

Mobile Construction Methods

The video below (login as an [AccessArt member](#) to view the full video) shares various ways to create elements and construct mobiles, suitable for ages 9 upwards. Scroll down for tips and tricks.

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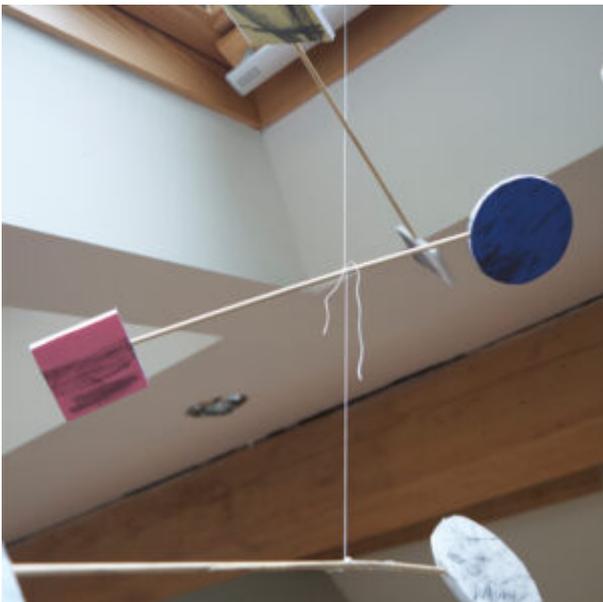
AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.

You May Also Like...

Pathway: Explore Sculpture Through Making a Mobile



Heavy/Light Mobile – Drawing and Making



Coat-hanger Shells



Pathway: Explore Sculpture by Making a Mobile

Pathway for Years 5 & 6

Disciplines:

Design, Making, Drawing, Sketchbooks

Key Concepts:

- That a mobile is a kinetic sculpture which relies on balance and counter balance of materials.
- That through 'Design through Making' we can explore how we can create objects which balance and move.

- That we can be inventive and playful exploring sculptural elements which are both abstract and representational when creating a mobile.

In this pathway, suitable for ages 9-11, we explore the work of Alexander Calder. Calder created sculptures and mobiles using solid blocks of colour and simple shapes, exploring the relationships between the objects and lines.

This pathway encourages children explore the relationships between line, shape, form and colour when working in three dimensions. Pupils explore the relationships between design and fine art, and practise Design through Making. They have the opportunity to explore balance and counter balance, and learn to take creative risks and solve problems.

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

Medium:

Construction Materials (card, wood, wire, string),
Drawing & Painting media.

Artist:

Alexander Calder

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!



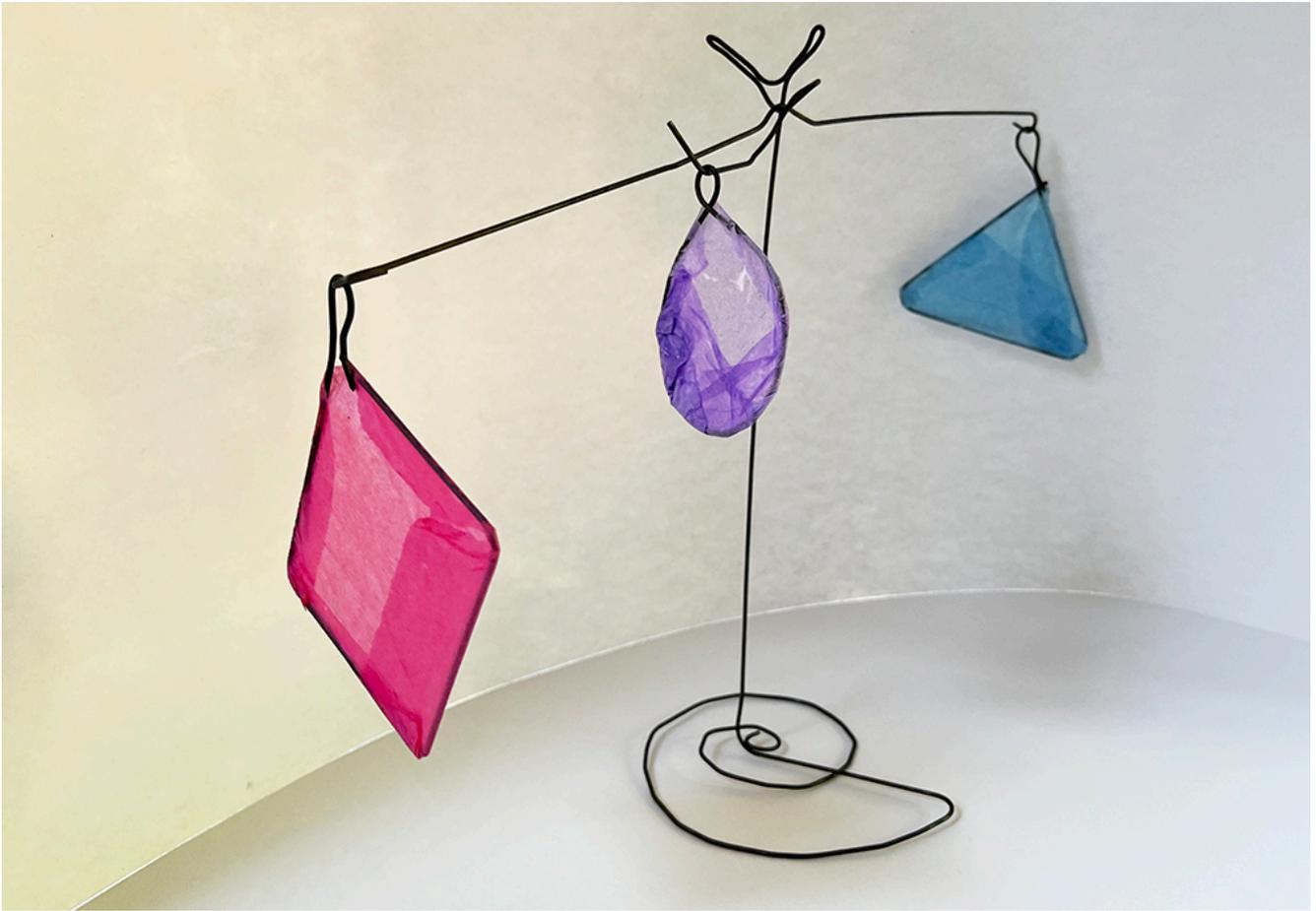
Additional Pathway

This pathway is an additional pathway to help you extend, develop or further personalise the [AccessArt Primary Art Curriculum](#).

We suggest this pathway is used to replace a “Working in 3 Dimensions” (Blue) or a “Drawing and Sketchbooks” (Orange) pathway for ages 9 and above. This pathway could replace the “[Shadow Puppets](#)” or “[2D Drawing to 3D Making](#)” (Years 5 & 6).

Please note the activities in this pathway are best suited to more confident teachers who are happy with a higher level of interaction with the work, and more able or experienced pupils.

You may also like to use the activities in this pathway with a smaller group of children in an after school club or community context.



AGES 9-11

Teaching Notes

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

[Pedagogy in 250 Words: Making is Hard](#)

Curriculum Links

Maths: Measuring, 2D and 3D Shapes

Science: Weight, Position, Direction & Movement, Shadows, Forces and Gravity

I Can...

- I have explored the work of a sculptor/designer and seen they explore shape, form, line, colour and balance to make mobiles (kinetic sculptures).
- I can use my sketchbook to make visual notes to record and reflect. I can progress these notes into drawings in their own right.
- I can use my sketchbook to research the types of elements I might make, linking to an appropriate topic or idea.
- I can use the Design Through Making technique to create elements (shapes or forms) using colour, marks, etc, and see how these elements balance as a mobile. I can handle materials and tools and I can persevere when I need to.
- I can present and share my work, talk about it with my classmates, and listen to their responses to my work. I can review my own work and think about what I might do differently.

I can respond to the work made by my classmates and I can share my thoughts.

- I can take photographs of my work, thinking about focus, light and composition.**
-

Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience.

Materials

Drawing materials, Large sheets of cartridge paper, Glue sticks, Foam board or Cardboard, Wooden kebab skewers (or Dowling or thin green garden canes), String.

Pathway: Explore Sculpture Through Making a Mobile

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

- Aim of the Pathway**

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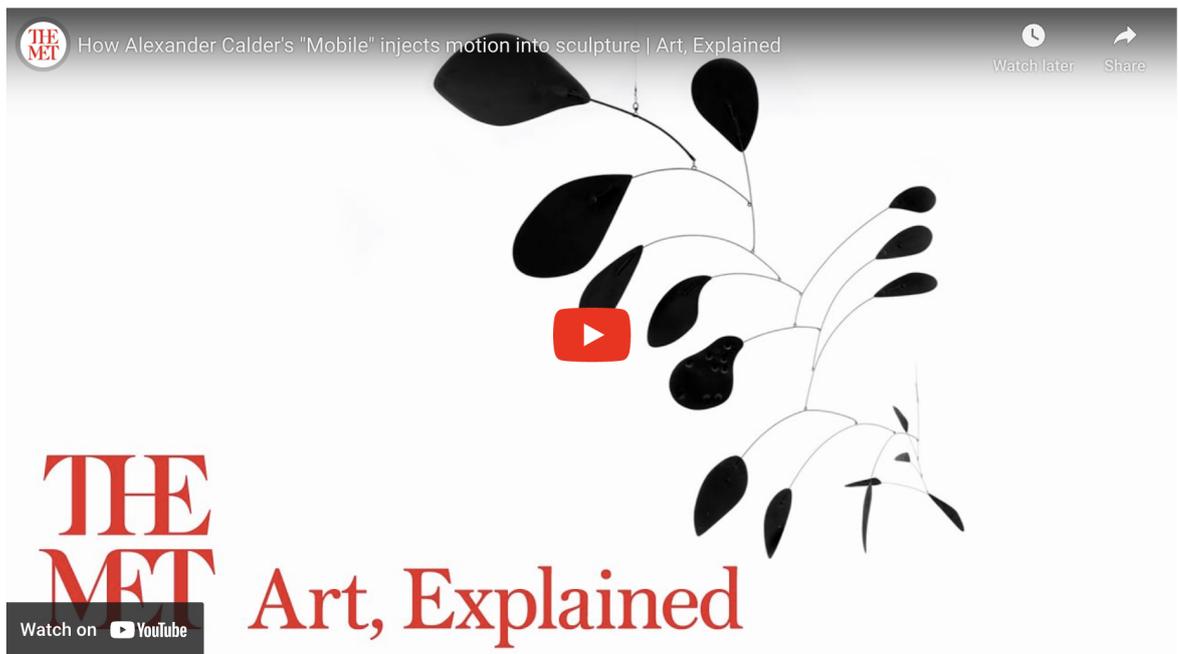
The aim of the pathway is to give children the opportunity to explore line, shape, form and colour in three dimensions, challenging themselves to make a sculpture which balances and moves.

▪ Week

1:

Introduce

Introduce Alexander Calder



Introduce children to the work of Alexander Calder with “[Talking Points: Alexander Calder](#)”.

Follow the prompts on the “Discussion & Sketchbook Work” part of the “[Talking Points: Alexander Calder](#)” to develop understanding through sketchbooks and conversation. Encourage children to create “[Visual Notes](#)” in their sketchbooks as they watch.

• Week 2: Sketchbooks & Prep

Show Me What You See

Revisit "[Talking Points: Alexander Calder](#)" and this time make a series of drawings in sketchbooks based upon the "Sketchbook Development Work" section.

You may like to use the resource "[Show Me What You See](#)" for guidance on running the session. Encourage the children to not just

make drawings of Calder's mobiles, but also to understand how these drawings can begin to exist in their own right as images.

- Week 3, 4 & 5: Draw, Paint, Cut, Build

Drawing & Making

Explore the "[Mobile Construction Methods](#)" post and the "[Heavy/Light Mobile – Drawing and Making](#)" resource. You may also like to see the "[Kinetic Mobile Sculpture](#)" resource – switching the knives for scissors.

Decide which method is right for your class. You can also tie the project into an existing classroom theme, for example an exploration of weather, or colour, or costume...



Spend one or two lessons researching (use sketchbooks) and making the “elements” before going on to construct the elements into a mobile in the next week.

▪ Week 6: Share and discuss

Share, Reflect, Celebrate



End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.

Display the work appropriately including having open sketchbooks. Use the "[Crit in the Classroom](#)" resource to help you.

Encourage children to reflect upon all stages of the journey.

If available, children can use tablets or cameras to take photographs of the work.

[Explore how children can take high quality photographs of 3d artwork with this resource.](#)

If You Use AccessArt Resources... You might like to...

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[Join the AccessArt Network group on Facebook and ask questions of others using our resources](#)

Share and Tag



[Share photos of work made by tagging us on social media](#)

Talking Points: Alexander Calder

A range of sources designed to help you explore the work of sculptor, Alexander Calder.

Please note that this page contains links to external websites and has videos from external websites embedded. At the time of creating, AccessArt checked all links to ensure content is appropriate for teachers to access. However

external websites and videos are updated and that is beyond our control.

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

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.

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

AGES 9-11

AGES 11-14

FREE TO ACCESS

Alexander Calder

Alexander Calder (July 22, 1898 – November 11, 1976) was an American sculptor known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, his static “stabiles”, and his monumental public sculptures. Calder preferred not

to analyse his work, saying, “Theories may be all very well for the artist himself, but they shouldn’t be broadcast to other people.” – [Wikipedia](#)

Explore his work at the [Calder Foundation](#).

[Calder at the Tate.](#)

Discussion & Sketchbook Work

Watch the video below to introduce children to the idea of “mobiles”. Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children’s’ attention to:

- The idea of slowing down
- The relationship of the elements to natural objects
- The relationship of a moving sculpture to dance and music.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make [visual notes](#).

Watch the video below to introduce children to the idea of “mobiles”. Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the

children's' attention to the idea of "trial and error" (or as we call it Design through Making) as a way of constructing the mobiles.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make [visual notes](#).

Sketchbook Development Work

Turn the sound down on the video below, and choose certain frames to stop the video so that pupils can make drawings in their sketchbooks based upon the compositions they see.

At first, you as teacher can choose the freeze frame, but then let the pupils make their own choices.

Encourage them to think of the paper of their sketchbook as the "stage" and invite them to draw the shapes, lines and colours they see, thinking carefully about the white space of the page as well as the shapes they draw.

Invite them to use a variety of different materials to capture the shapes. In particular you might want to invite them to use soft B pencils or graphite sticks in one drawing for example, handwriting pen in another, charcoal or collage in another...

Encourage them to work with momentum – for example

tell them the film will be frozen for 1 minute/5 minutes etc. Set a clock and invite them to draw, before moving on.

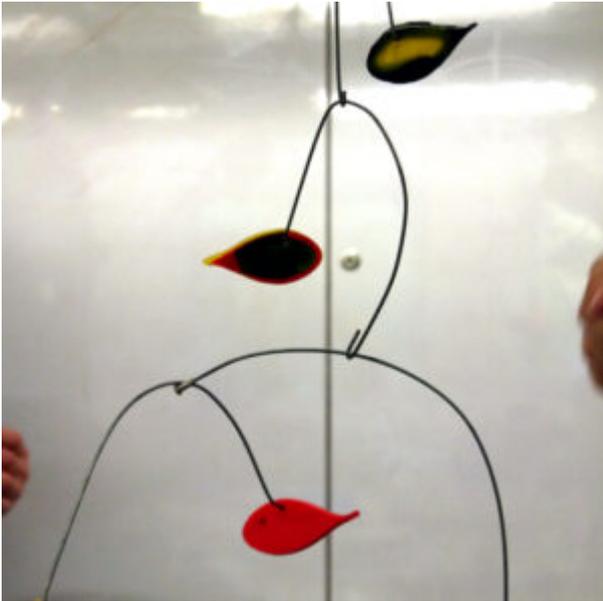
Spend time looking at the drawings they create and invite them to share their thoughts:

- What did they think when they were drawing Calder's mobiles? How did they make them feel?
- What do they think when they see the shapes they have drawn? What do they remind them off?

You may like to show children [this drawing by Calder](#) of one of his own mobiles.

This Talking Points Is Used In...

Pathway: explore sculpture through making a mobile

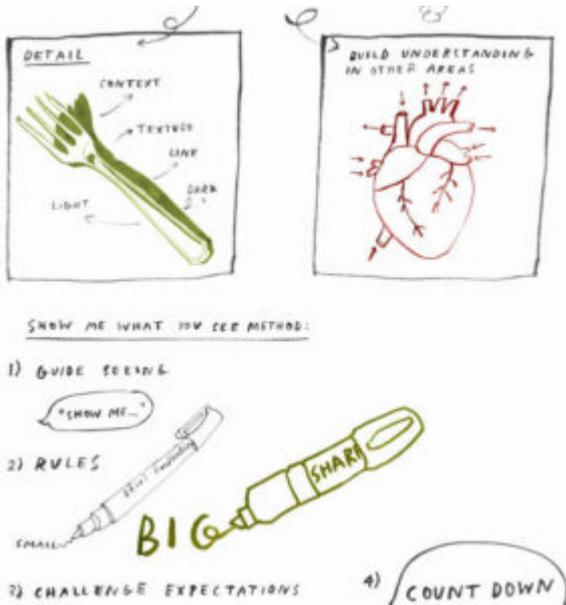


This is featured in the 'Explore Sculpture Through Making a Mobile' pathway

using sketchbooks to make visual notes



Show me what you see



Adapting AccessArt: Playful Making Inspired by Nnena Kalu

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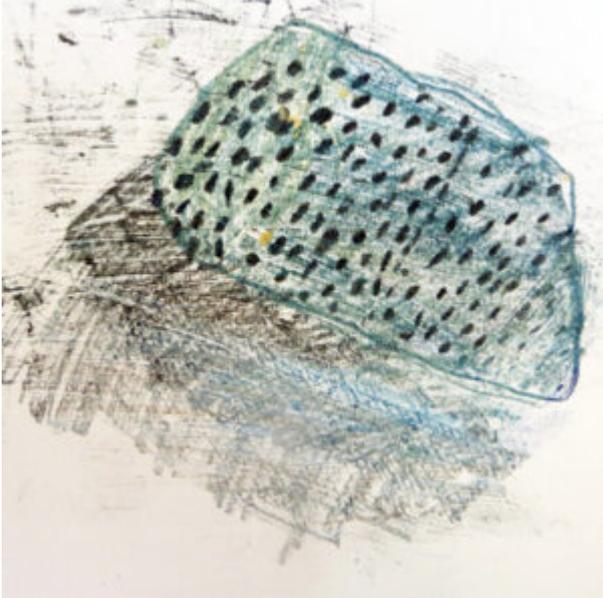


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CPD Recording: Sketchbook Share

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[see all sketchbook resources](#)



The Sketchbook journey



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The Art Now Report

AccessArt Value #3: Having the Confidence to Hold Ideas Lightly, Enables us to Create Space for Everyone to Reach their Potential

AccessArt Value #3

Having the confidence to hold ideas lightly, enables us to create space for everyone to reach their potential.

When we feel threatened, or lack confidence, we have a tendency to hold things tightly. They might be entrenched ideas, beliefs, behaviours – even loved ones – fear of uncertainty keeps us tense, rigid, small.

But the opposite is also true. It's so much easier to be open and embracing towards others when we ourselves feel at ease. Think power pose – body open, strong, reaching outwards. Taking up as much space as can be taken up at that moment. But remember there is no aggression in power pose – the body is actually exposed and vulnerable, but there is no fear – instead there is courage to be open enough to be strong.

When exploring ideas and practices in art, holding ideas lightly is such a helpful process. When artists make work, they often start from a position of “not knowing” – that is why they make the work – to explore, to find out, to uncover, and they can't access that journey if they are not willing to hold their thoughts loosely, letting them ravel and unravel.

Through holding lightly, art can help us feel safe in the territory of “not yet knowing” which is a

useful place to be, a place which helps us to learn to feel safe in the face of uncertainty.

And when we facilitate that exploration in others, holding ideas and preconceptions lightly allows space for our learners to make ideas their own. Art is all about experiential understanding. As facilitators we can help our audiences grow, and we can hint and tempt and signpost them towards discovery and understanding, but if we can do this by offering rather than telling, then we leave space for the learning to be truly theirs. By growing our own knowledge as facilitators we build our confidence to not be afraid, not be threatened and not hold tightly. We are able to see the teaching of art for what it really is – a service which taps into fulfilling a human need for expression and empathy.

But few of us can thrive when there is too much space. We do need structures to help us think and operate, so the question for facilitators (and for AccessArt) is how do we provide enough structure to help people feel safe, and enough space to help facilitate exploration.

So next time you feel contraction from fear or uncertainty, think about the confidence and openness of power pose. Better still, visualise yourself holding your hand out, palm upwards. What sits on your palm? And how loosely can you hold it?

[See all our core values here.](#)



At AccessArt we love the colour, energy and humour that Jagoda pours into their work. The playfulness of their artwork brings a real joy to the viewer and we are really excited by the clever way in which Jagoda has communicated the core value 'Having the confidence to hold ideas lightly, enables us to create space for everyone to reach

their potential’.

We feel that this illustration really resonates with the AccessArt core value highlighting that there is importance in giving people the freedom to face the unknown, get lost in their ideas and pave their own path. Existing in a space of ‘not knowing’ and finding your own way will result in a journey that is authentically yours.

[Jagoda](#) is a Polish illustrator and designer based in Glasgow, Scotland. They are a big advocate of joyful colour palettes and a great enthusiast of textures. Jagoda’s work is full of juvenile sense of humour and hopeless romanticism. They enjoy exploring narrative abilities of illustration and tell absurd stories or complex feelings through their work. They find a lot of beauty and inspiration in mundane, day to day life.

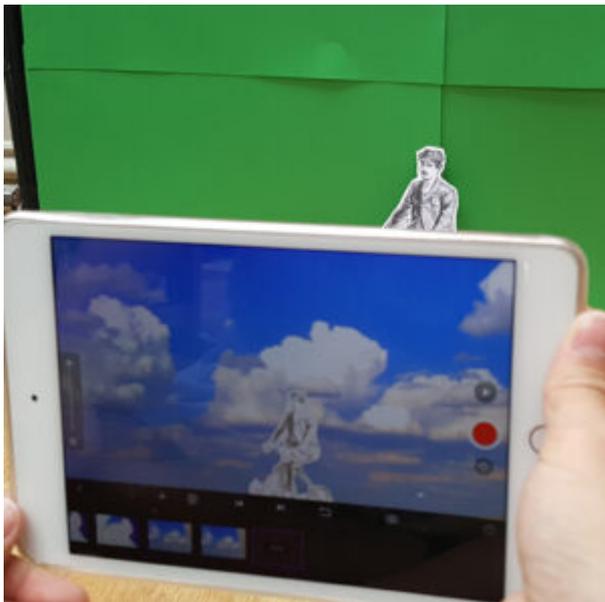
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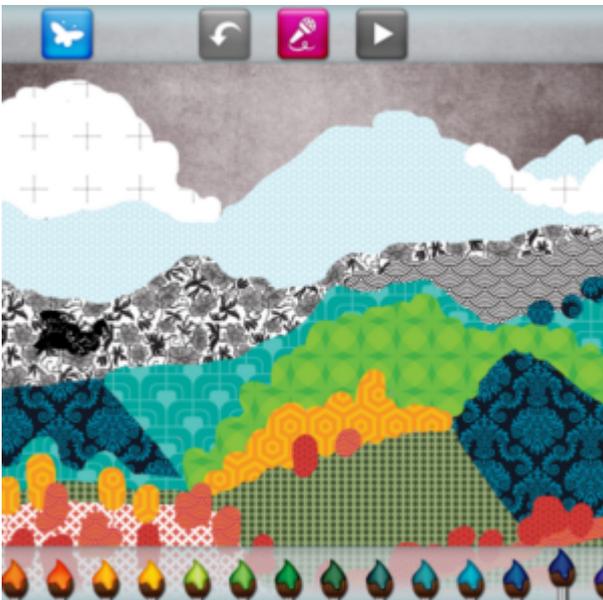
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**AccessArt Value #2:
Enthusiasm is Infectious and**

We Can all Play a Role in Fuelling or Stalling the Creative Potential of Others

AccessArt Value #2

Enthusiasm is infectious, and we can all play a role in fuelling or stalling the creative potential of others.

What is our individual responsibility to those around us? What do we do, to encourage or interrupt positivity? How might we enable a more curious and playful approach?

“85% of the men and women who I interviewed remembered an event in school that was so shaming, it changed how they thought of themselves for the rest of their lives. Fifty percent of that 85% percent, half of those people: those shame wounds were around creativity. So fifty percent of those people have art scars. Have creativity scars.” – Brene Brown, Magic Lessons

The statistic from Brene Brown's research are staggering but not surprising – we all have examples in our own lives of when we have been “stopped” by an often casual comment by someone about the way we express ourselves. These stray comments about creativity seem to cut straight to

the quick. For me, it was when I was eight. Until then I had sung out loud happily enough. But then one day, a boy I was sitting next to in assembly at school asked me why my voice had a weird "lining" to it when I sang (I imagine I was out of tune and merrily unaware). So from that day on – I mimed. Happy to say I'm over it now and singing to my baby daughter proved to me I could hold a tune "enough" and that was all that mattered.

But many of us are stopped before we even get started, and we don't recover. Luckily the opposite is also true, and we can SO easily be enabled by others, and enable others, by thoughtful, careful approach.

It's easy to fall into the mindset whereby we wait for things to improve, but there is a greater reality at play: while we actively campaign and patiently wait for things in art education to bloom, we don't want to let down whole generations by not doing the very best we can do for them now.

So, positivity is important. Not a mindless positivity but an intentional and insightful positivity which makes people around feel safe, supported and carried.

For AccessArt, that means a few things. It means reassuring our users that their heartfelt instinct is to be followed, even if it doesn't always chime with the "systems" around us. It means

acknowledging overwhelm in the face of inexperience is valid and to be expected, but that there are people around who can support and guide. It means nurturing environments in which learners and educators have a safe space in which to explore their creativity, supported by stepping stones or a framework they can hold on to. And it means lightening up – remembering that as humans we are SO privileged to have access to this thing we call creativity – so let's be playful and celebratory – and most of all gentle. These are big aims, but they are made real by tiny everyday actions and intentions...

[See all our core values here.](#)



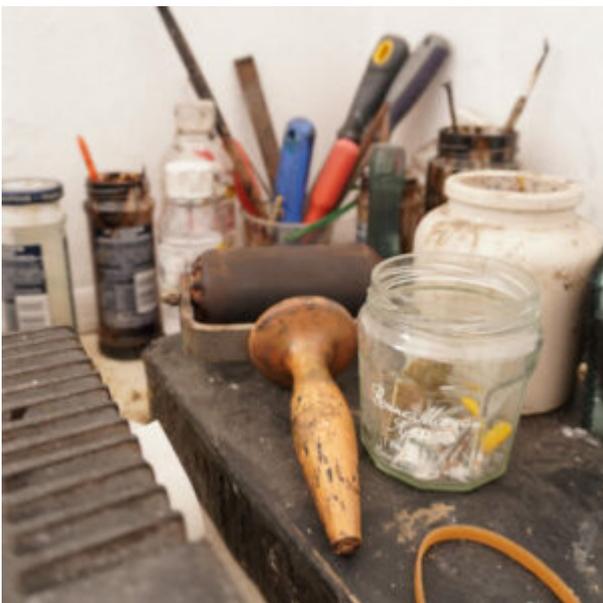
With community and culture being at the core of Lizzie's work, we felt that they would be a perfect fit to work on the core value 'Enthusiasm is infection and we can all play a role in fuelling or stalling the creative potential of others'. We love the playful outcome of the illustration, symbolising the enthusiasm, playfulness and creative potential that can be found in all young people, and should be nurtured through the communities around them.

Lizzie Lovejoy is a North East based working-class Poet, Performer and Picture Maker who loves stories. They believe that everyone deserves to experience art and everyone has a tale to tell.

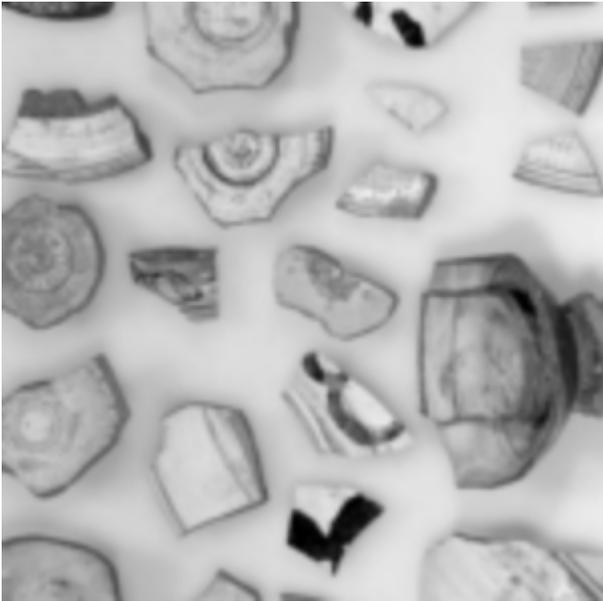
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Adapting AccessArt: Making Birds Pathway for Pupils With Special Educational Needs

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AccessArt Primary Art Curriculum FAQ

Here, you will find frequently asked questions relating to the [AccessArt Primary Art Curriculum](#).

If your question is not answered below please [email the team here](#).

Getting Started...

- What makes AccessArt special?

To summarise our offering and AccessArt's USP:

- All AccessArt resources promote

open-ended creative learning. We place great value on the creative journey – understanding that outcomes are generally excellent when each pupil is enabled to explore their own creativity. Our aim is to ensure that by the time they leave school, all pupils understand what it means to enjoy exploring their creativity through the visual arts. Find [information about our Curriculum here](#). If you're ready to start introducing AccessArt to your school [see our Step by Step Start up Guide here](#).

- We want to nurture aspiration amongst teachers and pupils. Our aim is to help build your understanding of what it means to teach art, so that you can offer your pupils a rich and broad visual arts education. All our resources are created by experts and often in collaboration with other experts in the field. We draw down experience from other settings including art schools, adapting it to show you how to structure activities in inspirational yet effective ways.
- Although we encourage you to aspire high, it's important to us that ALL teachers feel able to use our resources. Videos and CPD help

support our pathways so that as a teacher you can build your skills (understanding WHY as well as HOW) as pupils build theirs. Members can access [free CPD](#) each term and we also [record many events which you can watch in your own time](#).

- Many schools use us as a [scheme](#), whilst other schools use our [1500+ resources](#) to [supplement and extend](#) their own planning or external scheme. If you use us as a scheme it's important to note it's a completely flexible scheme which can be tailored and developed to suit your school.
- AccessArt has the UK's collection of visual arts ed resources. Visual arts education is all we do – you will find no other organisation which works the way we do.
- We are a small team and very responsive and can give email or telephone advice to member schools.
- Lastly, we are a UK charity and Subject Association. we are not doing this to make a profit. We care deeply about arts education. We have over 24,000 members and keep [membership fees](#) as low as possible – making us a very cost

effective solution.

Watch the [videos on this page](#) to help build your understanding of the what AccessArt curriculum has to offer and how to introduce it to your school.

- I am wondering where to start. I would love to see the videos and attend training.

The following are useful starting points:

[Starting Out With AccessArt](#)

[EYFS](#)

[Primary Art Curriculum](#)

[Primary Art Curriculum Supporting Documents](#)

[Zoom CPD](#)

[Pedagogy](#)

- Do you have a list of learning outcomes which we can use for tracking students' progress as they move through the curriculum?

You can either take the learning outcomes from the [sequencing documents](#) or via individual pathway [Medium Term Plans](#). The Medium Term Plans are also linked on each pathway in 'Teaching Notes'.

It is important to note that the "I Can" statements found on each pathway are deliberately holistic and go beyond technical skills as we believe this is how art is best

taught. You might also like to read posts about [how to assess creativity](#), [what success looks like](#) and [why we need to allow art to be a unique subject](#).

- Do you have a bank of vocab used for each Pathway?

You can find a vocabulary document which covers the vocab in each pathway [here](#).

- Do you provide Knowledge Organisers?

We don't have knowledge organisers although we have written an article suggesting alternate ways to think about 'organising' knowledge in art. www.accessart.org.uk/knowledge-organisers-for-art-in-primary-schools/.

- Where can I find supporting documents for the curriculum?

You can find the supporting documents tailored for each [curriculum version](#) linked on the curriculum page you choose. You can also see all of the documents we offer across all versions [here](#).

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The AccessArt Curriculum and Ofsted

- We need to be clear why we are using your scheme, if Ofsted asks. Can you help?

It's vital that you choose a scheme which suits your school and that the intent behind our scheme supports/matches your own intent behind teaching art as a school. [See our article here](#).

Please take a look at the videos below to understand more about the intent/ethos behind AccessArt. If your school does not already have an intent statement, you can use the messages in these videos to inform the creation of one for your school.

- [The Philosophy and Approach behind AccessArt Resources for Primary Schools](#)
 - [Support Videos for the Primary art Curriculum](#)
- The progression document mentions substantive knowledge vs implicit knowledge. How does this relate to Ofsted's practical, theoretical and disciplinary knowledge?

In the [review](#) Ofsted are very clear that they don't expect every school to use their terms of practical, theoretical and disciplinary knowledge. There are lots of models of

knowledge and even experts disagree about terminology and approach. I think all Ofsted are implying by those terms is that there is a hierarchy of knowledge, which when put together make for a rich and memorable experience for children. By hierarchy I mean it includes very tangible, finite and practical knowledge, and also more embracing, overarching knowledge, which is harder to define, but which is vital to the subject, (for example getting children to think about the purpose of art). The AccessArt Curriculum includes all those types of knowledge, with different names.

- How can I highlight I have identified points in the curriculum where it is clear whether pupils are working towards convergent or divergent goals?

Think of things like drawing exercises being seen as convergent – the whole class is being asked to make a drawing in a certain way (ie continuous line), thinking about certain aspects of looking and mark making, and using a certain drawing tool.

Think of things like projects where children create their own artwork (ie most of the projects in our curriculum) as being divergent – children are given choices and use their experience to make creative decisions, each of which added up helps their work be unique to them. Sketchbooks are often a mixture of divergent and convergent thinking and action.

- How can I show that curriculum content enables pupils to understand the journey of art throughout history and culture (theoretical knowledge)?

This is embedded within the pathways. Please note we do not show the “journey of art through history and culture” – that’s a massive thing to do and often results in a reductionist approach. Instead we focus on elements which we think are relevant, engaging and exciting for pupils to know today.

- Is it okay that units do not necessarily include what may be considered the more ‘great’ artists like Van Gogh, Warhol, Monet, and Lowry?

Within the curriculum, our main aim is to ensure children see the relevance of the artists they are studying: a) to their own lives and b) to the projects. So all artists we link to in our Talking Points are chosen on those grounds.

The National Curriculum as you know states “know about great artists, craft makers and designers” and there is general agreement amongst experts that this is very outdated. For too long there has been a focus on “dead white male” artists, almost always judging “great” from a Western perspective. We now understand that looking at art from a colonial perspective is not appropriate. So we really need to go beyond this now, and

look at all kinds of artists, from all kinds of backgrounds, countries and perspectives. Doing this makes art as accessible and inclusive to as many pupils as possible.

Our understanding is that as long as you can explain why you have chosen the artists you have, Ofsted will be happy. If as a school you decide you do want to supplement (not replace) the existing artists with more “traditionally great” artists then you can do so – but do bear in mind that if you do this too much you will end up by default with male dead artists.

It’s vital that you choose a scheme which suits your school and that the intent behind our scheme supports/matches your own intent behind teaching art as a school. [See our article here.](#)

Please take a look at the videos below to understand more about the intent/ethos behind AccessArt. If your school does not already have an intent statement, you can use the messages in these videos to inform the creation of one for your school.

- [The Philosophy and Approach behind AccessArt Resources for Primary Schools](#)
- [Support Videos for the Primary art Curriculum](#)

In the [review](#) Ofsted are very clear that they don’t expect every school to use their terms of

practical, theoretical and disciplinary knowledge. There are lots of models of knowledge and even experts disagree about terminology and approach. I think all Ofsted are implying by those terms is that there is a hierarchy of knowledge, which when put together make for a rich and memorable experience for children. By hierarchy I mean it includes very tangible, finite and practical knowledge, and also more embracing, overarching knowledge, which is harder to define, but which is vital to the subject, (for example getting children to think about the purpose of art). The AccessArt Curriculum includes all those types of knowledge, with different names.

Think of things like drawing exercises being seen as convergent – the whole class is being asked to make a drawing in a certain way (ie continuous line), thinking about certain aspects of looking and mark making, and using a certain drawing tool.

Think of things like projects where children create their own artwork (ie most of the projects in our curriculum) as being divergent – children are given choices and use their experience to make creative decisions, each of which added up helps their work be unique to them. Sketchbooks are often a mixture of divergent and convergent thinking and action.

This is embedded within the pathways. Please note we do not show the “journey of art through history and culture” – that’s a massive thing to do and

often results in a reductionist approach. Instead we focus on elements which we think are relevant, engaging and exciting for pupils to know today.

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Adapting the Curriculum

- Can the pathways be taught in different terms and with different year groups? Can I adapt the pathways to fit with topic links?

Yes the pathways can be taken out of order, both within the school year and between adjacent years (or even wider apart years) to fit into your plans better. Children will work at all pathways, whenever presented them, at their own level.

- Can I adapt the pathways easily to incorporate curriculum links?

Take a look at [Curriculum Adaptations](#) to find listed curriculum areas and how we think the pathways might be linked to topics.

The pathways are designed (and our bigger aim) so that schools can adapt and personalise them – that's really important to us and to the children. So yes use your imagination and adapt as much as you like.

You can find teacher adaptations of AccessArt resources [here](#) and watch a [past CPD recording](#) where teachers share their adaptations with us.

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Mixed and Split Curriculum

- My school is organised differently to the norm and I need some advice on the best way to plan progression and which pathways to include.

Find videos to help you adapt and tailer your curriculum [here](#).

- Choose pathways from the years which make up your rolling years – so for instance if you have a mixed class yrs 3 and 4, choose pathways from those years.
- Choose pathways you think your pupils will like/respond to and which the teachers will enjoy teaching. Once you have chosen pathways, look back over

your selection to ensure you are happy with your balanced curriculum.

- Don't worry if they do a year 4 pathway before a year 3 pathway. The reality is that progression in art is never strictly linear and so you can pick and choose the pathways you like the sound of and it's ok to introduce them to children in a slightly different order. Think of it more as layering opportunities. Many key concepts such as line, colour, shape, form etc are revisited in different disciplines/pathways so there will still be progression.
- In your DT half terms, try to keep some drawing going – even if it is just a fifteen minute transition exercise (eg after lunch) once or twice a week. This can take place in their sketchbooks and can be standalone activities (ie not linked to a topic). This will help keep drawing skills developing and means when pupils return to an art “half-term” they ease easily into it. [See this post which shares lots of drawing exercises](#) you can try in your non-art half terms.

- Does AccessArt cover DT?

We don't aim to cover the D&T curriculum. The resources we share do help build skills in many other areas of the DT curriculum,

especially when it comes to construction, using tools, understanding structures, intention, review/reflection etc.

In many cases it is a subtle change in language – DT requires you to talk about iterative processes, prototypes, intention in relation to a design brief, function, and product.

When we use the making skills we talk about them from a visual arts perspective – where the role is often not to create something with a functional purpose in response to a brief, but instead is to make a personal creative response to a stimulus. These are important differences. Explore the [Projects on a Page](#) created by the Design and Technology Association.

There are resources on AccessArt though, which straddle the line a little bit – and which you could introduce into your curriculum to help meet some curriculum aims:

- [Tool Box Resources for Supporting D&T](#)
- [The ABC's of Tools PDF](#)
- [Tool Tips](#)
- [Redesigning Food Packaging](#)
- [Wave Bowls](#)

- [D&T resources](#)

- I need to create an overview of the artists each class will follow. However, I am not sure which ones to suggest to staff to teach alongside your planning.

The artists featured in the [Talking Points](#) area of the AccessArt website refer to the artists used in the pathways in our Primary Art Curriculum. So which artists you and your colleagues want to explore will probably depend on which pathways in the Curriculum you are using or thinking about might use.

As a teacher/school, you are free to pick whichever artists, designers, craftspeople etc that you think will help expand the children's experience of what art is. Of course as well as trying to include a diverse range of contemporary artists, the most important thing is that you choose artists who help your pupils build their understanding of a particular topic or discipline. So in this sense, the topic/discipline comes first, and then you find an artist to fit.

If you haven't seen them yet, have a look at our section on [pedagogy](#) articles and in particular [which artists should we look at in primary school](#).

- Which documents should I be looking at for 'skills progression' to support with delivery of the Split Curriculum?

Take a look at our video [here](#) to help you edit the progression plan.

- We have to follow a four-year cycle in KS2, and I was wondering how easy it would be to adapt the planning and teaching to all four year groups at the same time?

Because our pathways don't follow a strict linear progression, adapting the pathways and teaching they way you described should work well. If it helps, most of the activities which are now being used in schools in specific year groups started out as activities first tested in community groups which always contained a mix of ages spanning 4 or 5 years.

Each activity can be adapted and children will enter the activity with their existing knowledge and develop what's right for them at the time that they do it. We feel its more about layering opportunities (whenever they happen and in whatever order).

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- Choose pathways from the years which make up your rolling years – so for instance if you have a mixed class yrs 3 and 4, choose pathways from those years.
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Assessment

- How do I challenge the more able children using your curriculum?

The beauty of the AccessArt approach/pathways is that each child will meet each activity at their own level. Because there is plenty of freedom in each activity and the emphasis is on exploration there is plenty of space for more able children to stretch themselves.

Ensure you are always encouraging (all) children to push at the edges of what they do... prompt curiosity by asking them (and get them to ask themselves) "what would happen if..." "what might that materials enable me to do..." "what if I...". "Pushing at the edges" can happen through use of materials, exploration of an idea, scale, ambition, function etc.

The resources have been used with all abilities including high attaining children – they will fly as long as you don't hold them back with restricted access to materials, or by having preconceived ideas as to what they

might make. Give them the space/permission to take up their own space, and to show to you what they discover.

- Does AccessArt have any facilities or resources for assessment in primary art?

Watch videos to help you think about [how to assess creativity](#). You can find all AccessArt advice on assessment and progression [here](#).

In addition, please see the “I Can” statements on each [pathway](#) (and also written on each [MTP](#) for each pathway).

Please keep an eye on our [events page](#) as we do put on CPD on assessment from time to time.

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Sketchbooks

- We have recently introduced the use of sketchbooks. What sort of things do you think I should be teaching / looking for in sketchbooks?

In terms of sketchbooks, look out for:

- Evidence of experimentation of materials
- Evidence of regular drawing practice – this does not always have to be tied to the project (for instance you might do ten minute sketchbook drawing exercises

in DT half terms as a transition activity after lunch)

- Evidence that when children look at an artists' work, they demonstrate close looking and thinking in their sketchbooks via techniques such as [Show Me What You See](#) and [Making Visual Notes](#)
- Evidence that children are given permission to make notes in their books, including annotations, but that spelling/good handwriting is not a criteria for success
- Evidence of reflection – “how do i feel about...”
- Evidence of risk taking – “what happens if..” type thinking
- Beyond the sketchbooks, ensure teachers are also making time to talk to pupils alone or in small groups about their sketchbooks. Remember sketchbooks should be used not just for personal exploration but also as a focus for conversation about intention as well as outcome.
- Sketchbooks are by nature places of open ended, exploratory investigation. Don't look for linear progression, instead look for rich, layered thinking and encourage children and teachers to

revisit old pages to remember, reflect, and bring ideas forward...

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SEND

- We are a special school 3-19 mostly working at KS2 and below. Could you please provide me with some further information about how you could support us?

We have lots of schools working with SEND as part of the AccessArt community – the resources lend themselves to being used by a wide range of ages and abilities.

We have a selection of [activities for SEND and EYFS](#). You can find additional support and resources for SEND on AccessArt [here](#).

However, most SEND schools find they can adapt the majority of the resources on the site.

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EYFS

- How do I map out progression across Nursery and Reception using the EYFS curriculum?

We feel the aim of this phase in terms of art, in deliberately simple terms, is to:

- Build dexterity skills
- Explore materials and mark making in a playful way
- Use bodies and imaginations to inspire making
- Explore how they can reflect and share their views about what they have seen or

made

- Explore how art enriches our lives

We don't outline where each child should be by the end of a certain year – there is no need to measure children in this way, instead we believe the onus is on the school to provide a layering of rich opportunities which will impact the children's experience and understanding of the list above. Make choices that suit your school and balance 2D work with 3D. Once you have chosen which areas you would like to explore, go into the [Resources and Skills editable document](#) and see which areas are being progressed. See our [EYFS resources](#) here.

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Feedback & Share

- How can I share work made as a result of the AccessArt resources?

Please see how you can feedback to us and share your work [here](#).

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Joining AccessArt

- I am the only teacher teaching and leading art, do I still need to buy a multiuser account?

If you are the only teacher teaching art you won't need a multi-user membership, however we do believe it is good practice that not one person (no matter how skilled) should be responsible for art in a school – it is far

better to build expertise across staff – in which case you will need a [multi-user membership](#) so that all staff can access resources.

- Where can I find information about memberships?

Explore all membership [benefits](#) and [costs](#).

- Which schools use AccessArt?

See a [map of schools using AccessArt here](#).

- Can we use AccessArt as a scheme if we live outside England?

We have many schools internationally that use our resources to support their teaching. We believe our resources and pathways can be adapted to many schools in many countries. Please see the [table on this page](#) to help you understand age/year group equivalents.

- Where can I network with other teachers using AccessArt?

Join our [Facebook group](#). Attend [CPD events](#).

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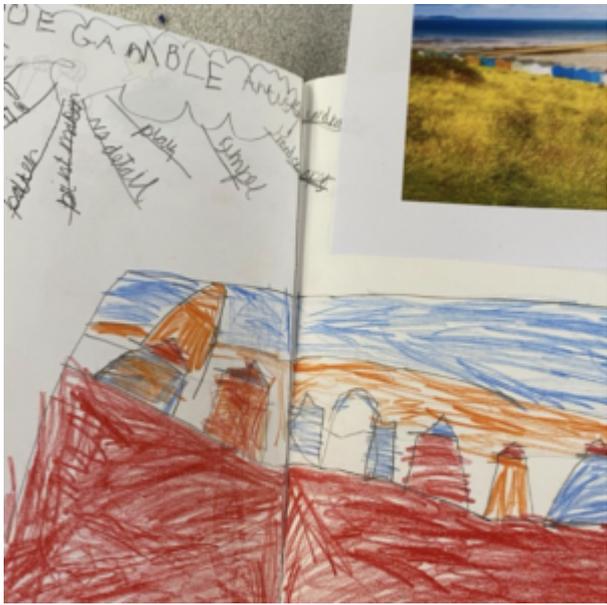
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See How This Resource Is Used in Schools...



Kent landscape



Kent landscape







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Sketchbooks and Exercise**

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