



**Hand by Hand**  
I N S T I T U T E

# VisualArts

## Arts Education

### Curriculum

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# Arts education

The arts are organized expressions of ideas, feelings and experiences in images , in music, in language, in gesture and in movement. They provide for sensory, emotional, intellectual and creative enrichment and contribute to the child's holistic development. Much of what is finest in society is developed through a variety of art forms which contribute to cultural ethos and to a sense of well - being .

Arts education enables the child to explore alternative ways of communicating with others. It encourages ideas that are personal and inventive and makes a vital contribution to the development of a range of intelligences .

A purposeful arts education at primary level is life-enhancing and is invaluable in stimulating creative thinking and in promoting capability and adaptability. It emphasizes the creative process and so ensures that the child's work is personal and has quality. Attempts at artistic expression are valued, self- esteem is enhanced, spontaneity and risk-taking are encouraged and difference is celebrated. It is this affirming aspect of the creative arts that makes participation such a positive experience.

Arts education is integral to primary education in helping to promote thinking, imagination and sensitivity, and arts activities can be a focus for social and cultural development and enjoyment in school. Arts education encompasses a range of activities in the visual arts, in music, in drama, in dance and in literature. These activities and experiences help the child to make sense of the world; to question, to speculate and to find solutions; to deal with feelings and to respond to creative experience

## The arts education curriculum

The arts education curriculum provides for a balance between expression and the child's need to experience and respond to the visual arts, to music and to drama. Dance is outlined within the physical education curriculum, and the contribution that literature makes to the emotional And imaginative development of the child is described within the language curriculum.

The visual arts curriculum comprises interrelated activities in making art and in looking at and responding to art. It presents a range of activities in perceiving, exploring, responding to and appreciating the visual world. Perceiving involves looking with awareness and understanding of the visual elements and their interplay in the environment and in art works. This awareness is fundamental to the development of visual expression and to the child's personal response to creative experience.

Making art involves two and three-dimensional work in a range of media. Appreciating promotes understanding of the inherent qualities in art works and aesthetic enjoyment. In developing the program, the expressive or making activities are balanced with opportunities to see and to make a personal response to visual art forms of different styles, periods and cultures. Regional craft traditions and their modern developments, as part of the national heritage, are among those art forms. The music curriculum comprises listening and responding, performing and composing activities. Focused listening is emphasized, both for its sheer enjoyment potential and for its essential role in composing and performing.

The child is encouraged to listen with attention to sounds in the environment and gradually to become aware of how sound is organized in music. Performance incorporates a balance of singing and instrumental playing of his/her own work and the work of others. Ways of using sound are explored in composing, both with the voice and with a widening range of musical instruments. In developing the program, performance is balanced with opportunities to hear and to make a personal response to music of different styles, periods and cultures, including the national repertoire in its varied national and regional forms. Interrelated activities for listening, performing and composing are suggested in the curriculum content.

and inventing , the child assimilates and responds to experience and tries to make sense of it.

Visual arts education provides for creative and aesthetic experiences through exploring, investigating, experimenting, inventing, designing and making in a range of media. It promotes observation and ways of seeing and helps the child to acquire sensitivity to the visual, spatial and tactile world and to aesthetic experience. Visual arts education channels the child's natural curiosity for educational ends: the development of perceptual awareness helps the child to enjoy and interpret the visual environment and art works and can facilitate learning in all areas of the curriculum. Creative achievements in art contribute to a sense of personal identity and self-esteem and help to create cultural awareness and empathy

## The visual arts curriculum

The curriculum suggests the following as accessible media for expression through which the child can explore, respond to and interpret the world visually:

- Drawing
- Paint and color
- . handcrafts

# Aims

The aims of arts education are:

- to enable the child to explore, clarify and express ideas, feelings and experiences through a range of arts activities
  - to provide for aesthetic experiences and to develop aesthetic awareness in the visual arts, in music, in drama, in dance and in literature
  - to develop the child's awareness of, sensitivity to and enjoyment of visual, aural, tactile and spatial qualities in the environment
  - to enable the child to develop natural abilities and potential, to acquire techniques, and to practice the skills necessary for creative expression and for joyful participation in different art forms
  - to enable the child to see and to solve problems creatively through imaginative thinking and so encourage individuality and enterprise
  - to value the child's confidence and self-esteem through valuing self-expression
  - to foster a sense of excellence in and appreciation of the arts in local, regional, national
  - and global contexts, both past and present
- to foster a critical appreciation of the arts for personal fulfillment and enjoyment.

## Drawing

Drawing is an instinctive way for the child to communicate understanding, feelings and his/her imaginative life. The developing child quite naturally invents symbols to represent the human figure, animals and a variety of observed objects. Later, the need to progress beyond repeated symbols and to express a growing sense of individuality becomes apparent. Developing the ability to look with curiosity and concentration at qualities of line, rhythm, texture and color and tone in the child's surroundings and in the work of artists is essential to developing drawing potential and enjoyment.

Drawing has particular importance in the curriculum.

## Paint and color

Paint is an ideal medium for developing the child's sensitivity to color, because it is fluid and its effects are immediate. It is important to explore the expressive and descriptive effects of a variety of color media and to encourage adventurous use. Color awareness promotes sensitivity to and enjoyment of color in the child's surroundings and is further enhanced when the child has opportunities to look at the work of artists.

## Clay

Clay is a versatile medium for free imaginative expression. Children begin to understand its inherent possibilities for three-dimensional expression as they model with it and change it. The plastic, malleable nature of clay makes it an ideal medium for learning about form. Every child should have opportunities to see and if possible to handle or touch craft pottery and sculpture. Papier ma che is also an accessible medium for expressing ideas in three -dimensional form. It complements work in clay and is an additional way of exploring form, particularly useful on a large scale.

## Handcrafts

Construction activities with a variety of three-dimensional materials can help the child to become more spatially aware, can encourage inventiveness and can help to promote sensitivity to structure in the immediate and wider environments. The child can draw inspiration from a range of sources, which would include every day household items, street furniture, local architecture and public sculpture .

## Broad objectives

When due account is taken of intrinsic abilities and varying circumstances, the visual arts curriculum should enable the child to :

- look at, enjoy and make a personal response to a range of familiar and unfamiliar objects and images in the environment, focusing on their visual attributes.
- explore and begin to develop sensitivity to qualities of line, shape, color and tone, texture, pattern and rhythm, spatial organization and the three-dimensional quality of form.
- express ideas, feelings and experiences in visual form and with imagination, enjoyment and a sense of fulfillment.
- experiment in spontaneous, imaginative and increasingly structured ways with a range of art materials, including pencils, paints, crayons, chalks, markers, inks, clay, papier ma che , and construction materials.
- explore the expressive and design possibilities of the materials within a range of two and three-dimensional media, including drawing, paint and color, print, clay, construction.
- apply skills and techniques, demonstrating increasing sensitivity to the visual elements in his/her art work.
- look with curiosity and openness at the work of a wide range of artists and craftspeople.
- explore atmosphere, content and impact in the work of artists, especially when they relate to his/her own work.
- identify a variety of visual arts media and describe some of the creative processes involved.

- develop an ability to identify and discuss what he/she considers the most important design elements of individual pieces, especially when they relate to work in hand.
- discuss the preferred design elements in his/her work and in the work of classmates.
- begin to appreciate the context in which great art and artifacts are created and the culture from which they grow.
- respond to visual arts experiences in a variety of imaginative ways.
- use appropriate language in responding to visual arts experiences.

# Classes

## Concepts and skills development

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### Concepts

- An awareness of line
- An awareness of shape
- An awareness of form
- An awareness of color and tone
- An awareness of texture
- An awareness of pattern and rhythm
- An awareness of space

The concepts above and related skills are derived from the visual elements and will be developed as work is completed on the strands and strand units outlined below.

### Strands Strand units Drawing

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#### Drawing

- Making drawings
- Looking and responding

#### Paint and color

- Painting
- Looking and responding

#### Clay

- Developing form in clay
- Looking and responding

#### Handcrafts

- Making constructions
- Looking and responding

## Concepts and skills development for art classes

-Through completing the strand units of the visual arts curriculum the child should be enabled to:

line	shape	form	tone	texture	pattern and rhythm	space
<ul style="list-style-type: none"> <li>begin to discover that lines can have a variety of qualities and can make shapes</li> <li>create movement with lines</li> <li>begin to represent familiar figures and objects with free lines and shapes</li> </ul>	<ul style="list-style-type: none"> <li>begin to develop sensitivity to qualities of flat shape</li> <li>invent and work with shapes that have a variety of characteristics</li> </ul>	<ul style="list-style-type: none"> <li>become aware of the threedimensional nature of form and of form in objects volume in a toy, an animal, a ball, a box, in his/her head</li> <li>handle, feel, manipulate and begin to form clay</li> </ul>	<ul style="list-style-type: none"> <li>become sensitive to color in his/her surroundings           <ul style="list-style-type: none"> <li>recognize and mix primary colors and tones</li> <li>distinguish between obviously light and dark colors</li> <li>use color expressively</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>begin to explore relationship between how things feel and how they look           <ul style="list-style-type: none"> <li>create texture with a variety of materials and tools</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>become aware of pattern and rhythm in His/her visual-surroundings and work in repeated use of line types/shaped</li> </ul>	<ul style="list-style-type: none"> <li>become aware of how people and objects take up space</li> <li>examine simple structures in the visual environment</li> <li>Begin to make a basic structures</li> </ul>

# Drawing

## The child should be enabled to

- experiment with the marks that can be made with different drawing instruments on a range of surfaces wriggly, smudgy, gritty, very light, very dark crayons, soft pencils, chalks, textured papers

- make drawings based on vividly recalled feelings, real and imaginative experiences and stories home and play dreams and longings special occasions

- discover and draw line and shape as seen in natural and manufactured objects and discover that lines can make shapes like in stones, leaves, hanks of yarn curvy, straight - edged, big, small, simple, complicated shapes

- explore the relationship between how things feel and how they look texture in natural and manufactured objects interpreting some of these textures in mark making and rubbings.

## Looking and responding:

### The child should be enabled to

- look at and talk about his/her work, the work of other children and the work of artists describing what is happening in the drawing the different kinds of marks made how he/she enjoyed making the drawing how the artist might have worked his/her favorite part.

# Painting

- **The child should be enabled to**
- experiment with a variety of color drawing instruments and media to develop color awareness paint, colored pencils and crayons print, experimenting with color-mixing
- discover color in the visual environment to help develop sensitivity to color beginning to distinguish between lighter and darker colors making paintings with a single color and black and white

- discover color, pattern and rhythm in colorful objects stones, flowers, color magazine cut-outs
- discover the relationship between how things feel and how they look texture in natural and manufactured objects texture created using paint, brushes and found objects in a variety of ways.

Looking and responding The child should be enabled to:

- look at and talk about his/her work, the work of other children and the work of artists describing what is happening in the painting the colors used to create lines, shapes and light and dark areas how he/she enjoyed making them how the artist might have used color his/her favorite part.



# Clay

**The child should be enabled to Developing form in clay** • explore and discover the possibilities of clay as a medium for imaginative expression squeezing, pinching, pulling, squashing, prodding, rolling a small ball of clay tearing pieces from the clay and putting them together again making forms of different sizes that have simple flowing contours

- change the form of a small ball of clay, using the medium expressively making animals or birds, real or imagined, and finishing them with surface texture and/or incised decoration making sturdy clay figures based on stories,

- work inventively with cubes or oblong blocks of clay and add details to suggest a solid structure designing and making a house designing and making a variety of buildings to suggest a town

- make simple pottery designing and making a pinch-pot finishing it with incised decoration or paint and varnishing it when dry .

- experiment with and develop line, shape, texture and pattern in clay decorating clay slabs with patterns of small clay coils and pellets experimenting with textural effects working in low relief on small, thick slabs of clay

## **Looking and responding:**

- look at, handle and talk about natural and manufactured objects for experience of three-dimensional form pebbles, shells, fir cones, soft, molded or carved toys, simple 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) describing the form how it felt to work with the clay how the sculptor may have worked what he/she or the artist was trying to express what he/she likes best about the work.

# Handcrafts

## **The child should be enabled to**

- explore and experiment with the properties and characteristics of materials in making structures grouping, balancing and building with relatively small components and with construction toys that allow free play how some materials help to create or suggest form how structure and balance are achieved how the various outlines and spaces are Created how the different parts relate to the whole how materials can be joined together how some materials can add color, pattern, texture, interest.

- make imaginative structures designing a large imaginative complex with a variety of spaces for inventive use (e.g. a castle) designing an imaginative structure with some complexity in the division of space (e.g. a miniature theatre set) designing an imaginative plaything from waste material (e.g. a robot, a fantastic toy).

## **Looking and responding:**

- look at and talk about his/her work and the work of other children describing the structure the materials and tools chosen and other possible choices how the spaces were arranged how balance was achieved what he/she was trying to express what he/she likes best about the work

# Assessment

Assessment: an integral part of teaching and learning Assessment is an integral part of teaching and learning in visual arts education. It contributes to a teaching- learning- assessing continuum that provides the teacher with valuable information on the child's development in art and on the effectiveness of the teaching program . Assessment in the visual arts takes place as the child engages in the creative process of making art, when a piece of art work is completed and while making a personal response to art works. This approach to assessment enables the teacher to ensure that the whole spectrum of visual arts education is reflected in the child's learning and in his/her teaching. Assessment helps to ensure that the program is appropriate to the needs of the individual child. It helps to identify learning potential and problems and enables the teacher to choose appropriate teaching strategies. It also provides the teacher with a sound basis for recording and reporting on the child's development in art.

Although much of what can be achieved in visual arts education is observable, assessment should not be confined to skills and techniques.

It should also identify the understandings, the attitudes and levels of commitment and the responses the child develops in the process of making art and of developing critical and aesthetic awareness.

#### Roles of assessment: why assess?

Assessment can serve different purposes. Continuous assessment that takes place during the course of visual arts activities gives the teacher information on the child's level of involvement, on his/her stage and rate of development and on immediate learning needs. This formative type of assessment helps the teacher to plan the next step in the child's learning and may suggest modifications to aspects of the visual arts program.

Problems may be diagnosed in visual expression, but this should be seen as one indicator of the child's whole development and should be combined with other indicators for a complete assessment.

Assessment is summative when used to give a periodic overview of the child's development in the visual arts. This form of assessment can be useful to the child, to parents, to teachers and to other professionals.

The visual arts program should be reviewed regularly to check that it meets the developmental needs of the individual child and to enable the teacher to plan accordingly. Evaluative assessment can identify effective approaches to teaching and the use of resources and can facilitate the maintenance of a broad and balanced developmental curriculum. Assessment in the visual arts: what should be assessed? The visual arts curriculum is designed to enable the child to make art and to understand and respond to art works through the content and structure of the strands and strand units.

Assessment should be based on a range of visual arts activities that have been completed over a period of time, including those learning experiences that involve integration with other subjects. It should be concerned with • the child's ability to make art • the child's ability to look with understanding at and respond to art works • the quality of the child's engagement with art.

All three are interrelated and are assessed on the basis of

- perceptual awareness
- expressive abilities and skills
- critical and aesthetic awareness • disposition towards art activities.

Assessing perceptual awareness

This is concerned with the child's ability to

—explore and analyze the elements of line, shape, form, color and tone, texture, pattern and rhythm and spatial organization, and how they combine in the natural and built environments

—express understanding of these elements visually and in discussion.

Perceptual awareness could be observed, for example, in the child's ability to notice shape, texture and contours and how they combine in an attractive shell or perhaps in a piece of sculpture

Assessing critical and aesthetic awareness

This is concerned with the child's ability to

—view art works with openness and increasing sensitivity

—be curious, to question what he/she sees and to value the judgments of others —recognize categories of art works and to use his/her discriminatory powers in making judgments about them

—understand and respond to the visual ideas (for example ideas about beauty, friendship, and power) expressed in art works —be affected by art works.

While acknowledging that the most significant response to an art work is internal, the teacher needs to know how the child responds to an art work and if and how it influences his/her work. Subsequent changes in the child's own work that are not mere copying could possibly be interpreted as the result of that response.

## Assessing disposition towards art activities

This is concerned with the child's ability to

—take a positive approach to and become personally involved in the creative process —take risks in making and responding to art works so that his/her work is always personal and inventive.

The development of capability and adaptability is an important aspect of the child's development in art and is influenced by his/her disposition or attitude towards art activities. These aspects of development in art are interrelated, and assessment should comprise a balance of all four.

### Assessment tools: how to assess

A range of assessment tools would be necessary to fulfill the roles of assessment as outlined above. Some combination of the following would be appropriate for assessment in the visual arts:

teacher observation

teacher-designed

tasks work samples, portfolios and  
projects curriculum profiles.

### Teacher observation

This is the form of assessment most commonly used by the teacher. It involves constant reflection on and reappraisal of teaching practices. The teacher assesses the child's progress as he/she observes, questions and monitors the child's ability to develop concepts and skills, to handle materials and tools, and to make a personal response to the visual environment and to art works. This informal mode of assessment would focus on

- the child's ability to respond in a variety of ways to visual arts tasks
- the child's developing perceptual awareness (for example the extent to which he/she can

evaluate objectively, his/her own work and the work of others)

- the child's commitment and level of personal involvement with the task in hand.

### Teacher-designed tasks

This form of assessment is more structured than teacher observation. It would involve planning an art activity designed specifically to indicate the child's ability to handle particular concepts and skills. It would include setting tasks to which the child would have to find solutions in different media.

## Art studio design



## Art studio design



## Art studio design





## The complete Art Studio Starter Supply List

### Drawing Supplies

- Broad line markers
- Fine line markers
- Black permanent markers
- Metallic markers
- Oil pastels
- Chalk pastels
- Colored pencils
- Metallic colored pencils
- Crayons
- Extra black and white crayons
- Metallic or fluorescent crayons
- Construction paper crayons
- Gold/silver crayons
- Pencils
- White vinyl erasers
- Canister sharpeners
- Texture rubbing plates
- Scratch sticks

### Painting Supplies

- Liquid tempera  
(B & W, primaries, secondaries)
- Tempera cakes with trays
- Tempera cake storage rack
- Metallic or fluorescent tempera
- Watercolor trays
- Watercolor refills
- Metallic watercolors
- Liquid watercolors
- Watercolor pencils
- India ink
- Flat brushes
- Round brushes
- Bamboo brushes
- Foam brushes
- Paint cups
- Paint palettes/trays
- Paint scrapers

### Printmaking Supplies

- Rubber brayers
- Printing ink-black or assorted
- Printing foam
- Inking trays
- Washable stamp pads

### Ceramic Supplies

- White and/or red clay
- Wire slab cutter
- Small sponges
- Modeling tools
- Needle tools
- Slab rolling strips
- Rolling pins
- Spray bottles
- Canvas roll
- Textured stamp set
- Kiln wash
- Star stilts
- Glaze

### Adhesives and Tools

- School glue bottles
- Glue gallon with pump
- Glue sticks
- Glue gun with glue sticks
- Tacky glue bottles
- Transparent tape
- Masking tape
- Duct tape
- Rulers
- Scissors
- Compasses
- Paper punches
- Mirrors
- Tapestry needles
- Sponges

### Sculpture Supplies

- Plastic mask forms
- Plaster gauze
- Art paste
- Newspaper
- Found objects
- Recyclables

### Craft Supplies

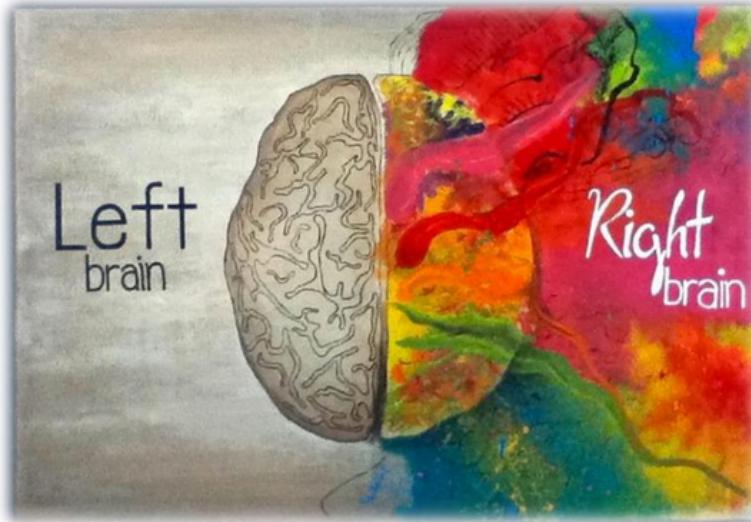
- Pony beads
- Sequins
- Glitter
- Glitter glue
- PomPoms
- Feathers
- Buttons
- Pipe cleaners
- Craft sticks
- Dowel rods
- Yarn
- Embroidery floss
- Tissue paper
- Tooling foil
- Fabric scraps
- Cotton swabs
- Wire
- Tin foil
- Felt
- Air dry clay

### Paper

- Construction paper  
(assorted colors)
- Black construction paper
- Origami paper
- Newsprint
- Sulphite drawing paper (80lb)
- Tagboard
- Kraft paper
- Watercolor paper
- Cardboard

A child's brain consists of two divisions; left brain for logical thinking and analytical processes and right for creativity and emotional perception. Usually, regular schooling only develops the left brain but based on research, kids should also be exposed to any form of arts as they mature so that their right brain will be as developed as the left, thus achieving the full potential of the mind.

our center is now introducing the best way to enhance your child's creativity in fun and enjoyable way through our kid's art courses.





Thank you for watching



*Art teacher : Kaoutar Sabbahi*