



Creative Curriculum 2008–2009

Project Evaluation Report

29th September 2009

*Creative Curriculum partners teachers with artists to deliver inspiring
projects designed to raise pupil attainment
www.artscommunityexchange.org*

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Project Summary

Creative Curriculum was a pilot visual arts project delivered by Arts Community Exchange in partnership with nurseries and primary schools in Lambeth, south London over the academic year 2008-2009.

The participating nurseries and schools were:

- Bonneville Primary School
- Glenbrook Primary School
- Maytree Nursery
- Richard Atkins Primary School

Creative Curriculum enabled five projects to take place with 220 children aged between 3 – 10 years old taking part. Five artists worked with five class teachers and support staff to plan and deliver activities that ranged from painting to ceramics to 3D model-making.

Project Aims

Creative Curriculum aimed to:

- Enable children to develop their creative talents, expand their imaginations and experience new art forms.
- Use the arts to unlock children's understanding of cross-curricular topics and improve their attainment in key curriculum areas such as literacy and numeracy.
- Encourage children's social development by giving them the opportunity to experiment, take creative risks and work collaboratively.
- Foster learning partnerships between artists and teachers.

Project Context

ACE has been delivering visual arts projects in partnership with Lambeth primary schools since 2003. Creative Curriculum was developed as a result of what ACE had learned from delivering the Clapham Park Young Arts projects at Glenbrook Primary School, Richard Atkins Primary School and Maytree Nursery and the Bonneville Arts Partnership, a one year project at Bonneville Primary School in 2007-2008.

Working together with local primary school teachers we achieved some fantastic results however we repeatedly faced the following challenges:

- Limited time given to visual arts within the National Curriculum and as a result arts projects being viewed as peripheral to normal learning activities.
- Pressures on teachers' time making it difficult for them to prioritise arts activities.
- Limitations of short term project where artists are brought in for one or two days with little knowledge of the school's curriculum
- Challenges in gathering evidence of the benefits of arts projects to children's learning and development

Creative Curriculum was developed with our partner schools to address these challenges and enable us to deliver more meaningful and embedded creative projects.

Project Objectives and Structure

Creative Curriculum achieved its aims by:

- Providing high quality visual arts projects delivered by practicing artists working in partnership with teachers.
- Enabling teachers to participate in the development of the project by setting their own brief identifying topics and skills based on the needs of their class.
- Matching artists with teachers to design projects that use the arts to explore the chosen topics and skills and address the specific needs of the class.
- Building in adequate planning and evaluation time to develop projects and evidence children's learning.
- Enabling teachers to use arts projects as an opportunity to meet their targets rather than as an additional activity within the school timetable.
- Enabling children to apply knowledge and skills to practical tasks so that they can see curriculum topics in a new light.
- Providing artists with the opportunity to learn from teachers and from other artists through placements on VerbalEyes, Tate Britain's schools outreach project.
- Encouraging artists and teachers to try challenging new activities and get children to work together in different ways.

At the beginning of the academic year the participating teachers were briefed to select skill areas where children in their class were weak and cross-curricular topics that they were going to work on that year. In turn the teachers completed project briefs which were presented to artists from the ACE network at a special launch event in October 2008. Artists were invited to respond to the briefs, and based on this five were recruited in close consultation with the teachers.

Artists and teachers then worked together to plan their projects. Each artist delivered a 26 hour project, structured to meet the needs of their individual group. The majority of artists delivered a one day mini project in December to introduce their ideas to the class and a 20 hour main project in the spring term of 2009, whilst Maytree Nursery opted to condense their project and work with their artist intensively over six consecutive days. All of the artists, teachers and children contributed to evaluating the project in April and the resulting artworks were displayed in a showcase event in September.

At the start of the project, as part of their professional development, each artist did a two day placement with VerbalEyes, Tate Britain's schools outreach project.

The Creative Curriculum Projects

Bonneville Primary School, Nursery 'Number Explorers'

Textile artist Tricia Holland and class teacher Dulce Mellor worked with the children to create interactive panels to support their learning of numbers, counting and recognising numerals

This report comprises:

- Project Summary
- Measuring the Children's Progress
- Outcomes: Creative Work
- Outcomes: Impact on Key Skills and Curriculum Topic Knowledge
- Outcomes: Impact on Social Development

Project Summary

Textile artist Tricia Holland worked with nursery teacher Dulce Mellor to create a project that would help the children to develop their ability to recognise numerals, begin to learn to count and match numbers with quantities. The teacher had chosen to address this topic as a key part of the Early Years Foundation Stage.

The whole project was based around the theme of the sea and sea creatures and the children were encouraged to become 'number explorers' of this underwater world. The artist used a range of multi-sensory activities including textiles, collage, painting and clay modelling, as well as storytelling and songs to enable the children to create their own explorer's kit and an interactive panel for the whole class to use. The project was designed to get the children working and playing together as well as creating their own individual artworks.

As it was based in the nursery the artist led short introductory sessions for the whole group before setting up the activities as part of the nursery's art area which the children could choose to use as part of their play-based learning. Whilst the nursery teacher felt that the introductory sessions with *'large groups on the carpet'* were not always successful with this age group she felt that the best part of the project was *'the creative way of presenting the activities which inspired the children'*.

After an initially strong start with lots of enthusiastic support from the teacher this project encountered some problems as the class teacher was absent due to illness. However the artist adapted the project to the circumstances and achieved some very positive outcomes. The artist observed that putting the final piece of work together had a significant impact on the children:

'When using their artwork on the panels... [the children] realised the significance of the project and could see development of a process.[The project] culminated in a fun,

practical last session counting and adding up sea creatures on the panels with the abacus, playing bingo and matching numerals with objects.' Artist

At the end of the project the teacher rated the project, the final artwork produced and the learning experience for the children as 'excellent' and commented that:

'We have been using the resources that the children made and we realised how good they are to stimulate children to play games around numbers...[During the project] all the children had different opportunities to match, sort and order numbers. [The artist] provided different artwork to get the children involved...The outcome was fantastic. The children were more confident playing with numbers... [I learnt that] all the areas of the curriculum can be taught through art and in a very creative way' Teacher

Measuring the Children's Progress

The children's progress in the key topics of numeral recognition and matching numbers and quantities was measured using:

- A baseline measurement taken from a selected monitor group of children at the beginning of the project which was then re-assessed with the same group at the end of the project. The monitor group was made up of one boy and one girl from the top, middle and lower ability groups within the class.
- Observations by the artist and teaching staff.
- Photographic documentation.
- Games and imaginative play.

Outcomes: Creative Work

The project launched with a one-day mini project to create a bingo game for the children to begin to practise their number recognition. The children decorated fish with collage and numbered each one and then made fishing rods to be used as part of the game. These were then used for small group games where the children called out the numbers on the backs of the different fish as they were 'caught' using the rods.

For the main project the children created their own explorer's kits. Each child decorated a bag with their photograph on it to keep all their number-based artwork in including a textile fish puppet and number games. Once the children had produced their own work for their kit they would produce items to decorate the final interactive panel. These included clay models of numbers, beads for an abacus and rainbow fish with fixed numbers of scales between 1 and 10.

These activities enabled the children to work with a range of materials and make choices about what colours and textures they wanted to use for their work. They also gave the children the opportunity to develop their motor skills through gluing, cutting, tearing, using sticky backed plastics and moulding clay with their hands and different tools. The nursery teacher observed that: *'We had children coming to the art area spontaneously to try new activities and willing to learn new skills'*.

The children were very pleased with the outcomes of their work. As the artist commented: *'They were able to see and share the results of their efforts in each session*

and practice using the artwork as part of the panels. Very often children commented 'look at mine' or 'Can I make another one?'

Outcomes: Impact on Key Skills and Curriculum Topic Knowledge

Numeracy

Results of Test: Progress in recognising numerals and matching numerals with quantities

A small group of children were selected based on different abilities and stages of knowledge in problem solving, reasoning and numeracy. Each child was tested at the beginning and end of the project using the same activities including counting people on a bus, shells on the beach, matching numbers and ordering numbered toy tractors.

Children selected for assessment:	Before Creative Curriculum project - Numbers child recognised correctly	After Creative Curriculum project - Progress in both number recognition and problem solving
Child A – high ability	0-10 – recognising and ordering but not add and take away	Able to add and take away objects (using starfish created during the project)
Child B – high ability	0-10 recognising and ordering but not add and take away	Able to add and take away objects (using starfish created during the project)
Child C– medium ability	Could count 0-10+. But not recognise numerals 4 and 10	Able to recognise 0-10 numerals (+2)
Child D – medium ability	Could recognise numerals 1, 3, 5 and 8	Now able to recognise numerals 1-9 (+5)
Child E – lower ability	Didn't recognise any numerals	Now able to recognise numerals 1, 2, 3 and 4 (+4)
Child F – lower ability	Recognised numerals 3 and 4	Now able to recognise numerals 1, 2, 3, 4, 5 and 6 (7, 8 and 9 with support) (+4)
Average number of numerals learnt during project	<p>Of the children who did not recognise all the numerals between 1-10 each child learned to recognise 3.75 new numerals.</p> <p>The children who had secure knowledge of their numerals were able to explore new addition and subtraction tasks through the project.</p>	

Outcomes: Impact on Social Development

The project fostered speaking, listening and working together in a range of ways. During the introductory sessions the artist used storytelling, songs and discussion to remind the children of the themes of numbers and the sea. As well as learning mathematical terms

the project also provided the opportunity for the children to learn about and be able to name different sea creatures.

The art activities themselves required the children to understand instructions, concentrate for sustained periods of time and be able to share materials and tools with their classmates. They also provided opportunities for discussion of numbers. As the artist observed when moulding numbers in clay the children would give reasons for choosing certain numbers, for example *'I chose a 4 because I am four'*. The artist also noted that using new techniques challenged the children and gave them confidence: *'When a technique was mastered (i.e. Using cutters, peeling stickers) comments included 'I can do it on my own' and 'I did it by myself'*.

Once the artwork was complete the children would talk about their work using 'show and tell' and work together to use it to play their number games or perform role plays and songs with actions. The artist also noted that the project had an impact on confidence for some children: *'Self esteem was increased when showing artwork to other children, staff and carers when they came to pick up.'*

The teacher also observed that:

'The project enabled the children to work in a team, helping each other...We observed children playing with the interactive panels talking to each other, taking turns, sharing, using mathematical language and exploring the different games [together]' Teacher

Bonneville Primary School, Year 2 'Number Worlds'

Children worked with painter Caroline Sell and class teacher Vikki Esplin on a project designed to improve their understanding of number bonds and inverse relationships by creating an interactive, mixed media sculpture of a giant abacus.

This report comprises:

- Project Summary
- Measuring the Children's Progress
- Outcomes: Creative Work
- Outcomes: Impact on Key Skills and Curriculum Topic Knowledge
- Outcomes: Impact on Social Development

Project Summary

Fine artist Caroline Sell and class teacher Vikki Esplin designed a project to address numeracy and focused on the topic of addition for number bonds from 1 to 10 and 1 to 20 (number bonds are pairs that make up a number, for example $6+4$ or $3+7$ both make 10). The teacher had identified this topic as a key area for the children in her class as she had observed that they were having difficulty in retaining their knowledge of number bonds and would say them in the wrong combination.

During the project the children used observational drawing, shading, collage, sculpting with paper maché, relief rubbing and colour mixing to create different elements of an installation of a giant abacus. The children used number bonds to calculate how to mix colours, decorate symmetrical kites and create flowers with fixed numbers of petals while working as a team. The artist also developed a range of interactive games with the children to practise what they had learned.

The project was also designed to give the children opportunities to work independently and as part of a team, encouraging co-operation, patience and confidence. The artist and teacher also tried to relate the project to the children's everyday lives and put the work in context by relating the activities to annual events and other curriculum topics such as science.

Measuring the Children's Progress

The children's progress in the key topic of number bonds was measured using:

- A baseline measurement at the beginning and end of the project taken through discussion and activity worksheets.
- Regular discussions at the beginning and end of each session.
- Regular number games.
- The teacher took regular notes and made observations of the children both during the project work and normal lessons.

Outcomes: Creative Work

The project launched with a one-day mini project in December during which each child made their own abacus. They were then able to use these throughout the long term project to facilitate their learning and help them check their answers with a visual aid.

At the end of the ten week project in the spring term the final art work was an interactive installation of a 'number bond world' consisting of:

- A giant abacus.
- Number bond kites which the children decorated using their new knowledge of primary and secondary colours and colour mixing. The kites also allowed for a discussion of symmetry and the children chose number bond pairs to decorate their kites, for example seven yellow dots on one wing and three blue dots on the other meant that they decorated the body of their kite with ten green dots in the middle.
- Number bond flowers where the children worked in pairs to choose how many petals they would each decorate in order to make ten petals for their flower, for example, one child might choose to make four petals on their flower and then their partner would have to work out that they needed to make six.

The artist observed that:

'The children learnt many and varied creative skills and many of the children at the end of the project now seem more confident in their ability and less apprehensive about trying new techniques. The more nervous children now seem to require less one-on-one guidance and are increasingly happy to try new techniques on their own.'

'Themes such as shading, collage, relief, cross-hatching, layering, texture and colour mixing were referred to often by the children when discussing their work and I felt that by the end of the project the vast majority of the class had a very solid understanding of these skills.'

At the end of the project the children helped the artist assemble the final piece of work and a celebration event was held so that the children could tell their parents about what they had learned during the project and then take their kites to the local park and experiment with flying them.

'The children seemed to enjoy [the day] immensely and took great pride and a sense of achievement in all that they had accomplished.' Artist

Outcomes: Impact on Key Skills and Curriculum Topic Knowledge

Numeracy

Results of Oral Test: Knowledge of Number Bonds

All 26 pupils in the class had their number-bond knowledge tested by a teaching assistant on three occasions, before the project, immediately after the project and three weeks after the project. The method of collection was via one-to-one oral testing (without equipment such as abacuses to support).

	Pupils with secure knowledge of number bonds to 10 and 20	Pupils without secure knowledge of number bonds to 10 and 20
Before Creative Curriculum project	3*	23
Immediately after Creative Curriculum project	23	3**
3 weeks after Creative Curriculum project	21	5***

NB: *Of the pupils who knew their number bonds two children were on the Gifted and Talented register for mathematics.

**Of the pupils not secure immediately after ACE project, 1 has a statement for additional learning needs and 2 pupils are at school action plus (SAP) for their learning needs.

***Of the pupils not secure 3 weeks after the ACE project 1=statement, 2=SAP, 2=SA

Results of Worksheet Test: Knowledge of Number Bonds

The pupils also had their knowledge of number bonds tested using a worksheet that they completed on three separate occasions at the beginning, middle and end of project.

	Number of pupils who were able to complete all 8 number bond questions correctly	Number of pupils who were unable to complete all 8 number bond questions correctly
At the beginning of Creative Curriculum project	5	21
Half way through Creative Curriculum project	11	15
At the end of Creative Curriculum project	21	5

At the beginning of the project 19% of the class were able to correctly answer the number bond questions in the allotted time. At the end of the project 81% of the class were able to correctly answer the same questions in the allotted time. These figures show a 62% improvement in the pupils' knowledge of number bonds.

Results of Class Survey: Enjoyment of Maths

The pupils were asked whether they enjoyed maths on three occasions, before the project, immediately after the project and three weeks after the project.

	Pupil who enjoy mathematics	Pupil who do not enjoy mathematics
Before Creative Curriculum project	17	9
Immediately after Creative Curriculum project	26	0
3 weeks after Creative Curriculum project	22	4*

NB: *All children are known to the school inclusion department to have difficulties with mathematics

The artist also observed that:

'When playing number games at the end of each class the children became much quicker and more confident in their responses which increasingly towards the end of the project were almost always correct'

Science

Both the artist and teacher observed that the project also provided opportunities for the children to learn about science. When looking at colours and colour mixing the children were able to explore light, the formation of rainbows and how colours are absorbed or reflected by black and white surfaces.

Literacy

The project involved a lot of speaking, listening and discussion activities. As part of the final evaluation of the project the teacher and artist led a discussion activity that allowed the children to explore their opinions about the project. The teacher encouraged the children to use evidence to back up their thoughts. Here are some of the outcomes of this discussion:

- *'I liked this project because all of the work came together in one big piece'*
- *'I liked this project because we were able to get better at our number bonds in a fun way'*
- *'I liked this project because we were able to learn lots of art techniques'*
- *'I liked this project because we worked with an artist'*
- *'I liked this project because I now know my number bonds'*
- *'I think we should have made the mural taller so that it is easier to see in a gallery'*
- *'I think we could have made this project better by having more beads so that we could count to 100'*

The teacher observed that:

'The fact that the children were able to use evaluative terms shows a huge improvement in their thinking and critical awareness of the world around them. If I had asked the children to evaluate something at the beginning of the year they would have simply said: "I like it", or "it's great", without providing any real evidence for their opinions. Having spent time with the children evaluating artist's work, critiquing their own work and evaluating peer's work against a learning objective, the children are now much more able to provide evidence for their opinions. They have learnt how to use the causal connective "because" and always link this with evidence.'

Outcomes: Impact on Social Development

When the teacher and artist were planning the project they tried to build in a range of activities that would allow the class to work both independently and as part of a team:

'Great emphasis was placed on learning to work collaboratively and encouraging the children to share and work with other members of the class with whom they perhaps didn't have much contact' Artist

The artist also observed:

'As the project progressed the children were happy to help those in the class who had not finished a particular task and began to independently help their fellow classmates without prompting or being asked to do so.

The children worked together quite happily who didn't normally spend a great deal of time together or normally share a table and I noticed that children who initially were quite insular and unwilling to share materials began to work very happily with their classmates and were also able to accept help from other children. Often I would hear children spontaneously offer their materials to others.

The children seemed to take real sense of ownership and pride in their work and often this was particularly noticeable when working together. An example of this spirit was when a child had been struggling with collage and a classmate had helped him at the end of the class so that he was able to finish. He only had help for a very short time but was insistent that both their names were written on the work.'

Glenbrook Primary School, Year 1

'Our Day'

Year 1 pupils from three classes worked with artist Alice Stallard to create a mural that helped them identify and learn what happens at different times of the day.

This report comprises:

- Project Summary
- Measuring the Children's Progress
- Outcomes: Creative Work
- Outcomes: Impact on Key Skills and Curriculum Topic Knowledge
- Outcomes: Impact on Social Development

Project Summary

Fine artist and sculptor Alice Stallard worked with the teachers of all three classes in Year 1 at Glenbrook to create a project to help the children to learn about the topic of recognising the times of the day (for example morning, afternoon, evening and night, and meal times) and the different activities associated with these times. The teachers had chosen this topic as it is a key step in beginning to describe the order of particular events and lays the foundations for beginning to tell the time.

During the project the artist used a range of sources to inspire the children's learning, such as discussions, songs and rhymes, and each session used different art techniques to create artworks based on particular daily activities. For example a discussion of when lunchtime falls and what the children eat at lunchtime led to the children creating their own plate of food sculpted from clay. During the sessions the children explored sculpture, drawing, painting and printing and each of these art activities fed into a large mural which grew week by week.

The class teacher who evaluated the project rated the overall success of the project and the learning experience for the group as *'very good'* and the finished artwork as *'excellent'*. She said that *'The children learnt a great deal about the sequence of their day and ordinal language'* and *'were able to gain creative skills in every session'*. The teacher also commented that *'I enjoyed and will use the techniques that were used in this project as I feel that they were simple but extremely effective and the children really enjoyed them'*. The artwork has since been adapted into a permanent display that can be used as a learning resource with other classes.

The project took place over nine weeks and each week the artist would spend one day in the school and lead the same activity with each of the three classes. This meant that each class only had a forty minute session with the artist and the class teacher acknowledged that this put pressure on the project delivery saying *'the time slots could have done with being slightly longer'* but she also noted that the children *'learnt skills quickly and effectively in the short sessions'*. The artist said that *'I found these short bursts of creativity to be very successful with this age group. With the appropriate starter activity children are engaged and ready to go. They can remain focused and on task for this short amount of time and a lot can be achieved.'*

Measuring the Children's Progress

The children's progress in the key topic of recognising times of the day and their associated activities was measured using:

- A baseline measurement at the beginning and end of the project taken through discussion and activity worksheets.
- Regular discussions at the beginning and end of each session.
- Photographs.
- Weekly session evaluations and observations recorded by the artist including the children's and teachers' verbal feedback.

Outcomes: Creative Work

Each session focussed on a different time of day in chronological order ranging from morning to night time over the nine weeks of the project. Each session began with a short activity which introduced the theme for the session which was then followed by a creative activity. For example a discussion of morning activities was followed by a making activity where the children made their own toothbrush to be used to perform a song with movements and a session where the children discussed how they travelled home at 'home time' was followed by a printing activity where they made footprints.

The artist aimed to use a focussed and kinaesthetic process in each session whereby the children followed a process such as *'learn a song, make something to accompany the song and use it whilst singing and then add the artwork to the large mural'* so that *'through this activity the children could make a direct link with their artwork and understand it had a purpose'*. Each session built on the next and the artwork fed into a final mural. The teacher commented that *'Alice always recapped on the previous week which I feel benefited the children greatly as they were able to see continuity in their work'*.

The project resulted in a mural consisting of:

- 3D toothbrushes
- Drawn portraits of friends that the children play with at school
- Clay models of food to illustrate meal times
- Printed footprints to illustrate walking home
- Decorated light bulbs
- Decorated stars with written messages

The artist aimed to introduce the children to a wide breadth of creative experiences and build their confidence in trying new things. At times the children were unsure that they could achieve the same outcomes as the artist who commented:

At the beginning of the printing activity the children were suspicious...They did not believe that the printing technique would work. However they followed instruction and worked as they were shown and discovered for themselves that it did work. This increased their self-confidence and their confidence around art. Several children wanted to explore the technique further and introduce new colours.

I feel this shows an enjoyment of the creative sessions (they didn't believe it would work but gave it a go), confidence in me as their teacher and the development of self-confidence through discovering for themselves that the process worked'.

The artist also commented *'I feel that the project encouraged the children to take creative risks – to suspend disbelief and discover new things for themselves without being able to predict the outcome'.*

The artist also used the start and end of project worksheets to gauge the children's experience of creative activities and the impact that the project had on their perception of their own art skills and their enjoyment for art.

Results of Worksheet Test: Ability to recognise a creative activity by name or that they enjoy

The figures below demonstrate that at the start of the project 43% of children could recognise creative activities by name or creative activities they enjoy compared with 100% at the end.

	START OF PROJECT				
	Class 1K	Class 1L	Class 1R	Whole year group	%
Definitely	3	2	15	20	39
Mostly	1	0	0	1	2
Poor	1	0	0	1	2
No Answer	13	13	3	29	57
	END OF PROJECT				
	Class 1K	Class 1L	Class 1R	Whole year group	%
Definitely	10	13	4	27	61
Mostly	2	3	4	9	20
Poor	1	0	6	7	16
No Answer	1	0	0	1	3

The project was carried out with whole year group split into three classes 1K, 1L and 1R.

Number of participants in first session: 51

Number of participants in closing session: 44

When evaluating the final mural the artist observed that the *'children demonstrated a personal interest in the final piece by identifying their own work and the work of friends from the previous weeks. They pointed to activities they enjoyed the most and verbally identified the name of that creative activity. With prompting they could explain the process of that activity. They could not do this for activities they had not experienced before the project, such as printing'.*

Outcomes: Impact on Key Skill and Curriculum Topic Knowledge

Results of Worksheet Test: Ability to distinguish between times of the day

All of the pupils in Year 1 were tested on their knowledge of times of the day using a worksheet completed at the beginning and end of the project.

The figures below demonstrate that by the end of the project 79% of children could *definitely* distinguish between times of the day compared with 39% at the start of the project. This shows a 40% increase in children's key curriculum skills during the project.

	START OF PROJECT				
	Class 1K	Class 1L	Class 1R	Whole year group	%
Definitely	8	2	10	20	39
Mostly	1	0	1	2	4
Poor	2	3	0	5	22
No Answer	7	10	7	24	47
	END OF PROJECT				
	Class 1K	Class 1L	Class 1R	Whole year group	%
Definitely	12	15	8	35	79
Mostly	0	0	4	4	10
Poor	2	1	2	5	11
No Answer	0	0	0	0	0

The project was carried out with whole year group split into three classes 1K, 1L and 1R.

Number of participants in first session: 51

Number of participants in closing session: 44

Results of Worksheet Test: Ability to recognise specific activities linked to times of the day

The figures below show that by end of the project 77% of children could *definitely* and *mostly* recognise specific activities happened at specific times of the day (e.g.: I brush my teeth in the morning and at night time). This compares with 29% of children at the start of the project.

These figures show a 48% increase in children being able to *definitely* and *mostly* recognise specific activities that happen at specific times of the day by the end of the project.

	START OF PROJECT				
	Class 1K	Class 1L	Class 1R	Whole year group	%
Definitely	2	2	10	14	27
Mostly	0	1	0	1	2
Poor	3	0	3	6	12
No Answer	13	12	5	30	59
	END OF PROJECT				
	Class 1K	Class 1L	Class 1R	Whole year group	%
Definitely	6	13	4	23	52
Mostly	5	2	4	11	25

Poor	3	1	6	10	23
No Answer	0	0	0	0	0

The project was carried out with whole year group split into three classes 1K, 1L and 1R.

Number of participants in first session: 51

Number of participants in closing session: 44

During the final session the artist also noted that:

'The children responded verbally to questions about times of the day from memory and when standing in front of the final piece. In class groups they demonstrated understanding and knowledge of times of the day and that specific activities happen at specific times of the day.'

All children were engaged with the end of project questionnaire. They were keen to show and communicate their knowledge. There was a positive visible difference in the children's approach to the end of project questionnaire in comparison to the start of project questionnaire.'

Outcomes: Impact on Social Development

The project's structure fostered lots of opportunities for speaking and listening for the whole class and in smaller groups. The children were encouraged to share their pre-existing knowledge of time and put it into context by describing and discussing their daily activities. They were also able to express their opinions by talking about likes and dislikes and evaluating their work and learning. The project also aimed to develop the children's confidence through both developing and using their knowledge of the topic and by introducing them to new and challenging creative skills.

The artist recorded observational evidence in her session evaluations of sharing in mixed paint exercises, working as a team and singing as a group. She noted that whilst *'there is no evidence to prove it improved their ability to share, it definitely highlighted through action the need to share and work as a team'*.

She also used the start and end of project worksheets to examine the children's confidence in their own knowledge and abilities.

Results of Worksheet Test: Communication and confidence

The figures below have been summarised from the figures collected from the questionnaires. Figures for *definitely*, *mostly* and *poor* have been combined to find the % of YES (answers were communicated). Figures for *No Answer* have been used to find the % of NO (answers were not communicated).

The figures below demonstrate that at the start of the project over half of the participants regularly gave *No Answer* to several questions on their questionnaire. This compares to only 2% of participants giving *No Answer* to one question on their end of project questionnaires. This evidence could be linked to an increased confidence to communicate knowledge and understanding and likes and dislikes.

	START OF PROJECT		END OF PROJECT	
	YES	NO	YES	NO
Whole year group				



Creative Curriculum 2008-2009

Answered questions relating to understanding times of the day	53%	47%	100%	0%
Answered questions relating to specific activities happening at times of the day	41%	59%	100%	0%
Answered questions relating to their creative knowledge and likes and dislikes	43%	57%	98%	2%

Maytree Nursery 'On the Farm'

Children worked with ceramicist Carol Stubbington and teacher Louise Rhoden on a clay project designed to help them recognise and name animals and develop key motor skills.

This report comprises:

- Project Summary
- Measuring the Children's Progress
- Outcomes: Creative Work
- Outcomes: Impact on Key Skills and Curriculum Topic Knowledge
- Outcomes: Impact on Social Development

Project Summary

Ceramicist Carol Stubbington worked with Louise Rhoden to develop a clay project based on recognising and naming animals to help the children build their knowledge of animals and their sounds, textures and shapes, develop their motor skills and encourage their social interaction in line with the Early Years Foundation Stage.

The project focussed on clay and aimed to give the children the opportunity to explore the material as fully as possible. The project activities enabled the children to familiarise themselves with clay and find out how it can be changed and manipulated before they began to use it to express themselves creatively to make sculptures of animals and other objects.

The project was designed to fit into the nursery's timetable and environment and to enable the children to have a sustained engagement with the project topic the artist and teacher decided that the 26 hours of the project should take place over five days within a two week period. The project was used as the basis for an animal themed week within the whole nursery. At the start of the project the artist worked with nursery staff to plan a trip to a farm enabling the children to experience the animals that they were learning about at first hand. In the week that followed the artist's clay activities were then part of the normal set up of the nursery that the children could choose to take part in and the nursery staff provided a range of other activities based on farm animals such as storytelling, songs and movement, dressing up and play. As the artist described it: *'This provided a very rich environment for the children and the various activities all reinforced learning about farm animals'*.

The artist had worked on an ACE project with the nursery before and the Creative Curriculum project was very well received by the staff. The nursery teacher described the successes of the project as follows:

'The children had the opportunity to explore clay for an extended period of time with a professional artist's skills and experience to offer them. Many of them had not even touched clay before and the majority of those that had stayed for an extended period of time exploring the clay and finding out what they could do with it. Some children returned

several times to the clay activity area throughout the few days of the project, thus showing their desire to continue exploring the clay and learning how to mould it into their desired shape. The children really benefited from the farm visits, where for most of them it was their first time to encounter a real farm animal! The time that children had to explore the clay outside in a large area with their whole body was also extremely successful... Seeing the children show sustained interest and enjoyment in the clay has helped me to think about the benefits of using it more regularly in the future'.

At the end of the project a number of the nursery staff were also very interested in how to use clay and the artist was invited back to provide an Inset training session.

Measuring the Children's Progress

The children's progress in the nursery is normally assessed through a process of observation by the staff and they saw the children benefit in a range of ways from the project with opportunities to develop their motor skills, confidence and observational skills as well as their knowledge of animals. The children's progress in the key topics of recognising and naming farm animals was also measured using:

- A baseline measurement taken from a selected monitor group of children at the beginning of the project which was then re-assessed with the same group at the end of the project.
- Observational note-taking by the artist and teaching staff.
- Photographic documentation.

Outcomes: Creative Work

The clay activities were introduced by having a large pile of clay in the outside play area for the children to explore. This allowed them to experience and test the material with their whole bodies, with some children even stamping into the clay with their feet. After the visit to the farm the clay activities were set up in the classroom and the children were encouraged to explore the material further with a range of tools before starting to shape it into forms. Although the theme was farm animals the artist and nursery staff were careful not to dictate what the children should make and allow them to really experiment with the clay. As the artist described it: *'the process is an important educational end in itself and more important than the final product. Indeed, for many of the younger children there was no final product.'*

In the nursery the children have free choice over what activities they do. In total 56 children out of the 86 children in the nursery took part in the clay activities and on average they did some clay work with the artist on two occasions during the project. A number of the children spent extended periods of time working with the clay and the artist observed that the time spent and the looks of concentration on the children's faces showed that *'they were learning something and finding it satisfying'*. She also observed that one child *'spent most of the afternoon playing and painting with the clay with little input from any adults; she was completely absorbed in the activity despite the hubbub of other children around her'*.

Throughout the project the children used their hands and tools to shape and mould the clay, work with slurry to stick pieces together and paint their finished animals with slip. This helped them to test and develop their motor skills whilst using images and toys of

animals as models helped them develop their observational and copying skills. Some children learnt key skills such as joining clay pieces together. As the teacher observed: *‘some of the children demonstrated a lot of persistence in learning how to bind the clay together and follow the method that [the artist] had taught them. Two girls in particular when being observed showed a good understanding of this method and remembered it well when they used it independently’.*

The artist also observed instances of the children growing more confident in their ability to use the material, for example on child *‘wanted to make a tractor and needed considerable help – for each action he needed reassurance that he was doing it right. He returned the next day and made a blue pig with little help’.*

Once the animal figures had been fired the artist brought the finished artworks back into the nursery for the children to see. Due to their age it was difficult to gauge how much they remembered of the project at that time and as the artist observed the *‘children varied enormously as to whether they were interested or not...[however] quite a few children spontaneously spotted the change in the materials: “It’s shiny” It’s hard” and one remembered that the animals had been baked in my “special oven” , an explanation I had given previously’.*

Outcomes: Impact on Key Skills and Curriculum Topic Knowledge

Results of Test: Progress in Recognising Farm Animals

The children played a farm animal game before the project to provide evidence of the animals they already knew. This was a simple memory animal game made by the nursery staff that used photographs of real animals. The game was played again by the children at the end of the project and the results were collated. Six boys and six girls took part in the game.

The figures below demonstrate, from the small group of children sampled, that most (9/12) learnt at least one new name during the project. Those who participated in the clay making element learnt slightly more names (average of 2) than those who didn’t (average 1.5). The teacher noted that simply knowing a name is only one small element of the possible learning and benefit that the children gained from their intensive week of farm animal centred activity.

Children	Number of names they knew correctly before project	Number of additional names they learned during project
Children who took part in clay work:		
Child A	7 (From a total of 8 farm animals)	+ 0
Child B	5	+ 3
Child C	5	+ 3
Child D	4	+ 4
Child E	2	+ 2
Child F	2	+ 3
Child G	5	+ 1

Child H	7	+ 0
AVERAGE number of animal names learnt		+ 2
Children who did NOT take part in clay work:		
Child J	4	+ 3
Child K	6	+ 0
Child L	8	+ 1
Child M	4	+ 2
AVERAGE number of animal names learnt		+ 1.5

As well as learning to name animals the children also learned the properties of animals and how to represent them with some degree of accuracy. As the artist observed *'Some of the children, especially the older ones were able to observe the animals closely and make a model. They needed some prompting to think about where to place limbs and features...Some of them were capable of a very detailed observation with little or no prompting from me. For example one child who was aged 4 with little English meticulously painted his figure of a sheep dog with close reference to a photo – he copied quite precisely which bits were black and which white'*.

Outcomes: Impact on Social Development

The project gave the children opportunities to develop speaking and listening skills and sharing within the nursery's established ethos of playing and working together. As the teacher pointed out *'the ability to share is an on-going learning process for children of this age'*.

The project enabled them to get to know the artist as an adult who was previously unfamiliar to them whilst the research trips to the farm gave the children the chance to spend some time with their classmates in a different environment. The teacher observed that the project: *'enhanced my appreciation of the importance of giving children of this age real experiences in life as much as possible in order for them to learn a new skill or gain new knowledge of a subject. For example, the visits to the farms were invaluable in the children's learning of farm animals. Giving them these real experiences helped them tremendously in making the clay animals and other farm features'*.

The teacher also observed that the clay activities required the children to *'share the clay tools and equipment and wait for their turn to use something while someone else used it first. The children sometimes had to learn to wait for [the artist] to give them support and guidance when she was assisting another child'*.

Richard Atkins Primary School, Year 5 'Blitz'

Year 5 pupils worked with designer Suzanne Wood and teacher Maria Fonseca on a project designed to develop their understanding of measurement and the use of centimetres and millimetres. The project also took its inspiration from the history curriculum topic of London in the Blitz and resulted in the creation of a scaled 3D panorama.

This report comprises:

- Project Summary
- Measuring the Children's Progress
- Outcomes: Creative Work
- Outcomes: Impact on Key Skills and Curriculum Topic Knowledge
- Outcomes: Impact on Social Development

Project Summary

Designer Suzanne Wood worked with teacher Maria Fonseca to plan a project to develop the children's understanding of measurement and the use of centimetres and millimetres. The teacher selected this topic as she had observed that the majority of the children in her class had little or no understanding of measurement. The project also took as its inspiration from the history curriculum topic of London in the Blitz.

The project aimed to give the children practical experience of using measurement to create artwork inspired by the Blitz. To begin the project each child made a scale model of a 1940s fighter plane and decorated it by referencing contemporary photographs. They then went on to create a scale 3D panorama of London during the Blitz including figures, vehicles and buildings, all of which they designed and measured themselves to ensure that the model was accurate. Throughout the project the children used clay, junk modelling, painting with acrylics and watercolours, mono-printing and tracing and they looked at and discussed extensive visual source material about the Blitz.

The project was also designed to give the children opportunities to work independently and as part of a group, cooperate and take turns and share their knowledge on different topics through group discussions and design activities.

At the end of the project the artist conducted a discussion with the group and found that 15 of the 17 children in the class enjoyed the project overall. The teacher rated the overall success of the project as 'very good', and the quality of the finished artwork and the learning experience of the project as 'excellent'. She also commented that:

'We really enjoyed having the opportunity to have [the artist] working with us. The project has been a success and we have had lots of compliments about [the final artwork] from all members of staff at Richard Atkins as well as from supply teachers and members of the LEA.' Teacher

For this project we are not able to demonstrate the percentage by which children improved their measuring skills from the starting point of little or no understanding. However, the resulting art work and children's preparatory sketches, which are on graph paper and include measurements, demonstrate a marked improvement in their ability to use centimetres and millimetres.

Measuring the Children's Progress

The end of result of the project clearly evidences the children's learning however the artist and teacher were not able to gather as much evaluation evidence as those working on other Creative Curriculum projects. Where possible, the children's progress in the key topic of measurement was assessed using:

- Activity worksheets completed at the beginning and end of the project.
- Group discussions.
- Photographs.

Outcomes: Creative Work

The project began with a one-day mini project during which each child made a scale model of a fighter plane from the 1940s by drawing the shape and design of the plane's body and wings out in two dimensions and then slotting these pieces together to make a three dimensional model. The children spent a full day on this activity and were required to use observational and drawing skills to copy their chosen plane accurately as well as measure it out to the correct scale.

Over the following ten weeks the artist planned weekly two hours sessions during which the children went through each stage of creating a large panoramic model of London in the Blitz which consisted of:

- A base sculpted from chicken wire and paper maché
- A painted backdrop
- Scale drawings of London buildings
- Scale vehicles made from junk materials
- Scale figures made from clay

Each element of the model was added week by week so that the children saw their progress of the project over the course the weeks. The teacher commented that she felt the most successful part of the project was *'to see the end result'* and giving *'the children the opportunity to be proud of their work'*. The artist also conducted a discussion with the children and found that all 17 children in the class said that they felt more confident in their creative skills.

Outcomes: Impact on Key Skills and Curriculum Topic Knowledge

Numeracy

During the project the artist observed that the children made good progress in their knowledge of measurement:

'The project exposed the children...to numerous practical methods of using measurement for creative activities...For example, the children traced detailed plans and elevations for the bombed buildings before making 3D models...Most of the children at the beginning session needed one to one assistance with using a ruler and marking out centimetres. By the end session, most were confident and independent' Artist

Whilst the children also completed worksheets at the beginning and end of the project which addressed the topic of measurement and the use of centimetres and millimetres this did not produce concrete results to evidence learning. However the artist did conduct a discussion with the children at the end of the project and found that all 17 children in the class said that they felt more confident in using their measuring skills.

History

The project also provided opportunities for the children to use their knowledge of World War II and do further research to create the model. The teacher also commented that *'the model became a stimulus for writing'*.

Outcomes: Impact on Social Development

During the project the children worked independently and in different groups to complete different elements of the model. They were encouraged to use their knowledge of World War II to contribute ideas to the model and make decisions about how the outcome would look.

The artist commented that: *'the children responded well... By the end of the sessions, they were accustomed to working in different groupings and sharing their knowledge and experience, particularly with measuring, with which they helped each other'*.

Conclusion

Through working closely with schools, teachers and artists to deliver the pilot Creative Curriculum over one year ACE learned that:

- By linking directly to curriculum themes our projects are not only more meaningful for children, teachers and artists, but also enrich those topics and help children find new and creative ways to explore and understand them.
- Projects can respond to the specific learning needs of a class and teachers and artists working together can devise inspiring activities to help children master specific skills, such as measuring.
- It is not always possible or appropriate to gather statistical evidence to fully prove children's learning during our projects. Whilst we should aim to embed evaluation activities that are fun and manageable into our projects the most important thing is that our work feeds into and supports teachers' overall assessment of children.
- If we look broadly at the curriculum, at what children are learning and what their needs and learning styles are and create art projects that respond to this we can create more space in the curriculum for the arts and embed creativity more deeply into children's learning.

We believe that the most important reason for artists to work in schools is to share the joy of creativity with children and teachers. With Creative Curriculum we have found a way to enrich this process and work proactively with schools and teachers to inspire children and help them to learn and make excellent progress across the curriculum.

Next Steps

We are currently working with our partner schools to explore how the Creative Curriculum model can be embedded into their annual timetable. We are also working in partnership with new schools to develop Creative Curriculum projects and artists' residencies.

To find out more about Creative Curriculum and discuss bringing the project to your school please contact Maggy Ritchie on **020 8683 9610** or **maggy@artscommunityexchange.org**

For more information about Arts Community Exchange please visit our website: **<http://www.artscommunityexchange.org>**

Appendix:

Background to the Project

ACE

Arts Community Exchange (ACE) is a strategic arts development charity, bringing artists together with children, young people and communities and raising standards in arts education. ACE aims to enable people of all ages and abilities to develop their imaginations, learn new skills and increase their confidence and achievement through engagement with the visual arts.

We deliver artist-led projects in partnership with primary schools, pupil referral units, special schools, and youth and community organisations in and around the London Borough of Lambeth. This work is supported and sustained through our provision of specialist training, networking and partnership development for local artists, teachers and youth and community workers.

Through six years of partnership work, ACE has attained a reputation across the borough and Greater London for high quality, socially responsive work. In 2008, ACE worked with more than 2500 children, young people, families, teachers and artists.

Clapham Park Project: Young Arts 2

Young Arts 2 was designed to raise the attainment levels of children and young people living in Clapham Park by enabling them to take part in high quality arts activities and celebrating and rewarding their creative achievements. Managed by ACE, the project also provided capacity building for local artists, organisations, schools and youth providers which aimed to enable them to build partnerships and work together to develop a sustainable Clapham Park-wide arts programme.

The Artists

- **Tricia Holland** is a designer and textiles artist who previously worked as a language teacher. She graduated from ACE's Community Arts Leader Award in 2006. Tricia has worked on a range of ACE projects, including Young Arts 2 in 2007, and has also led her own workshops and projects in Clapham Park.
- **Caroline Sell** graduated from the Slade School of Fine Art in 2008. Whilst studying she took part in Create to Learn, a training programme for students run by TimeBank in partnership with ACE. Caroline has led art workshops for the Big Draw, Crisis and Camberwell College of Art and Design.
- **Alice Stallard** graduated with an MA in Fine Art in 2002 and is a qualified teacher. She graduated from ACE's Community Arts Leader Award in 2007 and has since worked on a range of ACE projects, including carnival workshops for Streatham Festival and Stockwell Carnival.
- **Carol Stubbington** is a trained ceramicist and previously worked in social research. She graduated from ACE's Community Arts Leader Award in 2006. Carol

has worked extensively on ACE projects, including Young Arts 2 in 2007, and delivered training for teachers and artists. She also manages a primary school pottery and kiln.

- **Suzanne Wood** is an artist and designer and previously worked in set design for television. She graduated from ACE's Community Arts Leader Award in 2006. She has worked on a range of ACE projects, including carnival workshops for Streatham Festival and Stockwell and Waterloo Carnival. Suzanne runs an after school art club at a Lambeth primary school.

VerbalEyes

VerbalEyes is Tate Britain's schools outreach project, which gives young people the opportunity to explore art and language using the Tate collection with contemporary artists. Children from primary schools in the London boroughs of Newham and Westminster work with artists on a project during which they visit Tate Britain, investigate different elements of art and language and create a final piece of collaborative artwork.

The final pieces from each school are displayed in a special VerbalEyes exhibition at Tate Britain, which is launched with a celebratory Family Day in early June. VerbalEyes is sponsored by Tate & Lyle.

Funding

The project was supported by Clapham Park Project: Young Arts 2, the Mercers Trust and Ernest Cook Trust and a showcase event for the local community was supported by Awards for All.