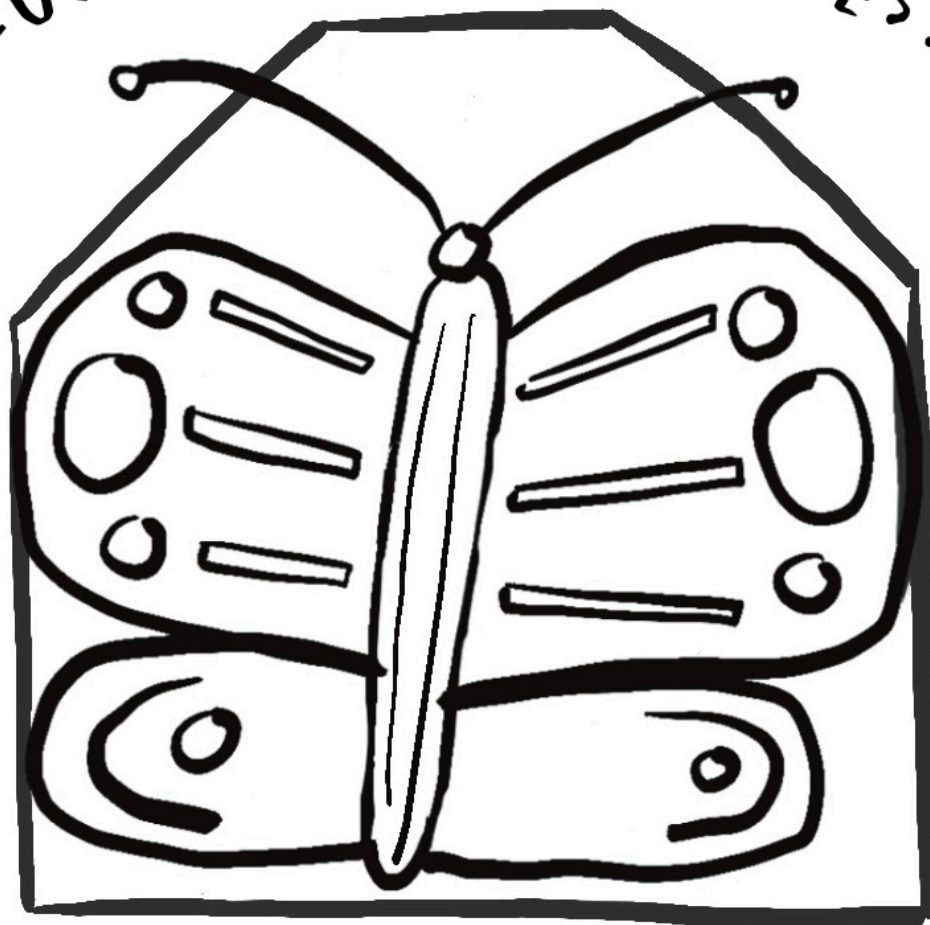


Curiosity and Kindness: Poetry for Projects

CURIOSITY AND KINDNESS



ACCESSART

Step 1:

Choose a Poem

Step 2:

Choose a Project

On this page, you will find a selection of poetry that can be used as prompts for your [Kindness and Curiosity Art Week](#) projects.

Choose a poem that you think will spark rich imagery and imagination in your learners, and then select a project from the bottom of the page to

support their creative discovery.

Give space for learners to process information through both sketchbook work and group discussion, prompted by resources and questions below.

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AGES 5-8

AGES 9-11

AGES 11-14

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Step 1: Choose a Poem

Kind Hearts are the Gardens by Henry

Wadsworth Longfellow

Explore the text version of the poem at [Words for Life](#).

Questions to Prompt Discussion

What is this poem about?

Why has the poet chosen a garden as a way to talk about kindness?

Why do you think 'kind thoughts' are the roots in a garden?

What does this poem suggest about kindness?

What pictures/colours/shapes do you see in your head when you listen to this poem?

How does this poem make you feel?

What kind thoughts will you plant today?

You by Donna Ashworth

Find the text version of You at [Kindness Poems](#).

Questions to Prompt Discussion

What is this poem about?

What does it say about 'you'?

What do you picture your 'bright pathway' to look like or be lit up by?

Where would your map reach to?

What does this poem teach us?

How does this poem make you feel and why?

Miss Flotsam by Joseph Coelho

Explore a written version of Miss Flotsam at [The Children's Poetry Archive](#)

Questions to Prompt Discussion

What is this poem about?

Describe Miss Flotsam.

How does Miss Flotsam show kindness to others?

What is the poet trying to show us when he says Miss Flotsam would turn "fists into begging bowls" or she "placed sandbags around my lies"?

Does Miss Flotsam remind you of anyone you know?

How does this poem make you feel?

If All The World Were Paper by Joseph Coelho

Explore a written version of this poem at [The Children's Poetry Archive](#)

Questions to Prompt Discussion

What is this poem about?

What is in the poets 'world of paper'?

Why do you think the poet makes his world out of paper and not another material?

Name the different ways he alters his world for people. Why does he do these things?

What feelings can you spot in the poem?

What material would you make your world from?

How does this poem make you feel?

Tips for Exploring Poetry with Learners

Once you have chosen a poem to explore, watch the video with your learners. In sketchbooks, ask them to create some simple [visual notes](#), noting down significant words, images, marks, lines or colours that come to mind as they listen to the poem.

Follow on by discussing the poem with the class, using the questions next to the poem to prompt conversation. Encourage learners to add to their visual notes as they think more deeply about what the words in the poem might represent, and the narratives that begin to emerge.

Throughout the project, learners can refer to these visual notes for additional visual stimulation.



Step 2: Choose a Project



Still and Dynamic Drawings: Making Magic Spells

Explore both observational and experimental drawing, as well as collaborative working, in this project. Here, learners will create a collaborative spell inspired by the chosen poem. They will start with a series of observational drawings before working together to create a dynamic, bubbling pot of kindness.

Adaptations: Collect a variety of objects that represent the 'ingredients' in the chosen poem for learners to use when creating their shared magic spell pot.



[Set Design with Primary Aged Children](#)

If you'd like to incorporate 3D projects into your art week, this activity allows learners to explore form and narrative through both drawing and making, inspired by visually descriptive lines from the chosen poem.

Adaptation: In the first session, learners will create a mini scene using small toys to inspire drawings that depict a moment of kindness from the poem. In the set building sessions that follow, the descriptive starting point will be taken from the poem.



[A Visual Poetry Zine in Monotype](#)

Choose this project to explore painting, collage, drawing and printmaking in your art week. Create zines in response to the chosen poem, inspired by the shapes, colours, lines and text that learners imagine when they listen to and picture the poem.

Adaptation: Choose to print with either ink or carbon paper to suit your setting.

You May Also Like...

AccessArt art week 2026: Curiosity and Kindness



AccessArt art week 2026: Curiosity and Kindness Activities



Talking Points: Chalk Riot

How can public art positively impact a community?

[Chalk Riot](#) began as a group of friends sharing joy in their community through chalk drawings on neighbourhood pavements. What started as simple acts of creativity grew into a movement encouraging neighbours to connect, share stories, and celebrate their shared spaces. Their mission is to unite, protect, and energise the cities we love, starting from the ground up.

Find out what Chalk Riot do and how they create using the sources below, then discuss the questions provided.

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AGES 11-14

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Chalk Art

With beginnings in the 16th century, chalk art has long adorned pavements in communities across the world. It began with the religious street-painting tradition of [Madonnari](#) in Italy and over time, has evolved into a vibrant form of public expression. Today, artists and collectives such as [Chalk Riot](#) use chalk art to energise public spaces, foster connection, and help communities reclaim and protect their environments.

Explore the videos below and use the questions to inspire classroom discussion.

Chalk Riot

Find out what Chalk Riot does in public spaces and the impact it has on the community.

Questions to Ask Children

Where in your community would you like to make a chalk drawing?

How can chalk drawings change the way a space looks, or how people interact with the space?

What kind of message might you leave for someone else to find?

How does public art bring the community together?

Talking Points: Beth Fraser

How can fashion challenge, distort, or reimagine the human silhouette?

Beth Fraser is a fashion illustrator who works with collage to create experimental silhouettes that exaggerate and distort the body, capturing personality and celebrating individuality. Operating between illustration and fashion, she uses surrealist-style collages to challenge and push the boundaries of beauty standards commonly found within the fashion industry.

Explore the work of Beth Fraser using the sources below, then discuss the questions provided.

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Beth Fraser

Inspired by mid-century poster art and the cut-outs of Picasso, Beth Fraser is a fashion illustrator who combines collage with ink to create bold multimedia illustrations.

Watch the videos below to be inspired by her practise and [explore her collages](#).

Questions to Ask Learners

What do you notice about the shapes Beth Fraser cuts?

What do you like about Beth Fraser's work?

Looking at an illustration, how would you describe the character she has created? If they could talk what would they say?

How might the shapes a character is made from convey a certain mood or energy e.g. pointy and sharp or curvy?

What do you think the role is of a fashion illustrator and where might they work?

Talking Points: An Introduction to Shape

A collection of sources and imagery to introduce shape.

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ALL AUDIENCES



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An Introduction to Shape

Shape is used throughout art for lots of reasons; shapes can be vehicles for colour, convey emotion, and lead the eye on a journey around the page.

Different types of shapes can be categorised as 'geometric', 'organic' and 'intuitive'.

Geometric shapes, like squares and triangles, are mainly found in manmade objects, for example, houses. You would often find 'organic' shapes in nature, for example, in leaves or shells. In 2-dimensional artwork, artists also create shapes

'intuitively' to represent a 'thing'.

Artists use shapes to communicate a certain message or convey an emotion.

- What emotion do you associate with certain shapes, for example, a triangle, circle or square?**
- Do you feel different when you look at organic shapes compared to geometric shapes?**

Artworks consist of lines and shapes built together with colour in a certain composition, whether it's an abstract or figurative piece.

- Some people would define shape through line. What do you think?**
- When does a line become a shape?**

When you look at an artwork, consider the shape and also the space around the shape (negative and positive space). These are shapes in themselves.

- How do the shapes sit in the composition?**
- What is your eye drawn to? Why do you think this is?**

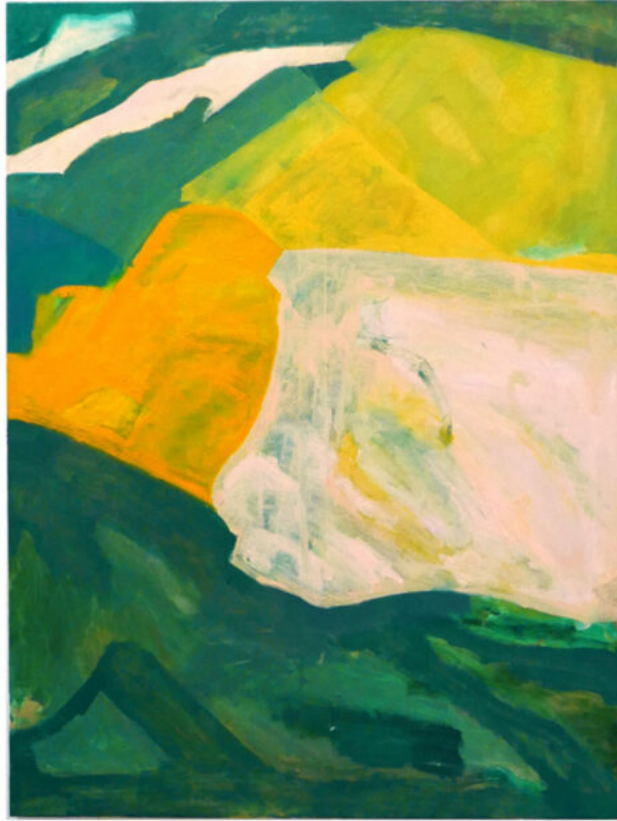
Discuss the artwork below, considering some of the statements and questions above.



Abstract Landscape (1915- 1916) painting in high resolution by Henry Lyman Sayen. Original from the Smithsonian Institution.



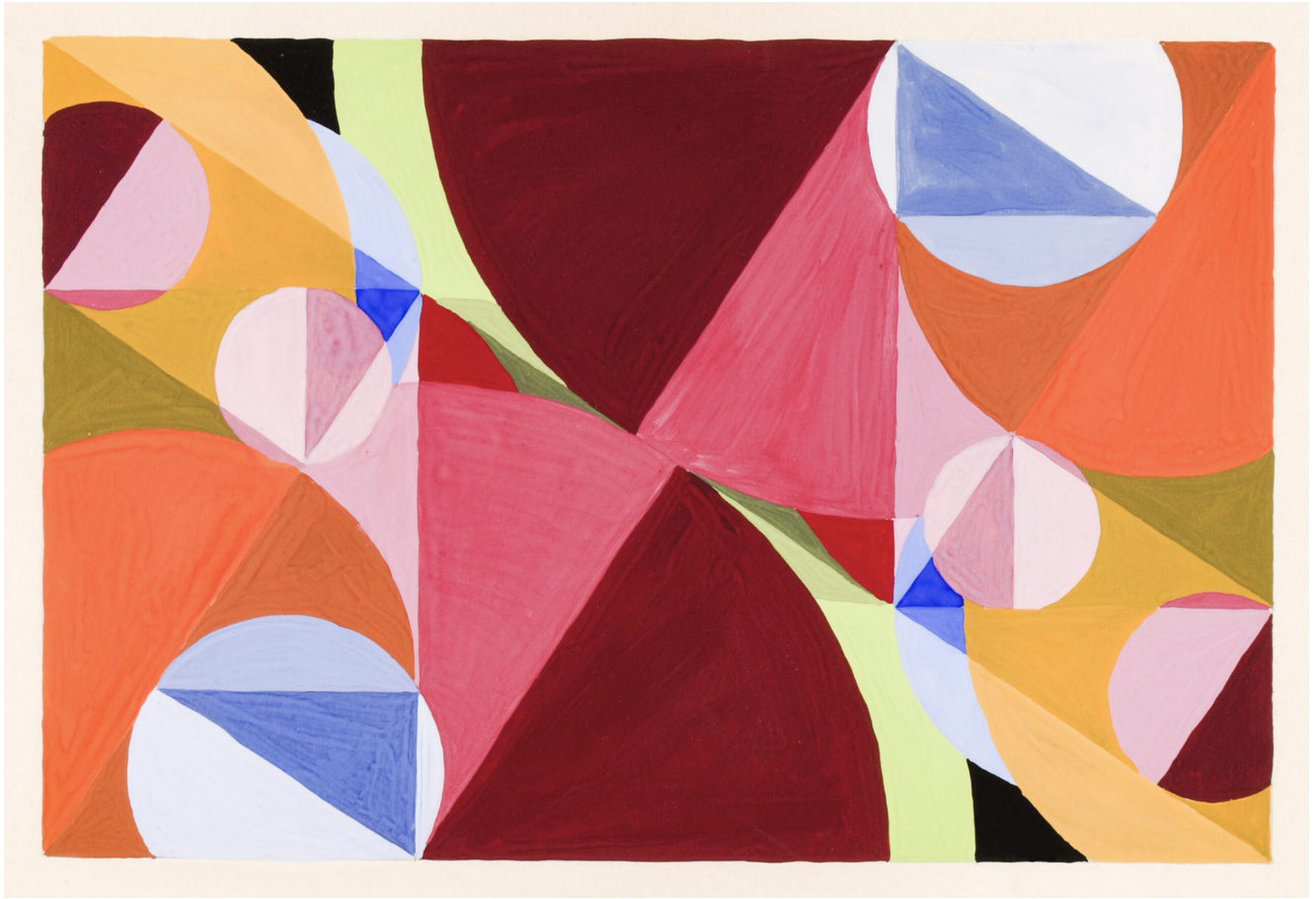
Artist Unkown, Still Life with Guitar, Original public domain image from Saint Louis Art Museum



Landscape by Joe Gamble



Polypodium vulgare, British by Anna Atkins and Anne Dixon, Original public domain image from Getty Museum



Area Broken by Perpendiculars (ca.1934) painting in high resolution by Joseph Schillinger. Original from The Smithsonian Institution.



Monoprint by Claire Harrup

Questions to Ask Children

Describe the shapes you can see? Consider the edges, angles, colours etc.

How do the shapes connect with each other?

Do any of these artworks use negative space? What shapes can you spot?

Shapes can give the illusion of something being there. In Claire Harrup's monoprint, what can you see?

Where is your eye drawn to? What journey does it take and do you think it's intentional?

What do you notice about the overall composition of the piece? How do the shapes and colours impact your opinion and overall feeling?

Talking Points: Colour Theory

A collection of sources and imagery to explore terms used in colour theory.

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Colour Theory

Colour theory can be overwhelming to understand and teach.

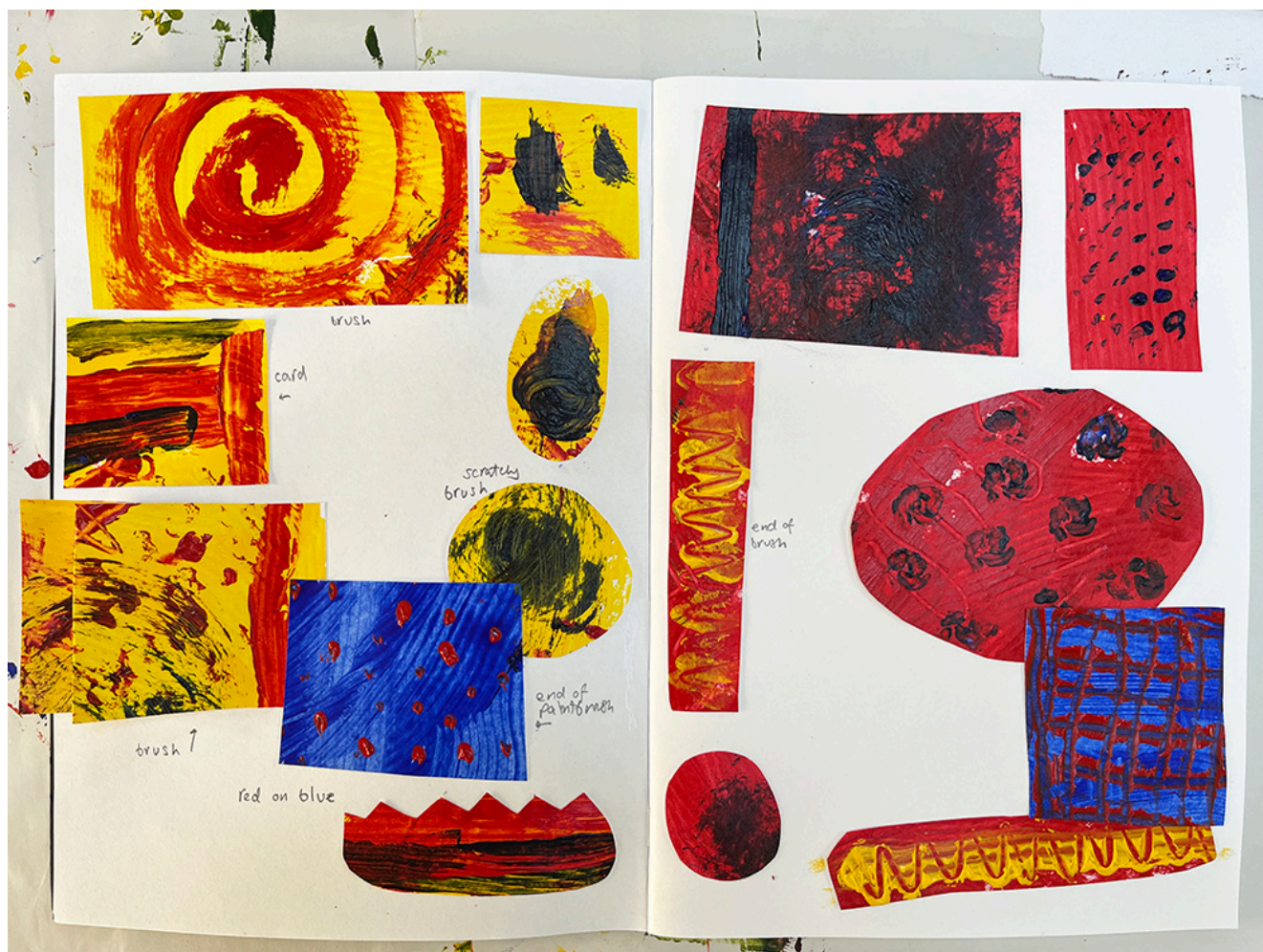
AccessArt would encourage an intuitive approach to teaching colour through resources such as [Expressive Painting and Colour Mixing](#), however the information below will help you understand some of the terminology used in colour theory.



Primary Colours

Primary colours are any of a group of colours from which all other colours can be achieved by mixing.

Red, yellow and blue can't be recreated through colour mixing and act as the building blocks for all other colours.



Secondary Colours

Secondary colours are achieved when the primary colours are mixed together in equal parts. On the colour wheel, secondary colours are located between primary colours.

- Red and blue: Purple
- Red and yellow: Orange

• Yellow and Blue: Green



Tertiary Colours

Tertiary colours can be achieved by mixing primary and secondary colours. Blue-green, blue-violet, red-orange, red-violet, yellow-orange and yellow-green are colour combinations you can make from colour mixing. On a colour wheel, tertiary colours are between primary and secondary colours. – [Adobe](#)



Additional Terms Used When Talking About Colour:

Hue: Brightest and purest form of the colour on the colour wheel.

Saturation: The intensity and vibrance of a colour.

Value: How light or dark a colour is.

Shades: Achieved by adding black gradually to a colour.

Tint: Achieved by adding white gradually to a

colour.

Tone: Achieved by adding grey gradually to a colour.

See Resources Exploring Colour Below...

Colour Mixing



Exciting Colour



Expressive Painting and Colour Mixing



Talking Points: Maurice Sendak

A collection of sources and imagery to explore the work of Maurice Sendak.

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Maurice Sendak and Where The Wild Things Are

“Maurice Sendak (1928-2012) was born in Brooklyn, New York to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak illustrated over one hundred-fifty books during his sixty-year career.” – [The Maurice Sendak Foundation](#)

As well as being an author and illustrator Sendak began a career as a costume and stage designer later in life.

Watch Sendak’s illustrations come to life in this animation.

Find clear images of the illustrations in this video. Stop the video on some of the illustrations and discuss what the children can see. This might also be a good opportunity to create some visual notes.

Questions to Ask Children

What kind of mark making can you see in Sendak’s drawings?

How do you think he made the marks? Can you make the action in the air? Would it be slow and careful, or quick and sketchy?

How would you describe the atmosphere in Sendak’s illustrations?

Can you relate to the characters in the book? If so, how?

Can you name some of the different animal that you recognise in Sendak's Wild Things?

What is your favourite part of the story? Why do you like it?

How does the story make you feel?

Imagine your own Wild Thing...

- What might it look like and why?**
- Is it friendly or frightening? Why?**
- How might you interact with your Wild Thing?**
- Where does it live and how do you find it?**

This Talking Points Is Used In...

Pathway: Drawing and Making Inspired by Maurice Sendak

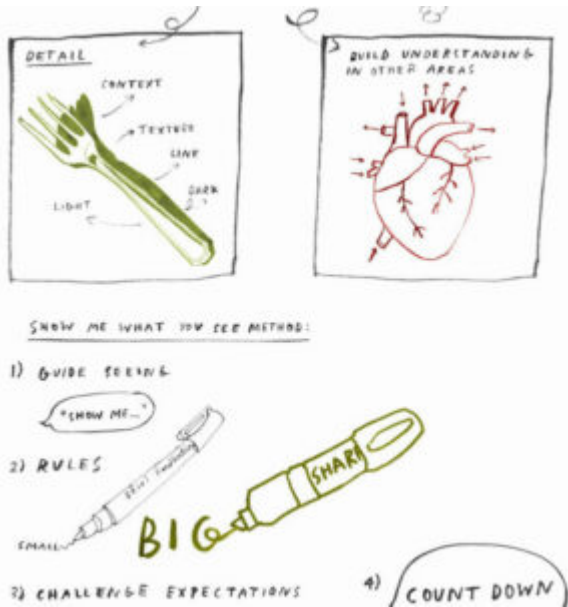


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Christo and Jeanne-Claude

How can we explore 'form' across both 2D surfaces and 3D structures?

Christo and Jeanne-Claude built large-scale, in situ temporary [installations](#). Often wrapping existing structures in [fabric](#), their projects took years to plan, with the aim of bringing joy and offering new ways of seeing familiar places. The installations existed only briefly before being removed, leaving behind only the preparatory [drawings](#) and [collages](#) of which they viewed as being just as important as the works themselves.

Take a look at the below preparatory drawings for some of Christo and Jeanne-Claude's work and use the following questions to begin a discussion.

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Christo (1935-2020) and Jeanne-Claude (1935-2009) were multidisciplinary artists who created monumental outdoor installations, pushing the boundaries of painting, sculpture and architecture. They are known for wrapping structures, transforming islands and creating

bright architectural structures in urban and rural environments.

Find out more about the life and works of Christo and Jeanne-Claude [here](#).

'The Mastaba'

A project for Abu Dhabi, was conceived in 1977. It will be the largest permanent work of art in the world, made from 410,000 multi-coloured barrels to form a colourful mosaic, echoing Islamic architecture. *The Mastaba* will be Christo and Jeanne-Claude's only permanent, large-scale public artwork, and also their final project.' – christojeanneclaude.net



Christo, Abu Dhabi Mastaba (Project for United Arab Emirates), Drawing 1977

Pencil, charcoal, wax crayon, and pastel 56 x 71 cm (22 x 28 in)

Collection Lilja Art Fund Foundation, Switzerland

Photo: Wolfgang Volz© 1977 Christo and Jeanne-Claude Foundation

'Wrapped Monuments', 1970, Milan, Italy

'The monument to the king of Italy Vittorio Emanuele II, on Piazza del Duomo, and the monument to Leonardo da Vinci, on Piazza della Scala, were wrapped with polypropylene fabric and red polypropylene rope, in the fall of 1970, in Milan,

Italy.' - christojeanneclaude.net



Christo, Wrapped Monument to Vittorio Emanuele (Project for Piazza de Duomo, Milano), Collage 1970

Pencil, fabric, twine, charcoal, pastel, wax crayon, and map
71 x 56 cm (28 x 22 in)

Victoria and Albert Museum, London, United Kingdom Photo:
Shunk-Kender© 1970 Christo and Jeanne-Claude Foundation and J.
Paul Getty Trust

'Surrounded Island', 1980-83, Biscayne Bay, Greater Miami, Florida

'For two weeks, *Surrounded Islands*, spreading over 11.3 kilometers (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay.' –

christojeanneclaude.net



Christo, Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida), Drawing 1981 in two parts

Pencil, charcoal, pastel, wax crayon, aerial photograph, and map
38 x 244 cm and 106.6 x 244 cm (15 x 96 in and 42 x 96 in)

Property of the Estate of Christo V. Javacheff Photo:
Wolfgang Volz© 1981 Christo and Jeanne-Claude Foundation

'The Pont Neuf Wrapped', 1975-85, Paris

'On September 22, 1985, a group of 300 professional workers completed the temporary work

of art *The Pont Neuf Wrapped*. They had deployed 41,800 square meters (450,000 square feet) of woven polyamide fabric, silky in appearance and golden sandstone in colour.' Find out more about *The Pont Neuf Wrapped* at christojeanneclaude.net



Christo, *The Pont Neuf Wrapped* (Project for Paris), Drawing 1985 in two parts

Pencil, charcoal, wax crayon, map, and fabric sample 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Private collection Photo: Wolfgang Volz© 1985 Christo and Jeanne-Claude Foundation

'*Wrapped Trees*', Fondation Beyeler and Berower Park, Riehen, Switzerland

'Starting on Friday, November 13, 1998, 178 trees were wrapped with 55,000 square meters (592,015 square feet) of woven polyester fabric (used every winter in Japan to protect trees from frost and heavy snow) and 23 kilometers (14.3 miles) of rope. The wrapping was completed on November 22.'
– christojeanneclaude.net



Christo, *Wrapped Trees* (Project for the Fondation Beyeler and Berower Park, Riehen, Switzerland) Drawing 1998 in two parts

Pencil, charcoal, pastel, wax crayon, fabric sample, technical data, topographic map, and tape 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Fondation Beyeler, Riehen, Switzerland Photo: André Grossmann© 1998 Christo and Jeanne-Claude Foundation

Christo and Jeanne-Claude Wrap Up the Reichstag

Questions to Ask Children

What kind of marks can you see in these drawings?

How has Christo used mark-making to create depth?

Do the drawings of the wrapped sculptures feel heavy or light?

Which wrapped installation is your favourite? Why?

How would you feel if you came across these wrapped installations in your street or playground, without knowing who had made them or why? What would you do?

How do you think Christo and Jeanne-Claude, the artists, choose where to make their wrapped installations?

How could you make similar installations in your setting? What would you wrap? What would you wrap it in?

What would other pupils in your school think if they discovered your wrapped installation? What do you think they would do?

This Talking Points Is Used In...

Additional Pathway: Exploring Form Through Drawings

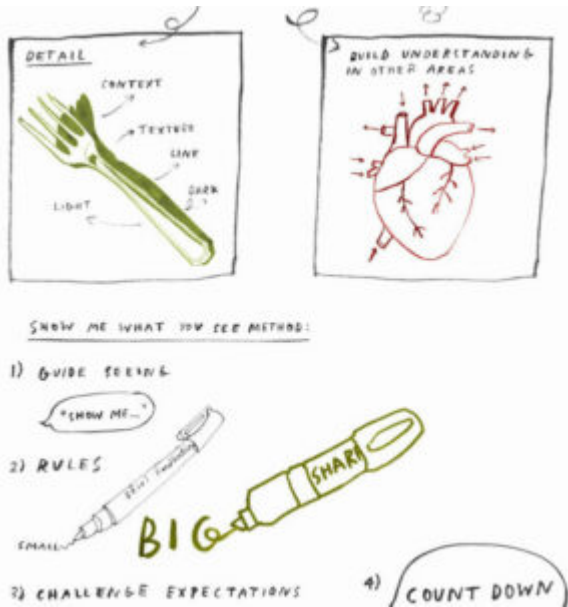


[This is featured in the 'Exploring Form Through Drawings' pathway](#)

using sketchbooks to make visual notes



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Talking Points: Trainer Design

A collection of imagery and sources designed to explore trainer design.

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Trainer Design

Explore the resources below to start discussions based on design, innovation and the environmental implications of trainer design.

Golden Trainers

Questions to Ask Children

What are the features of these track shoes?

Do you like the gold shoes? Why?

What colour would you like your trainers to be if you were an Olympian?

Tinker Hatfield: Footwear Design

Find highlights of the documentary by exploring the suggested clips below:

Innovation: Predicting Needs for the Future

- Minute 7:41 – 11:23**
- Minute 16:00 – 18:45**
- Minute 24:36 – 26:20**
- Minute 36:36 – 38:00**

Working with Athletes

- Minute 19:33 – 24:36**
- Minute 27:33 – 29:04**

Questions to Ask Children

Which shoe did you like the best? Why?

How can trainer design help with sports performance?

If you could invent some shoes right now, what would they do? Who would they be for?

Sustainability

Find out how manufacturing trainers impacts our environment.

See how design innovation can provide solutions to ease the environmental impact of shoes.

Questions to Ask Children

In pairs, invent some sustainable alternatives that you could use to replace the toxic chemicals used in the production of trainers, e.g. fabrics made from grass – get creative with your inventions!

You May Also Like...

AccessArt Olympic resources



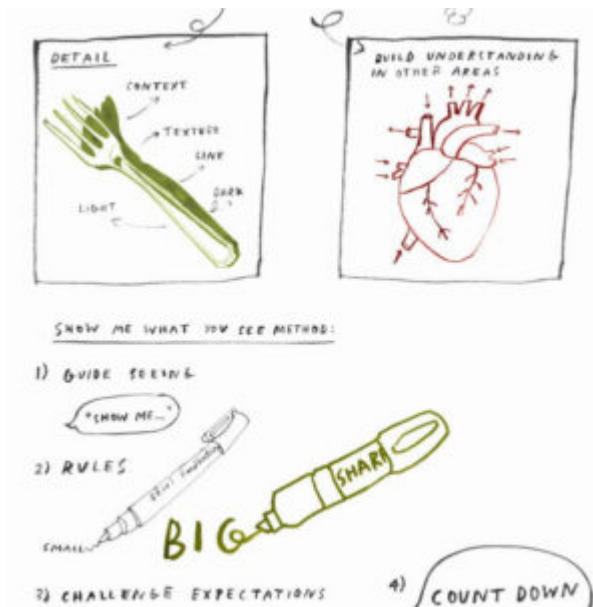
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



[Find out how pupils can respond to artists work in sketchbooks](#)

Show me what you see



[Enable close looking and drawing with this exercise](#)

Talking Points: Event Mapping

A collection of imagery and sources designed to explore event mapping.

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FREE TO ACCESS

Event mapping is a useful way to visualise the event space. It can help organisers to spot any potential issues before the event, plan ahead and track the progress of the planning.

There are different approaches to event mapping you can explore; creating a 3D physical model of a

space or working digitally to create a virtual model of a space.

Explore the videos below to focus a discussion about what is possible.

Paris Olympics: OnePlan

You might like to show some clips from the video above on mute to give pupils a feel for the virtual capabilities of digital mapping.

Paris will be hosting the events across the city in historical and cultural venues. Most of the games are being held in pre-existing stadiums. Explore the [competition venue concept map](#) for the Paris Olympics and Paralympics.

Questions to Ask Children

Why do you think digital mapping can be useful when planning big events?

Does the digital mapping remind you of anything?

What are the benefits/disadvantages of mapping out an event digitally?

London Olympics 2012

Find out more about Daniel Boyle's vision for the 2012 Olympic Opening Ceremony [here](#).

Go to minute 3:30 to see specifically how they have used 3D model in their planning.

Questions to Ask Children

After seeing both digital and hand made models for events mapping, which is your favourite and why?

What are the benefits/disadvantages of having a 3D model?

You May Also Like...

AccessArt Olympic Resources



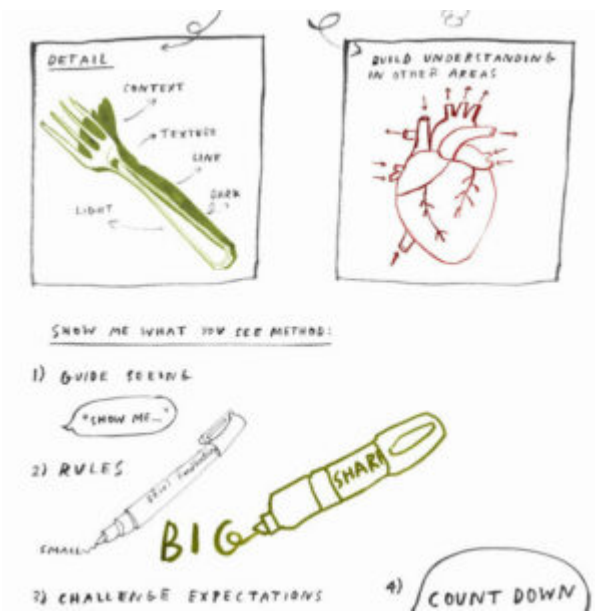
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

Talking Points: Serge Lifar

A collection of imagery and sources designed to explore the work of choreographer and painter, Serge Lifar.

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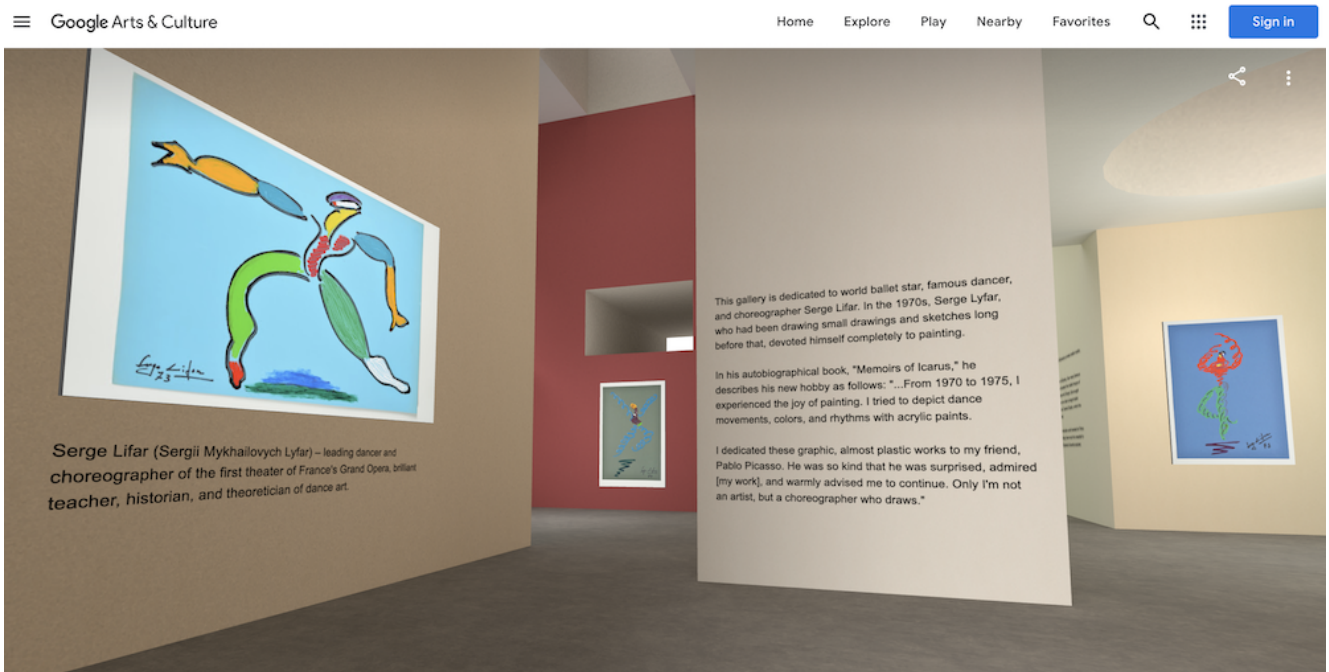
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Serge Lifar

Serge Lifar was a famous dancer and choreographer born in 1905. Throughout his career as a dancer and choreographer he kept drawings and sketches of the dancers and movements he would choreograph. Later in life he devoted himself to painting.

[Enter the Pocket Gallery of Google Arts and Culture](#) to explore some of Serge's works in 3D.



Find more of [Lifar's paintings here](#) to discuss with the class using questions below.

Questions to Ask Children

Describe what you can see in the paintings.

How has Lifar used colour in his paintings? Why do you think he chose those colours?

Describe the lines you can see. How has Lifar used line to achieve a sense of movement in his paintings?

What do you like/dislike about the painting?

How does the painting make you feel? Why?

Which is your favourite painting and why?

You May Also Like...

AccessArt Olympic Resources



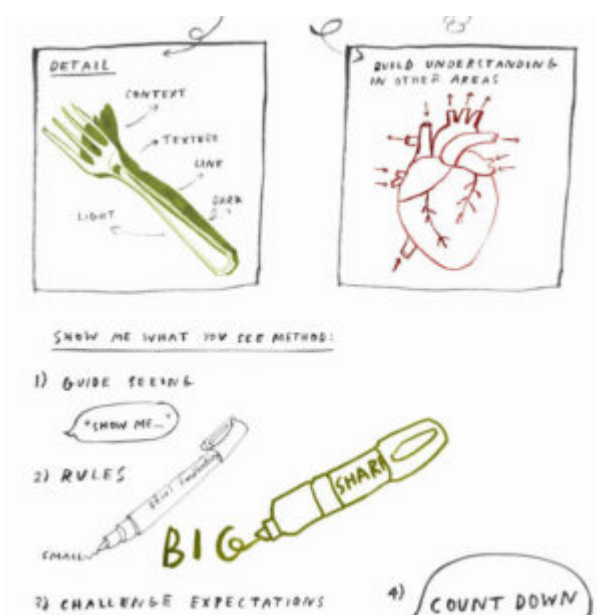
Explore projects to celebrate the 2024 Olympics

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

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Talking Points: Rosa Serra

A collection of imagery and sources designed to explore the work of sculptor, Rosa Serra.

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Rosa Serra

“Serra is a Spanish sculptor born in 1944. She received the sculpture prize at the III Bilbao Biennial in 1976 and was commissioned by the International Olympic Committee to create sculptures for the 1988 Seoul Olympic Games. She is known for her sculptures influenced by Henry Moore, characterised by risky curves, roundness, and harmony.” –[askART](#)

See a selection of Serra’s sculptures from the 1988 Seoul Olympics on [Google Arts and Culture](#).

Questions to Ask Children

Describe what you can see in the sculpture.

How might you describe the form and movement of the piece?

Which sculpture is your favourite and why?

Compare and contrast Serra's work with the work of [Henry Moore](#).

Mute the video and watch Serra's process.

Go to 0:20 to see how Serra builds up the mold for her sculpture from armatures.

Questions to Ask Children

What is a [cast](#)?

How does Serra create the [mold](#) for her sculptures?

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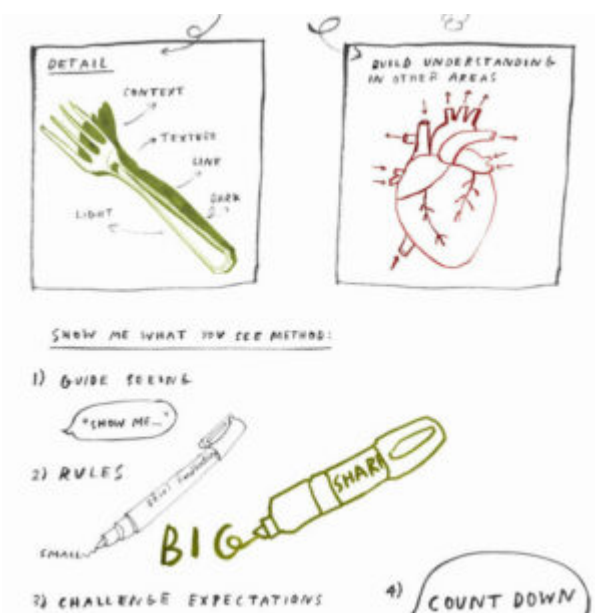
Explore projects to celebrate the 2024 Olympics

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Talking Points: Olympic and Paralympic Stadiums

How have the Olympic Stadiums changed over time?

[Stadiums](#) have been crucial to the Olympic Games ever since the first Games in 6 B.C., evolving and adapting to reflect the culture, society, and needs of each era.□□

Use the below images and videos to explore the Olympic stadiums and how they are designed, built and have evolved over their long history.

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Since the first Ancient Olympic games held in Olympia in 6 B.C. Olympic stadiums have developed to hold huge capacities of spectators and house a multitude of different sports.

The Paralympics began in 1948 at the military hospital [Stoke Madeville](#) as a way to speed up recovery of paraplegic War Veterans after World War Two. Sir Ludwig Guttman, a German-British neurologist, came up with the idea of organising a series of sports competitions to be held at the same time as the Olympic Games in London. Since 1988 the Paralympics have always been held in the same city and stadiums as the Olympics. – [Paris 2024](#)

Ancient Olympia Stadium

“The stadium of Ancient Olympia was a holy place

for the ancient Greeks, where all the sports activities were held dedicated to the god Zeus. Originally, the stadium was constructed in such a manner that spectators could view the events from the slopes of Mount Cronion. But the stadium was gradually moved further east, and eventually, it was placed outside the temple of Zeus.” – [Greeka](#)

The first Olympics in 6 B.C. had mud seats made for 20,000 spectators. When the stadium was rebuilt in 5 B.C., it had capacity for 45,000 spectators.

Find out more information about the Olympia Stadium [here](#).

Explore the first Olympic Stadium and surrounding grounds. You may find [this resource](#) useful for finding out about the names of the different areas around the stadium.

Questions to Ask Children

Can you picture what the stadium might've looked like in 6 B.C. and then again in 5 B.C.?

Why do you think all that's left is the track field?

What kind of sports do you think the Ancient Greeks would've competed in on this track?

Beijing 2008

The Beijing National Olympic Stadium was created by Swiss architect firm Herzog & de Meuron. The stadium housed the opening ceremony of the Olympics in 2008 and the Winter Olympics in 2022. The stadium is nicknamed 'The Nest' due to its interesting steel frame. See the development of the stadium [here](#).



© Iwan Baan



© Iwan Baan

Questions to Ask Children

What do you think influenced [the shape](#) of the stadium? What is the significance of this?

What are the most notable features of this stadium?

What do you like/dislike about this stadium?

If you designed your own stadium would you make a simple or decorative exterior? Why?

London 2012

Designed by Zaha Hadid – go to minute 15:50 to

find out about Hadid's Aquatic Centre, designed for the 2012 London Olympics.

Populous redesigned the London Olympic Park to make it part of the community for years to come.

Find more work from Populous at "[Talking Points: Populous](#)".

Questions to Ask Children

What do you notice about the shapes in Saha Hadid's Aquatic Centre? Why are they relevant?

Do you like/dislike the Aquatic Centre? Why?

Why do you think it's important to ensure that these constructions last for a long time?

What do you think a stadium should provide a community with once they are not being used for sporting competitions?

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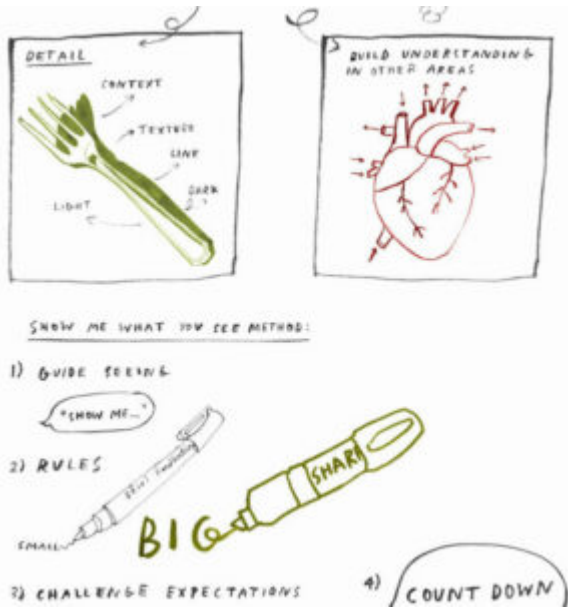
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Talking Points: Designing Sportswear

A collection of imagery and sources to explore how designers design sportswear.

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Past and Present Sportswear

Questions to Ask Children

How would you describe sportswear in the past?

How would you describe sportswear today?

**Do you prefer old sportswear or new sportswear?
Why?**

Sportswear and Identity

Questions to Ask Children

How does the design on this football kit represent the team?

What do you like/dislike about the kit? Why?

If you were going to create a design for sportswear based on your local area what symbols might you use? Why?

Giro Cycling Kit

Questions to Ask Children

What is the inspiration for this sportswear?

How has the local area and history of the area impacted the design?

What do you like/dislike about the kit? Why?

How does the design and colour make you feel?

Speedo Collaboration

Questions to Ask Children

What can you see in the designs?

What do you think influenced the designs?

Do you like the swimwear? Which design is your favourite and why?

How does the swimwear make you feel when you look at it?

How would you compare and contrast the Speedo designs to the design in one of the videos above?

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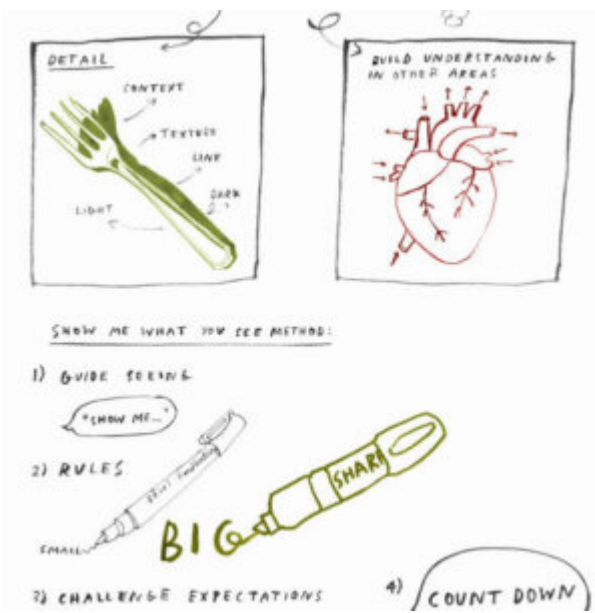
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Talking Points: Olympic Fashion

A collection of imagery and sources designed to explore fashion in the Olympics.

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Explore some iconic fashion statements from the Olympic games over the years. Does it make you think differently about what sportswear design can be?

Flo-Jo

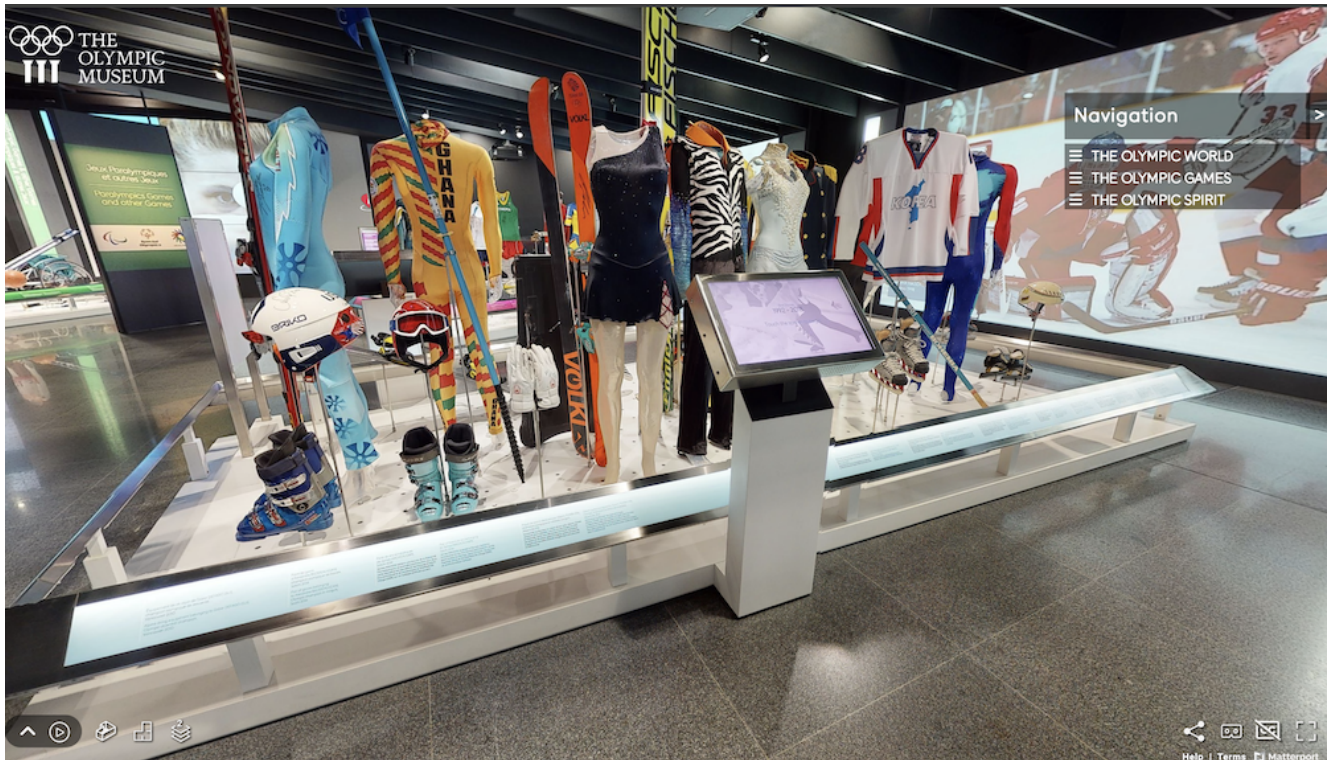
Johnny Weir

Cathy Freeman

[See clothing designed for the Paralympics in 3D.](#)

The Olympic Museum

Explore a 3D Olympic fashion exhibition via [The Olympic Museum](#). Select floor (Etage) 0 to find the fashion exhibition.



Questions to Ask Children

Do you think that sportswear can help with athletic performance? Why?

Think of some words to describe what sportswear can be? (eg colourful, pretty, practical)

What do you think designers have to consider when they design sportswear for olympians?

If you could design sportswear for an Olympic event, which sport would you choose? Why?

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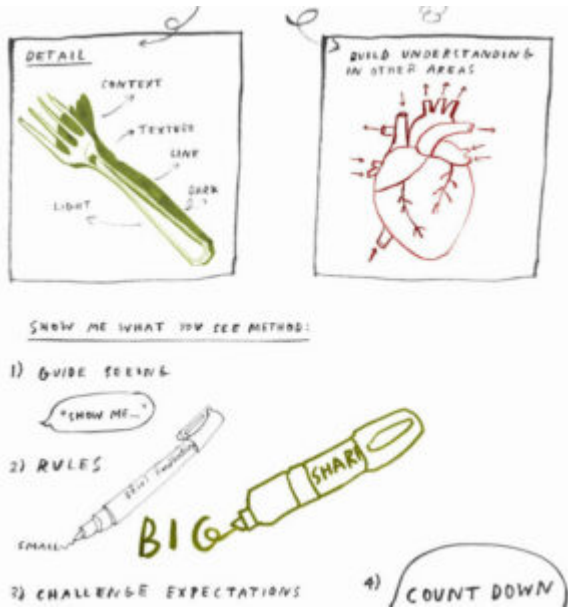
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Talking Points: Drawn to Antarctica

How can drawing help us better understand a place?

Frances Hatch creates work in response to the landscape. Working on site, she responds directly to her surroundings using a wide variety of materials, including [paints](#), [inks](#), and [collaged](#) elements, which she combines with locally sourced pigments. Her site-responsive work is made in many

locations, from her local landscape to places much further afield, including Antarctica.

Take a look at some of Frances Hatch's drawings and paintings of Antarctica below and use the following questions to begin a discussion about her work.

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Drawn to Antarctica by Frances Hatch

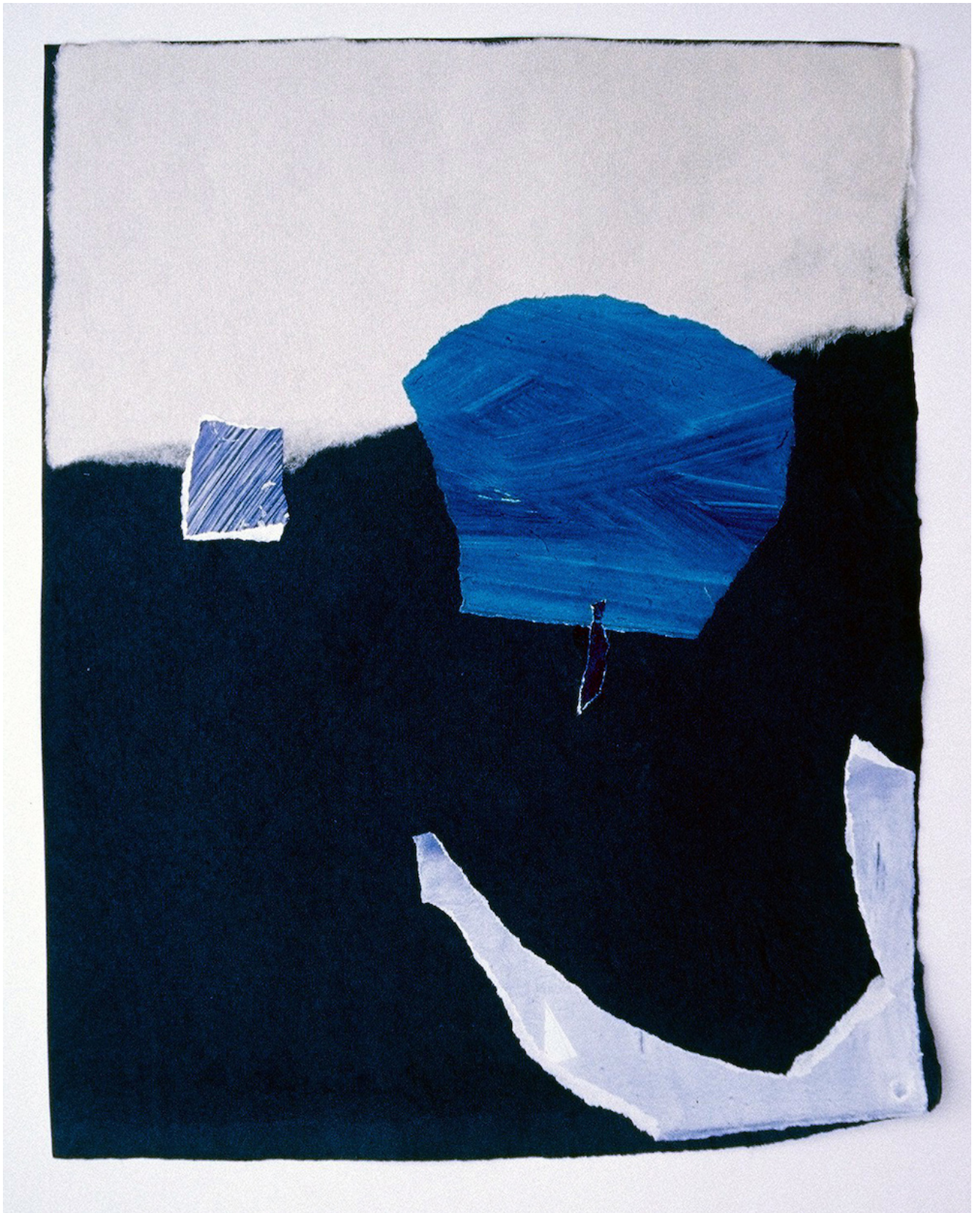
[Drawn to Antarctica](#) is a book about a journey made by artist, Frances Hatch, who turned 50 and knew she needed to see Antarctica. The trip only lasted a fortnight and yet years on she is still pondering the significance of what she witnessed. Information is gathered here from notes in sketchbooks, photographic records, paintings and drawings.

Current information about Frances' work as artist and art educator can be found in her [website](#).

Iceberg Collages











Questions to Ask Children

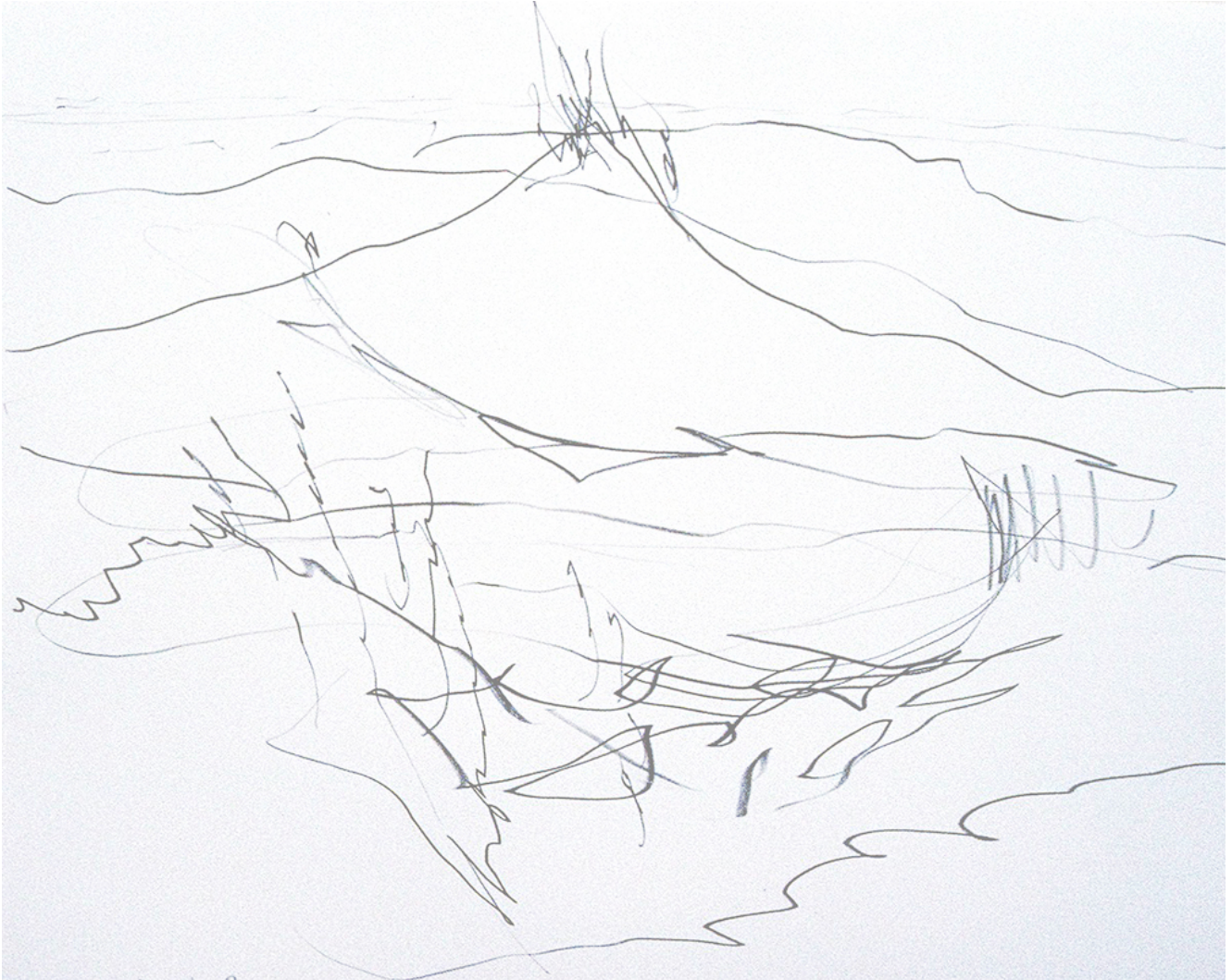
What colours and shapes can you see?

What time of day might it have been when Frances made the collage? Why do you think that?

How do you feel when you look at the artwork?

Compare two of the artworks. What are the differences and similarities? Which do you prefer and why?

Water





Questions to Ask Children

What colours can you see in the water?

What different marks can you see?

Why do you think there are so many colours in the water?

What do you think the weather was like that day?

Imagine you are in the painting. What can you hear, smell, feel?

Which is your favourite and why?

Penguins





Questions to Ask Children

What different lines and marks can you see?

Is this a landscape you'd expect to see penguins in? Why?

How has Frances captured perspective?

How has Frances captured a sense of movement in the drawing?

This Talking Points Is Used In...

Pathway: Using Art To Explore Global Issue

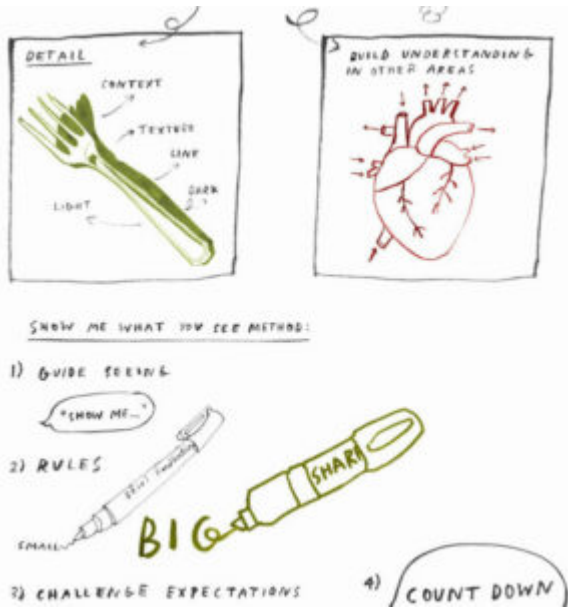


This is featured in the 'Using Art To Explore Global Issue' pathway

using sketchbooks to make visual notes



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Talking Points: Olympic Design

What makes a visual identity?

Creating the visual identity for the Olympic Games involves many [design](#) challenges. Alongside reflecting the culture of the host nation, it must also communicate universally to audiences around the world. The final identity must remain cohesive across all aspects of the Games, from the medals to the ticket stubs, with each element working together to create a distinctive whole.

Watch the videos below and answer the following questions to explore how these challenges can be

overcome.

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What does designing the Olympics and Paralympics entail?

Questions to Ask Children

What do designers need to create for the Olympics?

Why is it important to have a design that unites

the Olympic games across the city?

How might designers present the culture of their city through design?

If you were designing an Olympics in your local area, what might you take inspiration from?

London 2012

See how design can generate discussion.

Questions to Ask Children

Do you think the design for London 2012 represented the UK? Why?

Do you like the design? Why?

Do you think that discussions about whether the logo was suitable is a good thing or a bad thing? Why?

Munich 1972

See how design was used to rebrand post WWII Germany for the 1972 Olympic games.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1972 Olympics.

What do you like/dislike about the design? Why?

How does the design make you feel?

Do you think the design was successful in rebranding a post war Germany? Why?

Los Angeles 1984

Find out how the design of the Olympics was spread throughout the city with bright and colourful installations.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1984 Olympics.

How does the design of the 1984 Olympics make you feel?

Do you like the design from the 1984 Olympics? Why?

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AccessArt Olympic Resources



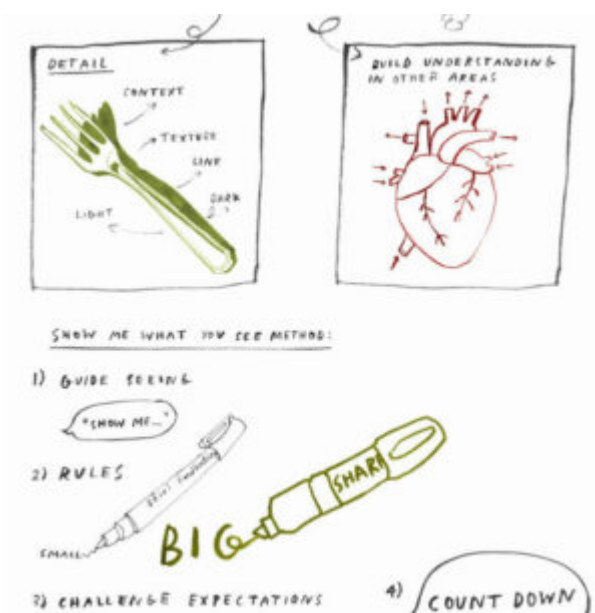
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Talking Points: The Olympic Ethos

A collection of imagery and sources designed to introduce children to the Olympic ethos.

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Olympic Values

“The three values of Olympism are excellence, respect and friendship. They constitute the foundation on which the olympic movement builds its activities to promote sport, culture and education with a view to building a better world.

The original values of Olympism as expressed in the Olympic Charter were to “encourage effort”, “preserve human dignity” and “develop harmony”.

Over time, they have evolved and are now expressed

in more contemporary terms as:

- Striving for excellence and encouraging people to be the best they can be.
- Demonstrating respect in many different manners: respect towards yourself, the rules, your opponents, the environment, the public, etc.
- Celebrating friendship, which is quite unique to the Olympic Games – an event that brings people together every few years.

This is the idea of setting your rivalries aside. There is more that unites us than divides us.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy found in effort, the educational value of good example and respect for universal fundamental ethical principles.

The goal of the Olympic Movement is to contribute to building a peaceful and better world by educating youth through sport practiced without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play.” –

[IOC](#)

Download a [pdf](#) about Olympism and the Olympic

values.

Questions to Ask Children

How can you bring the values of the Olympics into your everyday life?

Which Olympic value is your favourite and why?

If you could make up your own Olympic value, what would it be and why?

The Olympic Rings

Questions to Ask Children

What do you think the 5 rings represent?

Being an Olympian

Questions to Ask Children

What do you see in these videos?

Can you spot any Olympic Values in action? Where?

How do the videos make you feel? Why?

The Olympian Refugee Team

Questions to Ask Children

Why is it important that there is an Olympic team for refugee communities? What is the purpose and how does it align with the Olympic ethos?

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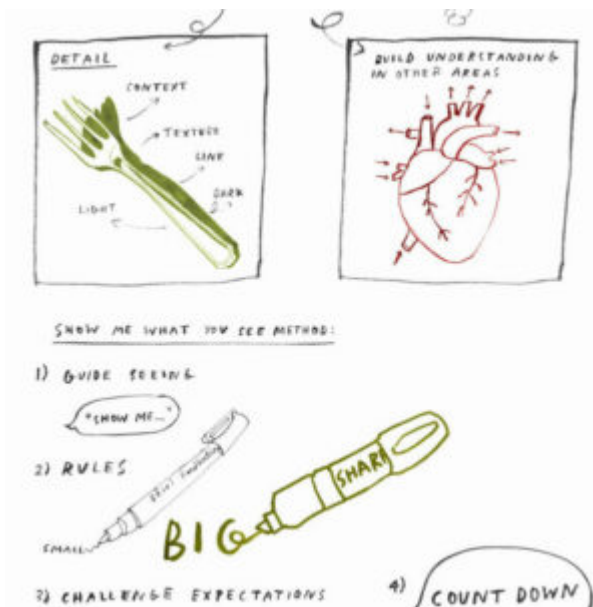
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Talking Points: Animation Character Design

A collection of imagery and sources designed to introduce pupils to character design in animation.

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Pixar: Designing Inside Out Characters

Pixar Animation Studios' character art director Albert Lozano joins Variety's David Cohen to reveal the thinking behind the ingenious emotions of the hit "Inside Out." – [Variety](#)

Questions to Ask Children

Can you think of some different shapes that you feel describe joy, sadness, anger, fear and disgust?

Which features have the animators used to express the character?

Which character is your favourite? Why?

Kung Fu Panda

Raymond Zibach, Production Designer gives insight into how characters were designed on Kung Fu Panda and the importance actors give to the intricate designs and expressions of their characters. –[ACMI](#)

Questions to Ask Children

What's your favourite animal? What kind of personality might it have?

Which features have the animators used to express the character eg, facial features? nose? eyes? mouth? Or other features?

What Makes Good Character Design?

In this interview series with Disney Animation Studio Artists, animators talk about what is a good character design for each artist. – [MoGraph Mentor](#)

Questions to Ask Children

After watching this video what do you think is the most important feature of character design to you?

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AccessArt Olympics



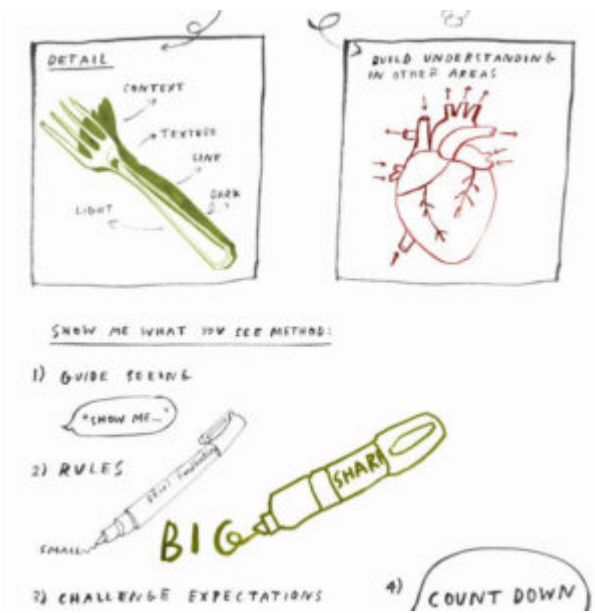
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Talking Points: Olympic and Paralympic Mascots

A collection of imagery and sources designed to introduce pupils to Olympic and Paralympic mascots.

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The Olympic mascots are fictional characters, usually an animal native to the area or human figures, who represent the cultural heritage of the place where the Olympic and Paralympic Games are taking place. Ever since the 1932 Summer Olympics in Los Angeles, the Olympic Games have always had a mascot. – [Wiki](#)

Explore mascots through the ages on the [official Olympics website](#).

Find 3D models of Olympic and Paralympic mascots [here](#).

Paris 2024: Olympic Phryge

The name of the Paris 2024 mascot is Olympic Phryge, based on the traditional small Phrygian hats that the mascots are shaped after. The name

and design were chosen as symbols of freedom and to represent allegorical figures of the French republic.

The Olympic Phryge takes the shape and form of a Phrygian cap. As Paris 2024's vision is to demonstrate that sport can change lives, the mascots will be playing a major role by leading a revolution through sport. The Olympic Phryge is decked out in blue, white and red – the colours of France's famed tricolor flag – with the golden Paris 2024 logo emblazoned across its chest. – [IOC](#)

Questions to Ask Children

Why did the Paris Design Team choose a hat as their mascot?

What kind of personality do you think this mascot might have?

What do you like or dislike about the mascot? Why?

London 2012: [Wenlock](#)

Created by Iris Design agency. According to the story by [Michael Morpurgo](#), Wenlock's metallic look is explained by the fact that he was made from one of the last drops of steel used to build the Olympic Stadium in London.

The light on his head is based on those found on London's famous black cabs. The shape of his forehead is identical to that of the Olympic

Stadium roof. His eye is the lens of a camera, filming everything he sees. On his wrists, he wears five bracelets in the colours of the Olympic rings. And the three points on his head represent the three places on the podium for the medal winners. – [IOC](#)

Questions to Ask Children

What kind of personality do you think this mascot might have?

What do you like or dislike about the mascot? Why?

The mascot was designed to capture the spirit of London (vibrant, diverse, busy etc), how it could be adapted to reflect your local area?

Rio 2016: [Vinicius and Tom](#)

Designed by Birdo Produções, Vinicius is a mix of different Brazilian animals. His design takes inspiration from pop culture, as well as video game and animation characters. Alongside his Paralympic Games colleague, Vinicius represents the diversity of the Brazilian people and culture, as well as its exuberant nature. – [IOC](#)

Questions to Ask Children

Describe the different features you can see in the mascots.

Why do you think Brazil chose to create an mascots

based on nature?

What kind of personality do you think the mascot(s) might have?

What do you like or dislike about the mascot(s)? Why?

Brazil is home to the biggest rainforest and most famous carnival in the world. Do you think the mascots reflect Rio? Why?

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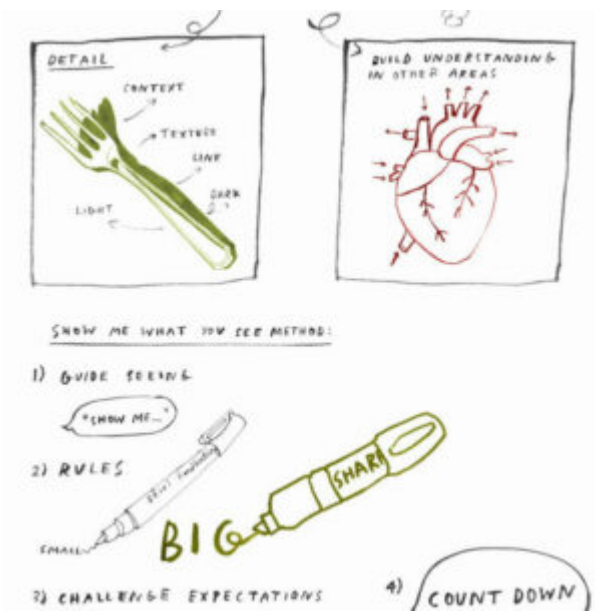
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Talking points: Olympic and Paralympic Medals

A collection of imagery and sources designed to explore Olympic and Paralympic Medals.

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Olympic and Paralympic Medal Design

“The gold, silver and bronze medals awarded to competitors at the Olympics and Paralympics represent the highest levels of athletic achievement at the Games. The design of the medals is the responsibility of the host city’s organizing committee, and varies with each edition of the Games.” – [Olympics.com](https://olympics.com)

Explore the videos and resources below to focus a discussion about medal design.

See medals and other artefacts from past Paralympic games in 3D [here](#).

Paris 2024

“On each medal, original iron from the Eiffel

Tower was cut into a hexagon, the geometric shape that evokes France to the point of becoming its nickname. Placed in the centre and embossed with the emblem of the Paris 2024 Games, this piece of heritage fits elegantly among the gold, silver and bronze to give the medals a two-tone effect. ” Find out more at [Olympics.com](https://olympics.com).

Questions to Ask Children

What can you see?

What does the medal represent?

Do you like the medal design? Why?

Is there a significant object in your life you might incorporate into a medal? Why?

Rio 2016 Paralympic Medals

The medals for the Paralympic games in 2016 had a distinct rattling noise so that visually impaired athletes could distinguish between the gold, silver and bronze medals.

Questions to Ask Children

How else might you make a medal accessible for those with visual impairments?

Vancouver 2010

Choose clips from this video to show as not all of it may be accessible for younger pupils.

Questions to Ask Children

Does this medal challenge your existing ideas of what a medal looks like? Why?

What can you identify on the medal?

Olympic and Paralympic Medals

Find images and information about past Olympic and Paralympic medals [here](#).

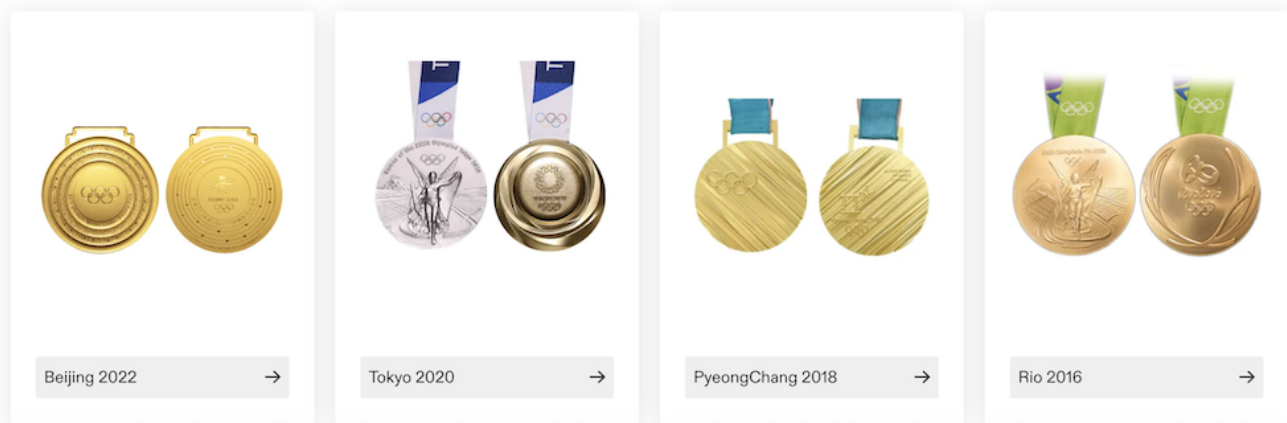
ALL MEDALS

[All Past Games](#)

[Olympic Games](#)

[Olympic Winter Games](#)

[Youth Olympic Games](#)



Questions to Ask Children

Which is your favourite medal and why?

Can you find out how the images on the medals are designed to represent the country? eg. geographical landscape, historic moment etc

How Are Olympic Medals Made?

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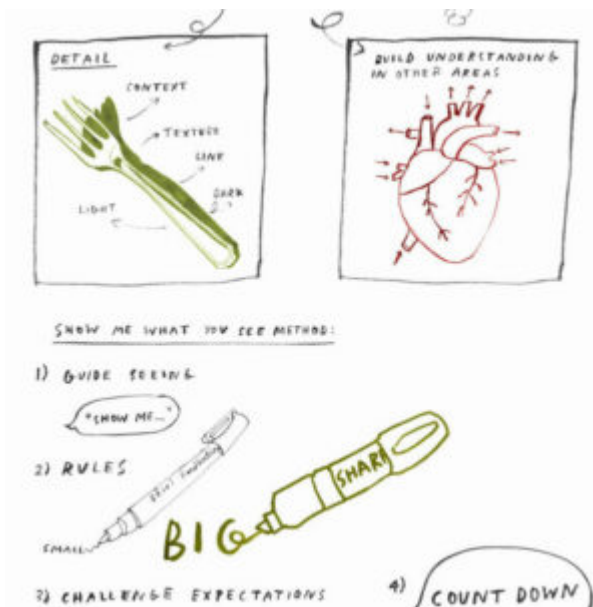
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise