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Art Begins with Play – Foundation

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Teacher Overview

Art Begins with Play

Foundation Visual Arts

Purpose

Children explore marks, shapes, colours, textures and familiar tools, then choose processes to communicate a personal or imagined idea. Their own making remains central.

Teaching route

Eight core lessons complete all essential teaching and assessment. Lessons 9 and 10 offer useful optional reinforcement and sharing. Teachers may omit either without reducing the assessed learning. Each planned lesson has a separate complete editable presentation. Allow about 60 minutes per lesson.

Evidence

Use an exploration folio, one resolved original artwork, teacher observations and a short explanation of the idea and one visual choice. Collect evidence during lessons 1–7 and finish conferences by lesson 8. The quiz supports discussion; it is not the sole assessment.

Art words

Line: a mark that follows a path. Shape: an area with an outside edge. Colour: red, yellow, blue and many more. Texture: how a surface feels or looks. Tool: something used to make art. Idea: what the artist wants to show.

Resources

Two displays, eight fictional artist choice cards, a cooperative conversation activity, teacher response criteria, ten open folio records, an assessment organiser, a conference record and a unit-specific rubric. There is no single correct drawing. Sample reasoning appears in teacher guides.

Ten Presentation Files

Lesson 1: Marks can vary

Art Begins with Play – Foundation – Lesson 01 – Presentation.pptx

Lesson 2: Shapes from marks

Art Begins with Play – Foundation – Lesson 02 – Presentation.pptx

Lesson 3: Colour experiments

Art Begins with Play – Foundation – Lesson 03 – Presentation.pptx

Lesson 4: Texture discoveries

Art Begins with Play – Foundation – Lesson 04 – Presentation.pptx

Lesson 5: Choose an idea

Art Begins with Play – Foundation – Lesson 05 – Presentation.pptx

Lesson 6: Make the artwork

Art Begins with Play – Foundation – Lesson 06 – Presentation.pptx

Lesson 7: Look and adjust

Art Begins with Play – Foundation – Lesson 07 – Presentation.pptx

Lesson 8: Artist conversation

Art Begins with Play – Foundation – Lesson 08 – Presentation.pptx

Lesson 9 – OPTIONAL: One tool, a new possibility

Art Begins with Play – Foundation – Lesson 09 – Presentation.pptx

Lesson 10 – OPTIONAL: Our play studio display

Art Begins with Play – Foundation – Lesson 10 – Presentation.pptx

Core route: lessons 1–8 in order. Optional lessons 9–10 reinforce familiar processes after required assessment is complete. Each file contains 11 slides. The separate Unit Quiz contains 24 slides.

Preparation, Access and Assessment

Preparation

Set out thick art paper, large crayons, thick brushes, large sponges, small paint trays, glue sticks and large teacher-prepared paper shapes. Use non-toxic washable materials. Check safe ridged rubbing boards for sharp edges and cleanliness. Prepare drying space before wet work and allow drying between lessons 6 and 7.

Safety and choice

Keep art materials out of mouths. Use large tools and pieces. Do not use food, choking pieces, solvents, aerosols, carving tools, collected ochre or restricted cultural motifs. Use teacher-approved non-cultural surfaces. Children may choose to imitate or observe first. No required personal or cultural disclosure.

Access

Offer large grips, stable paper, two manageable voices, oral rehearsal, pointing, AAC, drawing, partner support or an adult scribe. Adults can assist setup while the child directs the artistic choices. Judge the following known; a support need does not automatically reduce achievement.

Extension

Change one variable, propose an alternative or justify a choice for a new imagined idea. Do not increase fine motor or handwriting demands merely to make a task harder.

Assessment and feedback

Observe exploration, process use and original choices. Ask for one reason linked to visible evidence. Use folio, work, observations and the conference together. Give feedback on a specific choice or unclear intention. Do not score resemblance to a model, beauty, expense, neatness, confidence or sensory tolerance.

Open folio records

The records document real making on suitable art paper. Their response mode is flexible; recording is optional when practical or oral evidence is more useful. Teacher criteria replace fixed answer drawings.

Lesson 1: Marks can vary

Learning focus

I can try different tools and notice their marks.

Teacher model and preparation

Prepare three accessible stations: crayon, thick brush and sponge. Model pressure first, then direction, so children can see which change produces which effect. Do not show a finished picture to copy. Learners may use dry media only. Preserve at least two trials from each child for the folio.

60-minute lesson sequence

5 min: look at two crayon trials and collect initial ideas.
10 min: demonstrate pressure, direction and tools with pauses for noticing.
30 min: guided paired trial, then three-tool exploration on thick paper.
10 min: compare two effects; use W01 to draw, paint or create a record.
5 min: safe tool return, drying rack, wiping and handwashing.

Evidence and response

Look for an observable difference between trials and a plausible link to tool, pressure or direction. Record the child's words or a pointed demonstration. Initial copying alone does not allow exploration.

Access and challenge

Offer large grips, stable paper, two tool choices, a dry option and a partner or adult scribe. Extend by keeping the tool fixed and changing one variable deliberately.

Linked resources: W01, C01; use displays and the known cooperative activity when useful.

Lesson 2: Shapes from marks

Learning focus

I can invent shapes and try new arrangements.

Teacher model and preparation

Use original drawn and large paper shapes rather than a prescribed outline.

Demonstrate a closed edge and an overlap without requiring perfect geometry.

Learners can rearrange large shapes before attaching them. Artwork remains open to personal or imagined ideas.

60-minute lesson sequence

5 min: retrieve a line trial and imagine a shape.

10 min: model joining, enclosing and overlapping.

30 min: guided arrangement trials, then independent shape exploration.

10 min: compare arrangements and record a discovery in W02.

5 min: cap glue, collect scraps and store work.

Evidence and response

Observe deliberate exploration of at least two arrangements. Ask what changed.

Accept invented shapes and varied responses; do not judge resemblance to a model.

Access and challenge

Offer large prepared shapes, thick drawing tools and movable arrangements.

Extend by changing size or placement to suggest an imagined object.

Linked resources: W02, C02; use displays and the known cooperative activity when useful.

Lesson 3: Colour experiments

Learning focus

I can mix small amounts and notice a colour change.

Teacher model and preparation

Prepare small amounts of non-toxic washable paint and enough thick strips to compare three mixtures. Model red plus yellow as a possible orange mixture, not an exact guaranteed shade. Test actual paint and accept the observed result. Provide a dry comparison using large coloured paper pieces when wet media is inaccessible.

60-minute lesson sequence

5 min: predict a two-colour mixture.

10 min: model small amounts, clean brush handling and comparison.

30 min: paired first mixture, then three experimental colour trials.

10 min: point/name a chosen effect and record it on W03.

5 min: drying, brush return, wiping and hand washing.

Evidence and response

Connect starting colours and the observed result. A prediction may change after testing. Naming a precise shade is unnecessary when pointing and explanation establish the effect.

Access and challenge

Use stable trays, large handles, adult help and dry alternatives. Extend by adding a little more of one starting colour and comparing actual effects.

Linked resources: W03, C03; use displays and the known cooperative activity when useful.

Lesson 4: Texture discoveries

Learning focus

I can try two processes and compare their textures.

Teacher model and preparation

Inspect large non-cultural surfaces for sharp edges, cleanliness and stability. Use a manufactured ridged board rather than restricted cultural objects. Demonstrate visual texture and distinguish looking from touching. Provide two dry surfaces for children avoiding paint or tactile sensations.

60-minute lesson sequence

5 min: look at a smooth sheet and a texture trial.

10 min: model gentle rubbing and sponge dabbing.

30 min: guided rubbing, then two-process or two-surface exploration.

10 min: compare effects and connect process to texture in W04.

5 min: surface return, drying, wiping and washing.

Evidence and response

Observe a child linking a visible texture to the process used. Accept a dry alternative that shows the same comparison. Do not grade sensory tolerance.

Access and challenge

Stabilise paper and use large tools. Allow observing a partner's process before choosing a medium. Extend by selecting texture for a particular imagined idea.

Linked resources: W04, C04; use displays and the known cooperative activity when useful.

Lesson 5: Choose an idea

Learning focus

I can choose an idea and two art choices to show it.

Teacher model and preparation

Model verbal planning of an imaginary joyful garden and show only isolated choice trials, not a finished garden to reproduce. Offer equally safe prompts such as movement, a pretend place or sounds as lines. Give children genuine control over idea and media. Discuss why a choice might help; avoid claiming colours have one universal emotional meaning.

60-minute lesson sequence

5 min: revisit personal process trials.

10 min: model two possible choices for one imaginary idea.

30 min: oral rehearsal, material choices and an original plan.

10 min: explain one connection using W05 and pointing.

5 min: store plan and tools.

Evidence and response

A personal or imagined idea and two selected visual choices. At least one plausible link between a choice and the intended idea; support may facilitate access without supplying the idea.

Access and challenge

Offer two visual choices, AAC, oral rehearsal and scribing. Extend by comparing another choice and explaining why it may show a different effect.

Linked resources: W05, C05; use displays and the known cooperative activity when useful.

Lesson 6: Make the artwork

Learning focus

I can use my choices to make an original artwork.

Teacher model and preparation

Keep making time protected. Prepare drying racks and trays in advance and allow drying between lessons 6 and 7. Demonstrate one safe familiar technique without producing a class model. Scaffold setup and grip while preserving the child's decisions. Collect a process observation, trial and emerging original work.

60-minute lesson sequence

5 min: recall the idea and planned choices.

10 min: safe setup and one familiar technique trial

30 min: original making with short teacher observations.

10 min: point to a purposeful choice and respond in ways

5 min: safe drying, tool return and handwashing.

Evidence and response

The learner uses selected processes in original work and links at least one visible choice to an idea. Record how access support affected the task without treating it as achievement evidence.

Access and challenge

Offer a stable surface, large tools and dry media. Adult support handles logistics while the child directs choices. Extend with a deliberate variation to strengthen an idea.

Linked resources: W06, C06; use displays and the known cooperative activity when useful.

Lesson 7: Look and adjust

Learning focus

I can make one purposeful adjustment to my artwork.

Teacher model and preparation

Use a trial with one deliberately unclear choice, then model noticing a specific mismatch with intention. Avoid beauty, neatness or imitation judgements. All pupils try an adjustment or a deliberate alternative trial; they can choose to retain the original after a reasoned comparison. Record the trial and reason as refinement evidence.

60-minute lesson sequence

5 min: revisit intention and a visible choice.

10 min: model a specific adjustment and reason.

30 min: guided trial, one purposeful adjustment and comparison.

10 min: explain the reason on W07 orally

5 min: safe storage and cleanup

Evidence and response

The learner notices a specific part, makes a relevant adjustment and explains its purpose. Accents keep the original after testing an alternative when the explanation is supported.

Access and challenge

Offer pointing, before/after oral comparison, an adult scribe and one manageable change. Extend by explaining why an alternative would communicate a different idea.

Linked resources: W07, C07; use displays and the known cooperative activity when useful.

Lesson 8: Artist conversation

Learning focus

I can show my exploration and explain an art choice.

Teacher model and preparation

Complete each child's brief conference in lesson 8. Start observations earlier across lessons 5–7 so this is feasible. Use a 2–3 minute rotation while peers undertake independent folio revisiting or the known cooperative game. For a large class, collect equivalent explanations during prior core lessons and verify any missing evidence now. Never defer required evidence to optional lesson 10. Assess exploration and creation, not beauty or resemblance.

60-minute lesson sequence

5 min: select one process trial and artwork.

10 min: model an evidence-based explanation and peer rehearsal.

30 min: short teacher conference rotations and independent folio revisiting.

10 min: self-reflection and completion of any missing core evidence.

5 min: careful storage and respectful finish.

Evidence and response

Use A1 to record explanation of materials, original idea, deliberate choice and process/refinement. Ask the new transfer prompt about showing quiet rain. Rubric decisions drawn from folio, work, observations and explanation. Complete all essential assessment by lesson 8.

Access and challenge

Accept AAC, pointing, drawing, adult scribing or a quiet one-to-one conversation. Support enables communication and is not automatically a lower level. Extend with a justified choice for the unfamiliar transfer idea.

Linked resources: W08, C08; use displays and the known cooperative activity when useful.

Lesson 9: One tool, a new possibility

OPTIONAL

Optional reinforcement. Required assessment is already complete.

Learning focus

I can find a new effect with a familiar tool.

Teacher model and preparation

Optional reinforcement only. Assessment is already complete after lesson 8. Use a familiar tool and familiar processes; introduce no uniquely required skill. Children make a small new sampler and a freely invented shape rather than revising the assessed artwork because of this session.

60-minute lesson sequence

5 min: retrieve a known tool effect.

10 min: model one variable change.

30 min: sampler exploration and new imagined shape.

10 min: describe a new possibility on W09 orally.

5 min: tool return and storage

Evidence and response

Optional format: feedback describes a changed mark and the process used.

Omission of facts no assessment penalty.

Access and challenge

Offer one tool, two trials, pointing and scribing. Extend by suggesting a different idea for the same effect.

Linked resources: W09, C01; use displays and the known cooperative activity when useful.

Lesson 10: Our play studio display

OPTIONAL

Optional reinforcement. Required assessment is already complete.

Learning focus

I can share a choice and notice another artist's idea.

Teacher model and preparation

Optional sharing only; no public uploading or exhibition is required. Use completed core work, not new compulsory assessment. Respect children who prefer a quiet/private share. Arrange accessible viewing height and clear paths. Model noticing choices without ranking or claiming one correct meaning.

60-minute lesson sequence

5 min: notice a sampler beside a work.

10 min: model safe arrangement and a choice label.

30 min: small-class display and respectful choice conversations.

10 min: reflect on a different choice, using W/L if useful.

5 min: careful pack-away and clear paths.

Evidence and response

Optional feedback about explaining and noticing choices. No required assessment criterion belongs only to this display.

Access and challenge

Offer an oral/picture label, private viewing and adult help with placement. Extend by explaining how a different arrangement helps an audience notice a choice.

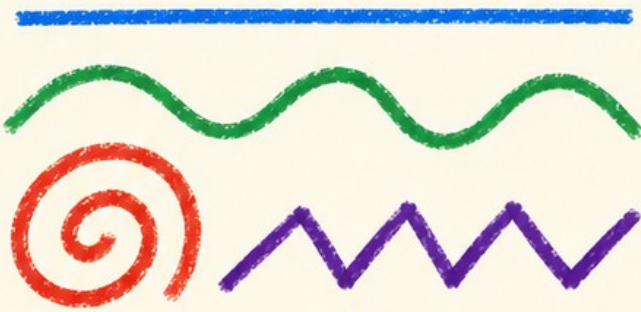
Linked resources: W10, C08; use displays and the known cooperative activity when useful.

Art Begins with Play

Our art words

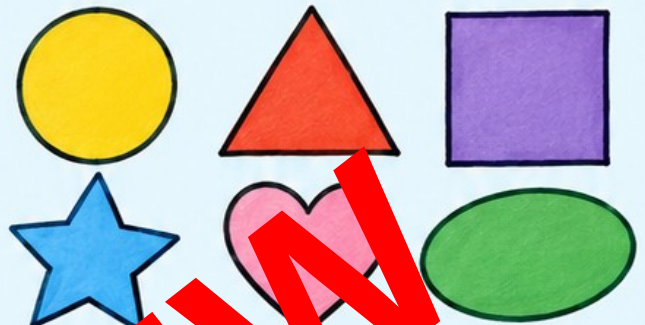
Line

A mark that follows a path.



Shape

An area with an outside edge.



Colour

Red, yellow, blue and many more.



Texture

How a surface feels or looks.



Smooth



Ridged

Tool

Something we use to make art.



Idea

What we want to show.



Artists make different choices.

Our Choices Tell an Idea

Question

Must everyone's artwork look identical?



Try and notice

Two fictional artists imagine a windy place.



Sloping marks



Overlapping shapes

Explain

No. Different choices can communicate different ideas.
I can point to a choice and explain it.



These are possible choices. Your own idea can be different.

Artist Choice Cards

Fictional artists. Read or listen, then discuss.

C01 One crayon, two marks



Jo presses gently, then more firmly.

What changed?

C02 Shapes together



Ari moves two large shapes
so they overlap.

What else could Ari try?

C03 A colour trial



Sam mixes a little red and
yellow paint.

**What colour can Sam
actually see?**

C04 A texture trial



Lee rubs a crayon over a safe
ridged board under paper.

**Which process made
the texture?**

Artist Choice Cards

Fictional artists. Read or listen, then discuss.

C05

An imagined idea



Jo imagines a joyful garden and chooses bright colours.

Which other choice could help?

C06

Ready to make

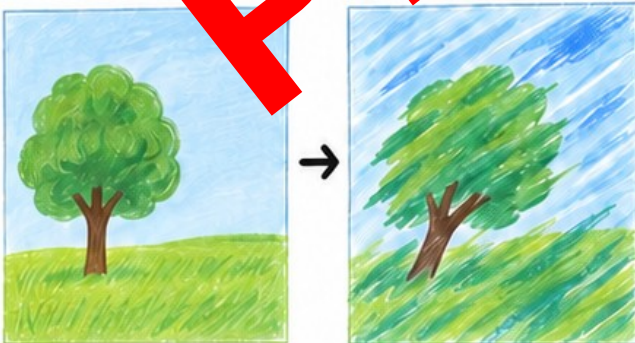


Lee sets thick paper and large safe tools in a tray.

How does this help?

C07

One useful change



Sam adds sloping marks to suggest movement.

Why might the change help?

C08

An artist explains



Lee points to a texture trial and the same choice in an original work.

What evidence can Lee show?

Curator's Choice

A cooperative art conversation

1. Play in a group of 2-4.
2. Choose a challenge card. Read it or ask an adult to read.
3. Visit each stop on the mat. Talk, point or draw.



4. Show a choice and give a reason.



5. Ask one respectful question.



6. Check the teacher response guide together. Take turns.



Point or use one large counter. No race. Everyone can contribute.

A possible turn

Challenge 1: Jo tries two marks.



I notice a light and a dark mark. Jo may have changed pressure.



My question: Which mark would you choose?



We notice choices. We do not rank artists.

Curator's Choice Mat

Follow all six stops together

1

Notice

What can you see?



2

Ask

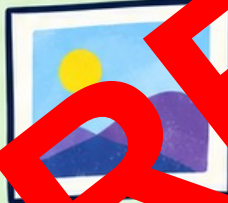
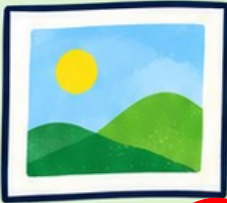
What do you wonder?



3

Compare

What changed?



4

Explain

Why might it help?



5

Apply

What could you try?



6

Reflect

What did you discover?



Finish by checking the teacher response guide.
Then choose a new card.

Curator's Challenge Cards

Use the six-stop mat. Point, talk or draw.

1 • C01

What might change a crayon mark?



2 • C02

How could you arrange two shapes?



3 • C03

Why record the colour you actually see?



4 • C04

Which surface is safe for a rubbing?



5 • C05

Must all networks look identical? Why?



6 • C06

How could you set up safely?



7 • C07

What makes an adjustment useful?



8 • C08

What shows exploration?



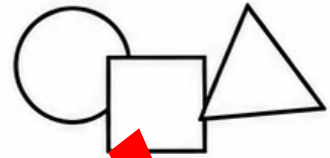
Curator's Choice: Response Guide

Accept a purposeful reason and visible evidence.

1. **C01:** Pressure, direction or tool use can change a mark. Ask what Jo actually changed.



2. **C02:** Try apart, touching, overlapping or a new placement. Many arrangements work.



3. **C03:** A trial records the observed colour. A prediction can change after testing.



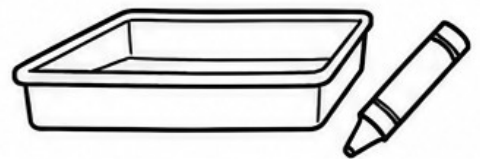
4. **C04:** Use a clean teacher-checked surface with no sharp edges. Offer a dry alternative.



5. **C05:** No. Different voices can communicate different ideas. Ask the artist's intention.



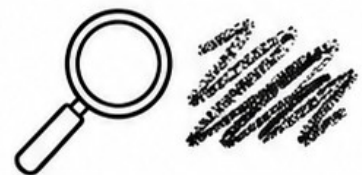
6. **C06:** Large safe tools, a stable tray and this paper help. Keep materials out of mouth.



7. **C07:** A useful change has a reason linked to the idea. It is not a demand for beauty.



8. **C08:** Trying processes, noticing effects and using a choice purposefully shows exploration.



Read aloud. Allow AAC, pointing, drawing or a partner. Ask one respectful question. There is no single correct artwork.

Folio Guide: Lessons 1–5

Open art records have many valid responses.

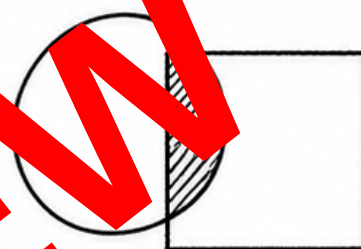
W01 • Marks: Notice different effects and connect them to a tool, pressure or direction.

Sample: My firmer crayon mark looks darker.



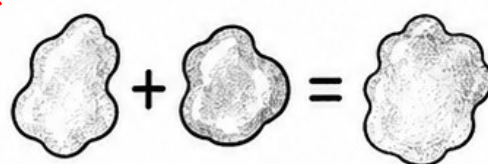
W02 • Shapes: Try at least two arrangements and describe a change.

Sample: Moving one shape partly over the other makes an overlap.



W03 • Colour: Record an actual mixture and select an effect.

Sample: I added yellow and saw a lighter orange.



W04 • Texture: Link a visible texture to a process.

Sample: Rubbing showed the ridges under my paper.



W05 • Idea: Choose two visual features and connect one to an intention.

Sample: Bright colours could show my joyful imaginary place.



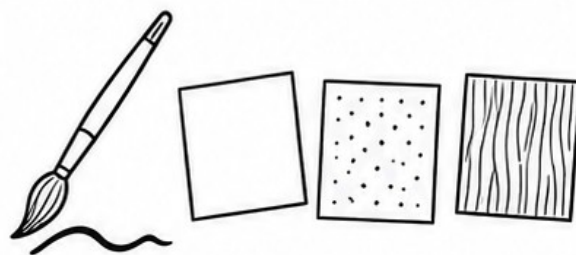
These are sample explanations, not required drawings. Oral, AAC, pointed, drawn and scribed evidence are equivalent. Support access without choosing the idea for the child.

Folio Guide: Lessons 6–10

Complete required assessment in lessons 1–8.

W06 • Making: Use selected processes in an original artwork.

Ask the child to point to a choice that shows the idea.



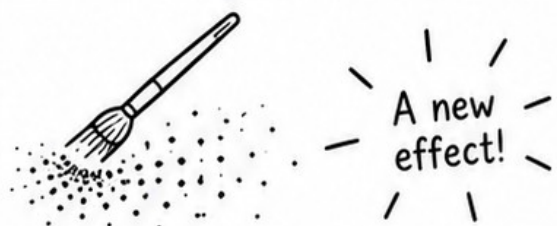
W07 • Adjusting: Try one purposeful change or alternative and give a reason for keeping or changing the work.



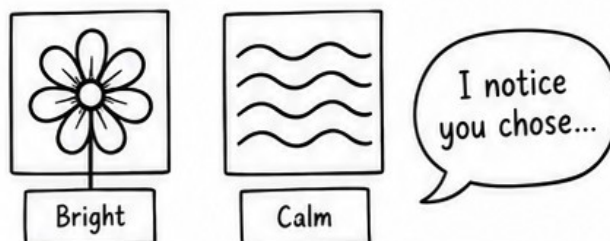
W08 • Explaining: Show exploration evidence, an original idea and a visual choice with a plausible reason.



W09 • Optional: Develop a new effect made with a familiar tool. This adds no required assessment.



W10 • Optional: Share a choice label and notice a different choice respectfully. This adds no required assessment.



Collect folio, artwork, observations and a short explanation.

Judge purposeful choices and processes. Do not score beauty, imitation, handwriting, confidence or sensory tolerance. A support need is not automatically a lower level.

Name: _____

W01 • Foundation

Marks Can Vary

Use C01. Try three tools on art paper.

Notice / plan

My three tools:



Record / compare

Sketch one mark from each tool.

Tool 1

Tool 2

Tool 3

Explain / reflect

I noticed a difference when ...



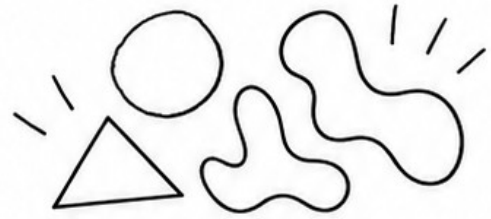
Talk, point, draw or ask an adult to scribe.

Name: _____

W02 • Foundation

Shapes from Marks

Use C02. Make and move invented shapes.



Notice / plan

A shape I could try:

Record / compare

Sketch two arrangements. Show touching or overlap if you choose.

Arrangement 1

Arrangement 2

PREVIEW

Explain / reflect

Moving or joining my shapes changed ...

Talk, point, draw or ask an adult to scribe.

Name: _____

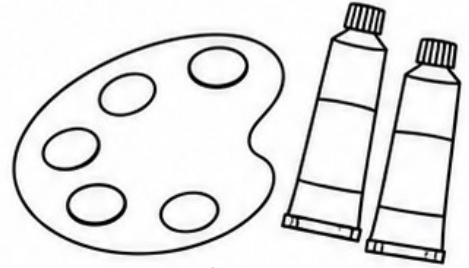
W03 · Foundation

Colour Experiments

Use C03. Mix small amounts on art paper.

Notice / plan

My starting colours:



Record / compare

Record the actual colours by drawing, pointing or scribing.

Trial 1

Trial 2

Trial 3

PREVIEW

Explain / reflect

I would choose this effect because ...



Talk, point, draw or ask an adult to scribe.

Texture Discoveries

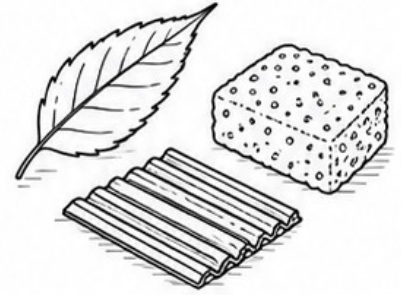
Name: _____

Use C04. Try two safe texture processes.

W04 · Foundation

Notice / plan

My safe surfaces or tools:



Record / compare

Sketch or describe the two texture effects.

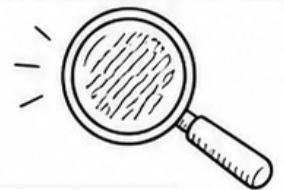
Process 1

Process 2

PREVIEW

Explain / reflect

This process made ...



Talk, point, draw or ask an adult to scribe.

Name: _____

W05 · Foundation

Choose an Idea

Use C05. Your own imagined idea is welcome.

Open art folio record



Notice / plan

My idea:



Record / compare

Sketch or name two choices that could show your idea

Choice 1

Choice 2

PREVIEW



Explain / reflect

This choice could help because ...

Talk, point, draw or ask an adult to scribe.

Name: _____

W06 • Foundation

Make the Artwork



Use C06. Make on suitable art paper.

Notice / plan

The idea I want to show:



Record / compare

Keep a trial. Sketch or point to a choice in your work.



My chosen process

A part of my work

PREVIEW

Explain / reflect

I used this choice to show ...



Talk, point, draw or ask an adult to scribe.

Name: _____

W07 · Foundation

Look and Adjust

Use C07. Try one change with a reason.



Notice / plan

The part I want to explore:



Record / compare

Sketch or describe a purposeful adjustment.

Before / first trial

After / new trial

PREVIEW

Explain / reflect

I changed or kept it because ...



Talk, point, draw or ask an adult to scribe.

Name: _____

W08 • Foundation

Artist Conversation

Use C08. Show your folio and artwork.



Notice / plan

My artwork idea:



Record / compare

Draw, point or tell. An adult may scribe.

My exploration evidence

My purposeful choice

PREVIEW

Explain / reflect

I chose ... because ...



Talk, point, draw or ask an adult to scribe.

Name: _____

W09 · Foundation

OPTIONAL. Use C01. Core assessment is complete.

One Tool, a New Possibility

Notice / plan

My familiar tool:



Record / compare

Change pressure or direction. Sketch the effects.

First effect

New effect

PREVIEW

Explain / reflect

I could use my new effect for ...



Talk, point, draw or ask an adult to scribe.

Name: _____

W10 · Foundation

Our Play Studio Display

OPTIONAL. Use C08. Share finished work.

Notice / plan

The work and sampler I choose:



Record / compare

Draw or dictate a label. Notice without ranking.

My choice label

A different choice I notice

PREVIEW

Explain / reflect

My choice helps show ...



Talk, point, draw or ask an adult to scribe.

Quiz: Art Begins with Play

Open the separate editable file:

Art Begins with Play – Foundation – Quiz.pptx

The 24-slide quiz has ten teacher-led questions and separate discussion/answer slides. It checks different art choices, exploration, pressure, overlapping shapes, actual colour results, safe texture processes, purposeful choices, useful feedback and unfamiliar imagined ideas.

Read each prompt aloud. Give thinking time, then accept speaking, pointing, drawing or AAC. Discuss possible answers after pupils respond. Some prompts have many valid purposeful explanations.

The first two concept checks ask whether all artworks must look identical and what shows exploration. The final two prompts apply familiar learning to a new imagined idea.

Use the quiz flexibly within the connection time of core lessons, or as a brief retrieval conversation. It supports understanding and does not replace practical evidence of exploration and original making.

Assessment follows

Use My Art Choices to organise the child's idea and trials, then Artist Conference to record evidence. Complete the required assessment by lesson 8. The rubric considers specific learning shown across folio, artwork, observations and explanation. Optional lessons add no required assessment.

Name: _____

My Art Choices

1. Keep trials from your exploration.
2. Make your own artwork on art paper.
3. Show your idea and explain a choice.

Talk, point, draw or use AAC. An adult may scribe.



My personal or imagined idea

Two choices I tried

Choice 1

Choice 2

A choice I used in my artwork

A trial, your artwork and your explanation show your learning.
Many different artworks can communicate ideas.



Name: _____

Complete by Lesson 8



Artist Conference



Exploring materials

Which trials did the child show? What effect did they notice?



Creating an idea

What original idea and purposeful choice appear in the artwork?



Explaining and Justifying

What did the child change or keep? What reason did they give?



A new imagined idea

How could you show gentle, quiet rain? Choose a mark, colour or texture and explain why.



Accept any safe choice with a plausible link to the idea.

Evidence: folio / artwork / observation / explanation

Response mode or access support: _____

Record the child's evidence. Do not assess beauty, imitation or confidence.

Art Begins with Play: Rubric

Use folio, artwork, observations and explanation.



Learning	Still developing	Sound	Transfer
Understanding choices	Names a feature with prompting, the link to an idea is unclear.	Links a mark, shape, colour or texture to an intended idea.	Explains how a different choice could communicate another idea.
Exploring processes	A child knows a limited comparison or an unclear process.	Tries processes, notices effects and selects a useful choice.	Changes one variable deliberately and explains the effect.
Creating and explaining	The original idea or reason for a choice needs clarification.	Makes an original work and explains a purposeful visual choice.	Justifies a choice for the new imagined rain idea.
Reflecting responsibly	Needs prompts to notice an effect or explain a next step.	Tries a purposeful adjustment and handles work respectfully.	Compares an alternative and explains a reason for keeping or changing it.

Access support or AAC does not automatically lower achievement. Assess the learning shown.

No score for beauty, imitation, neatness, handwriting, confidence or sensory tolerance.

Lesson 1

Marks can vary



Our learning

I can try different tools and notice their marks.

PREVIEW

Words and noticing

A line is a mark that follows a path. A tool helps us make art.

Look at a light crayon mark and a firm crayon mark. What is different?

PREVIEW

Our first trial

Use one crayon gently. Try it more firmly without breaking it. Notice the difference.



Another possibility

Keep the pressure the same. Change the direction. Now try a thick brush and a large sponge.

PREVIEW

Ready for art

Thick paper, large crayons, thick brushes, sponges and small trays of washable paint.

Use gentle pressure. Keep tools on the table. Ask for a dry tool if paint feels uncomfortable.

A shared trial

Try the same crayon two ways. Point to a change you can see.
Your partner names the change.

PREVIEW

Our art time

Play with three tools on art paper. Change one thing at a time.
Keep marks you want to use again

PREVIEW

Our choices

Show two different marks. Which tool or change made each one?

Draw, point or tell.

PREVIEW

A safe finish

Put tools in their trays. Place wet paper on the drying rack. Wipe your space and wash your hands.

PREVIEW

Well Done!



Lesson 2

Shapes from marks



Our learning

I can invent shapes and try new arrangements.

PREVIEW

Words and noticing

A shape has an outside edge. Shapes can touch, join or overlap.

Which marks could join to make a shape? Trace a path in the air.

PREVIEW

Our first trial

Draw a line that comes back to its start. Try a different shape. You can invent your own.



Another possibility

Put one shape partly over another. Move a large paper shape beside a smaller one. Notice what changes.

PREVIEW

Ready for art

Thick paper, large crayons, large teacher prepared paper shapes and glue sticks.

Use large paper pieces. Keep glue on the paper. Return scraps to the tray.

PREVIEW

A shared trial

Make two shapes. Try them apart, touching and overlapping.
Describe one change.

PREVIEW

Our art time

Invent shapes on your paper. Try two arrangements. Choose one you want to keep exploring.

PREVIEW

Our choices

Show an invented shape or an overlap. What happened when you moved or joined it?

PREVIEW

A safe finish

Cap glue sticks. Collect scraps. Store your paper safely and clear the table.

PREVIEW

Well Done!



Lesson 3

Colour experiments



Our learning

I can mix small amounts and notice a colour change.

PREVIEW

Words and noticing

Colour is what we see as red, yellow, blue and many other colours.

What do you predict when a little yellow paint meets red paint? A prediction is an idea to test.

Our first trial

Put a small amount of red and yellow on a tray. Mix a little of each. Notice the colour you actually get.



Another possibility

Add a little more yellow to a new trial. Compare the trials. Your paint may make a different shade.

PREVIEW

Ready for art

Washable red, yellow and blue paint, mixed crayons, thick brushes, water pots and thick paper.

Use small amounts of paint. Paint stays out of mouths. Ask for crayons or coloured paper if you prefer dry materials.

A shared trial

Choose two colours. Predict, mix and look. Tell your partner what you notice.

PREVIEW

Our art time

Make three colour trials on art paper. Choose one effect. Record your actual colours on W03.

PREVIEW

Our choices

Show a trial and its starting colours. What did you notice? Which colour effect would you use?

PREVIEW

A safe finish

Return brushes to the wash tray. Keep wet sponges on the drying rack. Wipe and wash your hands.

PREVIEW

Well Done!



Lesson 4

Texture discoveries



Our learning

I can try two processes and compare their textures.

PREVIEW

Words and noticing

Texture is how a surface feels or looks as it might feel.

Look at smooth paper and a rubbing. Which has more visible bumps or lines?

PREVIEW

Our first trial

Place a teacher-approved ridged surface under thin paper. Rub gently with the side of a crayon. Watch the pattern appear.



Another possibility

On different paper, dab a large sponge with a little paint.
Compare the dotted look with the rubbing.

PREVIEW

Ready for art

Large crayons, thin rubbing paper, safe rounded boards, large sponges, washable paint and art paper.

Use clean surfaces checked by the teacher. Keep skin clear of rough edges. Watching or using a dry tool is welcome.

A shared trial

Make one dry rubbing. Point to a visible line or bump. Tell your partner how you made it.

PREVIEW

Our art time

Try rubbing and sponge dabbing, or two dry rubbing surfaces.
Compare the effects on W04.

PREVIEW

Our choices

Which process made each effect? How much do you use that texture in an imagined artwork?

PREVIEW

A safe finish

Return surfaces and crayons. Place wet work on the rack. Clean trays and wash your hands.

PREVIEW

Well Done!



Lesson 5

Choose an idea



Our learning

I can choose an idea and two art choices to show it.

PREVIEW

Words and noticing

An idea is what you want to show. Your choices help others notice it.

Look at your trials. Which mark, shape, colour or texture could help show an idea?

PREVIEW

Our first trial

My imagined garden feels joyful. I might choose bright colours and round shapes. That is one possible plan.



Another possibility

Another artist might show movement with choppy lines. Your own idea and choices can be different.

PREVIEW

Ready for art

Your exploration folio, large crayons, plain paper and familiar material choices.

Choose an imagined or everyday idea you are comfortable sharing. You can keep personal stories private.

A shared trial

Say, draw or point to an idea. Choose two trials that could help show it. Explain one connection.

PREVIEW

Our art time

Plan your own artwork. Choose marks, shapes, colours or textures. Record two choices on Wo5.

PREVIEW

Our choices

What is your idea? How could one of your choices help show it?
You may change your plan.

PREVIEW

A safe finish

Keep the plan with your folio. Return tools and clear your making space.

PREVIEW

Well Done!



Lesson 6

Make the artwork



Our learning

I can use my choices to make an original artwork

PREVIEW

Words and noticing

A process is how we make something. An artist chooses a process for an idea.

Look at your plan. Which choice will you try first? You may adjust your plan as you make

PREVIEW

Our first trial

Set paper flat and put tools in a tray. Try your chosen process on scrap paper first.



Another possibility

I can use a broad brush for large marks. I can pause and choose where the next mark belongs.

PREVIEW

Ready for art

Your plan, thick art paper and the familiar non-toxic tools and media you chose.

Use large safe tools. Keep paint and glue out of mouths. Ask for help with setup or drying.

PREVIEW

A shared trial

Rehearse one chosen process on screen paper. Check that the setup helps you work safely.

PREVIEW

Our art time

Make your original artwork on art paper. Use your chosen processes. Keep a trial and record of choice of W06.

PREVIEW

Our choices

Point to part of your work. Which choice helped show your idea?

What might you try next?

PREVIEW

A safe finish

Store work flat or on the drying rack. Return tools. Wipe tables and wash your hands.

PREVIEW

Well Done!



Lesson 7

Look and adjust



Our learning

I can make one purposeful adjustment to my artwork.

PREVIEW

Words and noticing

An adjustment is a change with a reason. Different choices can all work.

What do you want someone to notice in your artwork? Point to the part that helps.

PREVIEW

Our first trial

If I want to show movement, I might notice a still-looking area. I could add a few sloping marks.



Another possibility

I try one change and look again. I can keep it if it helps my idea. I do not need endless changes.

PREVIEW

Ready for art

Your dry artwork, folio, familiar large tool and a small trial sheet.
Handle dry work gently. Ask before touching another artist's
work. Choose changes to your own work.

PREVIEW

A shared trial

Name one part to explore. Test a small change on scrap paper before choosing.

PREVIEW

Our art time

Make one purposeful adjustment. Compare before and after with your plan. Record the reason on W 7.

PREVIEW

Our choices

What did you change? How does it help your idea? A different-looking artwork can still communicate well.

PREVIEW

A safe finish

Put finished work safely aside. Return materials, wipe your space and wash your hands.

PREVIEW

Well Done!



Lesson 8

Artist conversation



Our learning

I can show my exploration and explain my choice.

PREVIEW

Words and noticing

Evidence is something we can show. A trial or part of an artwork can help us explain.

Choose one trial and your finished artwork. What can they tell us about your choices?

PREVIEW

Our first trial

This is my texture trial. I chose that texture to show water in my imagined place. I can point to the same choice in my artwork.



Another possibility

I can show the trial beside my artwork and explain the connection. I can point, speak, draw or use my communication tool.

PREVIEW

Ready for art

Your folio, resolved artwork, W08 and the assessment conference pages.

Handle work carefully. Share and lead you are comfortable sharing. You can speak privately with the teacher.

A shared trial

Practise with a partner: “My idea is ...” and “I chose ... because ...”.
Point to your evidence.

PREVIEW

Our art time

Join a short teacher conversation. Show collaboration and a purposeful choice. While waiting, revisit your portfolio quietly.

PREVIEW

Our choices

What did you explore? What is your idea? Which choice shows it?
What did you change or keep?

PREVIEW

A safe finish

Return folios and work to their safe place. Thank your partner and clear the table.

PREVIEW

Well Done!



PREVIEW

Lesson 9

One look, a new possibility

Optional



Our learning

I can find a new effect with a familiar tool

PREVIEW

Words and noticing

Pressure is how gently or firmly a tool presses. Direction is the way it moves.

Recall two marks from your folio. What changed when the tool stayed the same?

PREVIEW

Our first trial

Use one familiar crayon gently, then more firmly. Look at the two effects.



Another possibility

Keep the pressure similar and change direction. Choose an effect for a new imagined shape.

PREVIEW

Ready for art

One familiar large tool, scrap paper, thick paper and W09.

Choose a tool you know how to use safely. Use gentle pressure. A dry tool is welcome.

PREVIEW

A shared trial

With one tool, change pressure or direction point to the difference you notice.

PREVIEW

Our art time

Make a small sampler. Choose one effect and a new imaginary shape. Record it on W09.

PREVIEW

Our choices

What new effect did you find? Which family process helped?

This lesson adds practice after the core.

PREVIEW

A safe finish

Store the sampler, return the tool and clear your space.

PREVIEW

Well Done!



Lesson 10

Our play studio display

Optional



Our learning

I can share a choice and notice another student's idea.

PREVIEW

Words and noticing

A display helps people look at art. A label can tell them about a choice.

Look at a sampler beside it artwork. Which part helps you understand a choice?

Our first trial

Choose a sampler and finished work. Place them safely together with room around each one.



Another possibility

Say or make a simple label: “I chose broad marks to show a big tree.” Other choices are welcome.

PREVIEW

Ready for art

Already-finished work, selected samplers, large label paper and a safe display surface.

Ask before moving another artist's work. Keep paths clear. Use a picture label or a private share if you prefer.

A shared trial

Arrange your sampler and artwork. Practice a respectful comment about a choice you noticed.

PREVIEW

Our art time

Share selected finished work in our small group display. Add an oral, drawn or scribed label.

PREVIEW

Our choices

Which purposeful choice can you point to? What different choice did another artist make?

PREVIEW

A safe finish

Return work carefully. Remove loose materials from walkways.

Thank the artists.

PREVIEW

Well Done!



Art Begins with Play

Unit Quiz



Our quiz

Listen to each question. Think, then point, speak, draw or use your communication tool. We will discuss possible answers.

PREVIEW

Question 1: Must everyone's artwork look identical?

Think about the different choices artists can make

PREVIEW

Our discussion I

No. Different choices can communicate different ideas.

PREVIEW

Question 2: What shows exploration?

A child copies one picture exactly. Another tries tools and notices their effects. Which shows exploration?

PREVIEW

Our discussion 2

Trying materials and noticing their marks and textures, then using a choice purposefully. Trying and comparing can help us develop ideas.

PREVIEW

Question 3: One crayon, two marks

Jo makes a light mark, then a darker mark with the same crayon.
What might Jo have changed?

PREVIEW

Our discussion 3

Jo may have changed pressure. A firmer neck can look darker.
Ask Jo or watch the process before deciding.

PREVIEW

Question 4: Shapes together

One large shape partly covers another. What do we call this?
What else could you try?

PREVIEW

Our discussion 4

The shapes overlap. You could also try touching, separating or changing their placement. Many arrangements are possible.

PREVIEW

Question 5: Our actual colour trial

You predicted green, but your paint mixture looks brown. What should you record?

PREVIEW

Our discussion 5

Record the actual result: brown or the colour you can point to. A prediction can change after a test. Try a fresh small mixture if you want to compare.

PREVIEW

Question 6: A safe texture

Which surface should you use for a rubber and sharp unknown object or a clean ridged board checked by the teacher?

PREVIEW

Our discussion 6

Use the clean teacher-checked board. It gives a safe surface to explore. A dry alternative or watching a demonstration is welcome.

PREVIEW

Question 7: A choice for an idea

A child wants to show a big imagined tree and chooses broad marks. How might that choice help

PREVIEW

Our discussion 7

Broad marks could suggest the size of the imagined tree. Accept another explanation linked to a visible choice. There is no single correct artwork.

PREVIEW

Question 8: Looking and adjusting

What is useful feedback: “Copy mine” or “Which part helps show your idea?” Why?

PREVIEW

Our discussion 8

Ask which part helps show the idea. That supports the artist's own choice. A purposeful adjustment can help the idea without making everyone's work identical.

PREVIEW

Question 9: A new idea: quiet rain

Imagine gentle, quiet rain. Choose a name, colour or texture. How could it help?

PREVIEW

Our discussion 9

Possible response: light short marks could suggest gentle drops.
Soft colour could help show quietness. Accept any safe
purposeful choice with a plausible reason.

PREVIEW

Question 10: Two artists, one idea

Two artists both imagine a windy place. One uses sloping lines; one uses overlapping shapes. Must one be wrong?

PREVIEW

Our discussion 10

No. Different choices can suggest the same idea. Ask each artist to explain a choice and point to evidence in the work.

PREVIEW

Our reflection

Show one choice you would use in your concept art. Explain why it helps your idea.

PREVIEW

Well Done!

