

# ART HOPPERS

## ART ED / TRADE CARDS

### CREATIVE CURRICULUM DESIGN CPD RESOURCE FOR TEACHERS

- Exchange thoughts, generate ideas, create art!  
Led by five steps of inquiry:  
TOPIC, RESEARCH, ART, DESIGN and EXHIBITION

#### INTRODUCTION

Art Hoppers Artsmark offer is to take children's art off the notice board and into the art gallery. Our ART ED / TRADE cards guide teachers through the development of art projects informed by curriculum topics. The cards follow the Art Hoppers method of planning and delivery leading to exhibitions of children's art inspired by diverse and contemporary artists.

Open-ended questions and fun activities encourage creative ways to 'think and link' topic content with new ideas. The cards tease out keywords and encourage playful associations for online searches of artists, artworks and art movements. Collaborating in small teams and offering your individual perspective is what makes for great ideas. Be bold. Have fun!

#### INCLUDED

- 5 blue ART ED case study cards
- 5 red TRADE cards + instructions

plus 3 supporting videos:

- Art Hoppers - Introduction
- #TAG The Art Gallery at Gayhurst School - Case Study
- ART ED / TRADE - CPD Resource for Teachers

#### SET UP, GET READY...

Watch the supporting videos for a full explanation of how to use the cards and learn about Art Hoppers Artsmark offer and our method of art ed delivery.

Begin by looking through our 5 blue ART ED case study cards in your own time. These offer examples of Art Hoppers exhibition outcomes of children's art in schools and list the artists that we have associated with topics. Use these for inspiration and ideas.

The Pupil Voice section at the bottom of the red TRADE cards create an opportunity to engage children in class discussions about art. Ask them any of the 15 questions. Use their responses to help inform decisions around your art ed planning.

The 5 red TRADE cards are best used in teams of two staff or more working on the same curriculum topic or key stage of children. Decide on the topic you would like your art ed planning to be based upon before you begin working through the red TRADE cards.

## WHAT YOU NEED

To start your planning session with the red TRADE cards each participant will need:

- A printed copy of the red TRADE cards.
- Pen and paper for notes.
- Access to the internet for online research.
- A digital file to save links to websites and digital folder to save images of art for reference.
- A note of children's comments from discussions prompted by the Pupil Voice questions.

## INSTRUCTIONS

- Set aside a 1.5hr planning session to work through all 5 of the red TRADE cards.
- *Note*, multiple teams can be in the same session.
- Work through the cards in numerical order:

#01 - **TOPIC**

#02 - **RESEARCH**

#03 - **ART**

#04 - **DESIGN**

#05 - **EXHIBITION**

- Set a timer to 15mins for each card. Allow an extra 5mins for the online search aspect within the Research card.

Use the content on the cards as a stimulus for lively conversation amongst your team. Write down your personal response to questions. Keep notes of interesting points or sparks of ideas during discussion. Aim to have fun and think outside the box. Reference your personal interests / experience to make suggestions. Everyone's input is valuable.

Once you have completed the cards, review your written notes and online research outcomes. Regroup approx one week later. Set aside a second, 1hr planning session to consolidate ideas together. Firm up on plans as you move forward and agree the next steps for your project development.

Finally, take your creative ideas to the classroom and enjoy creating art together!

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### ART HOPPERS ART ED / TRADE CARDS

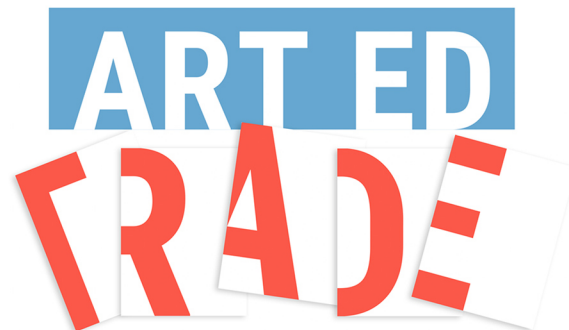
**Creative Curriculum Design and CPD Resource for Teachers.**

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Developed in partnership with The LEAP Federation, Hackney.

Supported by Kingsmead, Jubilee & Ambler Primary Schools.

Commissioned by A New Direction.

The logo features the words 'ART ED' in white, bold, sans-serif capital letters inside a solid blue rectangular box. Below this, the word 'GRADE' is written in large, bold, red, sans-serif capital letters. Each letter of 'GRADE' is contained within a white rectangular card that is slightly offset and tilted, creating a layered, 3D effect.

# ART ED GRADE

**CREATIVE CURRICULUM DESIGN  
CPD RESOURCE FOR TEACHERS**

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## CURRICULUM TOPICS PROVIDE THE CONTENT AND NARRATIVE TO INSPIRE EXCITING ART PROJECTS

### CHOOSE A TOPIC:

- *What aspect are you most interested in?*
- *What issues inspire debate in the classroom?*
- *Which learning objectives do pupils find difficult?*
- *Challenging content can be easier to learn when presented visually* i.e. Pictograms, colour coding, visual mapping activities or creative processes: sequencing, layering, assembling within a timeline.
- *Select an area of the topic you'd like to design an art project for.* Summarise in one sentence.

- *Describe it in 5 or more keywords / phrases*  
Consider the themes that branch out from the main point of interest.

### THINK & LINK : WORDPLAY

Let your imagination play with images. Like a good piece of creative writing, the words paint a picture.

- *List synonyms of the keywords, see where it leads*  
i.e. equality > fairness, balance, forces, equilibrium.
- *Explore associations of ideas, experiment with metaphor.* Apply emotive comparisons, create emphasis, add symbolic meaning. Have fun with it!
- *Contextualise your findings in a rough visual*  
i.e. equal rights > a small group stand under a swinging pendulum (simple, silly, or surreal it's the seed of an idea and it's valuable!)

**PUPIL VOICE:** *What is the first thing you think about re: \*chosen topic\*?  
If you could travel to that place or time, what would it look like?  
How could we get really creative with our learning of this topic?*

# Ah!



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## DISCOVER ARTISTS AND ARTWORKS WHICH CONNECT WITH YOUR TOPIC

- **Begin searches online.** Add 'art' or 'artists' to your keywords to associate the topic with creative work i.e. *socially engaged art / artworks and human rights* Click 'Images' below your browser for visual results.
- **Try phrases which explore your rough-visual idea:** i.e. *pendulum, visual art / artists, drawing machines / opposing forces in art / visual tension in art* Explore alternatives i.e. 'balance': *kinetic art, mobiles*
- **Down the rabbit hole ...** Keep the research open. Be playful and curious. Create a digital folder of saved images and links for further investigation.
- **Expand on the research findings** Combine the skills, interests of your team. Explore opportunities for cross-curricular / STEAM projects.

### PUPIL VOICE:

*Where do we find artists work, is art always in a gallery?  
Do you have a favourite artist - What did you learn from their work?  
If you could make a statue of a person, who would it be, why?*

## THINK & LINK : THE SENSES

- **Art movements express intension via technique**  
*Pointillism* dedication, harmony, illusion, musicality  
*Cubism* analyse, fragment, block, reconstruct  
*Surrealism* freedom, dream, spontaneous, obscure.  
Themes can illustrate topics with similar concerns.
- **Sensory qualities build atmosphere, narrative**  
*Materials*, cold / warm *Texture*, rough / smooth  
*Colour*, light / dark *Sound*, ambient / silent.
- **Scale and presentation imply value**  
*Minature / architectural* and *encased / exposed*, infer ideas about status, importance and representation.
- **Interactivity facilitates play.** Share responsibility for art making with a community & explore its change over time. See examples: *Andy Goldsworthy - Rain Shadows. Yayoi Kusama - Obliteration Room*

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## PLAN & DELIVER ART ACTIVITIES. BUILD PARTNERSHIPS WITH LOCAL ARTISTS AND CULTURAL VENUES

- **Methodology: free expression v step-by-step guide**

Activities for individual, partner or group work can invite open experimentation or follow a controlled process. Choose an approach that suits your class.

- **Applied learning: Put core skills to creative use**

Clay & modroc engage curiosity in science through tactile, transformative properties. Pattern design & construction trigger problem solving and maths.

- **Planning activities:** Consider 2D or 3D making.

List equipment / materials needed. Consider drying time and stages of development. Do try-outs. Think through the steps, pre-empt challenges and prep solutions. Plan the number / duration of activities.

- **Delivering activities:** Use engaging imagery of art or artefacts to inspire. Make reference to artists discovered in your research. Share creative links with the topic and engage children in discussion.

## THINK & LINK : COMMUNITY

- **What art technique will your class benefit from?** invite local artists and art organisations to run art sessions and introduce new techniques.

- **Heritage objects as sources of inspiration** Get close up to objects from the past. Make replica artefacts. Contact museums or galleries, ask if they have an artefact loan box scheme or offer handling sessions.

- **Cultural venues and creative jobs** Organise a field trip to a local gallery. Follow an artist walk or trail. Invite specialists to speak on themes linked to your creative ideas. Build your school partnerships.

### PUPIL VOICE:

*How can making replica artefacts help us to understand the past?*

*Think of an art project you've enjoyed, what worked well, why?*

*What art technique would you like to try, what could you learn from it?*

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## DESIGN & DISPLAY. TAKING CHILDREN'S ART OFF THE NOTICE BOARD & IN TO THE GALLERY

- **Elevate children's creative achievements** Endorse their skills and knowledge by showcasing their artwork in a gallery-like context visible to visitors.
- **Enhance the school environment** Establish a clear and unique design methodology for displays. Thoughtful presentation will encourage pupils to strive and feel proud of their school.
- **Gallery aesthetics** Borrow the interior design of gallery spaces to inspire the exhibition setting: Minimal appearance, clean white walls, lighting. Remove visual distractions ie. posters, leaflets. Aim to focus all attention on the art. Use display blocks, shelves, cases or a professional hanging system.

## PLAN & PREP : CREATE A GALLERY

- **Identify an exhibition space** Is the gallery temporary or permanent? Entrance lobbies have a high footfall of traffic and catch the attention of visitors. Corridors, halls, libraries work well too.
- **The viewer experience** How will visitors move around the space to appreciate the art. Consider what's seen first, the order / narrative of the work.
- **Mechanism of display** Consider how the art will be installed and how frequently the exhibits will change: Framed, mouted, foamboard, picture hanging strips, suspension cable, projection...
- **Engage Pupils** Involve children in the planning, moving of artwork, prep of labels, text info, photos.
- **Installation** Involve school Site Manager, handy teachers with DIY skills. Schedule a set-up day.


### PUPIL VOICE:

*What is art - Is it important, why?*

*If you could be an artist, what would your art be about?*

*Can you imagine a world without art, what would that be like?*

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## AN EXHIBITION TELLS A STORY. BRING THE SCHOOL COMMUNITY TOGETHER AT AN OPENING EVENT

- **Observe, discuss, critique:** An exhibition becomes a quest. Visitors are image detectives, puzzling clues together, discovering meaning in the artwork.
- **Topic masters:** Young artists enthusiastically explain their exhibits unwittingly sharing the learnt knowledge of their topic.
- **Creative intellect:** The choice of materials and design add layers of narrative, enhance creative thinking, encourage appreciation of abstract ideas.
- **Cultural capital:** School art galleries give staff, pupils and their families a space to meet in, themes to relate on and outcomes to be proud of.

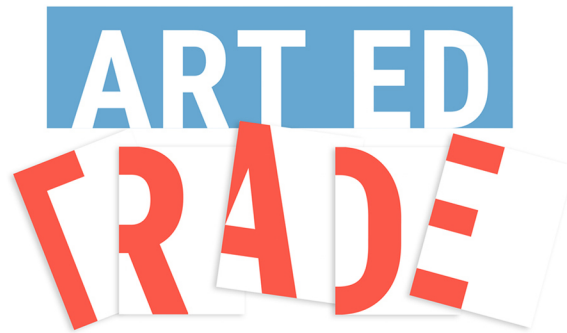
## PLAN & PREP : OPENING EVENT

- **Dates:** Exhibition duration. Opening event.
- **Promotion:** Print publicity, include children's artwork, testimonials, photos of art sessions.
- **Opening event:** Give children roles: Art Guide, Critic / Journalist, Interviewer / Q&A facilitator.
- **Refreshments:** Make families feel special.
- **Feedback:** interactive drawing panel, quiz sheet, recorded soundbites. Adults & children comment.
- **Documentation:** Professional photography of the exhibits and opening event for school website, social media, press. Share outcomes with networks.
- **Media:** Write exciting press release, share news!

### PUPIL VOICE:

*Have you visited an art exhibition - What did you think of it?  
How would you feel about exhibiting your own artwork?  
If we had a school art gallery, what jobs could pupils do to help run it?*

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**Ah!**

**TOPIC:** History: Civil Rights - Rosa Parks & Emily Davison

**RESEARCH:**

- *Jae Jarrell* - Fashion designer & civil rights activist: 'Urban Wall Suit'
- *Karima Smigla-Bobinski* - Intermedia artist: 'ADA' interactive art-making machine
- *Anthony Gormley* - Sculptor: 'Field' installation
- *Archival images of Suffragette boardgames*

**ART:** Techniques (Years 1&2)

Creating a drawing machine i.e. pendulum painting. 3D modelling with clay, wire, and foil. Print transfer of archival photos. Geometric pattern design with tapes.

**DESIGN:** Concept of Balance - Striving for an equitable society

The spiral course of Suffragette boardgames 'Pank-a-Squith' and 'How to get out of Gaol' presented the idea of opposing forces and equilibrium. The use of an interactive pendulum in the display which family's could swing over a community of clay figures, became the central piece of the exhibition and a focus for discussion. A brilliant opportunity to experience and understand fairness presented itself as families took turns at swinging the bob enabling everyone to have a go.

Other artworks played into the theme of balance in different ways. Wire figures balancing in compromising postures. A kinetic mobile. Transparent, overlapping patterns describing social structures through shape which changed depending on where the viewer was looking through them.

**EXHIBITION:** '#TAG.03 - Stand Up!' The Art Gallery at Gayhurst School. Opened 08.06.17



Ah!

**TOPIC:** Geography: Windrush

**RESEARCH:**

- *Althea McNish*, Textile Designer for furnishing and fashion
- *V&A Museum*, [www.vam.ac.uk/articles/althea-mcnish-an-introduction](http://www.vam.ac.uk/articles/althea-mcnish-an-introduction)

**ART:** Techniques (Years 5&6)

Pattern design. Printing on fabric using stencils, block printing and mono printing.

**DESIGN:** Immigration. Culture and identity.

Althea McNish, a painter and pioneer of print design established herself within the fashion and textile industry in mid century Britain. Originally from Trinidad, her work, inspired by the flora of the Caribbean was sought after for its colour, energy and originality. She was the first black artist in her field to enjoy success in Britain.

Children's printed fabrics, inspired by the oral history of immigrants and life in post war Britain express the hope and disappointment of the Windrush generation. Cut to the patterns of fashion garments, they hang on crossing lines connecting one end of the gallery to the other. Maps, photos and archival images identify the Caribbean Islands on one side and Britain on the other.

The lines stretching the length of the gallery suggest connection and opposition. The tension between the two is represented by the great success Althea enjoyed against the lesser know recognition of her name as an influential British artist.

**EXHIBITION:** '#TAG.04 - Threads of Hope' The Art Gallery at Gayhurst School. Opened 02.11.17



Ah!

**TOPIC:** History: All history topics across 6 year groups

**RESEARCH:**

- *Heritage objects*, Museum collections
- *The British Museum*

**ART:** Techniques (Years 1-6)

Mixed media assembly, 3D modelling, decorative design, painting, mosaics, embossing & textural surface effects.

**DESIGN:** **Concept: History timeline. Museum display.**

Visual references of heritage objects were observed during school trips and art delivery. Children created replicas based on their knowledge and appreciation of the past using similar or alternative materials.

Replica artefacts were mounted onto dark green panels. Delicate items were encased or raised up off the surface to give an impression of lightness and depth. Small text cards were displayed beside childrens artworks contextualising the topic.

Historical periods were presented in chronological sequence so pupils could visualise where their topic fit into the timeline. Printed vinyl lettering was used for titles identifying different eras and their dates. Displaying children's artworks following the look and feel of museum collections gave the exhibition an impression of grandeur and was greatly admired by families.

**EXHIBITION:** 'Jubilee School Museum' Entrance lobby of Jubilee School. Opened 17.04.15





**TOPIC:** History: THE TUDORS / VICTORIANS (local Dagenham history)

**RESEARCH:**

- Romanticism, Pointillism, Vorticism

**ART:** Techniques (Years 3&4)

Drawing, pointillism, painting, decorative design, embossing and textural surface effects, collage, block printing, suminagashi printing (marbling).

**DESIGN:** **Concept: Place and Identity - Mapping local history.**

A contrast in culture from the industrial past to the environmental priorities of the present are evident in Dagenham from the shipping industry and the iconic Ford motors plant to the man-made development of The Chase Nature Reserve.

Art movements helped to explore the characteristics of different periods in time:

- Pointillism was used to illustrate a dedication to conservation sites in the area.
- Vorticism linked to the architecture and energy of industry and manufacturing.
- Romanticism represented the inspirational ideals of our relationship with nature.

The school had recently renovated their entrance lobby and wanted to establish a gallery space visible to visitors showcasing pupils' creative talents. A professional gallery hanging system and angled spot lighting was installed. Permanent and mobile display cases divided the space and created flexibility for future displays.

**EXHIBITION:** 'Dagenham's History' Entrance foyer to John Perry Primary School. Opened 01.07.19



Ah!

**TOPIC:**

Geography: Globalisation

**RESEARCH:**

- *Aurore Robson*, sculpture, installation artist, assemblage from waste
- *Cyrus Kabiru*, sculpture, photography, fashion, assemblage from waste
- *Tony Cragg*, 'Britain seen from the North', assemblage from waste
- *Karen Searle*, sculpture, textile artist
- *Reform Studio*, Egyptian textiles, created 'Plastex' woven from plastic bags
- *Pure Gold Instructables*, Resources / practical ideas for reusing waste

**ART:**

Techniques (Years 5&amp;6)

Assemblage, sculpture, weaving, sewing, banner design, collage.

**DESIGN:****Concept: Repurposing plastic waste**

Creative activists who collect waste and repurpose it through their art promote a greater understanding of plastic pollution. Their visual aesthetic challenges our social and cultural behaviour toward waste, material and function. Our exhibition was an exercise in creative design and aimed to show how waste materials can be given new life when we innovate.

We asked families to donate their plastic waste for upcycling. Children used plastic drink bottles, straws, old toys and designed lighting, a rug, a coat hanger. The exhibition questioned who is responsible for our global waste problem. It aimed to inspire small individual actions which collectively initiate a sea of positive change.

**EXHIBITION:****'#TAG.07 - Plastic Island' The Art Gallery at Gayhurst School. Opened 13.12.18**

Ah!