Art Elements in a print  How the print was made?  Comparing their own printing methods with print-making | Looking at the one's own work and that of others describing the form, how the clay felt and worked  Looking at sculpture, How the artist may have worked What he/ she was trying to say? What the child likes best about the work? | Looking at and discussing local or famous buildings or artefacts (uses, construction, materials)  In discussing work, how were balance and spaces achieved | Look at and discuss fabrics crafts and artefacts and view a craftsperson at work |

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| **School Plan: Third Class** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint & Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Using as wide a variety of media as possible for drawing  (Markers/ chalk/ pastels/ charcoal/ pencils)  Looking at Line, Shape, Texture in specific objects  Concentrating on silhouette, outline/ texture/ rhythm/ shape/ tone and pattern, where appropriate  Composing pictures through Drawing | Use a variety of media and skills, as well as Computer programs, to explore colour  Use of  Everyday situations and persona/ life events  Poetry, music and story  What might happen next?  As stimulus for paintings  Use of large-scale paintings to explore the Art Elements  Colour mixing games  Mixing colours to match found objects from the environment  Explore harmony and contrast in painting of 3-D construction | Printing in limited colour to create complex shapes, patterns and textures  Overlapping and overprinting simple prints (printing in light and then in dark co/ours)  Using relief printing (twine, pipe-cleaner, straw blocks) and looking at shape, negative shape  Masking out (covering) areas pre-printing  Using commercial stencils | Manipulation and imprinting of clay  Re-joining clay pieces without obvious signs  Experimenting with making nonrepresentational forms and balancing them  Making pinch pots, coil pots and coil and pellet pots  Texturising/decorating clay surfaces | Making mobiles; single hangings, on clothes hangers, on wire arrangements  Designing and making Papier maché forms, using paper and paste and pulp methods In making structures, discussing how space is used: how materials can be grouped; whether the structure is balanced delicately or solidly  Looking at the outline and the shadow cast by structure | Use of cording, plaiting and knotting of wool  Use of knitting, sewing and crochet where viable, learning basic stitches and making small pieces  Use of standard and creative embroidery, with wool and bodkin or needle and silks  Knotting or gluing stuffed fabric to create forms  Embroidering, painting or sticking on embellishments to create a character  Making a fabric collage, pinning down paper outlines and cutting around them  Using a pinking shears |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| What is happening in the picture?  Which Art  Elements are emphasised? (Line/ Shape/ Texture)  Discuss Space in the work/ what's to be found in the background?  How was action suggested? | What is the story of the painting?  Looking at the colour and tones (families of colour) in the picture  How the Art Elements are used in the composition?  A "feeling" for the painting | Looking for texture, shape and line in everyday objects  Describe a print in terms of what it shows and how it was made  Looking at everyday print work  Whether one likes or dislikes a print | Look at & discuss household pottery, crockery  Describe a piece and what it expresses  Describe the materials and tools used  Discuss the elasticity of clay  Discuss ethnic masks | Discuss one's own work and the work of others by  Describing the structure  Noting the materials and tools used  Looking at the spaces in structures  Discussing the function of the piece  Is there a sense of balance?  How was it made and decorated?  What he/she likes about it | Handling and discussing fabrics in terms of soft, rough, coarse, thick/y or thin/y woven, textured  Co/ours and pattern  How it covers, folds or hangs  Discussing work  Describing the piece  Describing the materials and too/s used  Describing how decorative effects were achieved  What he/she liked best about the work |

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| **School Plan: Fourth Class** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Imaginative Drawing with emphasis on detail and invention  Drawing recalled experiences, emphasising context and location  Observation drawings  Still life with/ or without an imagined background  Drawing the same scene from different angles  Drawing the human figure | Doing large-scale paintings in groups  Painting the human figure in action  Painting other classmates  Using colour and tone to bring objects forward or set them back in pictures, i.e. perspective through colour  Repeating colour, tone and texture to create unity in a work  Painting texture seen in natural and man-made objects using colour and tone with a variety of brush strokes | Printing a variety of small relief prints (potato/ card printing)  Making a print using one's own stencils  Mono-printing  Combining print and collage  (collage of printed pieces)  Printing for a function (printing wrapping paper/ cards/ poster)  Using the computer to compose a print design | Making clay jewellery  Making clay figures from imagination  Using cubes/ oblongs of clay  To make nonrepresentational forms  To make everyday buildings/ artefacts  Making simple forms from Papier maché  Using frameworks/ supports to make more complex Papier maché structures | Making paper sculptures and origami  Lighting one's own constructions (with torches bulbs, candles, natural light)  Design and explain the use of a building complex  Layering up cut card shapes, from a sheet of card; concentrating on texture, shape and rhythm  Making drawings of structures (natural or manmade) in order to examine their purpose and how they function in use | Designing and making a costume, using glue or stitching  Using the pattern on fabric as a stimulus for a costume  Patchwork using glue appliqué or stitching  Altering an existing piece of clothing by sticking or stitching other materials to it  Exploring wool weaving and expanding this to include paper, ribbon, plastic, tinsel  Making a themed fabric appliqué piece in a limited colour scheme |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| What did the picture intend?  What problems were encountered/ solved?  Looking at similarly themed work of other artists  How were different tools used | Discuss how tools and materials were used to create different effects  What was the child/ artist trying to express?  Looking at other artists' work on this theme.  Discuss use of colour schemes | Discuss how line, shape, negative shape, colour texture and pattern were used to create this image  What other skills/ media were used to develop this print  What problems were encountered in making this print and how were they solved?  Discuss how various prints were made and which techniques used | Examining and discussing sculptures/ statues/ 3D forms  Highlighting and discussing the balance and symmetry of a work and its overall effect  Examining pottery/ china artefacts (study of jugs/ the story of the Willow Pattern) | Look at collections, models or photographs of natural and manmade structures and observe their outline, how space is used and how balance is achieved  Examine and discuss examples of local and/or contemporary architecture and the work of great architects and builders in history | Looking at costume through the ages  Exploring the roles of tailors, weavers, milliners, designers  Looking at handmade work (knitting, lace, embroidery, tapestry)  Looking at fabric work in the local church  Investigating fabric crafts  (lace-making, weaving, batik, silk painting) |

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| **School Plan: Fifth Class** | | | | | |
| **Sept. - Oct.** | **Nov. - Dec.** | **Jan. Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Use a variety of drawing media on different surfaces with confidence  To observe objects and draw, interpreting shape/ form/ texture/ tones  Concentrating on outline/ silhouette/ pattern/ rhythm and structure from time to time  Make drawings that reflect the class's broadening interests and maturity | Show competency in a wide variety of media and skills in exploring all aspects of colour  Be able to develop tonal, harmonious and complementary colour schemes  Be able to mix colour to match Nature or colour in the environment  To use colour to suggest perspective | Using light sensitive paper  Using experience of printing techniques to design more complex prints  (Overlapping/ overprinting/ placing side by side/ masking out areas)  To research printmaking and print projects  Choose display options for prints | Using the pinch pot technique for imaginative sculptures  Using more complex textures, shapes, lines and patterns on clay when making sculptures | Making large-scale structures in Papier maché  Designing models with moveable parts  Using paper sculpture and collage to build up nonrepresentational designs which explore texture, play of light and shade and shape  Drawing objects from Nature to explore the fall of light and shadow | Using textured fibres and open weave fabrics to develop line, pattern and colour  Using the textured effects of basic sewing, knitting and embroidery for design  Inventing stitches Making a fabric/ fibre collage  Combining knitting/ sewing/ crochet to create jewellery |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| Describe what is happening in the drawing  Describe the materials and tools used  Did these choices achieve the desired effects?  Is there movement/ rhythm in the drawing?  How is form shown? | What is happening in the painting?  What kind of atmosphere is in the painting?  Is there movement/ variety/ space/ rhythm?  What kind of materials and tools were used/What kind of problems were being encountered/?  How were they solved? | Discuss and collect examples of print around them  Describe one's own print and the work of others  Choose the most striking aspect of the print | Handling and discussing natural and man-made objects in relation to form  Looking at and discussing pupils'/ artist's work:  Describing the piece/ Use of materials and tools/ How the human head was made and any problems encountered  Pleasing features | In looking at photos of natural and man-made objects, discuss how they are arranged, balanced and what use is made of space  In looking at the work of others; describing the work; how the structure was made: whether or not the materials worked; looking at its outline | In handling materials being able to discuss the texture, the folding properties, the colours and the use made of fabrics by artists and craft persons  In discussing the work of others, describing the piece: the materials used: solving design challenges |

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| **School Plan - Sixth Class** | | | | | |
| **Sept. - Oct.** | **Nov. Dec.** | **Jan. - Feb.** | **March - April** | **May** | **June** |
| **Drawing** | **Paint and Colour** | **Print** | **Clay** | **Construction** | **Fabric and Fibre** |
| Drawing from imaginative sources, showing great detail from poetry, story, music  Designing cartoon strips, dream settings etc  Using viewfinders to define scenes for drawing (composition)  Arranging, theming and drawing still-life  Developing figure drawings into portraits | To use colour to create atmosphere  To set up and  paint one's own arrangements  To use a viewfinder or natural frame to select a scene for painting  To paint the human figure in action  To paint tonal portraits  To mix colours and juxtapose colours to see how they work  To use colour and tone to create texture | Using observational drawings as starting point for relief printing  Creating functional prints  Silk-screen printing  (Fabric printing/ posters/ logos and cards/ wrapping paper)  Using computer art images to design print work | Using clay slabs to make very complex structures  Using Papier maché masks, heads, figures or puppets to develop themes | Making wire sculptures Model-making of contemporary  sculpture and architecture  Discussing the use of materials in construction and how they affect balance, how the piece is weighted, play of light, how busy or simple the piece is, how various materials make outlines  Design structures for local events/ Using CAD to design structures | Using simple batik techniques  Making a fabric wall-hanging using the natural world as inspiration  Using traditional crafts to make individual pieces or items to be worn  Taking a natural object and interpreting it through line or shape etc through fabric and fibre collage  Design of fabric puppetry and costume |
| **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** | **Looking and Responding** |
| Discuss this artist's/ child's work and their interpretation Discuss problems and the solutions to drawing the human form  Discuss how themes in the work could be treated in another way  Discuss the most satisfying aspect of the drawing  Discuss use of space, scale and overlapping | Discuss colours used and effects achieved Discuss how the theme was treated  What was the artist/ child trying to say? Look at similarly themed work or other work of the  Artist  Access the internet or use CD-Rom to investigate artists/works | Discuss techniques of a print  Discus decisions made by the artist  Discuss the overall effect of the print | Look at, discuss and research pottery and masks from other cultures and times  Look at pupil's/ artist's work and discuss what the artist was trying to express  How the art elements were used to create a sense of balance?  Looking at individual parts and how they develop the whole piece | Looking at complex buildings of the past and contemporary structures and use this information to design or make a model of an imaginative building | Looking at fabrics/ tools and the work of fabric craftspeople  Looking at fabric and clothes in other cultures and times; exploring the role of a particular fabric or related craft through time |

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| **Appendix 3: Guideline Table of integration in Science, History & Geography** | | | | | | |
| **Junior & Senior Infants Art Integration Table – *page 1*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Geography; Off to School | X |  |  |  |  |  |
| History; Myself and my Family |  | X |  |  |  |  |
| Science; Myself-Bodies |  | X |  |  |  |  |
| Science: Autumn Animals (squirrels) |  |  |  |  | X | X |
| Science: plants; Life cycles | X |  |  |  |  |  |
| Geography: Local environment: Maps | X |  |  |  |  |  |
| Science: plants & animals; autumn |  |  | X |  |  |  |
| Geography; local workers/buildings |  |  |  |  | X |  |
| Science: properties of materials; Hard and Soft materials |  |  |  |  | X |  |
| Science: myself; hands | X |  |  |  |  |  |
| History; chronology of family; comparing eras |  | X |  |  |  |  |
| Science: materials |  | X |  |  |  |  |
| Science: Plants and Animals; Barn Owl |  |  |  |  |  | X |
| **Junior & Senior Infants Art Integration Table – *page 2*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Science: Plants & Animals; nocturnal animals | X |  |  |  |  |  |
| Geography: Planet Earth; Day & Night | X |  |  |  |  |  |
| Geography: local environment; Mapping journey | X |  |  |  |  |  |
| History: Family: first, next, last |  | X |  |  |  |  |
| Science: Light: Sun |  | X |  |  |  |  |
| Science: Plants & Animals: polar bear |  |  |  |  | X |  |
| Science: Myself: clothes for winter |  |  |  |  |  | X |
| Geography: weather: winter observations; chart |  | X |  |  |  |  |
| Geography: winter signs; | X |  |  |  |  |  |
| History: Time; first, next, last |  | X |  |  |  |  |

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| **Junior & Senior Infants Art Integration Table – *page 3*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Science: energy/Forces; Heat- Hot or Cold | X |  |  |  |  |  |
| Geography: Local community: workplace of a doctor |  |  |  |  | X |  |
| Science: Myself: needs for growth | X |  |  |  |  |  |
| Science: Myself: healthy/non-healthy food | X |  |  |  | X |  |
| History: Story of Milk |  | X |  |  |  |  |
| Science: Myself: food at times of day | X |  |  |  |  |  |
| Science: Plants and Animals: Pets & their needs |  | X |  |  |  |  |
| Science: Plants & Animals; Blackbird |  |  | X |  |  |  |
| Geography: Locality; plant and animal life (Spring) |  |  | X |  |  |  |
| Science: Identify Farm animals home |  | X |  |  |  | X |
| Science: Spring Plants and animals |  | X |  |  |  |  |
| Geography: local community workplace | X |  |  |  |  |  |
| **Junior & Senior Infants Art Integration Table – *page 4*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Geography: local community; Hospital/Dentist | X |  |  |  |  |  |
| History: Myself: Comparing schools have changed | X |  |  |  |  |  |
| Geography: Local Environment: sounds/landmarks |  | X |  |  |  |  |
| History: Stories: sequencing | X |  |  |  |  |  |
| Science: zoo animals |  | X |  |  |  |  |
| Science: Plants & Animals: cat family |  |  |  |  |  | X |
| Geography: local environment: use of water |  | X |  |  | X |  |
| Science: Magnetism & Electricity |  | X | X |  |  |  |
| History: Myself: compare photographs | X |  |  |  |  |  |
| Science: Plants: Identification & needs of summer plants | X |  |  |  |  |  |
| Science: Myself: Sense of Sight | X |  |  |  | X |  |
| Science: Myself: Sense of Touch | X |  |  |  | X |  |
| Science: Myself: Sense of Taste | X |  |  |  | X |  |
| **Junior & Senior Infants Art Integration Table – *page 5*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Science: Myself: Sense of Hearing | X |  |  |  | X |  |
| Science: Myself: Sense of Smell | X |  |  |  | X |  |
| Geography: local community: play spaces | X |  |  |  |  |  |
| Science: planets & animals: ladybird life cycle |  | X |  |  | X |  |
| Science: Plants & animals: Animals who lay eggs |  | X |  |  |  |  |
| Geography: local natural environment: |  | X |  |  |  |  |
| Geography: local natural environment: safety in the sun, clothes for hot weather. |  | X |  |  |  |  |

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| **1st Class Art Integration Table** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Games   * School Life Long Ago * Going to the Playground * Games and Pastime * Hobbies | X |  |  |  |  |  |
| Food   * My Senses * At the Dentist * My Teeth * Animal Teeth * Fruit * Cows and Milk |  |  | X |  |  |  |
| Weather |  | X |  |  |  |  |
| Homes and Houses   * Where in the House * Homes and houses * Types of home * Lighthouses |  |  |  |  | X | X |
| Toys |  |  |  |  |  |  |
| The Farm |  |  |  |  |  |  |
| Spring   * St. Brigid * Spring * The Story of the Frog * Hatching from an Egg * Parts of an Egg |  |  |  |  |  | X |
| Australia |  |  |  | X |  |  |

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| **2nd Class Art Integration Table** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Autumn   * Autumn * Migration * Halloween: An Irish Festival |  |  | X |  |  |  |
| Buildings |  |  |  |  | X |  |
| Homes   * Homes Around the World * Homelessness * Hibernation |  |  |  |  | X | X |
| Water |  |  | X |  |  |  |
| Plants and Animals   * What is a Habitat * Parts of Plants and Animals * The Crow * Irish Trees * The Dandelion | X | X |  |  |  |  |
| Spring   * A Sense of Spring * Spring * Food in Seasons |  |  |  | X |  |  |
| Ireland   * Tourist Map of Ireland * Map of Ireland | X |  |  |  |  |  |
| Africa |  |  |  |  |  | X |
| Summer   * Bealtaine * Summer * Lifecycle of the Butterfly * The Butterfly Bush |  | X |  |  |  |  |
| Space |  | X |  |  | X |  |
| **3rd Class Art Integration Table** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Chapter 1: My county | x |  |  |  |  |  |
| Chapter 3:  The stone age and the bronze age | X |  | X | X | X |  |
| Chapter 4: People at work- farming | X | X |  |  | X | X |
| Chapter 5: Feasts and Festivals | X | X | X | X | X | X |
| Chapter 6:  Ancient Greece | X | X |  | X | X | X |
| Chapter 7:  Greek Myths | X |  |  |  | X |  |
| Chapter 8: Water | X | X |  |  |  |  |
| Chapter 10:  Family History | X |  |  |  |  |  |
| Chapter 12:  Weather and Seasons | X | X | X | X |  | X |
| Chapter 14:  The Vikings | X | X |  |  | X | X |
| Chapter 16:  Green schools | X | X |  |  |  | X |
| Chapter 18:  Paper trail | X |  |  |  | X | X |
| Chapter 19:  Norman Ireland | X |  |  |  | X | X |
| Chapter 21:  Clothes | X | X |  |  | X | X |
| Chapter 22: Ireland: Stories of Ireland | X |  |  |  | X | X |
| Chapter 23: Transport | X |  |  |  | X | X |
| Chapter 24: Poland | X |  |  |  | X | X |
| Chapter 26: Eighteenth Century Ireland | X | X | X | X | X | X |

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| **4th Class Art Integration Table** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Chapter 4; The Ancient Romans |  | X | X | X |  |  |
| Chapter 5; The Celts |  |  |  | X | X | X |
| Chapter 7; Natural Features around me | X | X |  |  |  |  |
| Chapter 9; The Bog |  | X |  |  |  |  |
| Chapter 10; Medieval Kilkenny | X | X |  |  |  | X |
| Chapter 11; Jewish Folklore |  |  |  |  |  |  |
| Chapter 12; Homes through History  Chapter 13; My Home |  | X |  |  | X |  |
| Chapter 16; Transport |  |  |  |  | X |  |
| Chapter 17; The Maori |  | X | X |  |  |  |
| Chapter 19; Stories from around the world | X |  |  |  |  |  |
| Chapter 24; Germany | X | X |  |  | X |  |
| Chapter 25; China  Chapter 26; Chinese New Year | X |  |  |  | X |  |

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| **5th Class Art Integration Table – *page 1*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Chapter 1: Archaeologists at Work | X | X |  | X |  |  |
| Chapter 2: Rocks | X | X |  | X |  |  |
| Chapter 3: At Home in the Ceide Fields |  | X | X | X | X |  |
| Chapter 4: The First Emperor of China |  | X | X | X | X | X |
| Chapter 5: Earth and Sun |  | X |  |  |  |  |
| Chapter 6: The Aztecs |  | X | X | X | X | X |
| Chapter 7: The Natural Environment and Us | X | X |  | X | X | X |
| Chapter 8: Land and Water in Ireland |  | X |  | X | X |  |
| Chapter 9: Education and School | X | X | X |  |  |  |
| Chapter 10: The Famine |  | X | X |  | X |  |
| Chapter 11: Natural Features: Energy and Tourism | X | X | X |  |  |  |
| Chapter 12: The Counties of Ireland |  | X | X | X | X |  |
| Chapter 13: The War to End All Wars |  | X | X |  |  |  |
| Chapter 14: Ireland and the Great War |  | X | X |  |  |  |
| Chapter 15:  Field Trip: Weather | X | X |  |  |  |  |
| Chapter 16: Weather and Climate | X | X |  |  |  |  |
| **5th Class Art Integration Table – *page 2*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Chapter 17: Creatures and Myths | X | X | X | X |  | X |
| Chapter 18: Survival of Salmon | X | X |  |  |  |  |
| Chapter 19: Fishing in Ireland | X | X |  |  |  |  |
| Chapter 20: Young History Makers | X | X | X | X |  |  |
| Chapter 21: Northern Ireland: Conflict to Peace |  | X |  |  |  |  |
| Chapter 22: Travelling and Commuting to Work | X | X | X | X |  |  |
| Chapter 23: Changing Ireland: 1930s Onwards | X | X | X |  |  |  |
| Chapter 24: Working in Ireland | X | X |  |  |  |  |
| Chapter 25: Latvia | X | X | X | X | X | X |
| Chapter 26: Stories from World Changing Women | X | X |  |  |  |  |

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| **6th Class Art Integration Table – *page 1*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Chapter 1: Saints and Scholars | X |  |  |  |  |  |
| Chapter 2: The Irish Language: Decline & Revival | X |  |  | X | X |  |
| Chapter 3: Natural Features of Ireland | X | X | X | X |  | X |
| Chapter 4: Soils | X | X |  |  |  | X |
| Chapter 5: Rivers: Shapers of the Land | X | X |  |  |  | X |
| Chapter 6: Native Americans | X | X |  | X | X | X |
| Chapter 7: The Reformation in Ireland | X | X |  |  |  |  |
| Chapter 8: Europe | X | X | X |  | X |  |
| Chapter 9: Daniel O’Connell | X |  |  |  |  |  |
| Chapter 10: Natural Features of the World | X | X | X |  | X |  |
| Chapter 11: Feasts and Festivals | X | X | X |  |  |  |
| Chapter 12: Brazil | X | X | X |  | X |  |
| Chapter 13: Malawi: A Developing Country | X | X |  |  |  |  |
| Chapter 14: Tales from Africa | X | X | X |  |  |  |
| Chapter 15: Workplaces in my Locality |  |  | X |  | X |  |
| **6th Class Art Integration Table – *page 2*** | | | | | | |
|  | Drawing | Paint and Colour | Print | Clay | Construction | Fabric and Fibre |
| Chapter 16: Settlements |  |  | X |  | X |  |
| Chapter 17: Transport and Communication |  |  | X |  |  |  |
| Chapter 18: The Road to Independence | X |  |  |  | X |  |
| Chapter 19: Female Inventors | X |  |  |  |  | X |
| Chapter 20: The Second World War |  |  | X |  |  |  |
| Chapter 21: Tourism of Ireland | X | X | X | X | X | X |
| Chapter 22: Modern Ireland |  |  | X |  | X |  |
| Chapter 23: Global Warning |  | X | X |  |  | X |
| Chapter 24: Global Navigation |  | X | X | X |  |  |
| Chapter 25; Pioneers of New Technology |  |  |  |  |  |  |
| Chapter 26: The Solar System | X | X |  |  | X |  |

**Appendix 4: Teachers may take inspiration from the work of the following suggested artists to enhance the learning experiences of their class level.**

The table below details artists which could be explored by classes, as teachers see fit. Children could learn about the artist themselves as well as about their work. Children could study/look at a number of pieces of art created by the Global or Irish Artist. Teachers could choose one piece of artwork by that artist as a main focus and children could then create this themselves. For example:

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| **Class** | **Global Artist** | **Irish Artist** |
| First Class | Van Gogh | Michelle Byrne |
| Second Class | Mondrian | Markey Robinson |
| Third Class | Picasso | Janet Fish |
| Fourth Class | Estelí Meza | Gretta Bowen |
| Junior Infants | Kandinsky | Alice Maher |
| Sixth Class | Elizabeth Pendergast | Jim Fitzpatrick |
| Senior Infants | Georgia O' Keefe | Graham Knuttel |
| Fifth Class | Andy Warhol | Gerard Dillion |

Teachers could also choose a number of other artists for the looking and responding strand, or could use the suggestions above when encouraging children to respond to art.

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| **Class** | **Other Recommended Artists** |
| Junior & Senior Infants | Jackson Pollock  George Seurat  Giuseppe Arcimboldo |
| 1st & 2nd Class | Franz Marc  Monet  Jean Miro |
| 3rd & 4th Class | Henri Matisse  Andy Goldsworthy  Paul Klee |
| 5th & 6th Class | Cezanne  Anish Kapoor  Frida Kahlo |

**Appendix 5: Guideline list of suggested artists which each class level could study when exploring various countries in SESE**

The Artists listed are intended to integrate with the countries that the children will be studying in SESE.

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| Junior Infants | Visiting 6th Class buddies and looking at their Visual Art creations  Talk about Art that is in their home - crockery, ornaments, paintings, patterns on fabrics etc... | My Locality |
| Senior Infants | Robert Shaw - Local Painter  Marie O’Leary - Local Painter | Donabate |
| First Class | Alan Kenny – Painter  Janet Mullarney—sculpture, painting, drawing, video and installation.  Alice Maher—painting, drawing, sculpture, print, photography and installation.  Koeurm Kolab and Poy Chhunly - Painter | Ireland  Cambodia  Chhunly was a PEPY student |
| Second Class | Kandinsky – Painter  Marc Chagall—Painter  Ilya and Emilia Kabakov—Installation artists, Russia  Takis—Sculpture, Greece  Zaha Hadid—Architecture, Iraqi  Carravagio—Painter, Italy | Russia  Mediterranean Countries - Greece, Italy , Malta ,Cyprus |
| Third Class | Rover Thomas—Aboriginal Artist, Australia  Edward Munch—Painter  Olafur Eliasson—Sculpture / Installations (climate change), Denmark/Iceland  Adelle Cully – Local ceramicist | Australasian Countries  Scandinavian Countries |

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| Fourth Class | Andy Warhol - Painter  Frida Kahlo – Painter  Graciela Iturbide—Photographer, Mexico  Judy Chicago—Ceramics, USA—she did a brilliant piece called ‘Dinner Party’ in 1979, an icon of feminist art!  Guerilla Girls—poster art, USA  Kara Walker—Cut Paper Silhouettes, USA  Marina Abramovic—Performance Artist, Serbia  Marketa Luskacova—Photographer, Czech—more photographs here  Christo and Jean-Claude—Installations, wrapping buildings, Bulgarian / French origins | North America / Canada  Eastern European Countries |
| Fifth Class | Grayson Perry—Pottery, Britain  Grayson has a TV programme on Channel 4 called Grayson’s Art Club, about art during lockdown  Chris Ofili—Painter, Britain  Rachel Whiteread—Sculpture, Britain  Lubaina Himid—Painter, Britain/Zanzibar  Yinka Shonibare—Installations / Costume, Britain / Nigeria - Keep this one!!!!!!  Doris Salcedo—Sculpture / Installation, Colombia. More info here  Alessandra Sanguinetti—Photographer, Argentina  Séan Mc Dermott – Graphic Designer, VR artist – Donabate Artist. | Great Britain  South America |

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| Sixth Class | Seydou Keita—Portrait photographer, Mali  Malick Sidibé—Portrait photographer, Mali  William Kentridge—Drawing, Animated films, Installations. South Africa. This is More Sweetly Play the Dance, one of his video installations—brilliant!  Romuald Hazoumes—Masks, Benin. More here  Käthe Kollwitz—Paint, Print, Germany 1867–1945  Paula Rego—Paintings and prints, Portugal  Louise Bourgeois—Sculpture, Installation, Painting and Drawing, France/America  Dali - Painter | African Country  Western European Count |

**Ratification of Visual Arts Policy**

This policy was adopted by the Board of Management on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Signed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Chairperson of Board of Management Principal

Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date of next review: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_