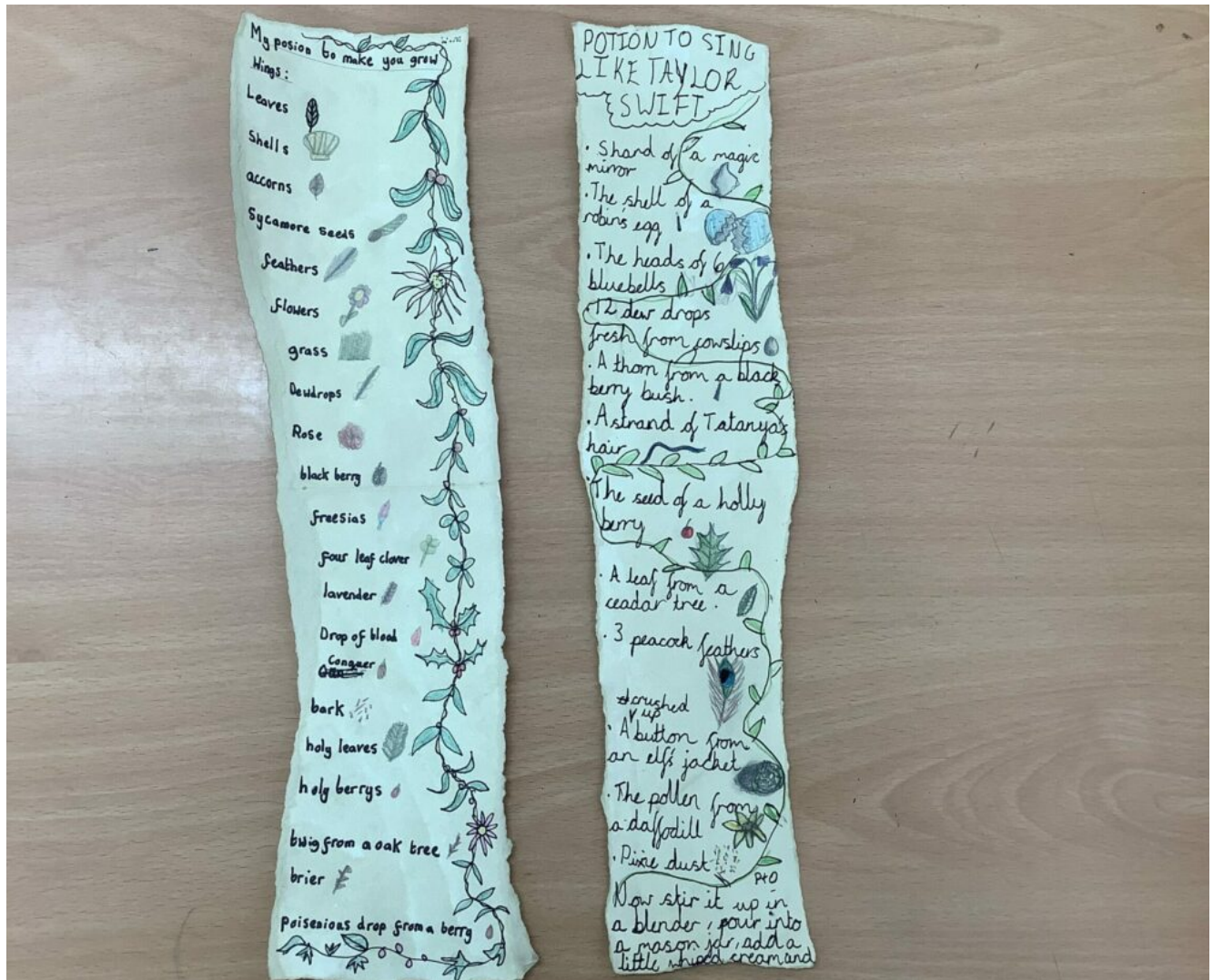


Exploring A Midsummer Night's Dream: Making Magic Spells

By [Rachel Thompson](#)



This series of six sessions explores Shakespeare's A Midsummer Night's Dream through art and is aimed at upper KS2 children (Years 5 and 6) although could be delivered to younger age groups with some simplification in terms of the use of text. The aim of the series is to introduce children to the work of Shakespeare in a fun and creative way.

In this fifth of six sessions inspired by A Midsummer Night's Dream, we explore the role of magic in the play. Beginning with close observational drawing of small objects, the

children move towards creating their own magic spell onto rolled scrolls of paper.

The aim of this session is for the children to look closely at some of the language and imagery used by the fairies and use creative writing skills to see how this imagery can be linked.

Go back to session four [here](#).

Session Five: Making Magic Spells

Warm up: 15 minutes

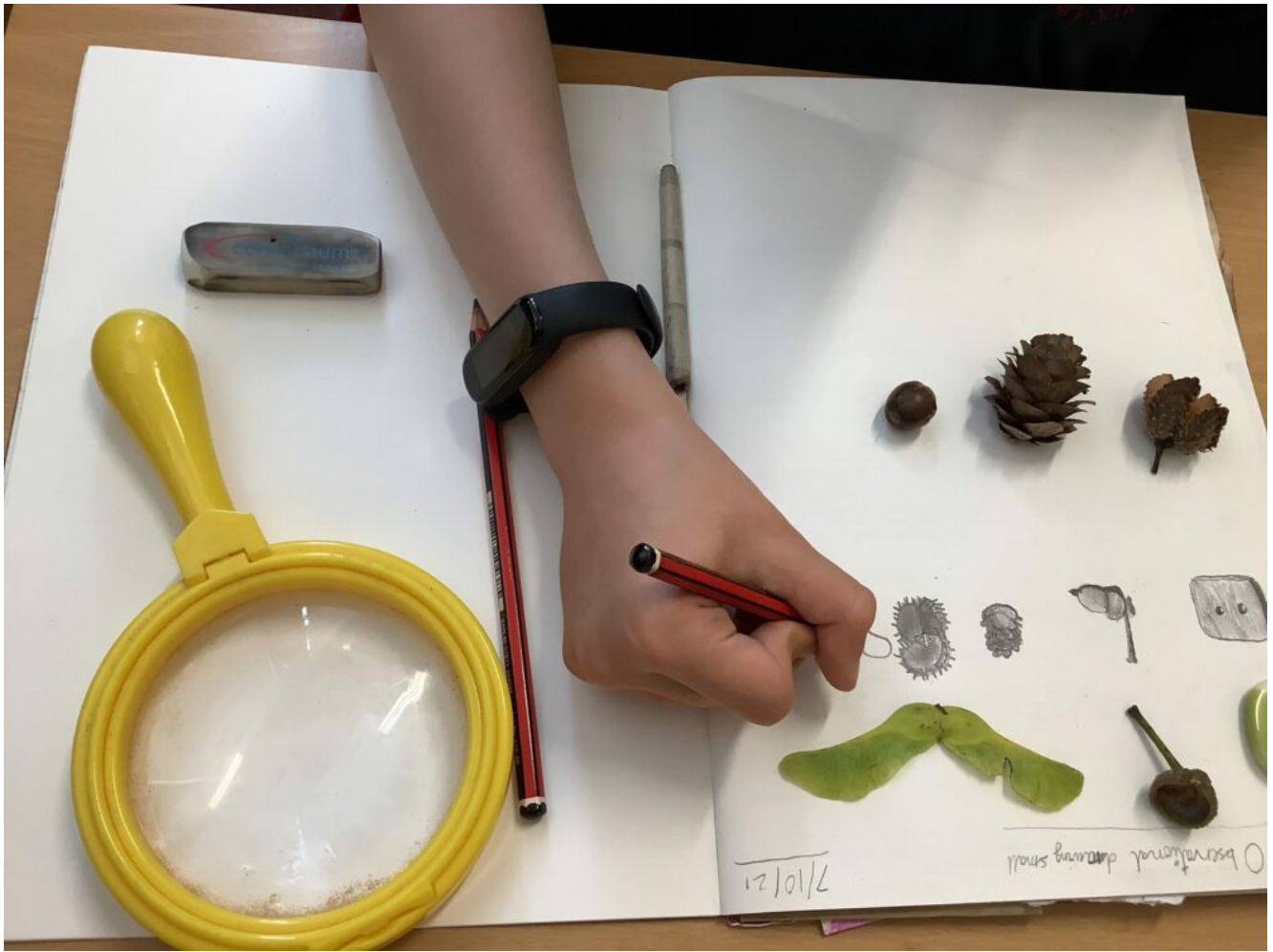
Main Activity: 45 Minutes

Materials Needed: A3 cartridge paper, sketchbooks, drawing pencils, coloured pencils, pastels, charcoal, a range of small objects such as shells, pebbles, feathers, broken crockery, small toys, pencil sharpeners, twigs, bark etc, garden twine or string.

Focus Theme/s: Magic, The Fairies

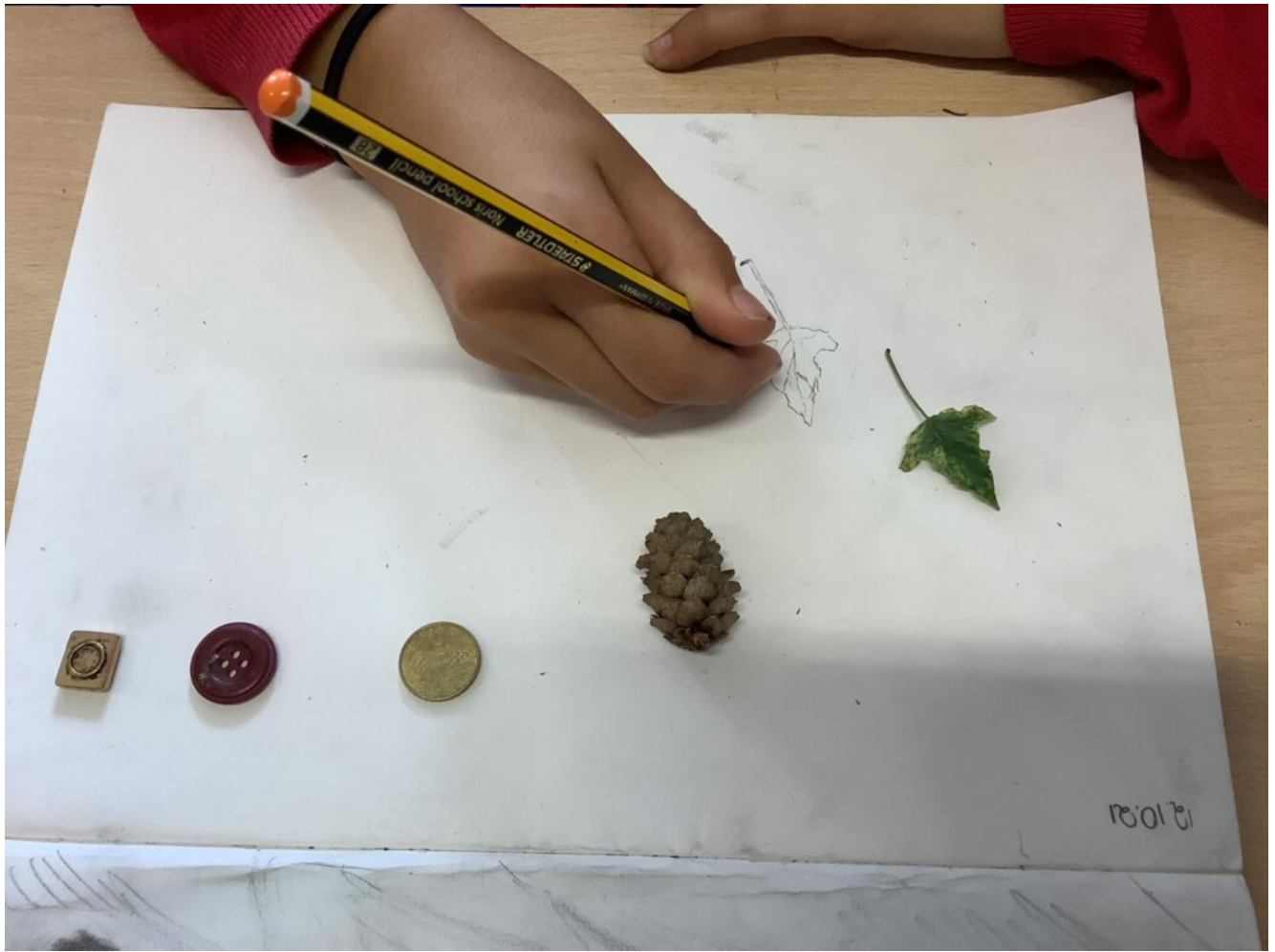
Time to Warm Up! Practice drawing small.

Choose 3 or 4 small objects from a collection available in the classroom. Choose what appeals to you and aim for contrasting objects where possible, eg a shell and a metal pencil sharpener. The objects should all be approximately 5cm in diameter – so very small!

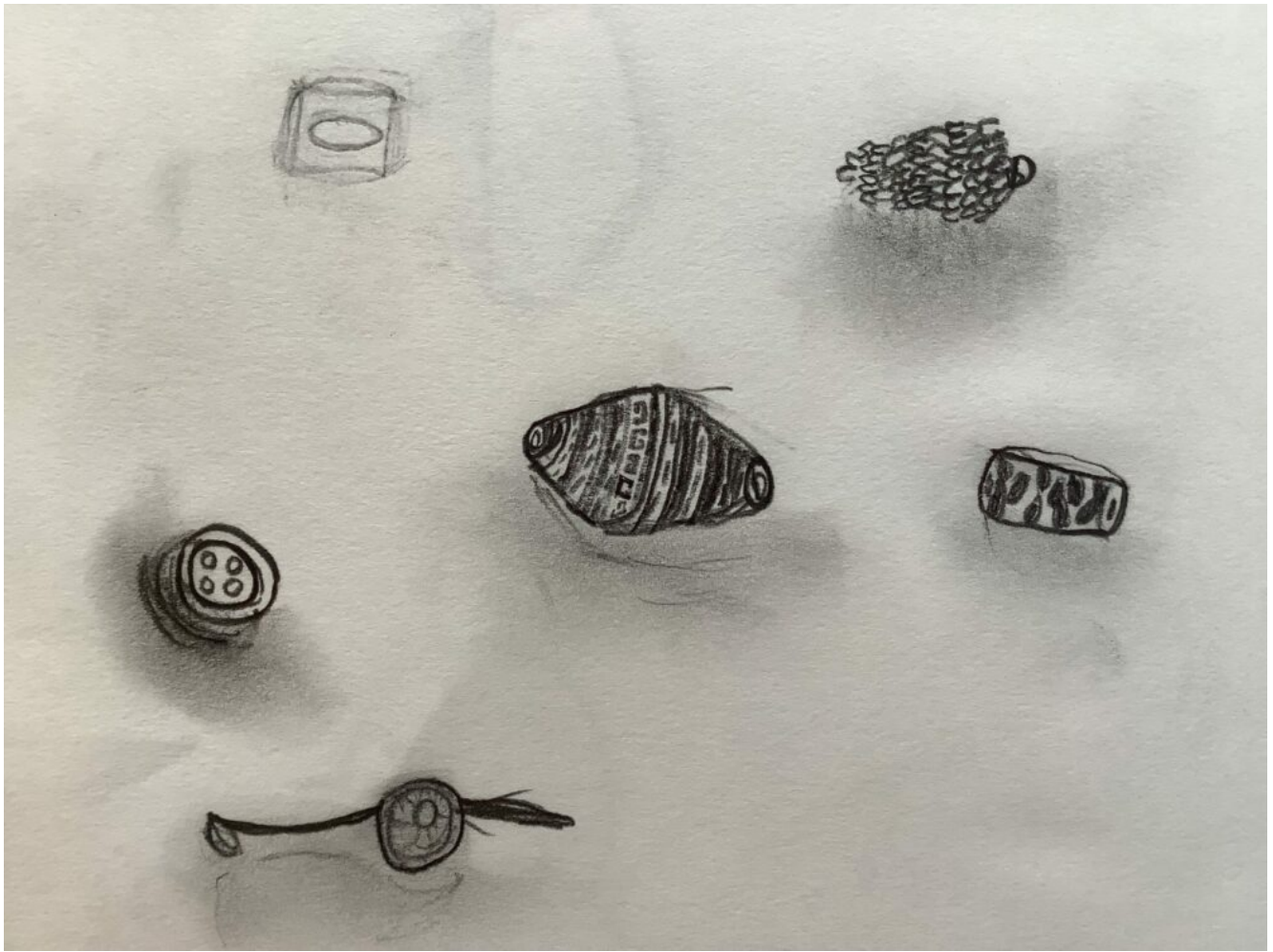


This activity aims to help you focus and relax, and to tune into the 'small world' in front of you. Don't put pressure on yourself to draw perfectly – this is about developing skills in careful looking and observation and it takes time to practice this.

Arrange your objects in front of you on some paper and begin drawing them on the same paper. Your hand movement should be slow and small, and you should try and keep your eye on the objects more than the paper, so you are really looking at their texture, form and tonal value.







You may want to refer to the resource online [here](#):

Starter Discussion:

The magic spell that Oberon casts on Titania and that Puck also gives to Lysander (thinking he is Demetrius) is central to the plot of *A Midsummer Night's Dream*. It is this moment that propels the action forward and begins the chain of confusion that follows.

Oberon tells Puck where he discovered the magic potion: when he witnessed Cupid misfire an arrow into a small flower instead of his intended target of a young woman:

'Yet marked I where the bolt of Cupid fell.

*It fell upon a little western flower. The herb I showed thee
once.*

The juice of it on sleeping eyelids laid

Will make or man or woman madly dote

Upon the next live creature that it sees.

Fetch me this herb, and be thou here again

Ere the leviathan can swim a league'

How is the feeling of magic enhanced by the way Oberon speaks here? He is speaking almost as if reciting a poem. The words are lyrical and evocative – would you say they are almost like a spell?

Context: In Elizabethan England lots of people were farm workers or lived in the countryside. Stories that revolved around folklore, fairies, witches and other supernatural beings were commonly believed and spoken about. To a Shakespearean audience, a story that featured fairies in the way that *A Midsummer Night's Dream* does would not have seemed strange.

Main Activity: Spells on Scrolls

Take a piece of A3 cartridge paper and gently tear a strip down its length, approx 8cm wide. One piece of A3 should be enough for about 3 children to end up with a strip. Those with the straight edge will need to tear down the length of their paper twice so you end up with two torn edges.

You are going to imagine you are drawing an ingredient list

for your own magic spell. Oberon's is a love spell - what will your spell be for? Perhaps to make someone grow wings and fly? To be invisible? To be able to travel in time?

Instead of writing out your spell, you're going to draw it – but you may want to use some words and phrases too.

Begin by selecting 5-6 small objects. These can be from the same collection you used in the warm up (NB teachers: Try and edit this collection to only include natural forms, adding a few more into the collection items for interest!)

Oberon talks about using the nectar from a particular flower and squeezing in into Titania's eyes. How could the objects you've chosen be used to make a magic potion? Perhaps a pebble could be ground up and mixed with some dried leaves? This could then be mixed with raindrops and taken as a drink. Keep these ideas flowing as you work and maybe note a few down.

Using the narrow strip of paper as your guide, begin to draw one object at one end. Use the skills of careful looking used in the warm up to help you. By this point you should understand what certain drawing materials do and the different effects they make on paper. Choose the ones you like best and explore them further. You may like to use colour or you may prefer to stick with pencils and charcoal.



You may need to share some of the items so sit together in groups if need be.

Take a moment to observe and think about the objects. Can you see any connections between them or how they might align in an interesting way? For example, a small feather next to a bit of cracked eggshell or a shell next to a beach pebble. Find relationships between the objects and discuss these.



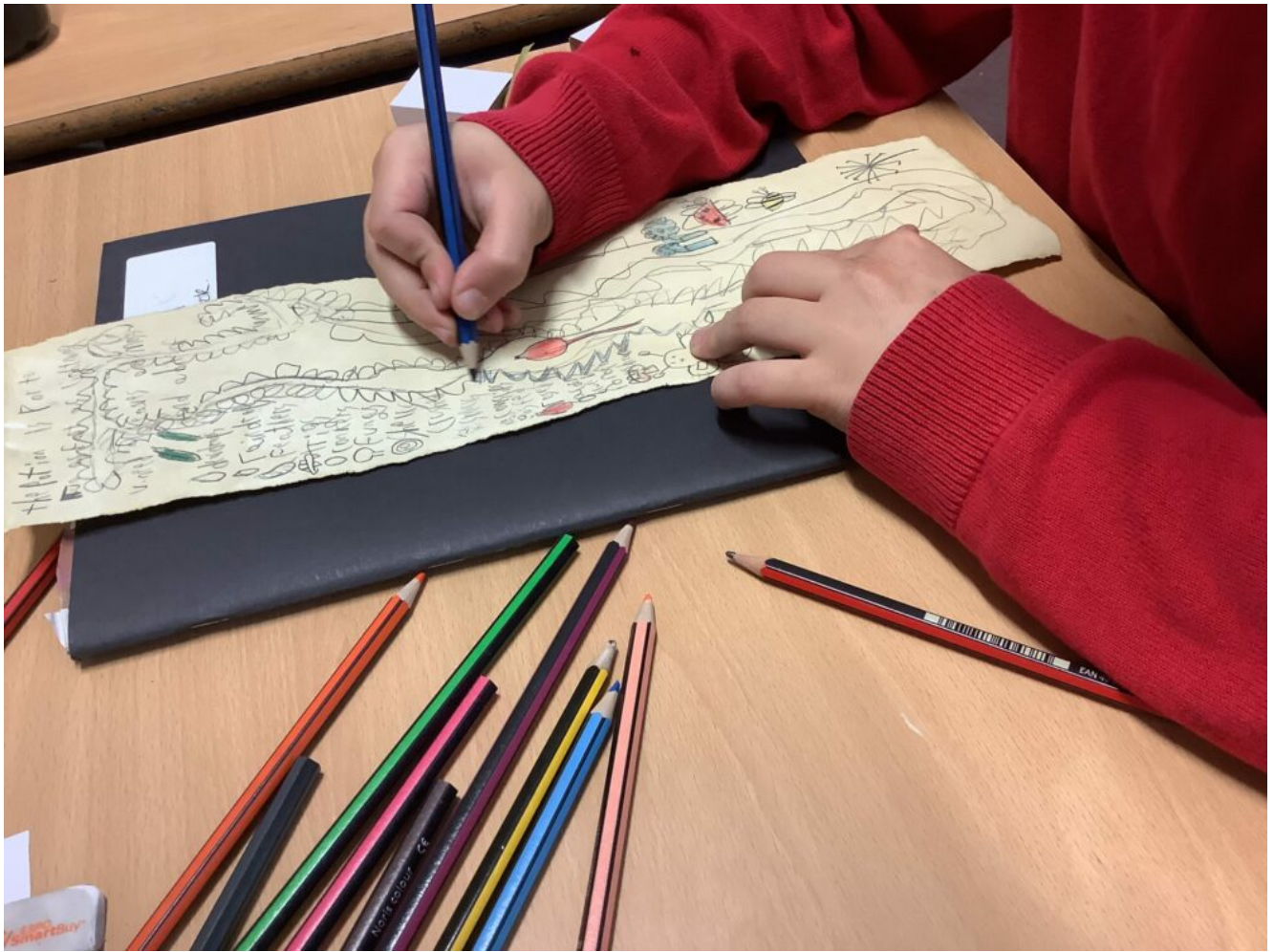
When you're happy with your first object, begin drawing the next. What lines or marks can you use to connect them together as if by a plant shoot or vine? Try and make the objects connect in a way that mirrors all the natural forms mentioned in *A Midsummer Night's Dream*.

Continue drawing your objects until you have filled the scroll of paper.



Next, have another think about any words or phrases you could annotate your drawings with. Look back over Oberon's words and how rich and poetic they are? Can you think of your own that relate to your chosen objects, keeping in mind what your potion is for?





My potion to become invisible

4 dew drops
A drop of thyme
Twice of a dead leaf
2 acorns

10 grains of grass
2 couple of bits from a ruby diamond
5 spikes from a conch shell

6 drops of blackberry juice
A couple of ripal leaves
3 cowslips
1 rosehip
2 hawkstoats

a Sunflower

Then blend it
but not least
Drink it!

My Potion to grow scales

Water-gall waters
The spidest
Thorn
A rounded mistletoe

5 dew drops
an acorn cup
5 round stools
1 conch shell
Black berries
a pine cone
7 cowslip petals
an eye of a dragon

2 lady bug wings
1 briar
1 peacock feather
A blade of grass

4 wincers
mashed berries
Glug Juice
Pixie dust
some pollen from a daisy

Now put it in a blender
heat it in a cauldron for 24 hours
let it sit and wait
Here is your potion

Grow ladybug things-Potion
you need 16 birds...

A spike from a rose thorn
10 dandruffs from a cat's tail
2 Pomegranate seeds
Crushed basil
The end of a cow leg
The tallest blade of grass you can see

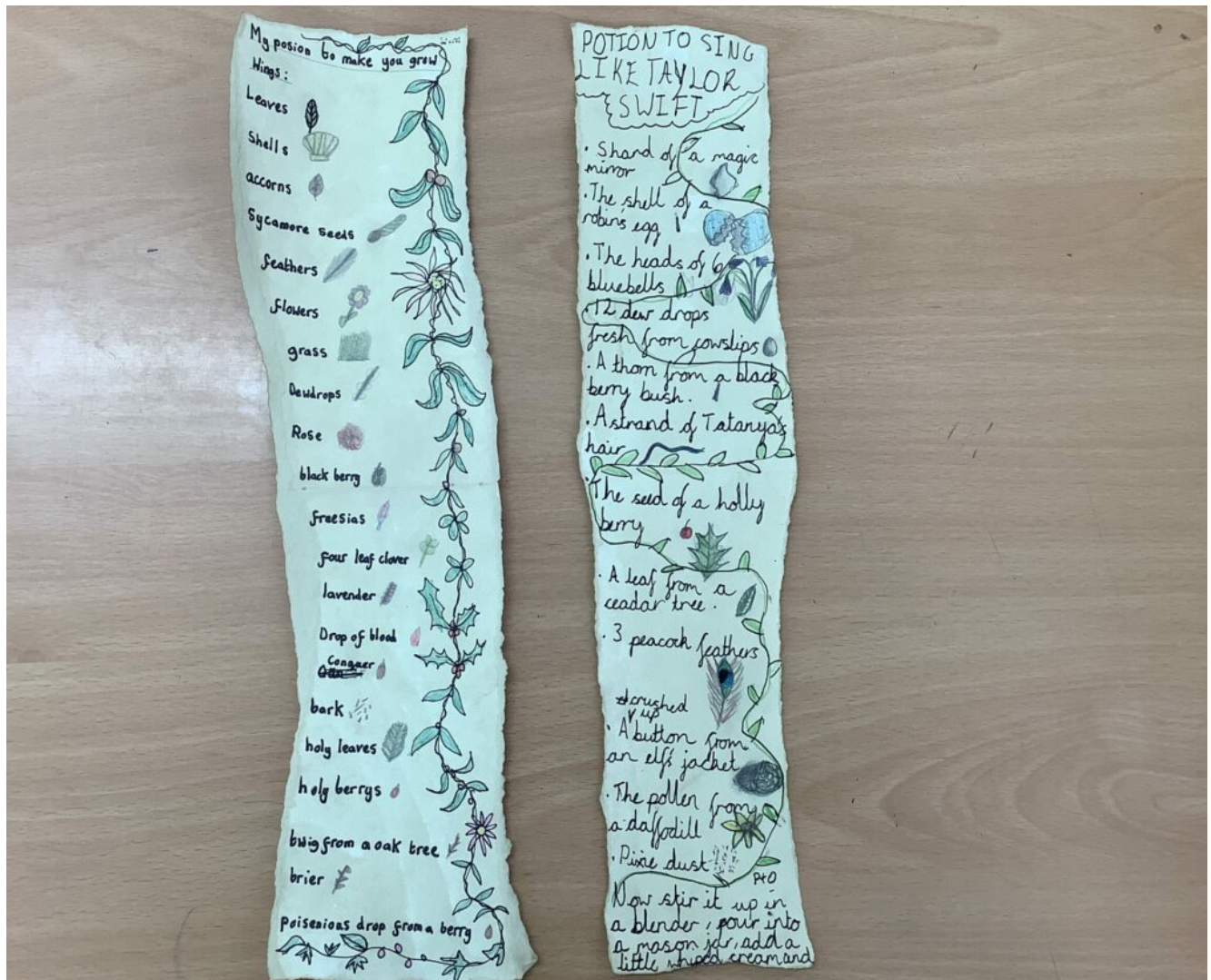
Squashed vole
The biggest blackberry you can find

6 strawberry seeds
A mushroom of (check if its Poison)

A Petal from a daisy

Stir it up for half an hour then...

DRINK



When you are finished you can roll up your scroll spells and secure them with some garden twine or string!

Reflection:

Would anyone like to share their spell? Can you practice reading or describing the 'recipe' for your spells altogether as if you were Oberon?!

What imagery did you choose from the text? How did thinking of these images help you imagine your spell?

Move onto session six [here](#).

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We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

Exploring A Midsummer Night's Dream: Creating a Forest Collage Part Two

Exploring A Midsummer Night's Dream: Creating a Forest Collage Part One

Exploring A Midsummer Night's Dream: Costume Design for Bottom

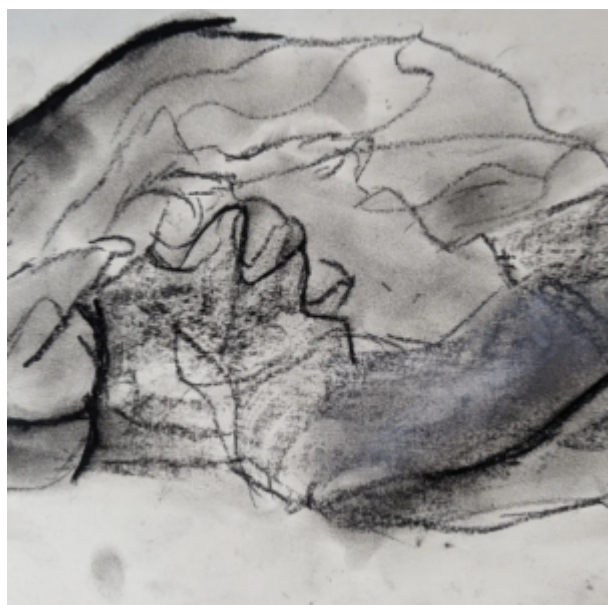
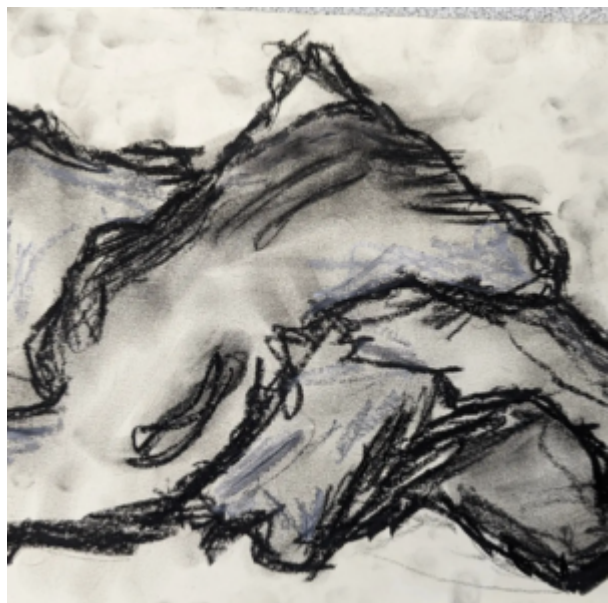
See This Resource Used in Schools...





Exploring A Midsummer Night's Dream Through Art: Ancient Greek Dress Portraits

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Exploring Macbeth Through Art: Storyboards

Exploring Macbeth Through Art: Out Damn Spot!

Exploring Macbeth Through

Art: Light and Dark Posters

**Exploring Macbeth Through
Art: Macbeth Portraits**

**Exploring Macbeth Through
Art: Witch's Capes**

**Exploring Macbeth Through
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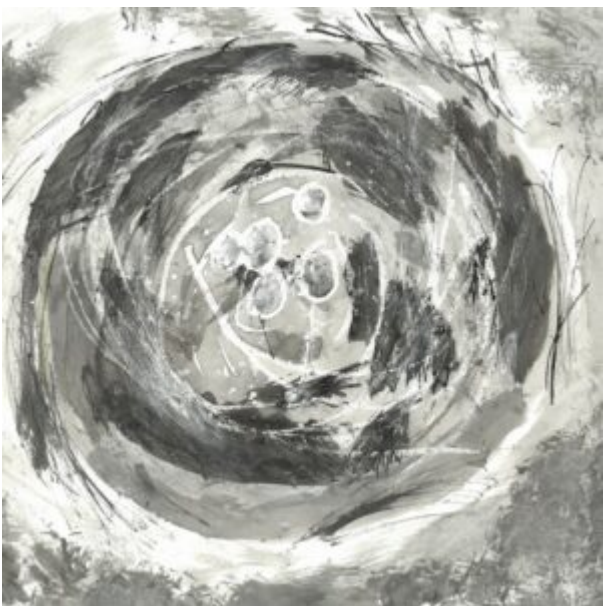


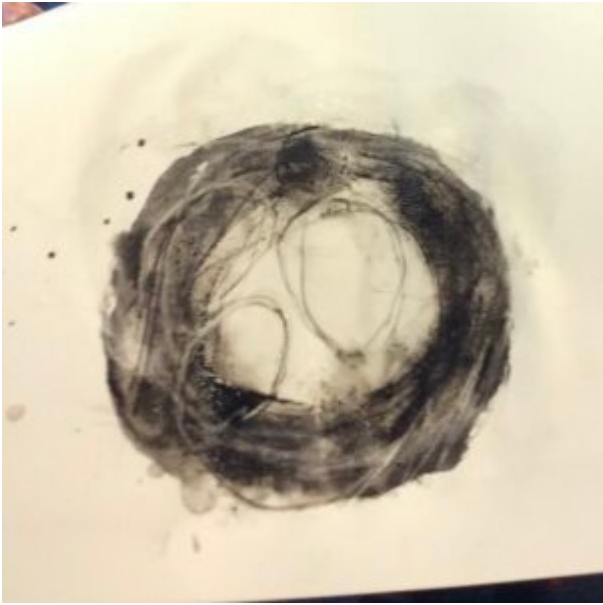
[Mind the Gap Between the National Curriculum in Art for Primary Schools & Ofsted](#)

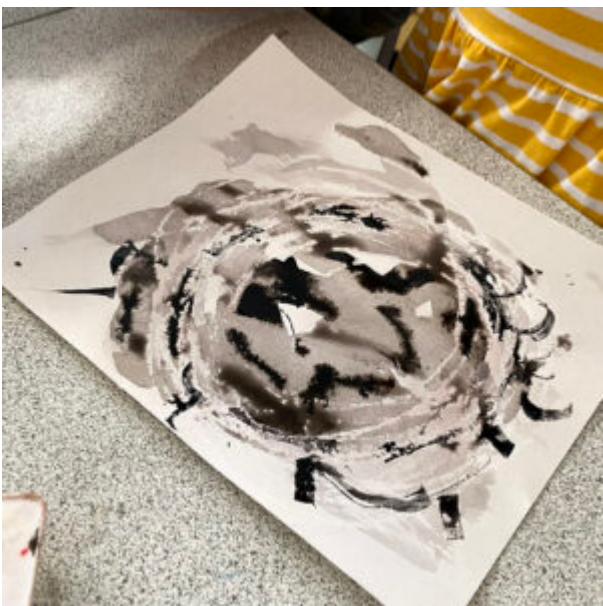
Nests: With Dry and Wet Media

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Talking Points: What can we learn from birds



Drawing source material: nests



**Nests: Observational Ink
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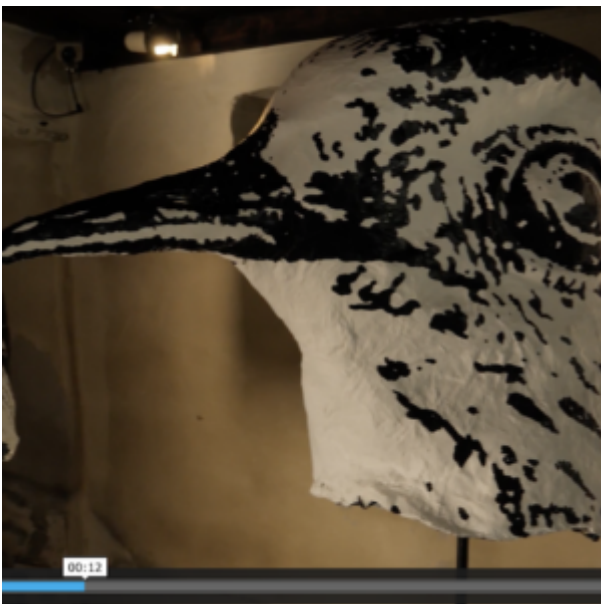
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[This is featured in the 'Sculpture, Structure, Inventiveness & Determination' pathway](#)

Talking Points: What can we learn from birds



[Explore parallels between behaviour of birds and ourselves](#)

Drawing source material: nests



[A collection of imagery and sources which you can use to prompt drawing](#)

**Nests: Materials, Tools
Testing and Sketchbooks**

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This is featured in the 'Sculpture, Structure, Inventiveness & Determination' pathway

Talking Points: What can we learn from birds



Drawing source material: nests



Talking Points: Lubaina Himid

A collection of imagery and sources designed to introduce pupils to the Artist Lubaina Himid.

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We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

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This resource is free to access and is not a part of AccessArt membership.

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

Lubaina Himid

"Born in Zanzibar in 1954, Lubaina Himid is a

British painter who has dedicated her thirty-year-long career to uncovering marginalised and silenced histories, figures, and cultural moments. Himid creates paintings, drawings, prints and installations. She paints on a variety of surfaces, including ceramic and wood, often producing objects with performative potential intended to be encountered in a space". [RA](#)

Look closely at the artwork 'Naming the Money' on [Google Arts and Culture](#).

Watch the videos below to learn more about Lubaina Himid's work and ideas.

Note for teachers on adult content: Please be advised that some of Himid's work contains inappropriate imagery, some of which may be visible in the background of these videos. Please ensure you have watched them first to ensure you are happy to show to your class.

Note for teachers on adult content: We have tried to ensure that all videos below are suitable for use in schools, but please be advised that some of Himid's work does address adult themes. Please ensure you have watched these videos first to ensure you are happy to show to your class.

Questions to Ask Children:

What different surfaces does Lubaina Himid work on? What type of paint does she use?

What can you read from the expressions on the two figures in the artwork called 'Carrot Piece'? What do you think they are thinking or saying?

Do you think the man on the right is turning and standing still or is he walking away? Why might he want to do that?

Lubaina Himid describes the figures as "larger than life" – what do you think it would be like to see such a large artwork in real life?

Watch the video [on Vimeo](#) to find the playbar and controls.

Questions to Ask Children:

What warm or hot colours do you notice in some of the paintings displayed in the video?

Do you agree the paintings are vibrant? Why?

Some of the figures in the paintings appear to be quite flat and almost 2 dimensional. Do you think Lubaina Himid painted them in this way deliberately and what effect does it create?

Watch the video below from 2.00-3.30 minutes.

Questions to Ask Children:

What do you think it would be like to walk in and amongst all the painted wooden figures?

Some of the figures are playing musical instruments – what kind of music do you imagine they are playing?

This Talking Points Is Used In...

Pathway: 2D Drawing to 3D Making



[This is featured in the '2D Drawing to 3D Making' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Pathway: Typography and Maps

Pathway for Years 5 & 6

Disciplines:

Design: Typography, Drawing, Collage, Sketchbooks

Key Concepts:

- That when designers work with fonts and layout it is called Typography.
- That we can use the way words look to help us communicate ideas and emotions.
- That we can create our own typography and combine it with other visual elements to make artwork about chosen themes.

In this pathway children are introduced to typography design and they explore how they can create their own fonts and designs. Children explore how we can use visual letters and other elements to help convey ideas and emotions.

They are introduced to the work of an artist and a designer who have both used lettering combined with maps to produce maps which tell stories. Children then go on to create their own visual and often three dimensional maps.

Themes:

Identity, Environment, Habitat

Medium:

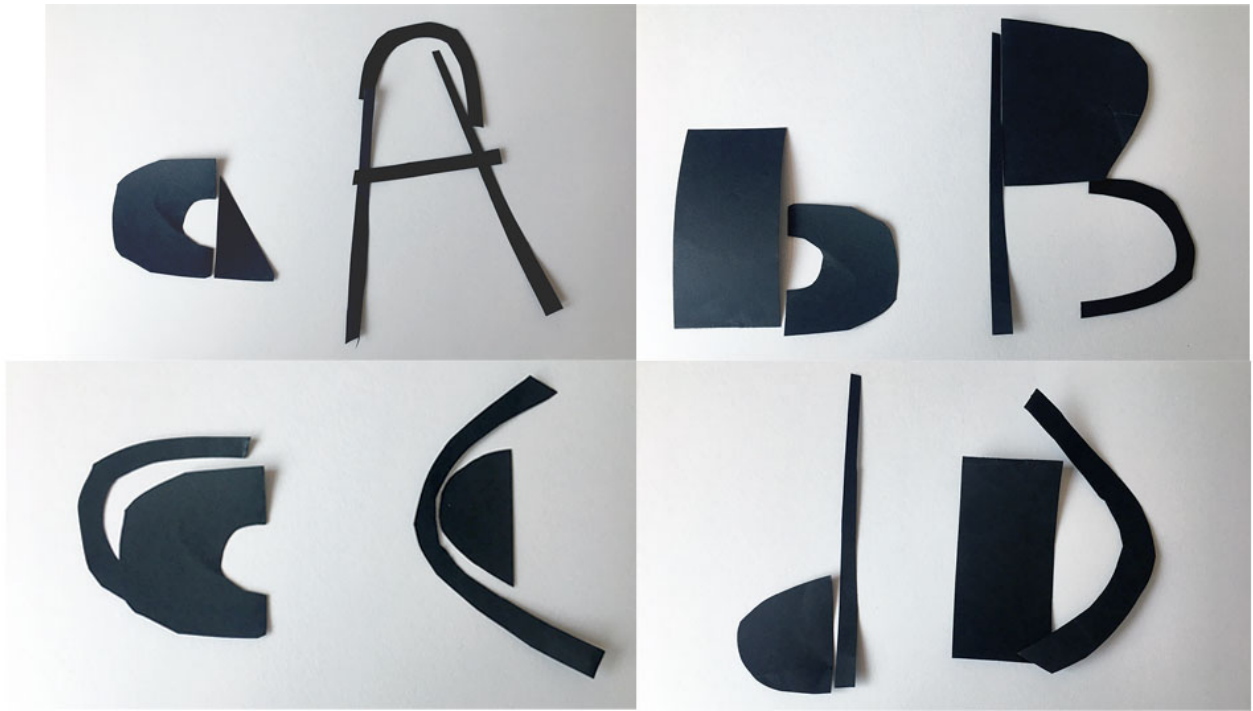
Pencil, Pen, Paper

Artists: Louise Fili, Grayson Perry, Paula Scher,

Chris Kenny

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!





AGES 5-8

AGES 9-11

Teaching Notes

Find the MTP for this pathway [here](#).

[Please find the CPD session recording of the Typography and Maps pathway here.](#)

[Curriculum Links](#)

Geography: Trade links, digital mapping, ordinance survey maps, detailed sketching of maps.

History: Create maps inspired by your chosen ancient civilisation topic e.g. an Anglo Saxon

settlement or village.

Maths: Pictorial representations, 2D / 3D shapes.

PSHE: Collaboration, Peer Discussion.

English: Leaflets, posters

I Can...

- I have understood that Typography is the visual art of creating and arranging letters and words on a page to help communicate ideas or emotions.
- I have seen how other artists work with typography and have been able to share my thoughts on their work.
- I have explored how I can create my own letters in a playful way using cutting and collage. I can reflect upon what I like about the letters I have made.
- I have drawn my own letters using pen and pencil inspired by objects I have chosen around me. I can reflect upon why my letters have a meaning to me.
- I have used my sketchbooks for referencing, collecting and testing ideas, and reflecting.

I can make my drawings appear visually stronger by working over maps or newspaper to make my marks stronger.

- I have seen how some artists use their typography skills and drawing skills to make maps which are personal to them. I have been able to reflect upon what I think their maps mean, what I like about them, and what interests me.
 - I can use my mark making, cutting and collage skills to create my own visual map, using symbols, drawn elements and typography to express themes which are important to me.
 - I have shared my work with the class, reflected upon what was successful and been able to give useful feedback on the work of my peers.
-

Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

Materials

•

Soft B pencils, handwriting pens, cartridge paper, black sugar paper, assorted papers/cards, old maps or newspapers, A1 cartridge paper, assorted small objects and plants, PVA glue, tape, scissors.

Pathway: Typography and Maps

A PDF of this pathway can be found [here](#).

.Aims of the Pathway

This pathway aims to give pupils the opportunity to explore the work of designers who work with font and typography. Pupils go on to create their own typography and develop their skills further in a visual map project.

▪ Week	1:	Introduce	Typography
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What is Typography?



Visit the free to access “[Talking Points: What is Typography](#)” resource. Enable children to understand how typography can be used creatively to express thoughts and communicate ideas visually. Make some “[Visual Notes](#)” in sketchbooks.

- Introduce an Artist

Louise Fili



Explore the work of Louise Fili who is a pioneer in establishing herself as a woman working in Typography. Use the free to access [“Talking Points: Louise Fili”](#) resource to see how she and her team created a poster for the New York Subway.

▪ Play

&

Experiment

Play with Cut Out Typography

Invite the children to create their own letters in a playful way to discover arrangements they like. Use the [“Cut Out Typography”](#) resource.

Stick the outcomes in your sketchbook. Think about what you like about the letters you create, and what you might like to develop further.



▪ Week

2:

Continue

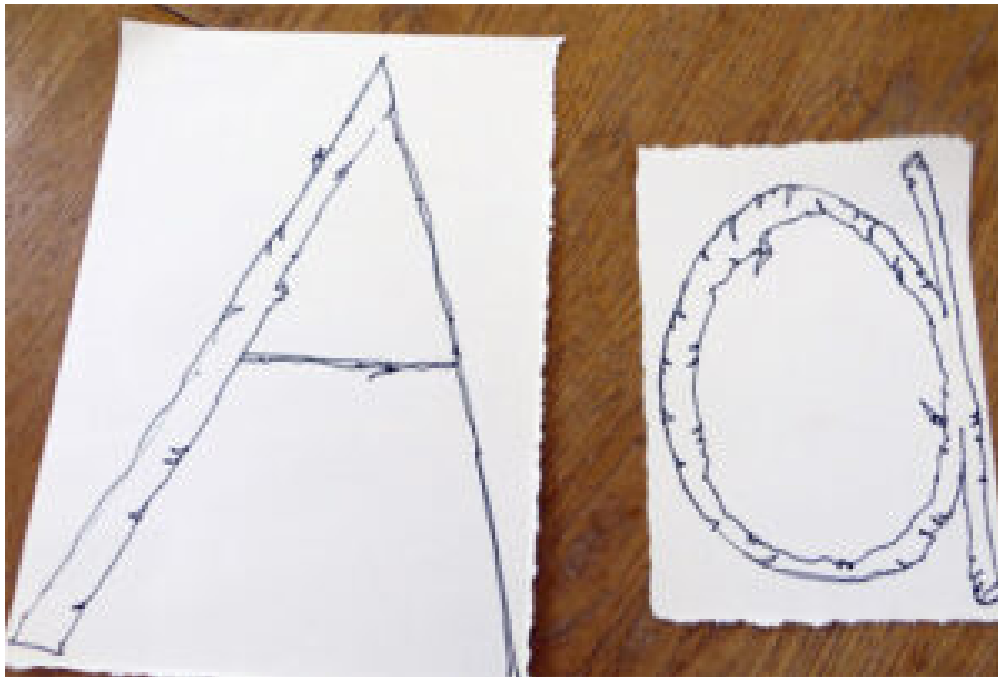
Exploring

Create Your Own Typography

Create your own letters of a typeface in an intuitive and fun way in the ["Create Your Own Typography"](#) resource.

Work on large sheets or in your sketchbooks. Explore as many variations of letters as you can.

If you have time, develop a whole word or even phrase, but pay just as much attention to each letter.



Pupils will be drawing on previous knowledge and skills in creating varied mark-making. For a recap on mark-making explore “[Finding Marks Made by Artists](#)”.

▪ Week 3: Developing Stronger Drawings

Explore Making Powerful Visual Imagery

Sometimes we need help to make our drawings visually powerful.

Use the ["Making Stronger Drawings"](#) resource to help you develop strong mark-making skills.

If you don't have maps to work on you can do the same exercise working on newspaper or other paper which is pre-printed.



▪ Week 4 & 5: Creating a Visual Map

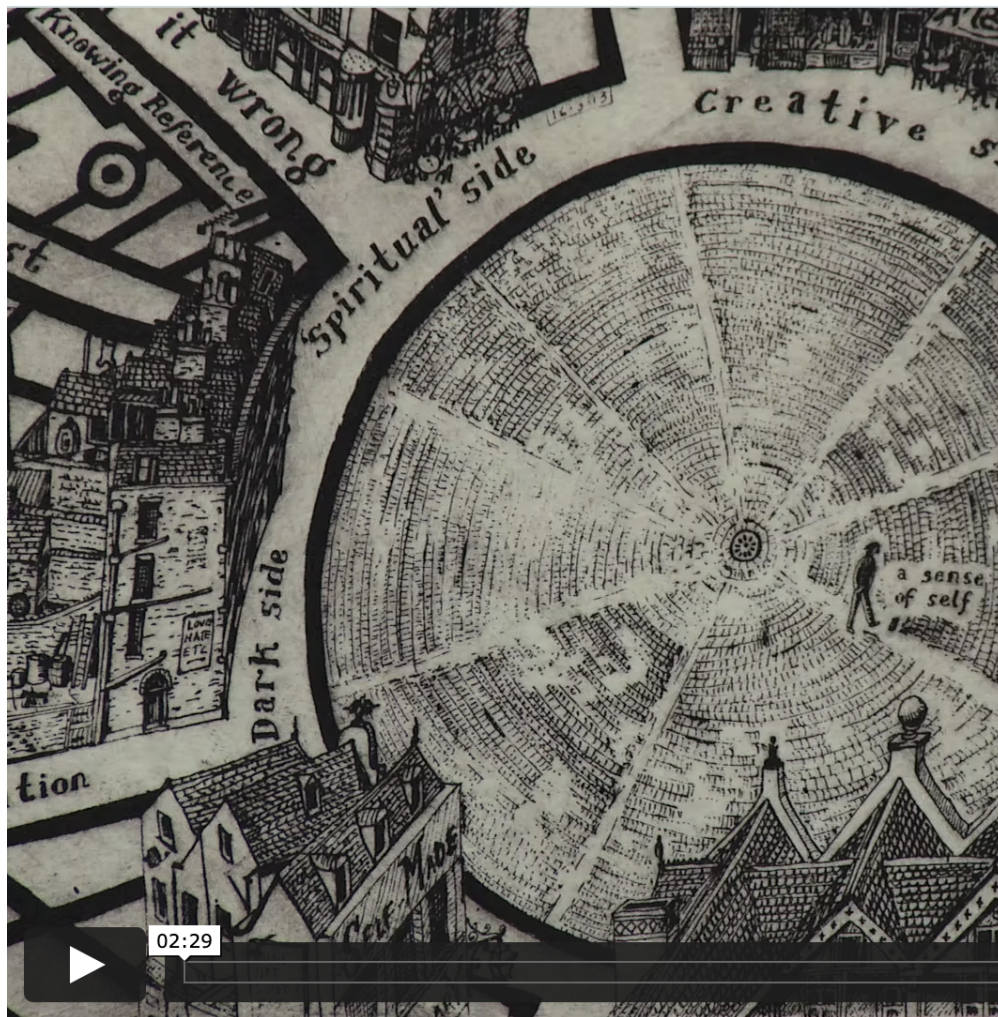
Messages in Maps

The next stage of the project is to apply your new typography skills and your powerful drawing skills to make a visual map.

▪ See How Artists Create Maps

Grayson Perry & Paula Scher & Chris Kenny (and the Marauder's Map)

Maps don't just have to tell us where to go. They can also be very personal places which reveal things about the artist that made them, or they can be comments about culture, place and time. They can also be a place where messaging is concealed and revealed. They can be based upon reality or imagination, or both.



Introduce children to a selection of artists who use maps in their work to express identity. Create “[Visual Notes](#)” in sketchbooks inspired by your choice of artists.

Choose from the following of free to access Talking Points:

- [“Talking Points: Grayson Perry ‘Map of Days’”](#) Please Note: Please be advised that at 1.51 of the video via this link there is inappropriate language shown on the map. You may wish to show up to this point or to skip past the shot of the language in question.

- [“Talking Points: Paula Scher”](#)
- [“Talking Points: Chris Kenny”](#)

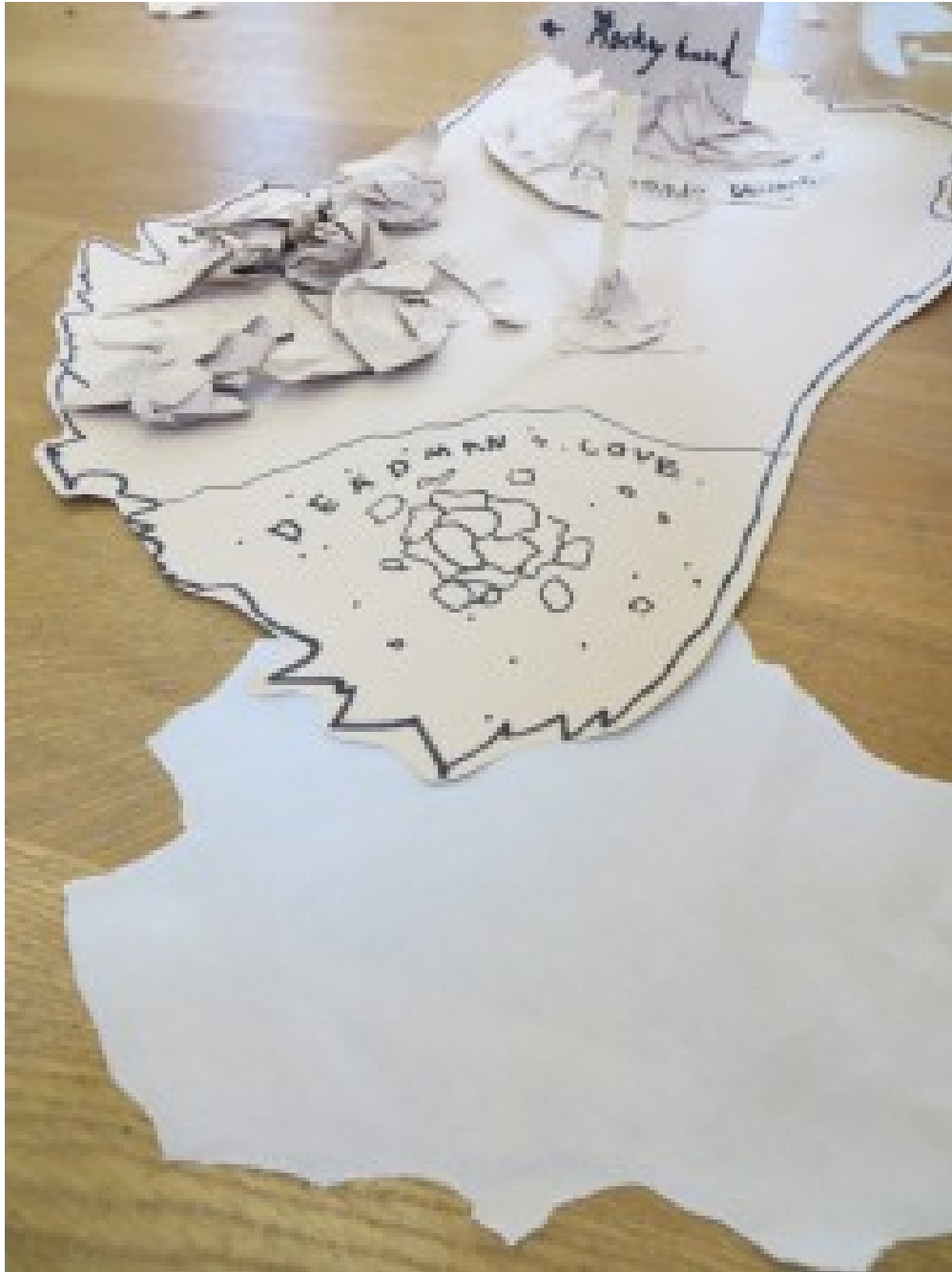
Or explore the design and typography used in the visual Marauder’s Map using the [“Talking Points: Hogwarts’ Maps”](#) resource.

- Make

Begin Making a 3D Visual Map

Using ideas developed from the Typography

activity in Week 2, follow the [“3D Visual Maps”](#) resource to understand how we build on the idea of creating visual text, and how this can be applied to map making.



- Develop

Annotate Your 3D Visual Maps

Ask the children to use explorations of identity to annotate their 3D Visual Maps with typography, references, thoughts, ideas and associations. They can do this both in 2D and 3D, using cut out paper. See ["Manipulating Paper from 2d-3d"](#) for inspiration.

Questions to ask:

Where am I in my map? Why have I chosen to

place myself here and what is around me?

What words do I associate with home and where I live?

What things or places am I surrounded by and why is this important to me?



▪ Week 6: Reflect and Discuss

Share and Celebrate the Outcomes

Lay the maps out on the floor if possible. You could even use the playground or school hall if the weather/space allocation permits.

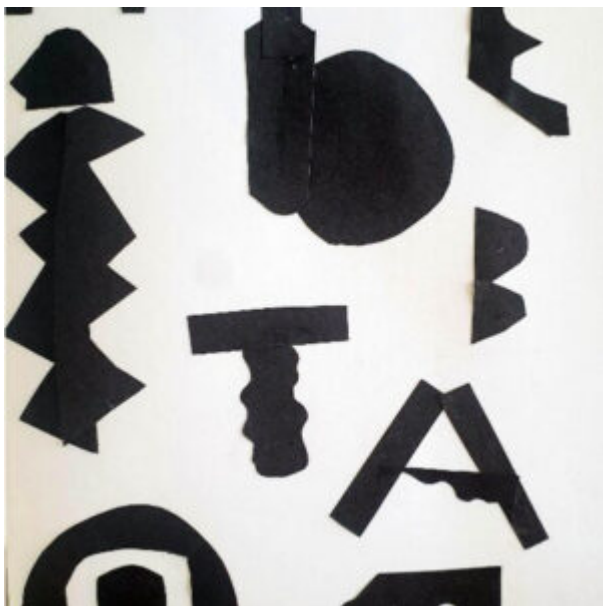
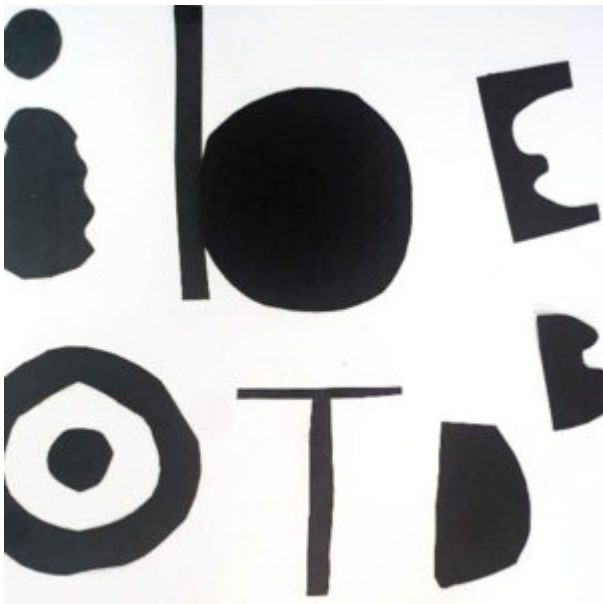
Ask the children to walk around each other's work. Take time to absorb and discuss.

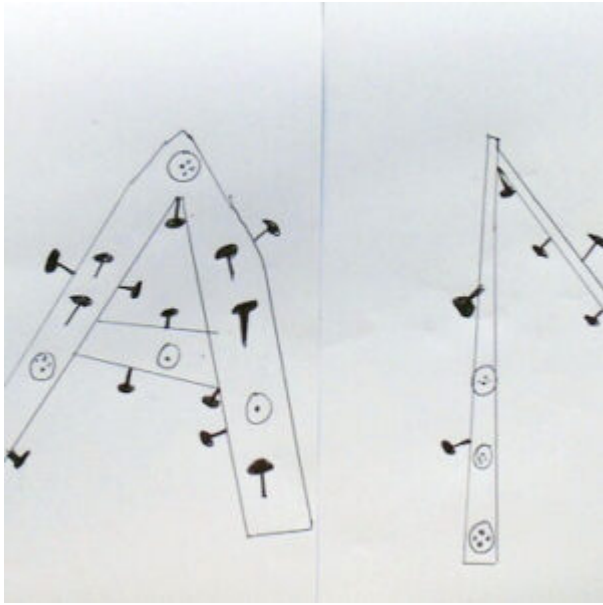
[Use the resource here to help you run a class "crit" to finish the project.](#)

See the Pathway Used in Schools...

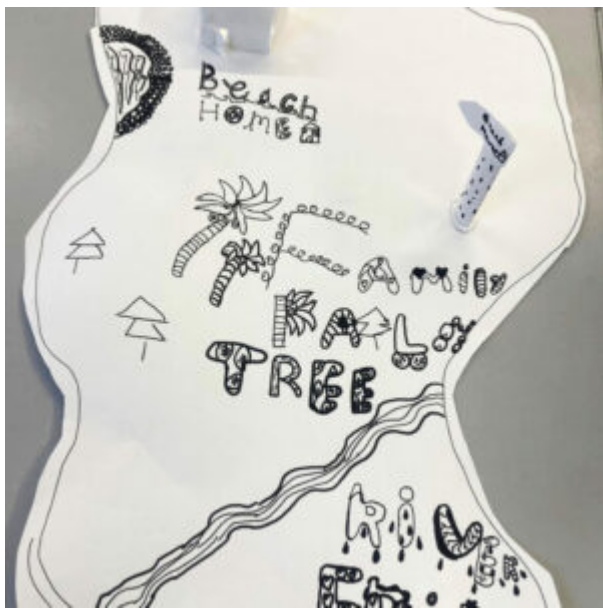


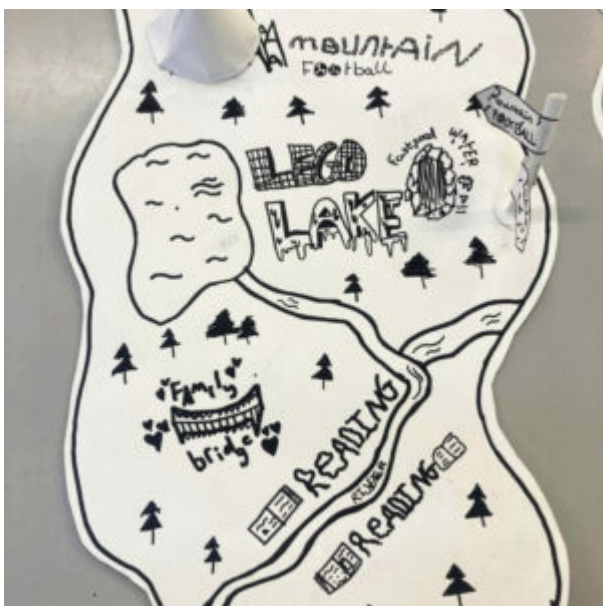
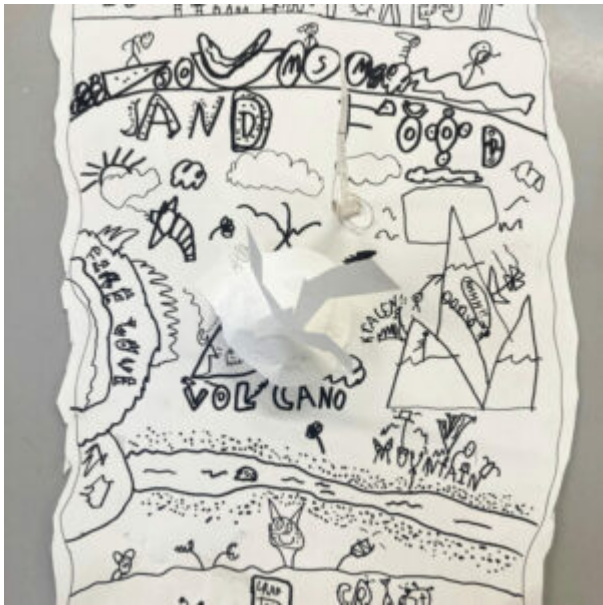












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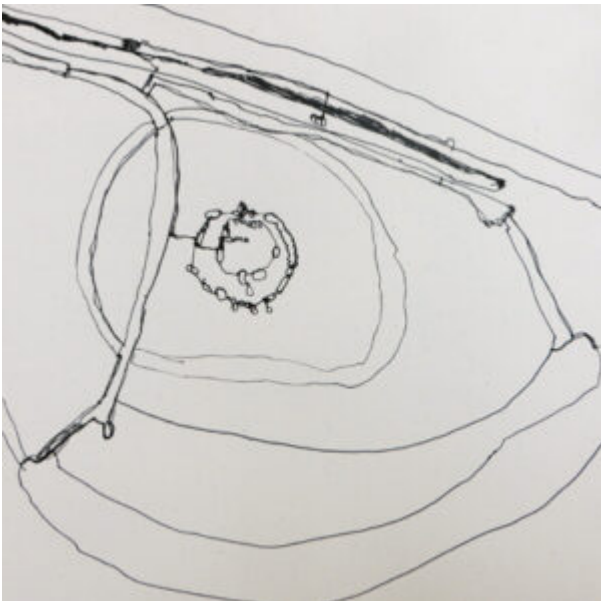
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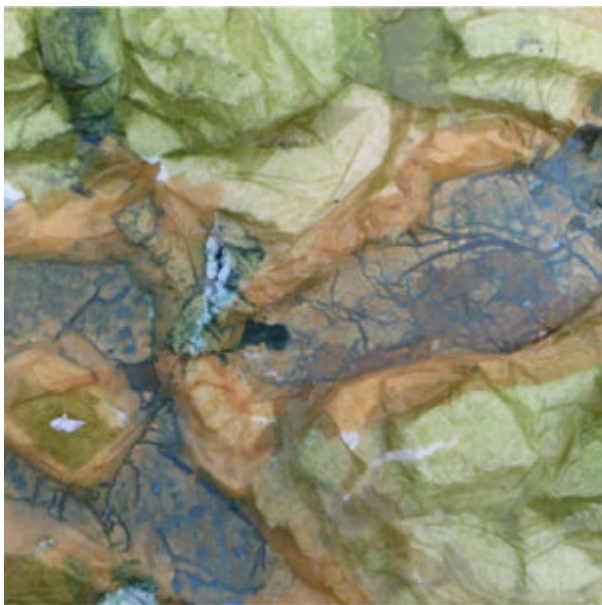
inspiration for drawings

making illustrated letters



Personalise letters according to interests

inspired by google earth: Making



Use images from Google Earth as

inspiration for a sculpture

Making Maps Magical with Thermochromic Paint



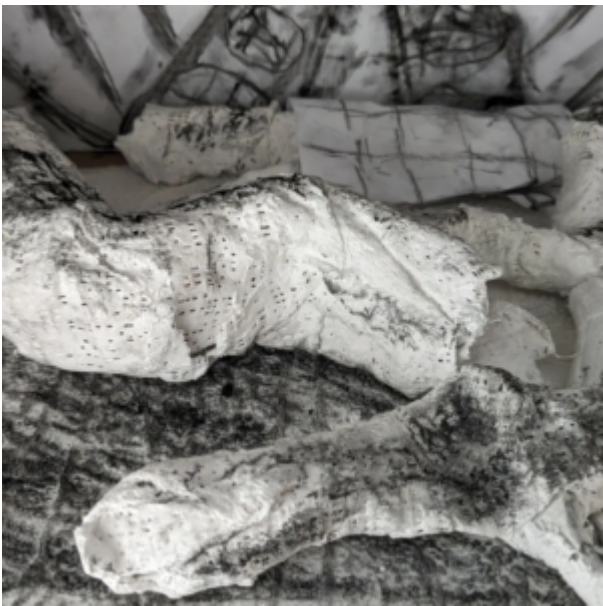
Explore thermochromic paints, making maps which reacted to the heat of hands

Dance and Drawing

Charcoal Cave

See This Resource Used In Schools...





You May Also Like...

Pathway: Gestural Drawing with charcoal



[This is featured in the 'Gestural Drawing with Charcoal' pathway](#)

Talking points: Edgar degas



Talking Points: What is Chiaroscuro?



Pathway: Cave Art



Session Recording: exploring Charcoal



Pathway: Explore & Draw

Pathway for Years 1 & 2

Disciplines:

Drawing, Sketchbooks, Collage

Key Concepts:

- That artists explore the world, seeing things around them in new ways, and bring things back to their studios to help them make art.
- That we can go into our own environments, even when they are very familiar to us, and learn to see with fresh eyes and curiosity.
- That we can use the things we find to draw

from, using close observational looking.

- That we can explore and use art materials, be inventive with how we use them, taking creative risks and enjoying accidents as well as planned successes.
- We can use the shape of the page, and the way we arrange elements on the page, to create compositions which we like.

In this pathway children are introduced to the idea that artists can be collectors: they go out into the world, look at things in new ways, and bring things back to the studio to inspire their art.

Children explore observational drawing and experimental mark making, and think about how they can use composition to create their artwork.

The exercises and projects in this pathway encourage children to begin to develop hand-eye coordination through slow and paced looking. This is balanced by encouraging children to nurture a playful exploration of media, a curiosity towards the world around them, and to begin to take creative risks/trust instinct.

Themes:

Natural Forms, Seasonal Changes, Patterns, Symmetry

Medium:

**Graphite, Handwriting Pen, Watercolour / Brusho,
Wax Resist**

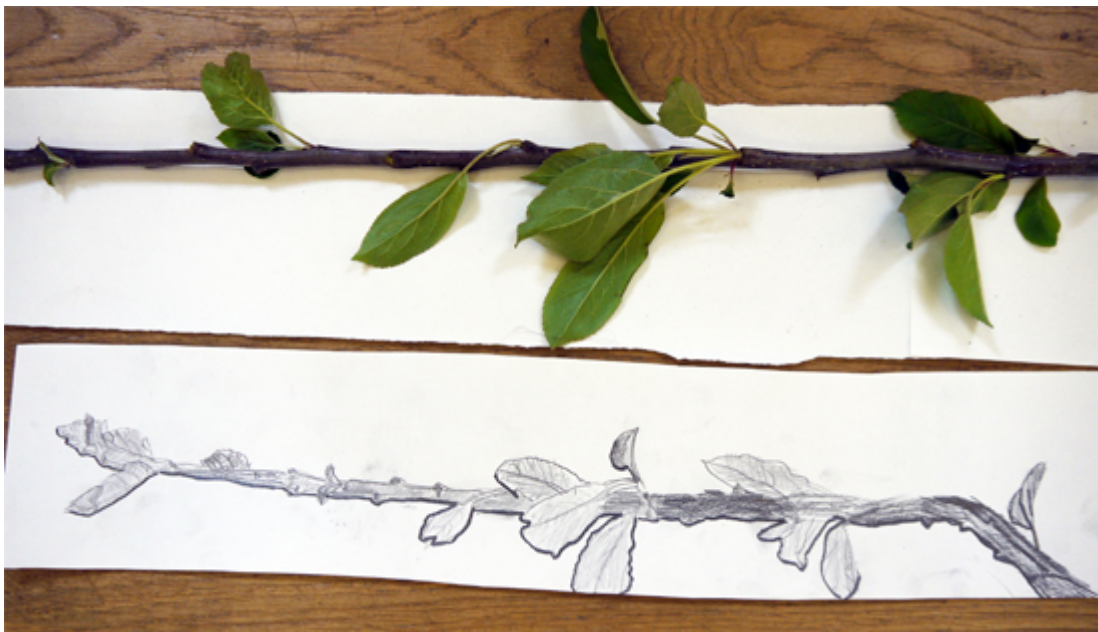
Artists:

Rosie James, Alice Fox

**This pathway will take approximately half a term,
based upon a weekly art lesson.**

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AGES 5-8

Teaching Notes

Find the MTP for this pathway [here](#).

[Curriculum Links](#)

Geography: Adapt to explore habitats.

Maths: Use language to develop understanding of patterns, sequence, symmetry, pictorial representation, repetition.

Science: Identifying common and wild plants, trees, structures of plants, exploring local environments and habitats, seasons, planting and growing.

PSHE: Peer discussion, Collaboration.

I Can...

- I have seen how some artists explore the world around them to help them find inspiration.
- I can explore my local environment (school, home, etc) and collect things which catch my eye.
- I can explore composition by arranging the things that I have collected.

- I can talk about what I collected, and how and why I arranged the things I collected.
- I can take photographs of my artwork and I can think about focus and light.
- I can use careful looking to practice observational drawing, and I can focus for 5 or 10 minutes.
- I can hold an object and I can make a drawing thinking about the way the object *feels*.
- I can combine different drawing media such as wax resist and watercolour, graphite and water, wax crayon and pencil in my observational drawings.
- I can work small in my sketchbook and on large sheets of paper, exploring how I can use line, shape and colour in my work.
- I can cut out and collage to explore composition.
- I can talk about the work I have made with my classmates, sharing the things I thought were successful and thinking about things I would like to try again.

Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

Materials

Soft pencils, handwriting pens.

Project 1: Wax Resist Autumn Leaves – A3 cartridge paper, metallic wax crayons, brusho ink.

Project 2: Autumn Floor Drawings – Water colour, graphite, charcoal, soft B pencils, inks, A2 paper.

Pathway: Explore & Draw

A PDF of this pathway can be found [here](#).

.Aims of the Pathway

In this pathway pupils are introduced to the idea that artists are inspired by the world around them. Children are empowered to go out into the world, re-see, collect and re-present through drawing.

▪ Week

1:

Introduction

Artists Are Collectors & Explorers

Introduce children to the idea that artists are often collectors and explorers.



Visit the “[Talking Points: Artists As Collectors & Explorers](#)” resource and choose from one or more artists. Enable children to understand that by exploring our environments with “fresh eyes” and curiosity we can find inspiration for our artwork.

Use sketchbooks to make visual lists of places and things you could explore and collect in your school, home and area.

▪ Week 2: Explore and Collect

Explore and Collect



Get active and invite children to go outside into the playground or school area to collect and create ["Patterns With Nature"](#).

Play with the objects to create new shapes and patterns on the ground, around branches, and on logs. Be curious. Think about how even ordinary things like twigs and pebbles might be interesting when you really look at them.

Gather the objects back to the classroom and explore composition and arrangements on paper and table tops. Don't fasten anything down. Just play with the compositions you can make. Can you sort by colour, size, material, type?

▪

Photograph Your Work

Take photographs of the compositions. Ask the children to adapt and change how the objects are arranged or to photograph them from different angles or orientations.

Remember to reflect on the different elements of the session: active gathering and careful documentation. Discuss how the children found these approaches.

Create “[Digital Collages](#)” using this resource.



Print out the photographs and save them. They can be used later in the project.

▪ Week 3: Sketchbook Work

Two Drawing Exercises

Working in a sketchbook and using a variety of media (handwriting pen, pencil), try the exercises below, drawing the things you collected the week before as individual items (i.e. not part of a bigger composition).

▪ Exercise

One:

Continuous Line Drawing Exercise



Continuous Line Drawings are a great way to get participants to loosen up, get them to look closely, and make new and interesting marks on the paper. With younger children (6 to 10) we sometimes call them “squiggle drawings”.

For full instructions visit the “[Continuous Line Drawing](#)” resource.

▪ Exercise

Two:

Feely Drawings



Make drawings inspired by sense of touch. This is a fun way to encourage children to be really curious about what they are drawing. How do they use the sense of touch to find the information they need to make a drawing? Can you forget what you know by sight? And how does this make your drawings look?

For full instructions visit the “[Feely Drawings](#)” resource.

Choose a Project

Choose one of the two projects below to explore how pupils can bring all their skills together into a finished drawing.

▪ Project

One:

Wax Resist Autumn Leaves



In the “[Wax Resist Autumn Leaves](#)” resource, children are introduced to wax resist techniques, inspired by the rich colours and shapes of autumn leaves.

Begin with observational drawing techniques, using the objects you collected from your environment as subject matter, followed by an immersive exploration of colour and scale using wax crayons and Brusho Crystal Colours. If your pupils collected other objects rather than leaves, simply adapt the resource to suit.

You might also like to visit the “[What is Composition?](#)” resource to help pupils think about how they might build an awareness of composition in their artwork.

▪

Or...

▪ Project

Two

Autumn Floor Drawings



Use the “[Autumn Floor Drawing](#)” resource which you can find as the second part of the resource. to give pupils the opportunity to continue practicing their observation and mark-making skills, this time bringing in two added elements:

1) Thinking about composition. These drawings have no top or bottom as they are inspired by the fallen leaves and twigs on the ground. You might like to talk to pupils about composition using the “What is Composition?” resource.

2) Great experimentation with different media. Explore graphite, water soluble graphite, wax resist and watercolour or ink, or a combination of all those media.

▪

Reflect, Share, Talk



Time to see the work which has been made,
talk about intention and outcome.

Give the work the respect it deserves and
clear a space to see all the work made,

including the sketchbook work made earlier. Remind the children of their hard work and enable them to connect all the elements of their learning.

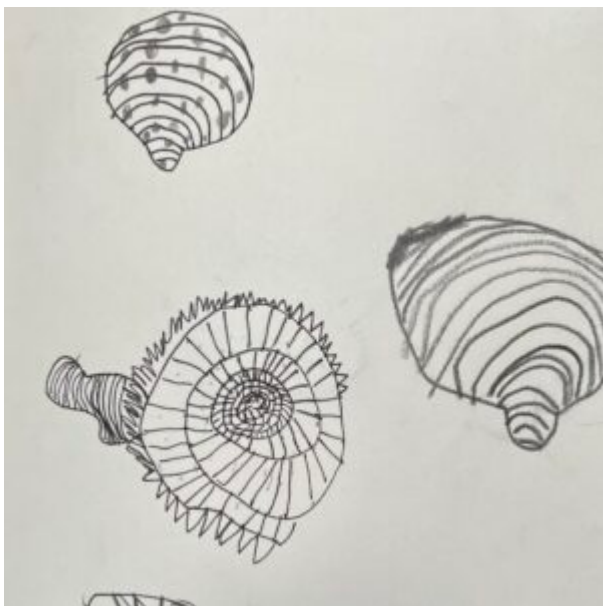
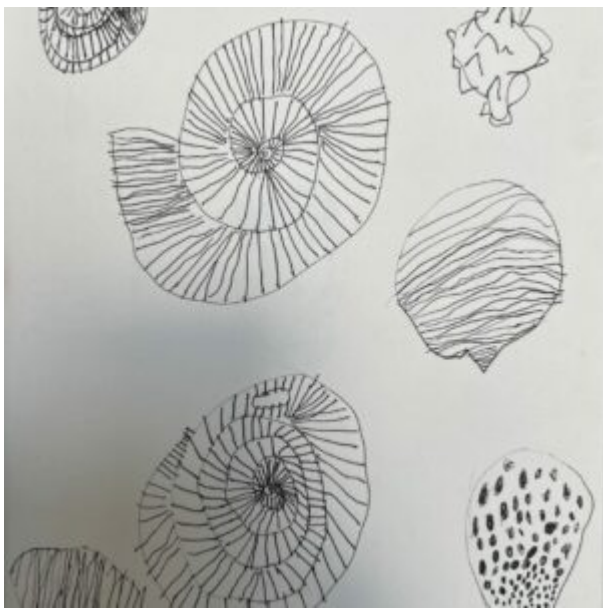
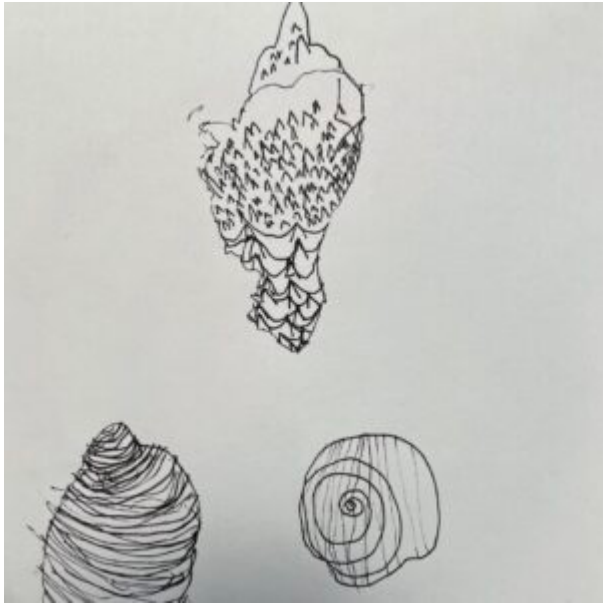
If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.

You might like to assemble the drawings made in Week 2 and 3 into a “class” [Backwards Sketchbook](#).

[Use the resource here to help you run a class “crit” to finish the project.](#)

See the Pathway Used in Schools...









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Scroll drawings



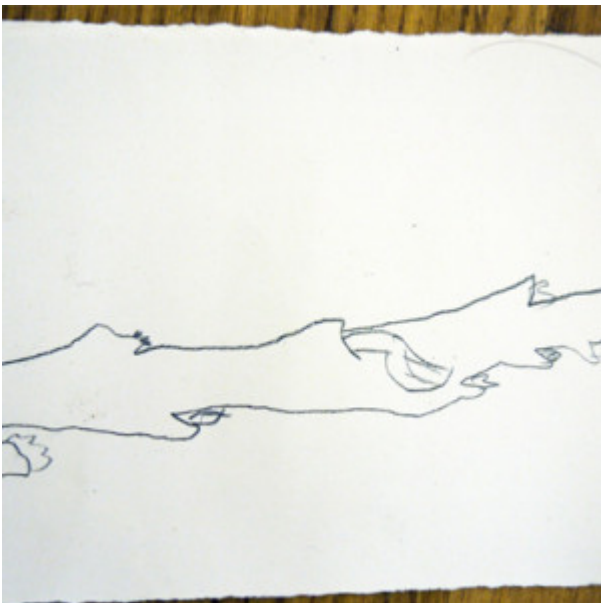
[Encourage children to experiment with size and ratio](#)

Larger than life Scroll drawings



Explore drawing objects life sized, using a selection of media

Help children to draw larger



Explore a more gestural approach