

AccessArt Primary Art Curriculum: Additional Pathways: Key Vocab

As part of the [Primary Art Curriculum](#) offering, we have prepared a key vocabulary sheet for the [additional pathways](#), covering keywords for every additional pathway. Children should be able to use the language accurately and effectively to communicate their ideas, intentions, reflections and outcomes.

Find out how to integrate the additional pathway documents into your planning [here](#).

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**AccessArt Primary Art
Curriculum: Additional
Pathways: Disciplines,
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**A Clear Progression of
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**AccessArt Primary Art
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Pathways: Medium Term Plans**

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How Do We Use Artists in Schools?

Drawing Source Material: Orchestras and Instruments

A collection of imagery and sources which you can use to prompt drawing in schools and community groups.

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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.

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Orchestras and Instruments

Use the film below to enable children to explore orchestras and instruments. Try to create a sense of momentum – for example you might pause the video 4 times and ask the pupils to make a 1 minute, 2 minute, 3 minute and 4 minute drawing at each pause.

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to different qualities.

Try the same exercise using different materials, ie handwriting pen, ink and nib, pastel, watercolour...

How might you invent your own instrument? What instruments might you combine? Is it self playing?

This Source Material Is Used In...

Pathway: Music and art

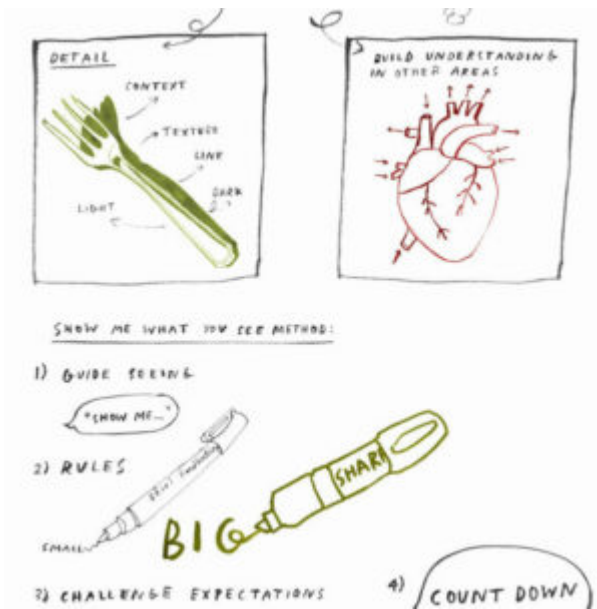


[This is featured in the 'Music and Art' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Show Me What You See

Which Artists Should We Look At in Primary School?

Talking Points: The Ancient Art of Drawing Kolam

A collection of sources and imagery to explore the ancient tradition of drawing Kolam.

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AGES 5-8

AGES 9-11

FREE TO ACCESS

'Every morning at sunrise all across Southern India women practice the ancient art of drawing kolam on the thresholds of their properties. A physical form of prayer and symbol of protection, a daily exercise, and a moment of intense concentration and meditation, drawing kolam is an important household ritual that has a lot more to it than may first meet the eye.

Two very different women living in Chennai explain their shared passion for kolam, and their involvement in the local kolam competition.' – [BBC](#)

Questions to Ask Children

What do you like/dislike about kolam drawings?

Do they remind you of anything?

What are some of the rituals do you take part in every morning?

This Talking Points Is Used In...

Pathway: Spirals

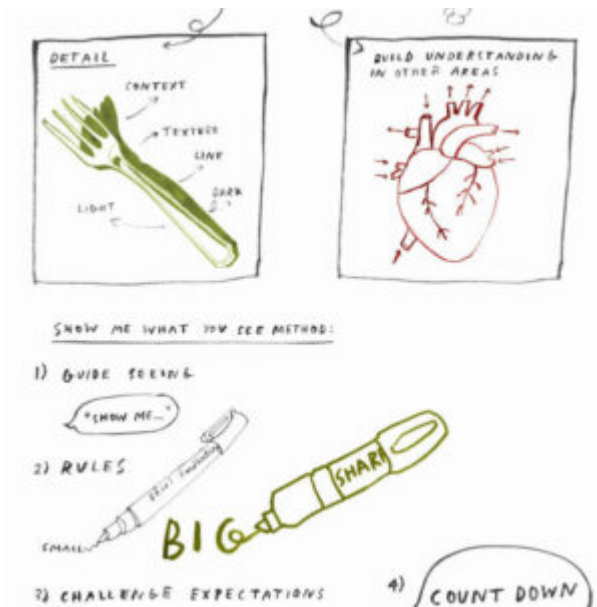


[This is featured in the 'Spirals' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: What is Composition?

A collection of sources and imagery to explore the question ‘what is composition?’

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AGES 5-8

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

Composition is the arrangement of different elements in a piece of artwork.

As well as positioning, elements like shapes, lines and colours can have an impact on composition.

Composition addresses the relationship between these different elements. Some artists aim to create a balanced composition in their artwork whilst others may choose to bring things to the viewers attention by creating imbalance.

Why is Composition Important?

Whether it is a painting, drawing, photograph, print or even a piece of sculpture, the way the elements are arranged impact upon how we respond to the piece of art. The artist might be trying to convey an emotion, or communicate a message, and artists use tools they have through composition to

help sell those “messages”.

Throughout history, composition can be seen as an indication of the period or artistic movements that a piece of art has been created in.

Focal Point

The focal point is the area of the artwork which your eye is drawn to. The artist might use placement to draw your eye to an object (i.e. where the object is on the page), or they might use colour or value to draw your eye in.

How goes the artist draw your eye to a focal point in the illustration below?



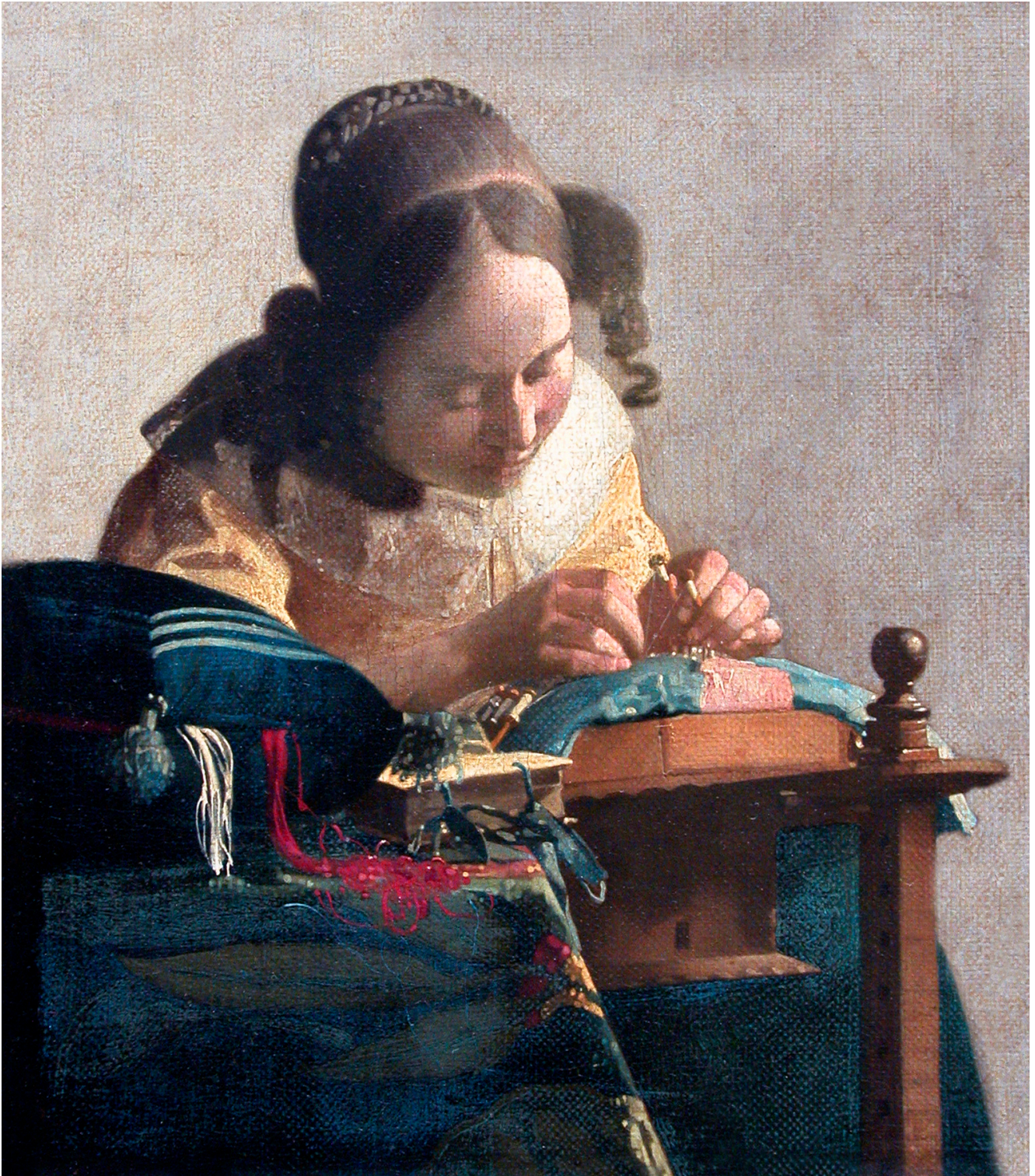
Interior of the Temple of Abou Simbel Nubia

illustration by David Roberts (1796–1864)

What is the focal point for you in the paintings below? You might have a different focal point to your friends, or you might even have more than one? Where are your eyes drawn?



Little Girl in a Blue Armchair (1878) by [Mary Cassatt](#).



Johannes Vermeer's The Lacemaker (ca.1669–1671)

Balance / Imbalance

Sometimes the elements of an artwork lend to a sense of calm. This is usually because the artist

has intentionally balanced colours, shapes and values.



In other artwork the artist deliberately makes us feel uneasy by throwing us off balance, by creating a sense of chaos...



Improvisation 35 (1914) Wassily Kandinsky

Rule of Thirds

Sometimes artists divide rectangles into a grid of 9 – 3 rows and 3 columns.

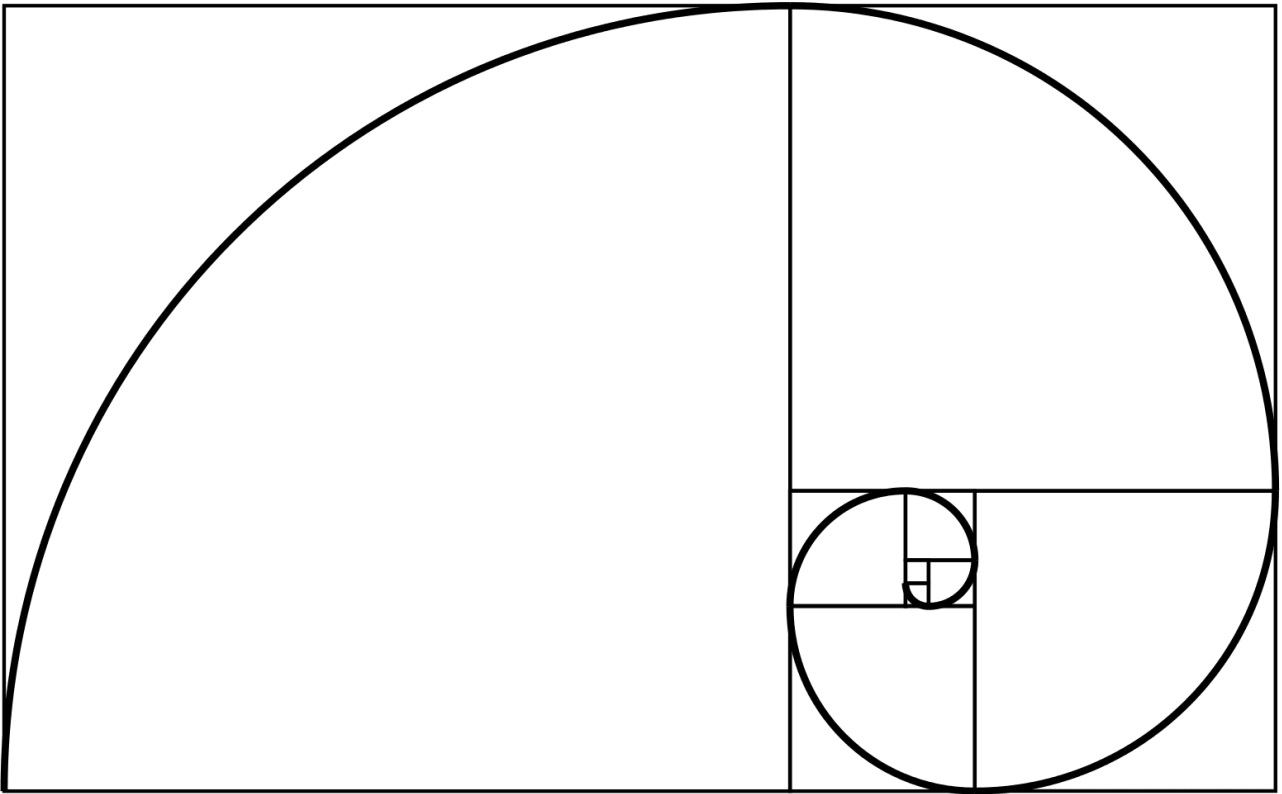
When working with landscape for example, artists might choose to place the horizon along one of the grid lines.



Jalais Hill, Pontoise (1867) by Camille Pissarro.

Golden Ratio

The Golden Ratio is a spiral and it can be found in nature and art.



Can you spot how the Golden Ratio is used in the

“Katsushika Hokusai’s The Great Wave” above?

Classical Composition

Within the classic tradition, artists would create a sense of balance by arranging elements in geometric shapes such as triangular compositions.



Foxhound (1760) painting in high resolution by George Stubbs. Original from The Yale University Art Gallery.

Questions to Ask Children

What can you see in the foreground/background of the painting?

How do the colours vary from the foreground to the

background? Why do you think these choices were made by the artist?

Where is your eye drawn to in this painting? What do you see next?

Can you see any triangles in the composition?

Symmetry

Can you see how symmetry has been used in the still life below by by Camille Pissarro?

How does this image make you feel?

Think about the colours AND the shapes, and where they are placed.



Still Life with Apples and Pitcher (1872)
by [Camille Pissarro](#)

Abstract Art

Art movements such as cubism and abstraction redefined the rules of composition.

Artists such as Jackson Pollock opted for 'allover composition' which considers using the whole canvas instead of top, bottom and centre.

Watch from moment 2:29 to find out how 'allover' painting differed to more classic painting

styles.

Questions to Ask Children

How does this vary to the classical way of painting?

Can you see a foreground or background?

Which part of the painting is your eye drawn to first? Where does it travel to after?

Which style of composition do you prefer and why?

This Talking Points Is Used In...

Pathway: Explore and Draw



[This is featured in the 'Explore and Draw' pathway](#)

using sketchbooks to make visual notes

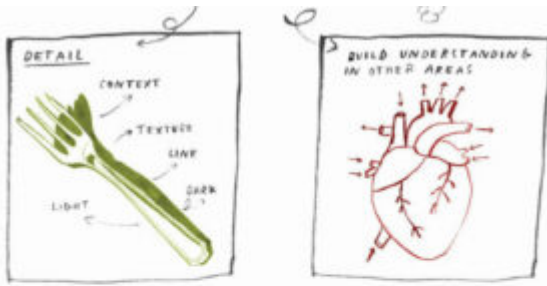


Pathway: Exploring Still Life



[This is featured in the 'Explore Still Life' pathway](#)

Show me what you see



SHOW ME WHAT YOU SEE METHODS:

1) GUIDE SEEING

"SHOW ME..."

2) RULES



3) CHALLENGE EXPECTATIONS

4) COUNT DOWN

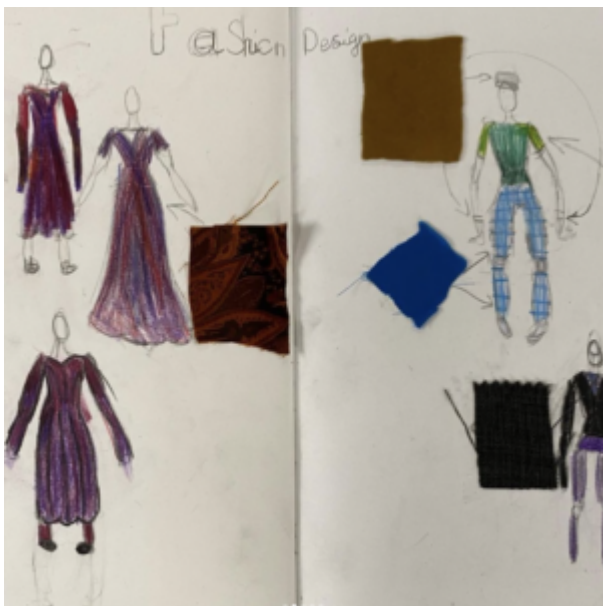
Making 2d & 3d Fashion Designs with Painted and Decorated Paper

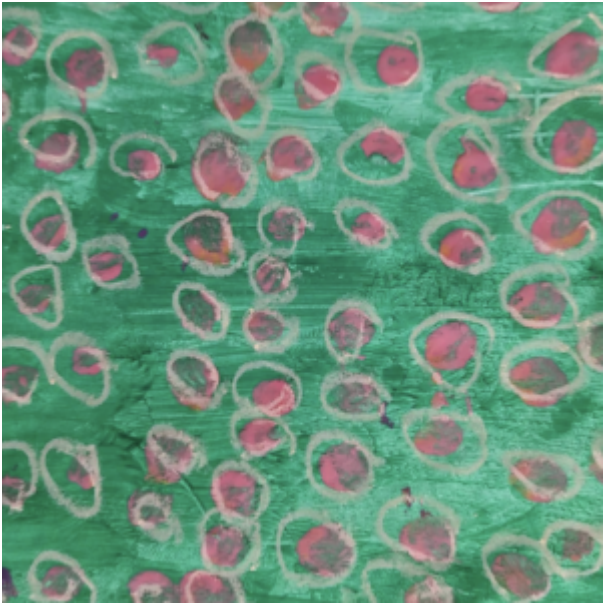
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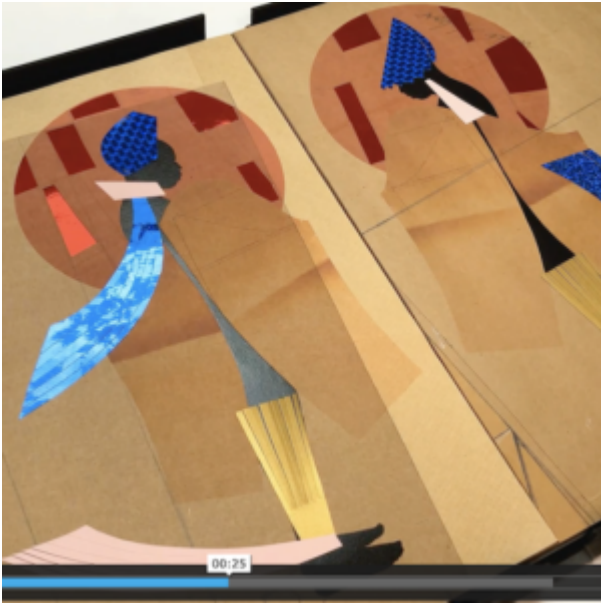
You May Also Like...

Pathway: Fashion Design



[This is featured in the 'Fashion Design' pathway](#)

Talking Points: Hormazd Narielwalla



Talking Points: Tatyana Antoun



Talking Points: Alice Fox



Talking Points: Pyer Moss



Talking Points: Rahul Mishra



Making Painted & Sewn Landscapes

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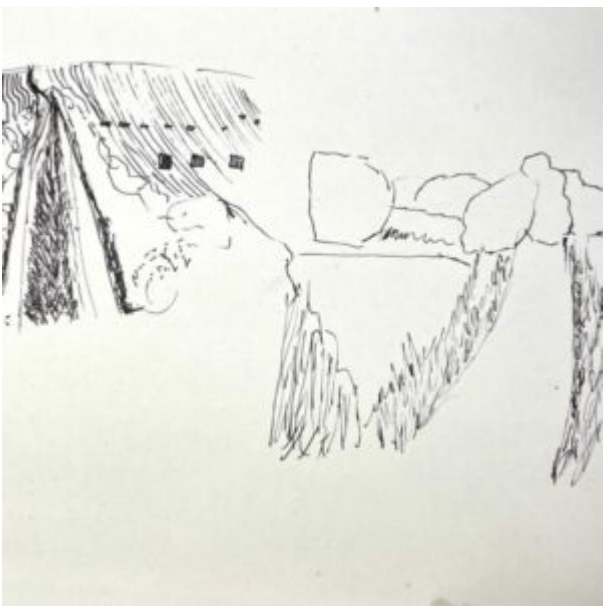


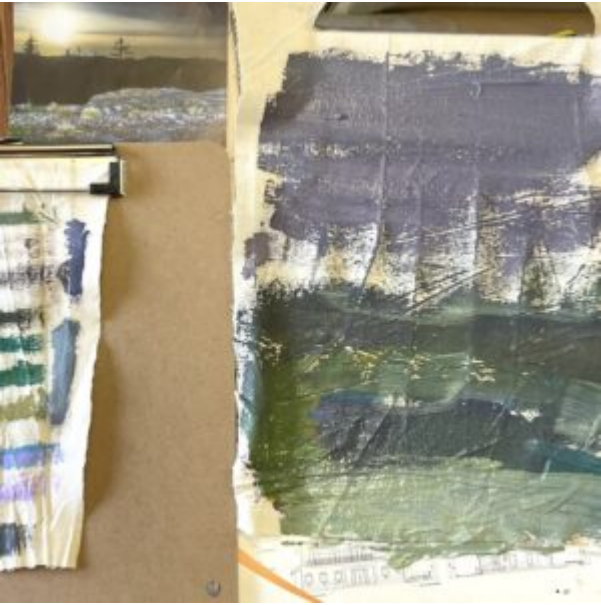


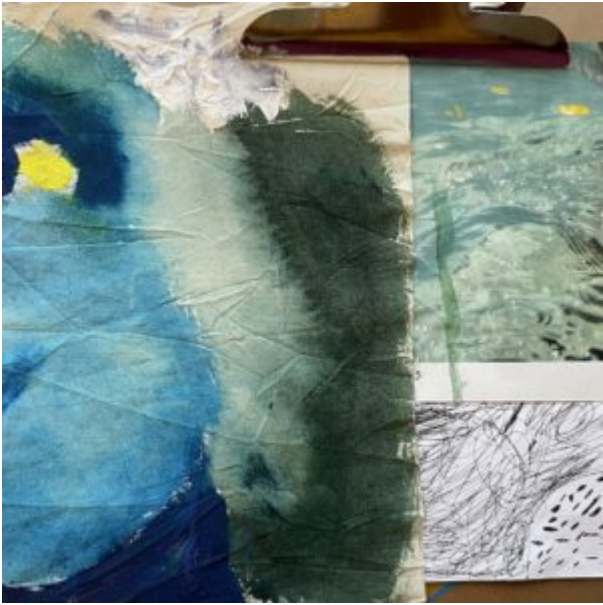














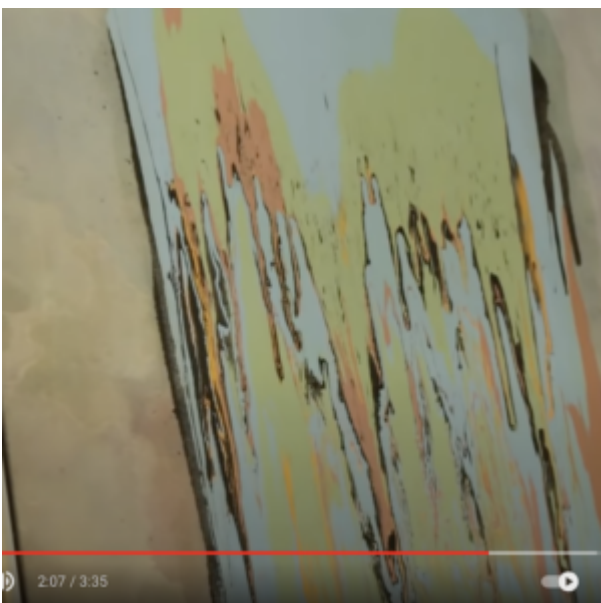
You May Also Like...

Pathway: Cloth, thread, paint



[This is featured in the 'Cloth, Thread, Paint' pathway](#)

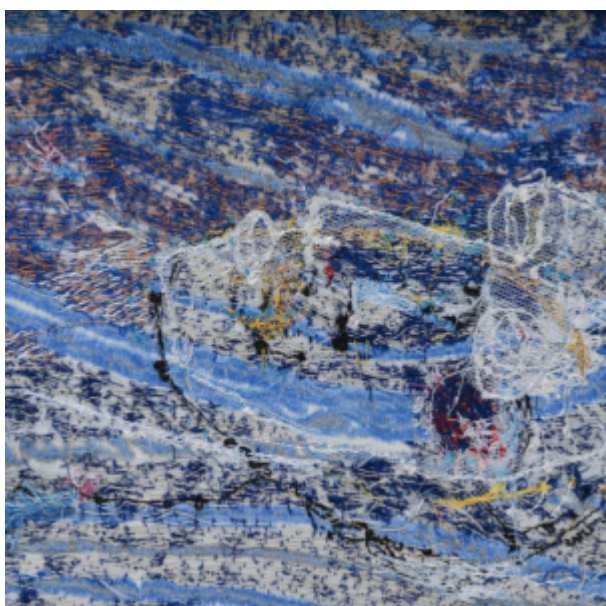
Talking Points: Frank Bowling



Talking Points: Hannah Rae



Talking Points: Alice Kettle



Using Sketchbooks to Make Visual Notes

See This Resource Used In Schools

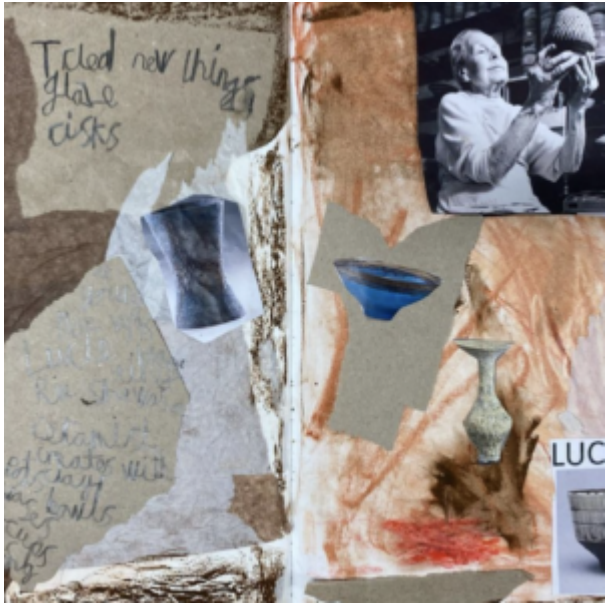




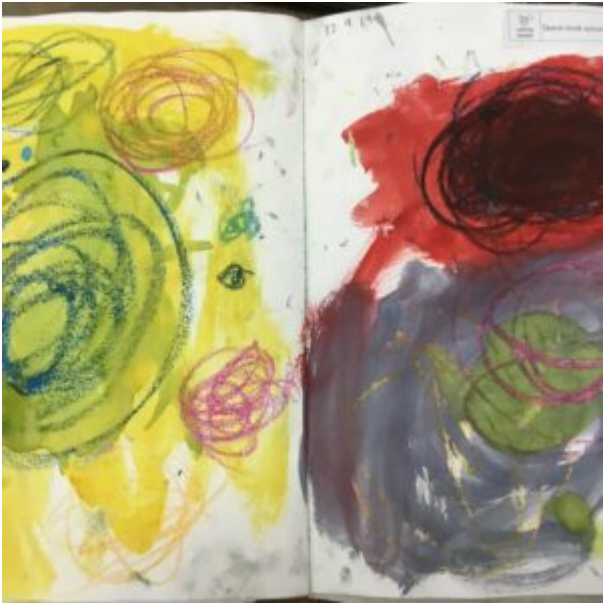


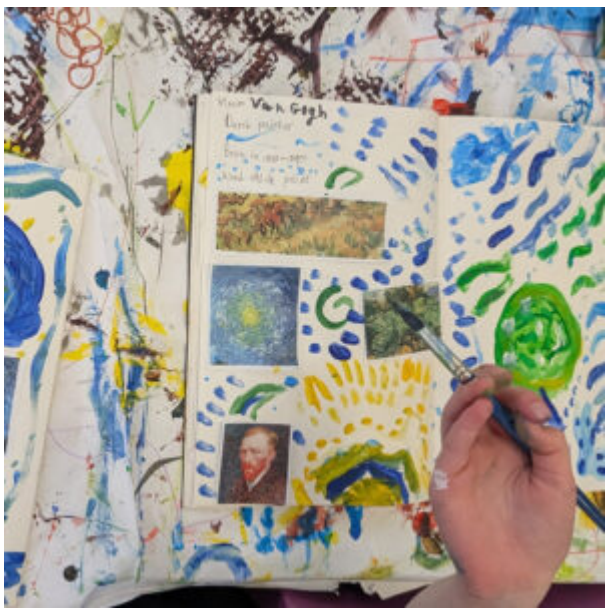












Making a Treehouse

You May Also Like...

Pathway: Stick
Transformation project



[This is featured in the](#)

'Stick Transformation Project' pathway

Talking Points: treehouses



Talking Points:

Thomas J Price

A collection of sources and imagery to explore the sculptures of Thomas J Price.

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AGES 5-8

AGES 9-11

AGES 11-14

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Thomas J Price

Thomas J Price is a sculptor who questions the types of people

that have traditionally been made into a sculpture and displayed on a plinth. Price is interested in making sculptures of anonymous people – people who are no one and everyone at the same time. By doing this he asks us as viewers to question: What is the purpose of sculpture? How do my figures speak to you?

Reaching Out

The Space In-Between

Ordinary Men

Questions to Ask Children

What do you think that the

artist is trying to say with the sculptures?

Do you like the sculptures?

How do you think the artist makes the sculptures?

Describe the different types of plinths that the artist uses.

Why do you think the artist has chosen different plinths for different sculptures?

**This Talking
Points Is Used In...**

Pathway: The Art of

Display

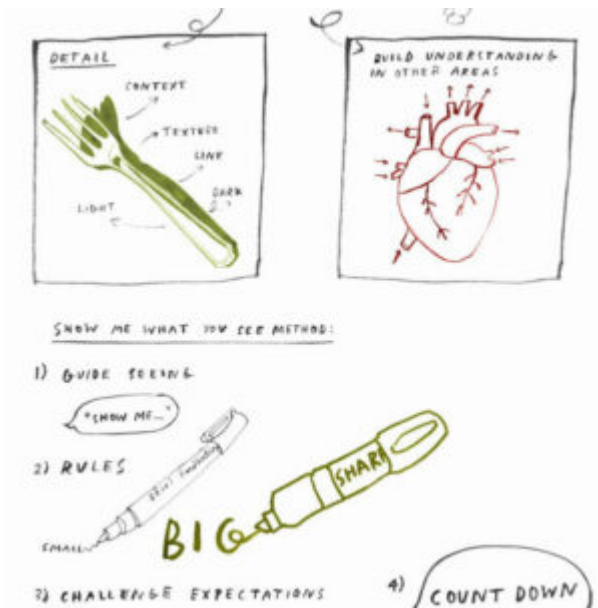


This is featured in the
'The Art of Display'
pathway

using sketchbooks to make
visual notes



Show me what you see



Pathway : Making Birds

Pathway for Years 1 & 2

Disciplines:

Sculpture, Drawing, Collage

Key Concepts:

- That there is a relationship between drawing & making – we can transform 2d to 3d.**
- That we can use observational drawing and experimental mark-making together to make art.**

That we can work from similar stimulus or starting point but end up with very different individual results.

- That the individual results can then be brought together to make a whole artwork.

In this pathway children continue to develop their understanding of sculpture and build their making skills.

The exploration starts with careful looking and drawing, and from this “grounded” basis children are encouraged to take creative risks by using experimental mark-making with a variety of media.

Children are then invited to explore how they can manipulate their drawings in an intuitive way to make 3d forms. Paper is twisted, folded, crumpled to become 3d and added to a simple structure. Children explore balance to finally created an individual bird.

The class birds can then be brought together to make a “flock” – with each child’s artwork valued as part of the whole.

Themes:

Birds, Wildlife, Local habitat

Medium:

Paper (sugar and cartridge),

Soft pencils, wax crayons, watercolours, pastels, graphite, scissors, glue sticks, cardboard or foamboard, paper clips or wire.

Artists:

A variety (see resource)

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





AGES 5-8

Teaching Notes

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

[Please find the CPD session recording of the Making Birds pathway here.](#)

[Find an In The Studio session recording exploring observational and experimental drawing of feathers here.](#)

[Curriculum Links](#)

Geography: Use language which supports understanding about continents (migration), maps, habitats.

Maths: Explore the relationship between 2D/3D shapes, weight, measuring.

Science: Explore birds, habitats, seasons, food chain

PSHE: Supports Peer Discussion,

Collaboration, Responsibility to the planet.

I Can...

- I can look carefully at photos and films of birds, take in the details and overall shapes, and then made drawings of what I have noticed.
- I can drawn from life looking closely.
- I can experiment with a variety of drawing materials and test ways to make marks that describe what I see.

I can use colour in my drawings and mix two or more different media together.

·I have looked at the work of other artists who have been inspired by birds and I can share my response to their work.

·I can fold, tear, crumple and collage paper to transform it from 2d to 3d.

·I can use a variety of materials to make my own sculpture, and I have taken on the challenge of making my sculpture balance and stand.

·I have seen how my sculpture

·

can be part of a class artwork. I can see how all our sculptures are individual.

- I can share my work with my classmates and teachers, and consider what was successful for me.

Time

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

Materials

Sketchbooks, soft pencils, coloured pencils, handwriting pens, oil/chalk pastels, feathers, A2 cartridge, sugar paper, newsprint.

Project 1: Rubbings- Small objects, wax crayons.

Project 2: Drawing Fur (adapt to feathers) – Feathers, pastels, soft pencils.

Corrugated card or foamboard, wire or paper clips, glue sticks.

Pathway: Making Birds

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

·Aims of the Pathway

This pathway aims to help children begin to understand the relationship between drawing and making, 2d and 3d. Pupils explore how to transform materials into sculpture, moving from mark making to balance and structure.

·Week 1: Drawing as Research

Drawing from Photographic Sources



Visit the free to access [“Drawing Source Material: Birds”](#) resource to find films of birds shown in close-up.

Pause the films at various points so that children can work in their sketchbooks to make drawings of birds.

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to features of the bird.

Create momentum with the drawing by inviting pupils to make drawings of various timed lengths, before moving on to the next paused image/drawing.

Experiment with a variety of media: soft B pencils, handwriting pens, pastels.

·Week 2: Developing Skills

**Drawing from
Observation &
Experimental Mark-
Making**



Explore the [“Feathers: Perfect for Mark-Making”](#) resource.

This time working from real feathers rather than photographic imagery,

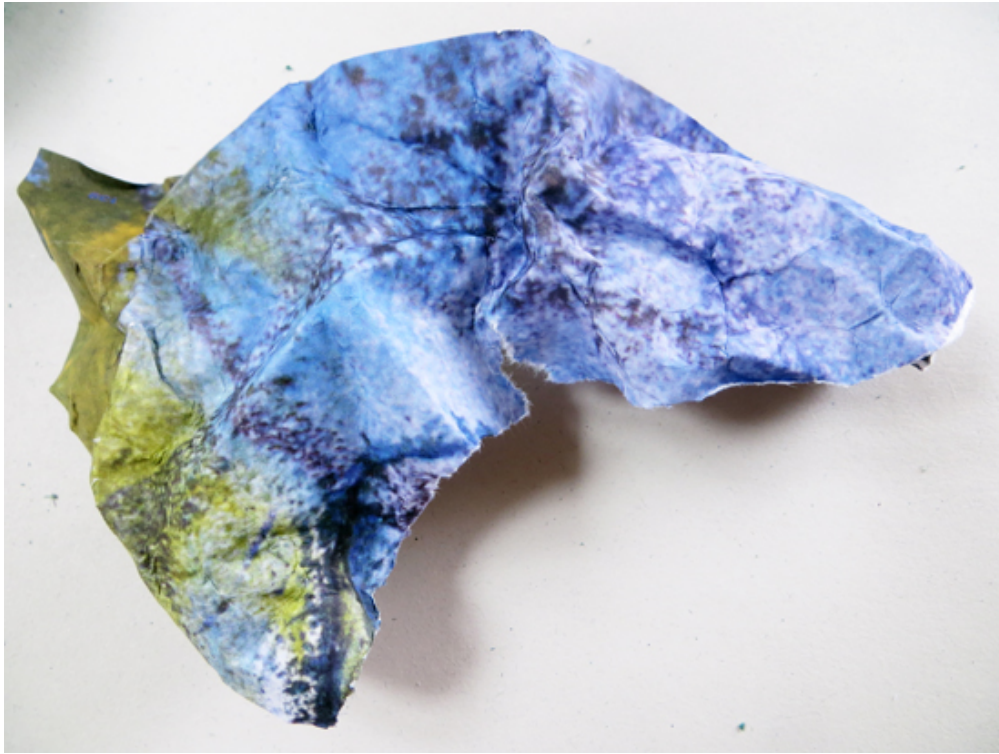
encourage the children to take creative risks and explore how they can draw feathers using a variety of mediums.

Work in sketchbooks or on larger pieces of paper (A3) and experiment with how the paper size changes the nature of the mark-making (for example use sugar paper and cartridge paper).

You might like to show pupils [this work by artist Andrea Butler](#), in which Andrea shares how she uses the textures and colours within birds to inspire her artwork.

·Week 3: Working Slowly Towards 3d

**Manipulating Paper
from 2D to 3D**



Still working on paper, but this time on sheets of newsprint, sugar and cartridge paper, pupils will explore what happens when you fold, tear, crumple paper and start to manipulate it towards 3d forms.

Explore these three resources and decide which elements you would like to explore with

your children:

- **Making Rubbings**
- **Turning Paper Into Fur**
(adapt to feathers)
- **Manipulating Paper 2d into 3d**

Make sure you encourage playful exploration and celebrate invention. Pupils are not working towards a fixed outcome, instead they are developing making and creativity skills.

· Week 4, 5: Watch & Make

Explore Sculpture

Pupils are now going to start making their sculptures.



What Is Sculpture.mp4

from AccessArt



CLAES OLDENBURG
LEANING FORK WITH MEATBALL & SPAGHETTI



Watch the [“What Is Sculpture”](#) animation if you didn’t watch it with the class earlier in the year.



Take a look at the free to access [“Talking Points: Inspired by Birds”](#) resource if you’d like to talk about how other artists have been inspired by birds. Work in sketchbooks guided by the [“Show Me What You See”](#) resource.



Use the [“Making Birds”](#) resource to enable children to pull all their learning

**together and make small
sculptures.**

·Week 6: Celebrate

Reflect & Share

Finally make time to display

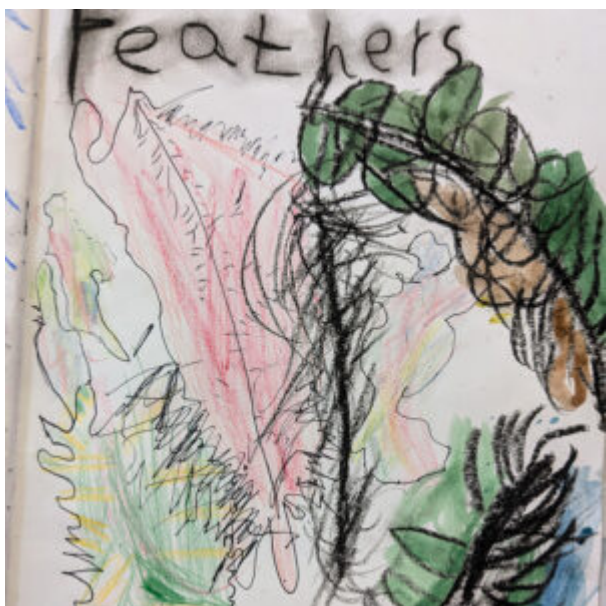
the birds as a “flock”. Here is an opportunity to talk about many pieces made by separate people can be exhibited as a single artwork.

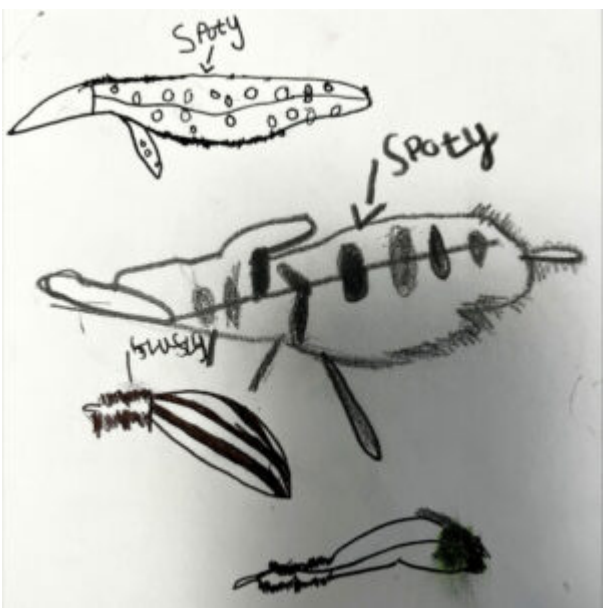
Use the “[Crit](#)” resource to help you explore how to talk about the work.

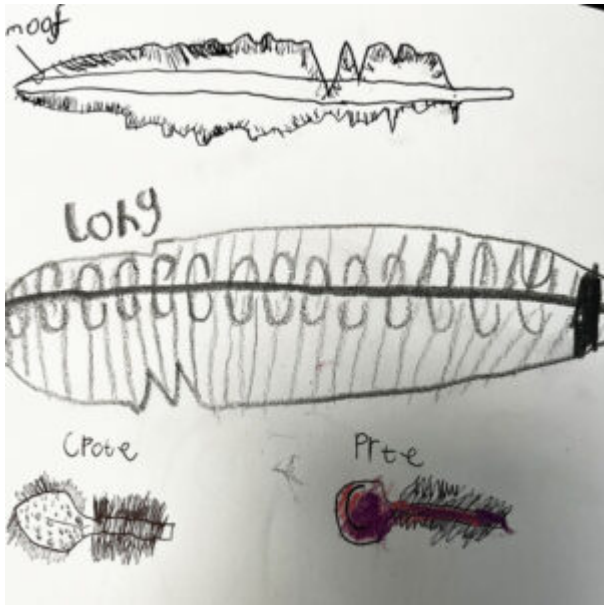


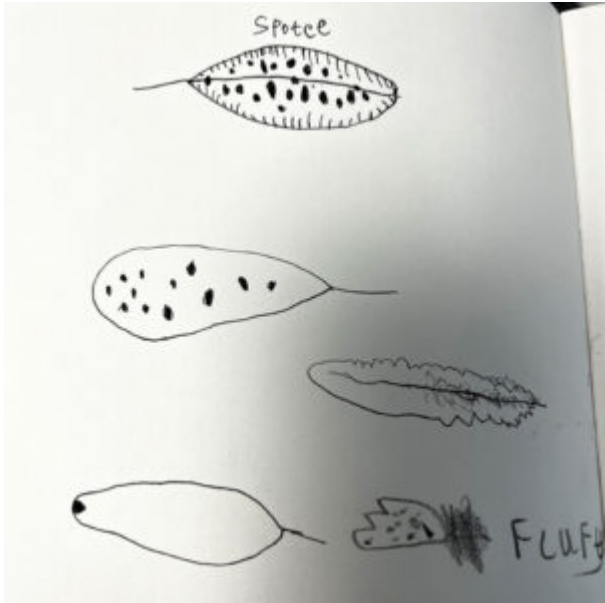
See the Pathway

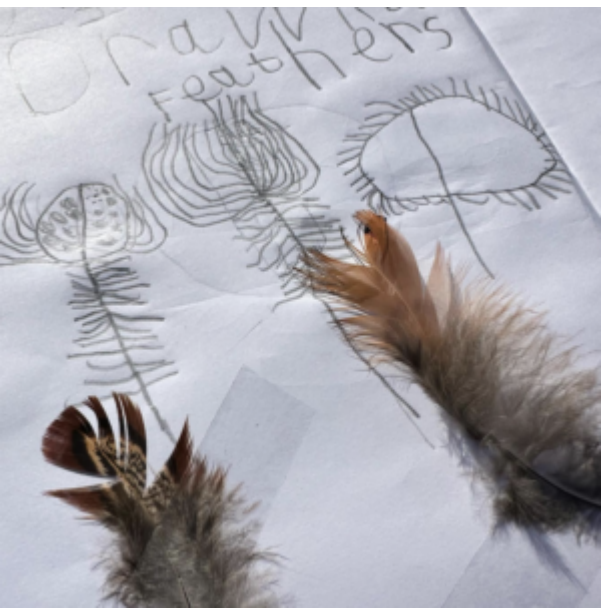
Used in Schools...

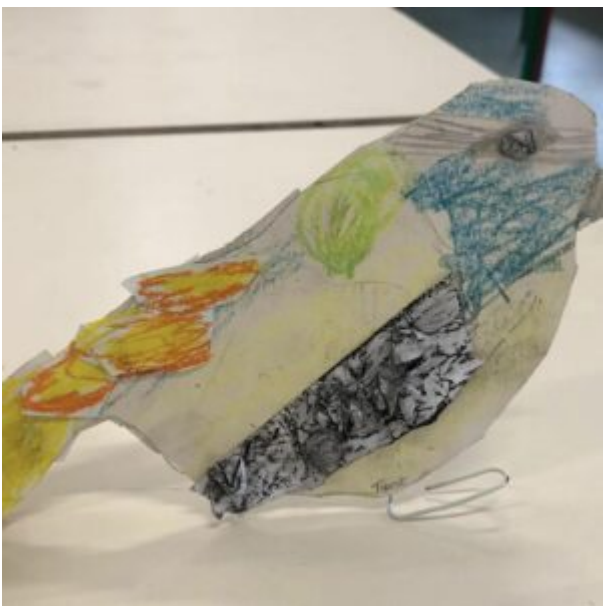














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questions of others using
our resources

Share and Tag



Share photos of work made
by tagging us on social
media

You May Also Like...

Transform materials into birds



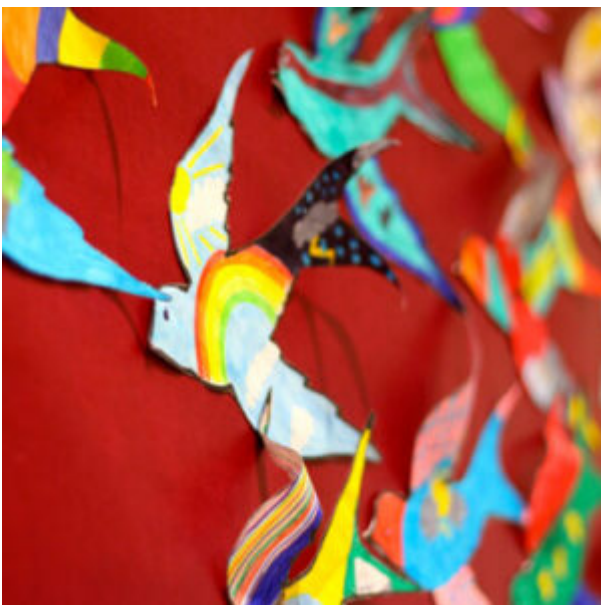
Challenge students to create sculptural birds

swoop



Explore birds and migration

flock



Create a school
installation featuring a
personalised bird from
each child

Pathway: Playful Making

Pathway for Years 1 & 2

**Disciplines:
Sculpture, Drawing**

Key Concepts:

That when we make art in 3 dimensions it is often called Sculpture.

· That we can generate ideas through playful exploration.

· That we can build understanding of the properties of materials through manipulation.

· That making sculpture is a partnership between materials, ideas, hands and tools.

· That we can reflect upon our intention when we see our ideas made physical.

·

In this pathway children are introduced to what sculpture can be, and invited to explore the work of other sculptors whilst taking a playful and inventive approach to making their own sculptures.

The pathway encourages children to start voicing their response to sculptural artworks, including their own, and to give them time and space to explore properties of materials, and what happens when you join one or more materials together to construct new forms.

Theme:

Transformation & Invention

Medium:

Construction Materials (card, paper, wood, wire, string, fabric including recycled and found objects)

Artists:

Christo & Jeanne-Claude, Faith Bebbington, Caitlind r.c. Brown & Wayne Garrett

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

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





AGES 5-8

Teaching Notes

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

[Curriculum Links](#)

Geography: Adapt the playful making approach to make sculptures of ports and harbours, towns, cities, villages, The Great Wall of China etc.

Maths: Uses language to support understanding of 2D/3D shapes, sequence, measuring, position & direction.

Science: Uses language to support understanding of properties and manipulation of materials.

PSHE: Collaboration, responsibility to the planet.

I Can...

- I have explored what we mean by “sculpture” and I thought about what I like about different pieces of sculpture.**
- I can use my sketchbook to make drawings inspired by sculptures I have seen, to help me think about what I like, and to remember what I have seen.**
- I can use my hands to make small sculptures out of lots of different materials. I can bend, twist, fold, cut and fasten.**

I can use my hands to make sculptures without designing first. I can just see what happens if...

- I can discover that sometimes working with materials is hard work – things break or my fingers hurt – but that is all ok!**
 - I can share my work and listen to what other people like about it.**
 - I can look at other people's work and sometimes share what I like about it with them.**
-

·

Time

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

Materials

A3 Sugar paper, handwriting pens.

Construction Materials (see [list here](#))

Pathway: Playful Making

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

·Aims of the Pathway

This pathway aims to introduce children to the idea of Design through Making: a playful approach to exploring materials and constructing sculpture.

·Week 1. Introduce the idea of “Sculpture”

What Is Sculpture?

Use the [“What Is Sculpture?”](#) resource to introduce children to the idea that when we make art in

**3 dimensions it is often
called Sculpture.**

·Talk

**Enable Children to
Be Curious &**

Articulate

Use the animation above as a starting point to talk about Sculpture made by Sculptors.

Use the artworks and questions on the free to access [“Talking Points: Introduction to Sculpture”](#) to help children explore sculpture made by other artists.



**Explore the work of artists
Linda Bell and Nnena Kalu**

through free to access
“[Talking Points: Linda Bell](#)”
and “[Talking Points: Nnena
Kalu](#)”.

·Work in Sketchbooks

Show Me What You See

Invite pupils to make drawings of the sculptures using the free to access [“Talking Points: Introduction to Sculpture”](#) resource above. Create drawings in sketchbooks inspired by the videos and images using [“Show Me What You See”](#).



Remember that children are using drawing as a way of collecting information and adding their own thoughts.

**They can also add words etc
(no need for sentences).**

**Remember there is no
need/requirement to add
learning objectives to
sketchbooks or to mark the
pages in any way.**

·Week 2. Start Making

The AccessArt Making Prompt Cards

Time to let the children explore materials and tools and connect hand, heart and head. Before you introduce children to this activity, watch [“Design through Making”](#).

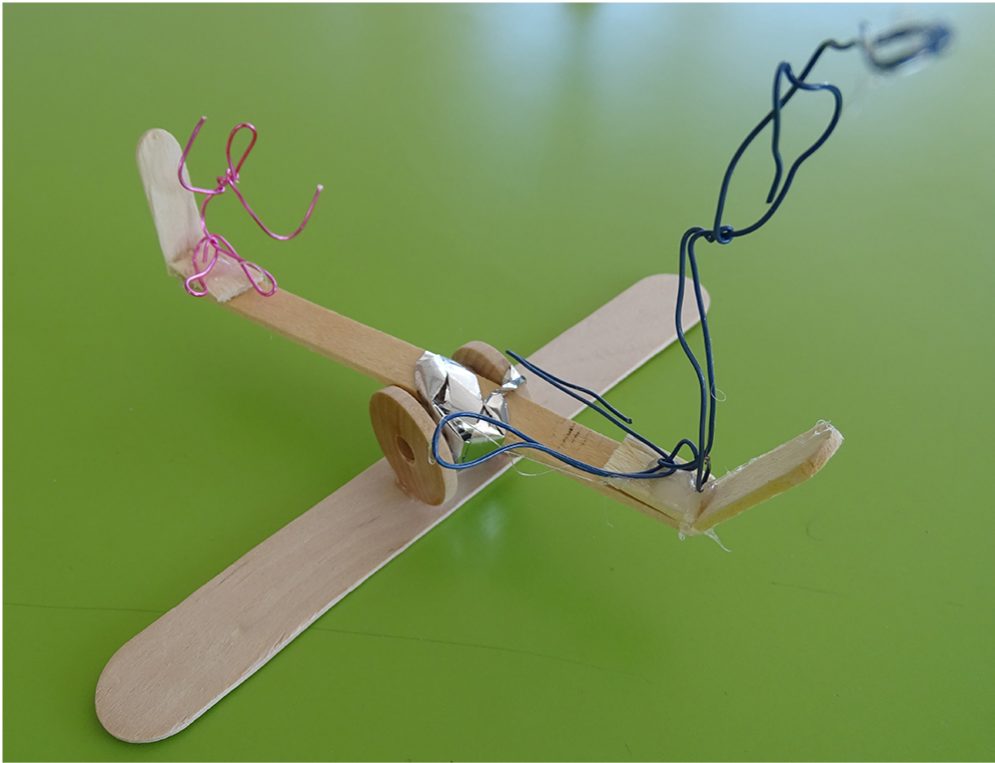


In this warm up session, introduce children to [“The AccessArt Making Prompt](#)

Cards” a wide range of materials and invite them to make in a playful way without a predefined outcome in mind.

Openly invite the children to explore the materials without “knowing” what they will make (“We are going to be explorers and inventors...”). This comes easy to young children and we tend to grow out of it as we get older – but it’s an important skill to acknowledge and retain.

Collect together materials on the materials list in the Teacher notes column, and choose one or more of the prompts.



At the end of the session, tidy the room and clear a space to show the “sculptures” made. Remember these are just “doodles” of materials – and are the first stage in exploring the properties of materials, and how we can connect and combine to make new objects.

Ask the children to try to

**guess the prompt card used,
and to talk about the
sculptures as a class.**

·Week 3 & 4. Find Your Focus

Make Your Sculpture

Choose from one of the projects below, or adapt a similar approach to your own area of focus/curriculum theme.



All the resources below share the common aim of enabling children to explore materials, simple tools and

their ideas, with plenty of freedom to play and invent.

Give children plenty of time and space to explore, take creative risks, discover and share, without working towards a predefined outcome. Encourage and celebrate individuality.

Have sketchbooks open on tables and encourage children to make notes (whatever form they take), and record and reflect.

Creativity Medals



Jan Miller is an Art and Design Technology teacher and magazine editor with 25 years' experience. Invite children to create imaginative and unique "[Creativity Medals](#)" using recycled materials.

.

Or...

·Project

2

Making a Roller Coaster



KS1 children use their imaginations and sense of fun to collaborate to create a “Model Roller Coaster” with moving parts.

.

Or...

·Projects

3

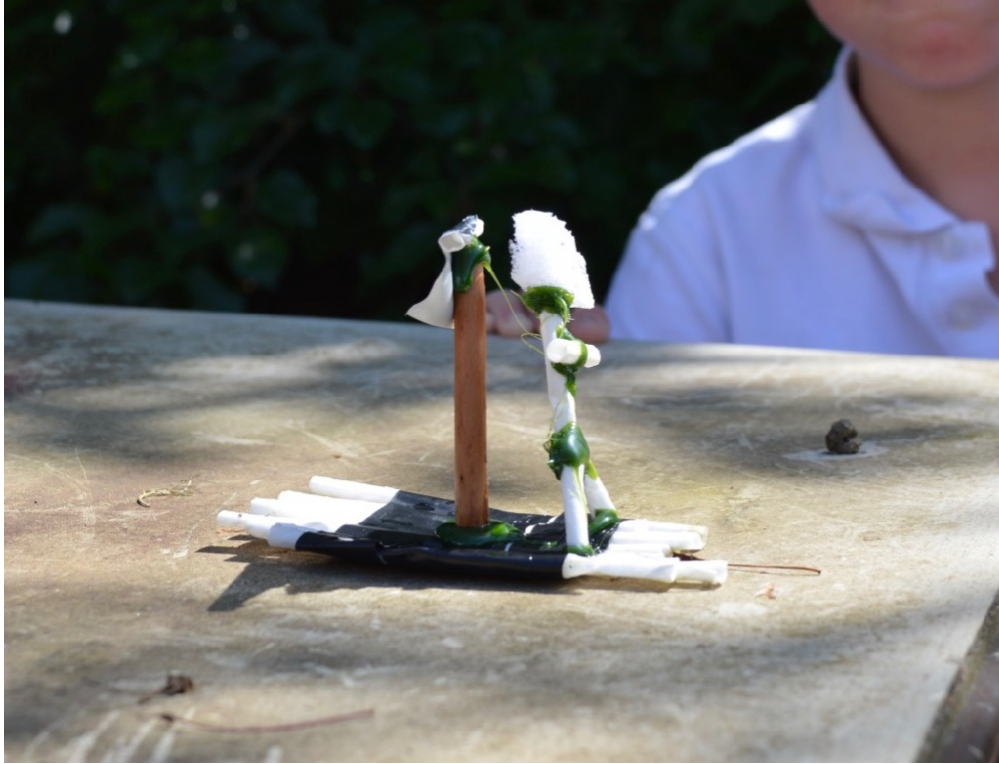
&

4

Boats That Float & Sea Creatures

Both these projects were illustrated with older children, but they follow the same playful making approach.

Adapt by keeping tools simpler (ie scissors, but no pliers or glue guns).



Boats That Float



[Se](#)

[a Creatures](#)

• Week

5 / 6

**Presenting, Talking,
Sharing, Documenting
& Celebrating**



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

Invite children to display

the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hardwork.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams. Think about how the work is lit and what it is displayed on. Encourage them to feel able to change the background, turn the sculpture around etc. [Explore how children can take high quality photographs of 3d artwork with this resource.](#)

[Use the resource here to help](#)

you run a class "crit" to finish the project.

See the Pathway Used in Schools...





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You May Also Like...

Making shells



Create shells out of recycled materials

Cardboard challenge



Get children thinking
about how they can make
something stand

**Experimental Mark
Making Tools**

**See This Resource
Used In Schools...**



You May Also Like...

**Pathway:
Painting**

Expressive



**This is featured in the
'Expressive Painting'
pathway**

Pathway: Spirals

Pathway for Years 1 & 2

Disciplines:

Drawing, Collage, Sketchbooks

Key Concepts:

- That drawing is a physical and emotional activity. That when we draw, we can move our whole body.
- That we can control the lines we make by being aware of how we hold a drawing tool, how much pressure we apply, and how fast or slow we move.

That we can draw from observation or imagination.

.That we can use colour to help our drawings engage others.

In this pathway children are enabled to build an understanding about the way they can make marks on a drawing surface. They explore how the way they hold a drawing tool, and move their bodies, will affect the drawings they make.

Children will begin to explore mark-making and experiment with how they can use the marks they make in their drawings.

.

They are introduced to the fact that they can make drawings as a result of observation, without a seen subject matter. (i.e. from action or imagination) and that they can make drawings as a result of observation. Through their drawings children are able to talk about what they can see and how it makes them feel.

The focus of the exploration is around spirals – an ancient symbol which we all recognise, and which lends itself to conversations around growth, movement and structure.

Children are introduced to sketchbooks as a place of

personal exploration, and enabled to make a sketchbook or personalise a bought sketchbook.

Themes:

Pattern, Structure, Movement, Growth, The Human Body, Sound

Medium:

Graphite stick or soft B pencil, Handwriting Pen, Pastels & Chalk, Paper, (Sketchbook Making Task: Paper, string, elastic bands, glue)

Artists: Molly Haslund

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!**





“To paint a line for a minute and walk with it was something I had never done before, and it made me think a lot about how good simple things can be.” Chris Ofili

AGES 5-8

Teaching Notes

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

[See the recording of the hour long zoom CPD to introduce teachers to this pathway.](#)

Curriculum Links

Science: Uses language to support understanding of concepts of growth, human body and natural forms.

Maths: Explores pattern, symmetry.

PSHE: Peer discussion, collaboration

I Can...

- I can draw from my finger tips, my wrist, my elbow, my shoulder, my body.**
- I can make a drawing using a continuous line for a minute or two.**
- I have made a sketchbook (or perhaps decorated the cover of a bought sketchbook) and I feel like it belongs to me.**
- I can draw from observation**

for a few minutes at a time.

- I can make different marks with different drawing tools. I have seen the different marks I can make with a soft pencil, a graphite stick and a handwriting pen.**
- I have explored how water affects the graphite and pen, and explored how I can use a brush to make new marks.**
- I can make choices about which colours I'd like to use in my drawing.**
- I have seen the work of an artist and listened to how the artist made the work. I**

have been able to share how I feel about the work.

- I can talk about what I like in my drawings, and what I'd like to try again.

- I can take photos of my artwork.



Time

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

Materials

A2 newsprint, A2 cartridge or black paper, sugar paper (torn into squares), soft pencils, graphite sticks, chalk, handwriting pens, or graphite, sticks, coloured card, cardboard, recycled/scrap paper, elastic bands.

Pathway: Spirals

A PDF of this pathway can be

found [here](#).

·Aims of the Pathway

This pathway aims to introduce children to the idea that making a drawing is a physical activity which uses the whole body and connects head, hand and heart.

·Week 1: Make drawings using your body

**Making
Drawings**

Spiral



Invite children to use their whole body to create large scale ["Spiral Drawings"](#).

Use soft B pencils or graphite sticks. Work on large A2 sheets of paper (newsprint is fine).

Invite students to experiment with different materials – graphite sticks, soft B

**pencils, handwriting pens,
chalks.**

**· Create large scale
drawings.**

**· Make spiral drawings to
music.**

**· Stand up and work in the
playground using chalk.**

**· Juxtapose emotions eg.
'Create a quiet spiral...
then create a LOUD
spiral.' Invite children
to tune into how they are
feeling and create a
spiral that reflects their
mood.**

· Look

&

Talk

Molly Haslund: Outdoor Drawings



Molly Haslund
Circles, 2015
New York,
Peekskill Project
#6, Hudson Valley
MOCA

Explore our free to access [“Talking Points: Molly Haslund”](#) to discover an artist who makes drawings outside using her body as a drawing tool. Pause the videos and invite children to create drawings using the [“Show Me What You See”](#) method.

Fast engineering challenge:
Respond to Molly Haslund’s work by asking children to make a tool that creates a

circle when it has a drawing material attached. Use sticks, card, cardboard, tape, twine, straws etc.

Juxtapose children's exploration by looking at the work of women who make kolam in front of their homes every morning in the "[Talking Points: The Ancient Art of Kolam](#)" resource.

·Week 2: Develop your drawings

Make Snail Drawings



Create a “[Snail Drawing](#)” on a large square of white cartridge paper or black sugar paper, using chalk and oil pastels.

This exercise explores different qualities of line, colour blending, mark making and makes a wonderful mounting piece.

·Week 3: Introduce sketchbooks and

**either make your own sketchbook or
personalise a bought sketchbook**

**Make an Elastic Band
Sketchbook**



It's important that children feel a sense of ownership with their sketchbooks. Invite children to create their own elastic band sketchbooks using recycled paper and card. These sketchbooks will create an ideal platform for exploration and creative risk taking. Ask children to decorate the cover using collage.

- Or personalise a bought sketchbook to nurture ownership

**Making Spaces and
Places in a
Sketchbook**



“Make Spaces and Places in a Sketchbook” to change the way children use their sketchbooks and help to develop sketchbook techniques in future sessions.

In the next session children will start working in their sketchbooks.

·Week 4 & 5: Two drawing exercises

**Two Exercises to
Encourage Close
Looking &
Experimental Mark-
Making**

Working in a sketchbook,

invite children to try the following two drawing exercises below.

Continue with the spiral exploration by applying drawing skills to making observational drawings of shells.

Where possible work from real shells, making sure each child can clearly see what they are drawing. If you do not have real shells then you can work from "[Drawing Source Materials: Shells](#)".

Do the exercises alongside the children (to model your own open exploration), or before the lesson so that you understand how it feels.

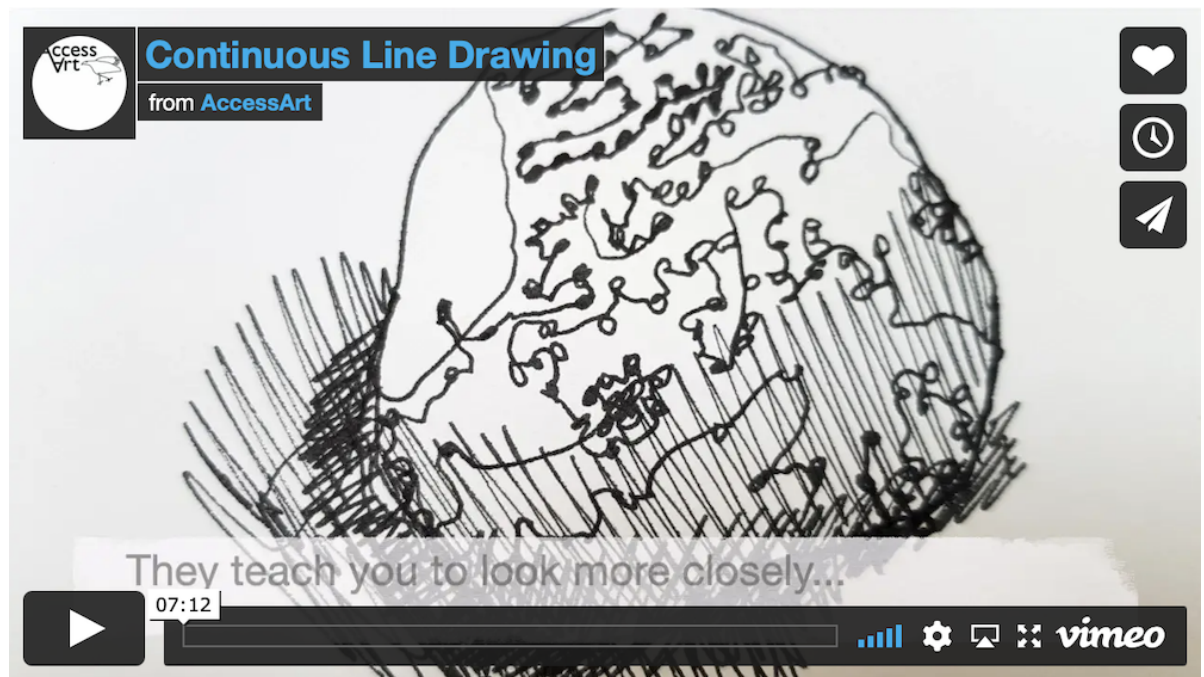
**By the end of this session
children will have completed
a number of line drawings in
their sketchbooks.**

·Exercise

One

Observational

Drawing: Continuous Line



Start the session by creating a calm meditative environment. Use this exercise to create [“Observational Drawings using Continuous Line”](#). Encourage careful observation and intentional mark making.

Depending on how much time you would like to allocate to

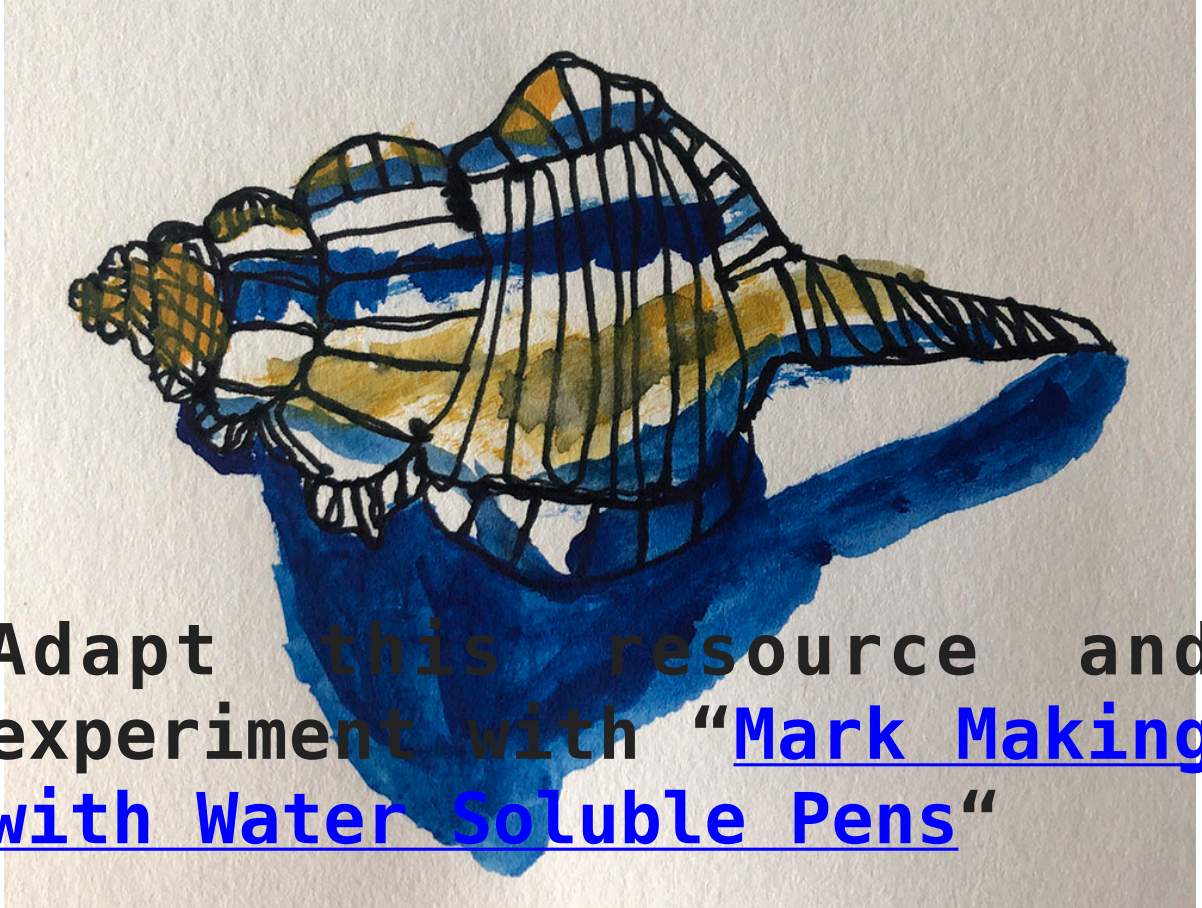
the warm up, you may want to ask children to experiment with scale, different materials, dominant and non dominant hand.

·Exercise

Two

**Experimental
Making with
Soluble Pens**

**Mark-
Water**



Adapt this resource and experiment with [“Mark Making with Water Soluble Pens”](#)

Rather than try the whole resource which was originally written for older children, focus upon enabling the children to see what happens when they add water to observational drawings made

using a handwriting pen (check first that the pen you use is water-soluble) or water-soluble graphite. How are the marks changed by the water?

As the children may not have experience of the colour wheel yet, strip this activity back to focus on the line, texture, and light and dark areas.

·Week

6:

Celebrate

**Share,
discuss**

reflect,



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

Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hardwork.

If you have class cameras or

tablets, invite the children to document their work, working in pairs or teams.

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

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

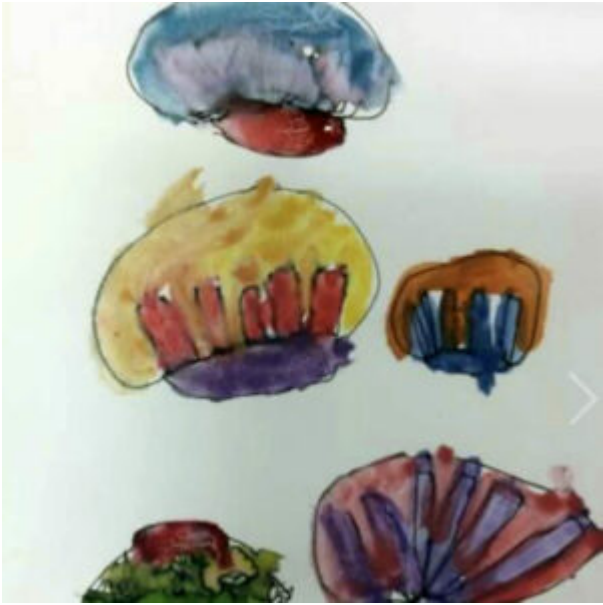
**See the Pathway
Used in Schools...**

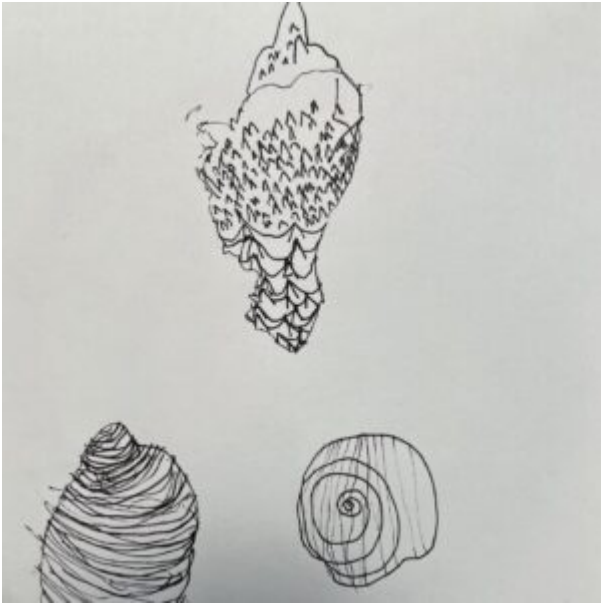














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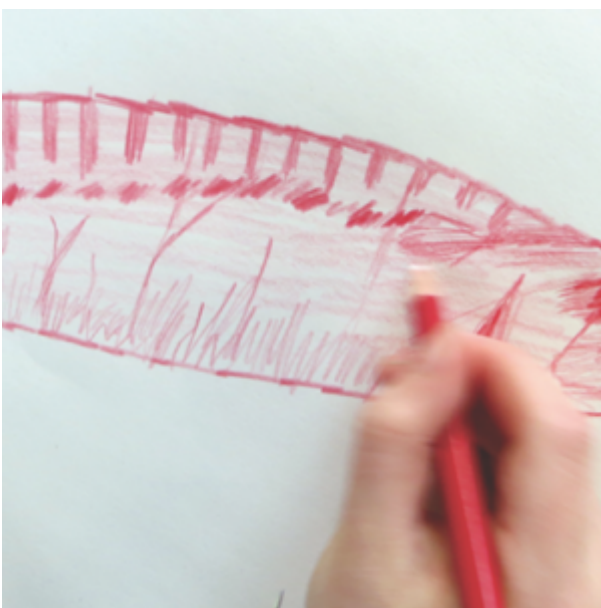
You May Also Like...

Letting shape and colour
co-exist



Layer chalk, pastel and pencil to use shapes intuitively

Backwards forwards drawing



Develop understanding and knowledge of subject matter through careful observation

**Drawing Source
Material: Shells &
Spirals**

A collection of imagery and sources which you can use to prompt drawing in

schools and community groups.

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.

Shells

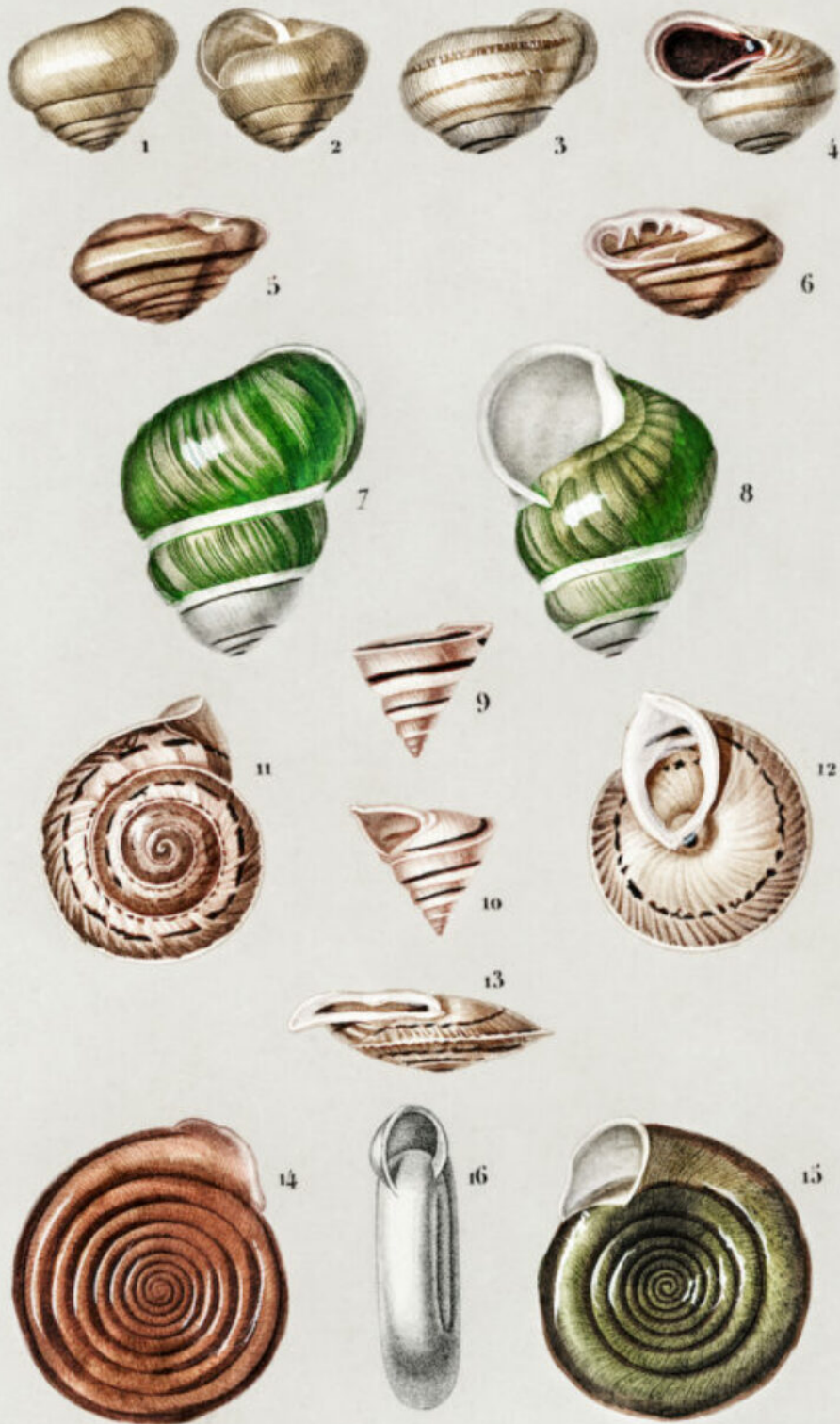
Use the films below to enable children to explore drawing shells. Try to create a sense of momentum – for example you might pause the video 4 times and ask the pupils to make a 1 minute, 2 minute, 3 minute and 4 minute

drawing at each pause.

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to qualities of the shells.

Try the same exercise using different materials, ie handwriting pen, ink and nib, pastel, watercolour...

Charles Dessalines



11000. Paris.

Fournier. 30.

1, 2. *Helix trochiformis* (*Helix epistylum*, Mull.)—3, 4. *Helix macrostoma* (*Helix citata*, Mull.)
 5, 6. *Helix sinuata* (*Helix sinuata*, Mull.)—7, 8. *Helix multicolor* (*Helix polytrua*, Sussur.)
 9, 10. *Helix pyramidella* (*Helix Pyramidella*, Bign.)—11, 12, 13. *Helix de Lister* (*Helix Listeriana*, Gray.)
 14, 15, 16. *Helix polygona* (*Helix polygona*, Bern.)

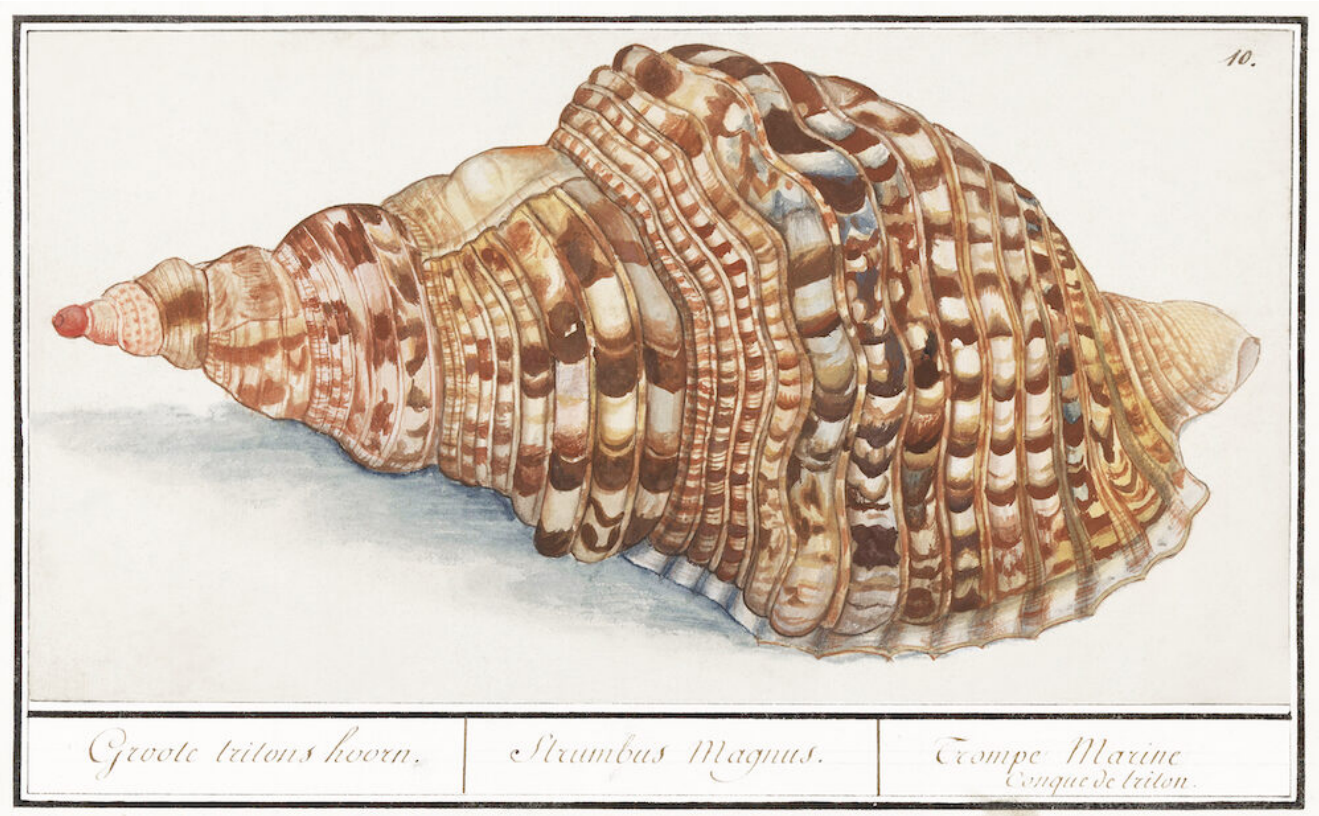


Prêtre, pinx.

Legrand, sc.

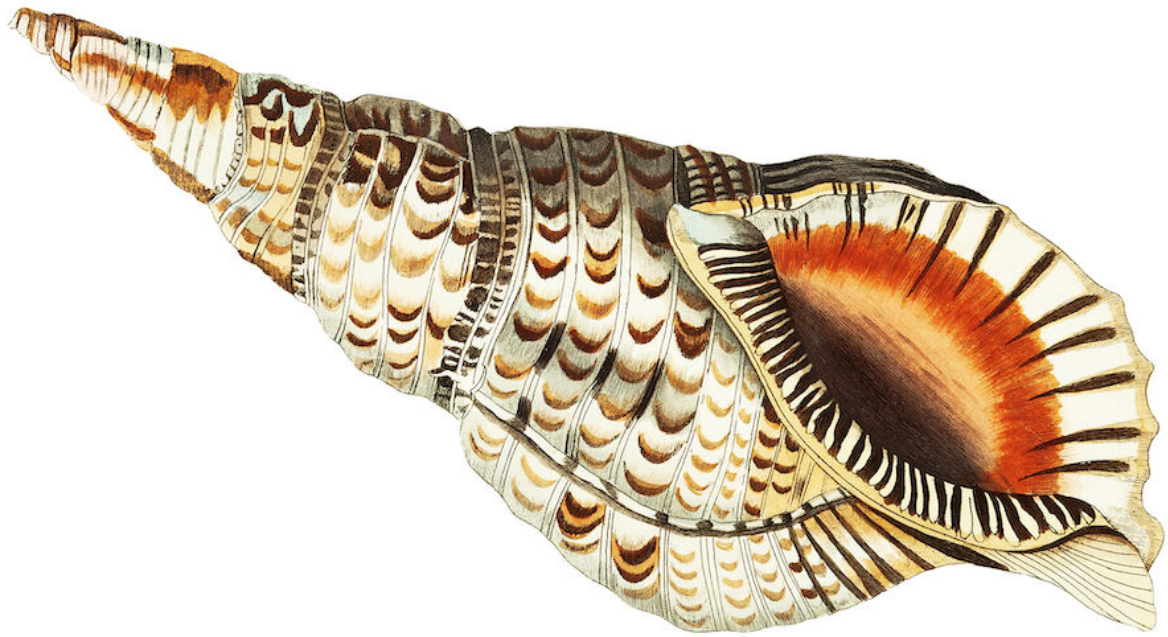
1. *Scrinia tuberculosa*. (*Scrinia nodosa* Def.) — 2. *Cerithium chenille*. (*Cerithium aluco* Desp.)
 3. *Turbinella peire*. (*Turbinella pyrum*, Lamk.) — 4. *Cancellaria obtusa*. (*Cancellaria obtusa* Desp.)
 5. *Fusus longirostris*. (*Fusus longirostris*, Desp.) — 6. *Murex palus de Rosier*. (*Murex palus rose*, Lamk.)

Anselmus Boëtius de Boodt



Common Triton Horns, *Charonia tritonis* (1596-1610) by Anselmus Boëtius de Boodt. Original from the Rijksmuseum.

George Shaw



**Tritonian murex or Sea trumpet
illustration from The
Naturalist's Miscellany
(1789-1813) by George Shaw
(1751-1813)**

You May Also Like...

Pathway: Spirals



This is featured in the
'Spirals' pathway

using sketchbooks to make
visual notes



Show me what you see

