

Talking Points: Brush Work of Van Gogh & Cezanne

A collection of imagery and sources designed to stimulate an exploration of the brushwork of Van Gogh and Cezanne.

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Exploring the Brushwork of Van Gogh and Cezanne

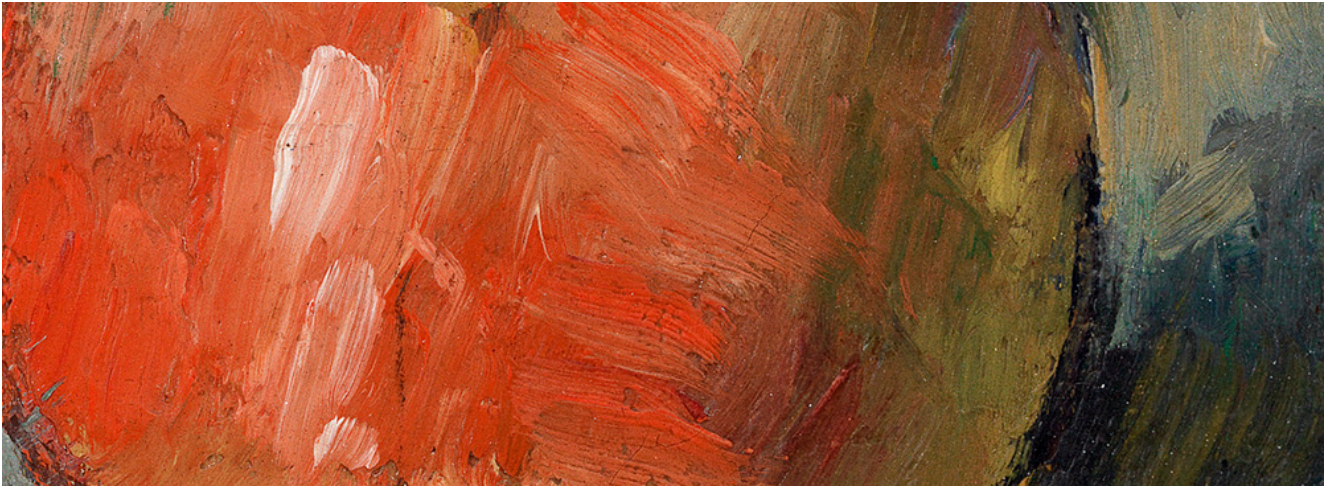
If we zoom in and look closely at the brushwork of both Cezanne and Van Gogh you'll see how they applied paint using fluid loose marks with complex colours, and yet when you stand back, the brush marks and the colours find their place to help tell the story of the painting.

In this resource we have zoomed in on sections of paintings to help pupils see the kinds of marks made by the painters.

Use the questions at the end to help guide an exploration.



Top: Detail: Wheat Field with Cypresses (1889) by Vincent Van Gogh. Original from the MET Museum.





Top: Detail: Three Apples (Deux pommes et demie) (ca. 1878–1879) by Paul Cézanne. Original from Original from Barnes Foundation.

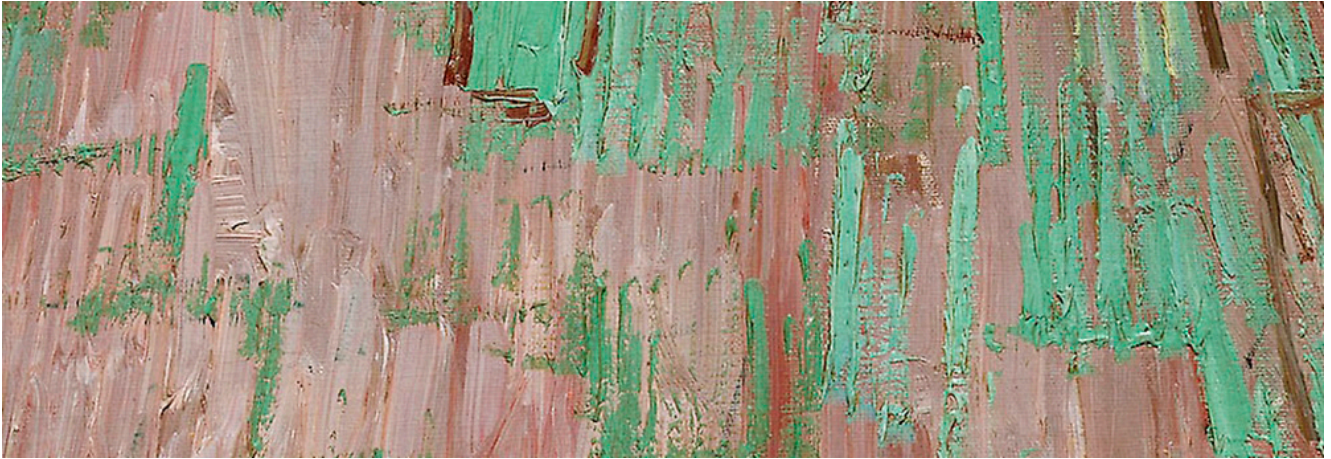




Top: Detail: Houses and Figure (1890) by Vincent Van Gogh. Original from the Barnes Foundation.



Top: Detail: Houses in Provence: The Riaux Valley near L'Estaque (ca. 1883) by Paul Cézanne.



Top: Detail: The Bedroom (1889) by Vincent Van Gogh.

Questions to Ask Children

“Impasto” describes paint when it is applied so thickly onto the canvas that it remains raised. Can you see areas of impasto in the paintings above?

Can you find an area of a painting where the artist has let the colour of the canvas show through?

Can you find examples of where the artist hasn't mixed the colour on a palette – instead he has applied wet paint of one colour over wet paint of another colour and you can see where it mixes on the canvas?

Think about direction of brush strokes – can you find an area of canvas where the brush strokes go a particular direction? How do the artists' change the direction of the brush strokes according to the subject matter of what they are painting?

How would you describe some of the brush strokes? Restful? Busy? Rhythmical? Chaotic?

Can you see areas of the paintings where the artist uses outlines? Doesn't use outlines?

How many different colours can you spot in a particular area of canvas? Do you think the artist gives those colours names?

What kinds of tools or brushes do you think the

artist might have used?

This Talking Points Is Used In...

Pathway: Expressive Painting

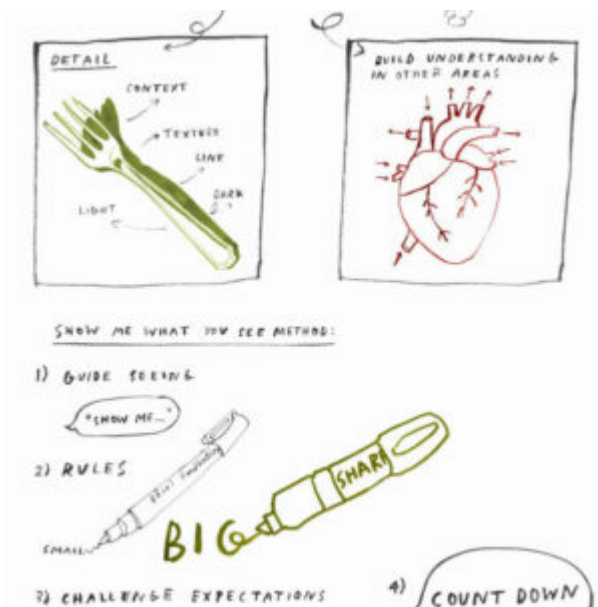


[This is featured in the 'Expressive Painting' pathway](#)

using sketchbooks to make visual notes



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Talking Points: Charlie French

A collection of imagery and sources designed to stimulate conversation around the work of Charlie French.

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Charlie French

“I embrace a blank canvas with a sense of wonder and adventure.”

Charlie French is an abstract painter, living in London.

[Website](#)

Instagram



In the Fathoms Below, copyright Charlie French



“What inspires you?”

“I am asked that question a lot. And I think there are obvious ones you see in my series: Disney movies, music, the ocean, the beautiful world I see, my happy memories and an imagination that cracks me up.

And lots of times I am inspired simply by my love of COLORS and SHAPES. I pick my colour palette and just paint.

The truth is that every day is different. But I am most happy when I can walk up to a canvas and let go. I am free. Freedom in life is very important. Don't you think, Friends???"

Copyright Charlie French



Copyright Charlie French

Questions to Ask Children

How would you describe Charlie's work?

How does it make you feel?

How would you describe the colours?

Charlie thinks it's important to feel free and have the space to explore in your artwork. Would you agree? Have you ever felt like that? How do you think he lets himself feel like that?

When Charlie puts the paint on the canvas, what kinds of movements does he make with his body? Can you do "air painting" and move your arm as you think he did to apply the paint? Stand up!

This Talking Points Is Used In...

Pathway: Expressive Painting

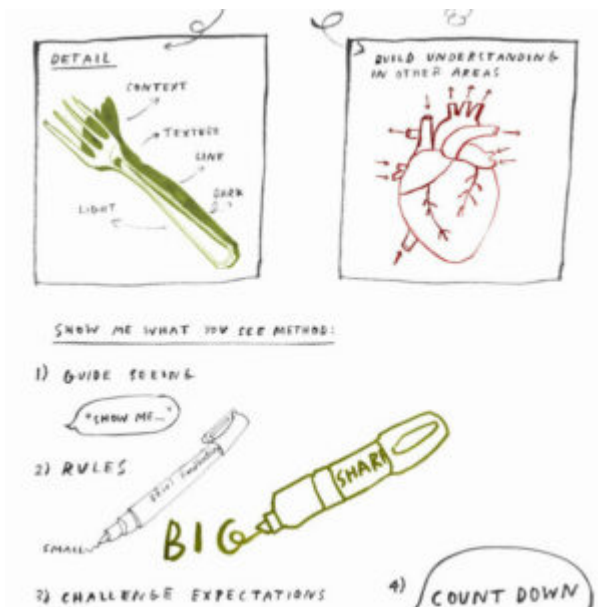


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Talking Points: Marela Zacarías

A collection of imagery and sources designed to stimulate conversation around the work of Marela Zacarías.

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Marela Zacarías

“My pieces are sculptural paintings. I make the piece take your eye into spaces you wouldn’t think to look.”

Marela is a painter/sculptor who creates undulating painted forms which explore movement and colour. The majority of Marela’s pieces are site specific (created for a particular location).

Marela lives between Brooklyn and Mexico City

[Website](#)

Questions to Ask Children

How would you describe Marela's artwork to someone who couldn't see it?

How does it make you feel? How would you react if you were in the same space?

What does it remind you of?

Does your eye stay still when you look at it?

Can you imagine how Marela works out how the pieces join together?

Is it like anything you have seen before?

What kinds of colours does she use?

This Talking Points Is Used In...

Pathway: Expressive Painting

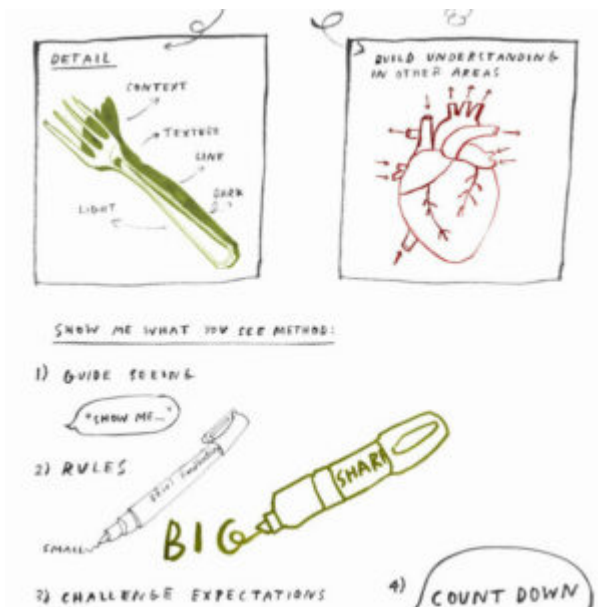


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Talking Points: What is Screenprint?

A collection of imagery and sources designed to introduce children to the process of screenprint.

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Screenprint

Teachers Notes

Screen print is a printing process in which a mesh (silk screen) is used to transfer ink to a surface such as paper or fabric. An image is exposed into the mesh with UV light. Once exposed some areas of the mesh will be blocked and some will allow ink to pass through.

Watch the video below to show children the process in action before trying our [Screen Print Classroom Hack.](#)



Theresa Easton, Screenprints and Silk Screen

This Talking Points Is Used In...

Pathway: working with shape and colour

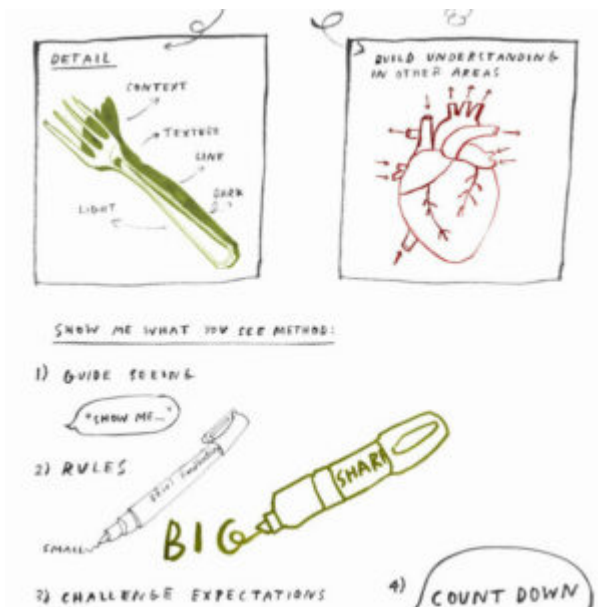


This is featured in the 'Working with Shape and Colour' pathway

using sketchbooks to make visual notes



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Talking Points: What is Monotype?

A collection of imagery and sources designed to introduce children to the process of monotype.

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Monotype

A monotype is a simple printmaking process that is used to create one off prints. Sometimes artists will create a 'ghost' print from whatever is left on the printing plate after an initial print has been taken.

There are many ways that a monotype can be made. A metal or plastic plate is painted onto with any material that will transfer marks to paper under pressure.

A monotype is a stand alone print whereas a monoprint is a print that is part of a series.

Find our collection of monotype resources [here](#).

This Talking Points Is Used In...

Pathway: Making Monotypes

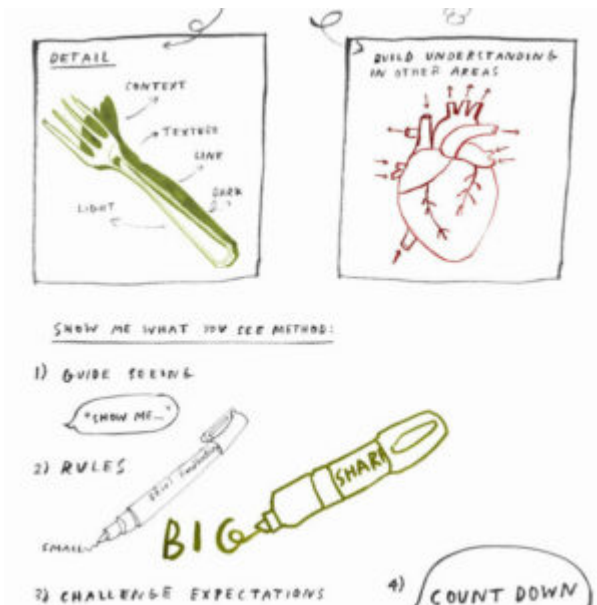


[This is featured in the 'Making Monotypes' pathway](#)

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Talking
Ringgold

Points:

Faith

Introducing you to the work of Faith Ringgold.

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Faith Ringgold

Faith Ringgold is an artist and activist who grew up during the Harlem Renaissance. Ringgold communicates personal narratives, history and politics through her painted quilts.

In this video Faith Ringgold discusses how she fought to get women and African-American artists into museums.

Watch this video to see how Ringgold combines cloth, paint and thread to make her quilts.

[Faith Ringgold on Google Arts & Culture](#)

See more at [Ringgold's website](#)

Questions to Ask Children

Faith emphasises the importance of focussing upon personal experience through art; How does she do this and why do you think this is important?

Are there things you care about that you'd like to

make art about to help you share your thoughts/views? What's important to you?

"When they're looking at my work, they're looking at a painting and they're able to accept it better because it is also a quilt." – Faith Ringgold

Why do you think people are more accepting of a quilt than a painting? What do you associate with quilts?

This Talking Points Is Used In...

Pathway: Print & Activism



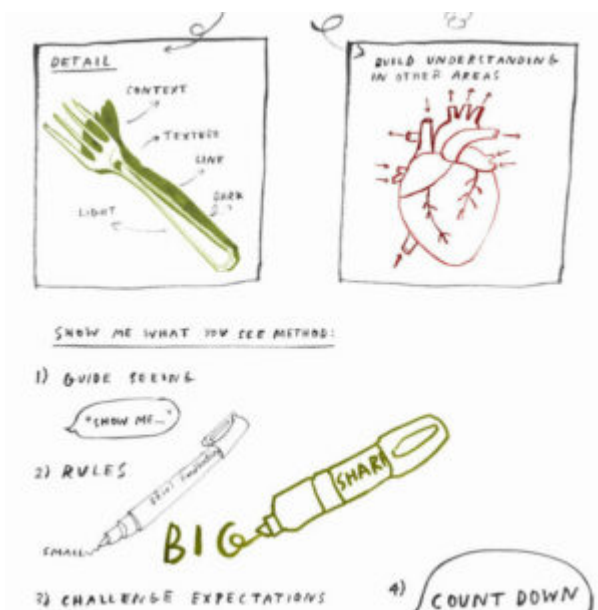
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Activism' pathway

using sketchbooks to make visual notes



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Talking Points: Shepard Fairey

Introducing you to the work of artist and activist Shepard Fairey.

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Shepard Fairey

Shepard Fairey is a contemporary street artist and activist. In his work he tackles topics such as political power and propaganda. Fairey uses stencils and screen print to make his work.



The Black Hills Are Not For Sale, Screen Print, 18

x 24 inches, July 2012

See more at [Faireys website](#) and [Instagram feed](#)

Questions to Ask Children

How many processes can you identify in the first video? Why do you think Shepard uses so many different processes/mediums?

When you look at Fairey's 'The Black Hills Are Not For Sale' what do you see?

If you don't know about the Black Hills can you still figure out what this artwork might be trying to communicate?

Why is it important for artists to create work that questions what is going on in the world?

Do you think that Faireys work is successful in communicating important messages? Why do you think this?

This Talking Points Is Used In...

Pathway: Print & Activism

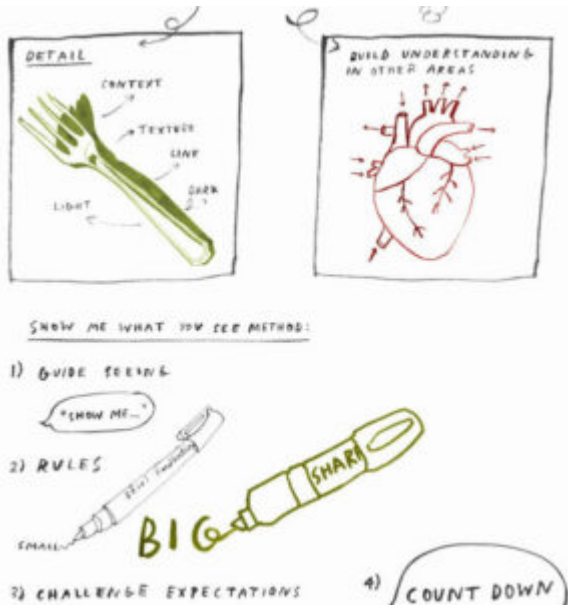


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Talking Points: Grayson Perry A Map of Days

A collection of imagery and sources designed to introduce pupils to “A Map of Days” by Grayson Perry.

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A Map of Days by Grayson Perry

“Grayson Perry RA created this map of a walled city as a self-portrait for an exhibition at the National Portrait Gallery. He said ‘I thought the walled city was a good metaphor – the wall, I suppose, can roughly be interpreted as your skin. But like any city, it’s dependent on the landscape it sits in as well.’ “ [RA](#)

[See the Map on Google Arts & Culture.](#)

[Interview about the making of the map.](#)

Note for teachers on adult content: Please be advised that from 0.24 to 0.39 and 1.34 until 1.57 of this video, there is inappropriate language shown on the map. You may wish to show up to this point or to skip past the shot of the language in question.

Questions to Ask Children:

How does Grayson Perry use text in the map?

Can you find text on buildings as well as street names? How do you think he decides which text to make small, and which to make larger?

How much does Grayson Perry reveal about himself through the map?

Can you spot any symbols or visual metaphors?

This Talking Points Is Used

In...

Pathway: Typography and Maps

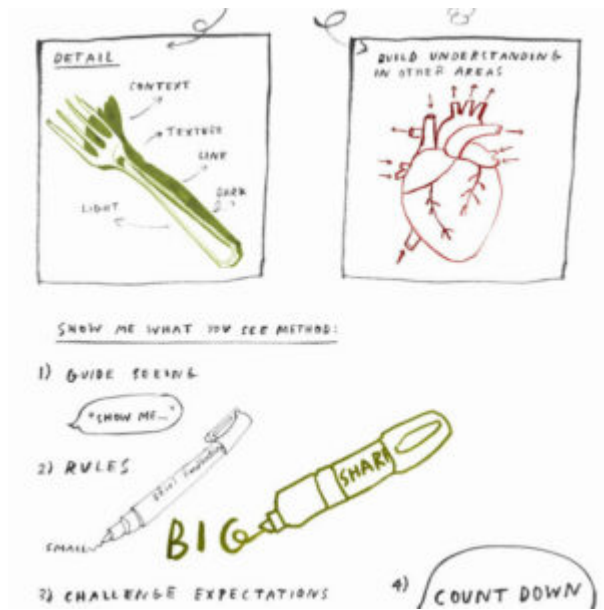


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using sketchbooks to make visual notes



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Talking Points: Hogwarts Maps

A collection of imagery and sources to explore the Hogwarts Maps.

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Hogwarts Maps

There are many maps inspired by Hogwarts, the most famous of course is the Marauders map.

Use the sources below to focus a conversation with children about the typography and design of the highly visual maps.

Questions to Ask Children:

Why do you think the designers chose the typography they did for the diary and map?

What kind of feeling are they trying to create?

How do you feel when you look at the map?

This Talking Points Is Used In...

Pathway: Typography and Maps

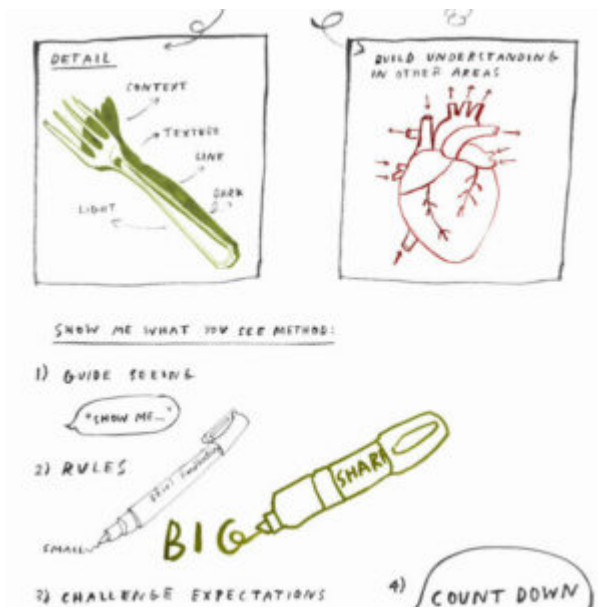


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Talking Points: Paula Scher

A collection of imagery and sources designed to introduce pupils to the work of graphic designer Paula Scher.

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Paula Scher

Paula Scher is an American graphic designer, painter and art educator in design.

Paula creates branding, but she also created a series of “maps” which contain “errors and mistakes”. Explore in the video and link below.

“Paula Scher painted two 9-by-12-foot maps that resembled patchwork quilts from afar, but contain much textual detail. She created lines that represented the separation of political allies or borders dividing enemies. Scher created the maps into layers that reference what we think when we think of Japan, Kenya, or the Upper East Side.

For instance, The United States (1999) was painted in blocky white print and full with a list of facts that we comprehend when we think about cities. Africa (2003) is represented in a stark

black and white palette, hinting at a tortured colonial past. The land of the red rising sun is represented when we think of Japan (2004).

Scher decided to produce silk-screened prints of The World that contained large-scale images of cities, states, and continents blanketed with place names and other information. It is full of mistakes, misspellings, and visual allusions to stereotypes of places such as South America, painted with hot colours and has two ovaries on the sides. It was not created to be a reliable map but convey a sense of the places that are mediated and mangled.” [Wiki](#)

www.pentagram.com/news/paula-scher-maps

Abstract: Art of the Design/ Paula Scher

Please Note: At timecode 8.00 Paula Scher talks about her maps.

Questions to Ask Children:

How would you describe one of Paula's maps to someone who couldn't see them?

In what ways do Paula's maps differ from regular maps?

How would these maps change if you held them in your hand?

This Talking Points Is Used In...

Pathway: Typography and Maps

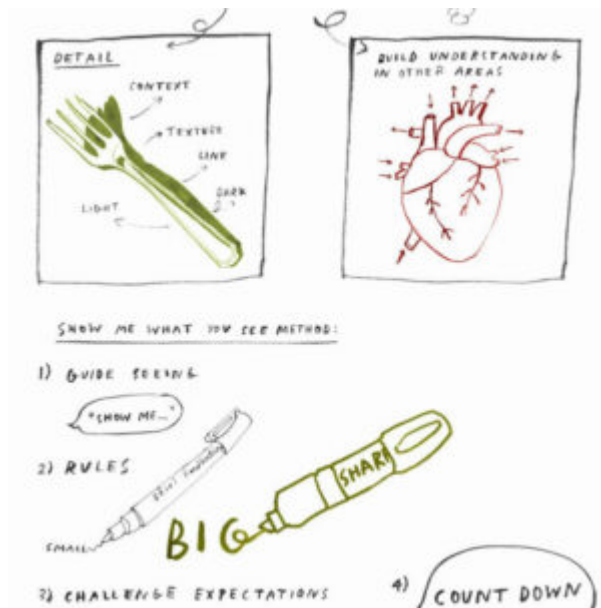


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using sketchbooks to make visual notes



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Talking Points: Louise Fili

A collection of imagery and sources designed to introduce pupils to the work of Typographer Louise Fili.

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Louise Fili

Founded in 1989, Louise Fili Ltd is an award-winning New York-based graphic and digital design firm specialising in strategic brand development and packaging for speciality food products.

Enjoy the video below where Louise shares how she made a poster for the New York Subway.

[Louise Fili Website](#)

Subway Series: Louise Fili

Watch this video in Vimeo [here](#).

This Talking Points Is Used In...

Pathway: Typography and Maps

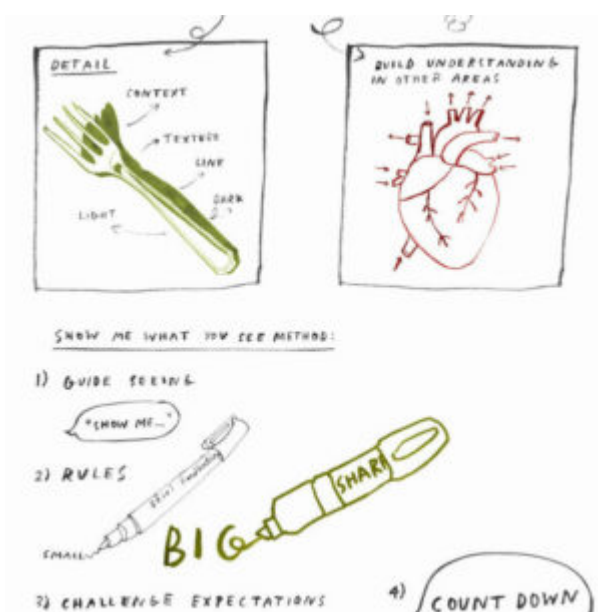


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using sketchbooks to make visual notes



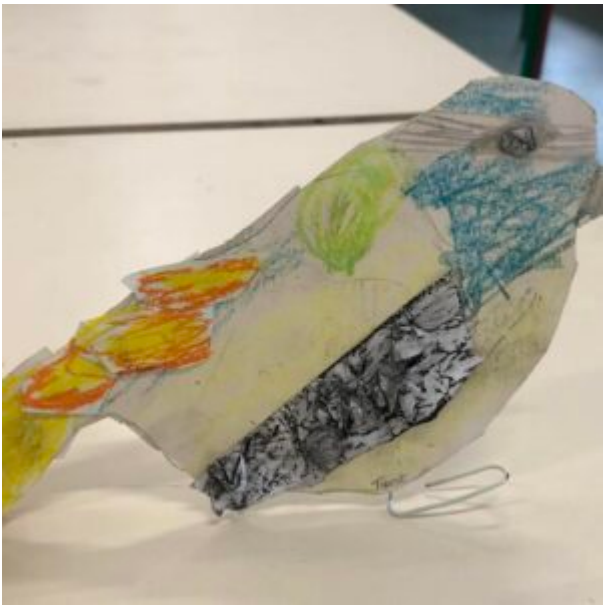
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Making Sculptural Birds

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You May Also Like...

Pathway: Making Birds



[Featured in the 'Making Birds' pathway](#)

Talking Points: Inspired by Birds



Talking Points: Bridge Design

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

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Bridge Design

Architects often use bridge design as a way to showcase their innovation. Many bridge designs

entered for competitions never get built – but the ideas behind them move forward ideas about contemporary architecture.

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

The Garden Bridge by [Heatherwick Studios](#)

The worlds first 3D printed bridge with robots by Joris Laarman

The Bouncing Bridge by AZC

[Zaha Hadid Architects](#), Conceptual Bridge Project

Questions to Ask Children

What do bridges do?

How can bridges represent the communities they connect?

Are bridges just about destinations? Or are they about journeys?

Is there a limit to what a bridge can be?

Is there a limit to the materials you can use?

This Talking Points Is Used In...

Pathway: Be an architect

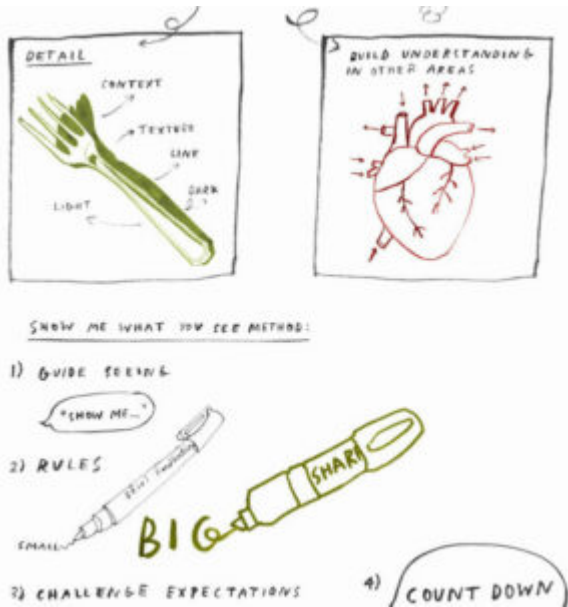


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using sketchbooks to make visual notes



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Talking Points: Hundertwasser the Architect

A collection of imagery and sources designed to explore the work of architect Hundertwasser.

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Hundertwasser the Architect

Use the following images and videos to introduce children to the work of Austrian artist **Friedrich Stowasser**, better known by his pseudonym **Friedensreich Regentag Dunkelbunt Hundertwasser** (1928 – 2000).

Hundertwasser was a visual artist and architect and he also worked in the field of environmental protection.

“Hundertwasser stood out as an opponent of “a straight line” and any standardization, expressing this concept in the field of building design. ”

[Wiki](#)

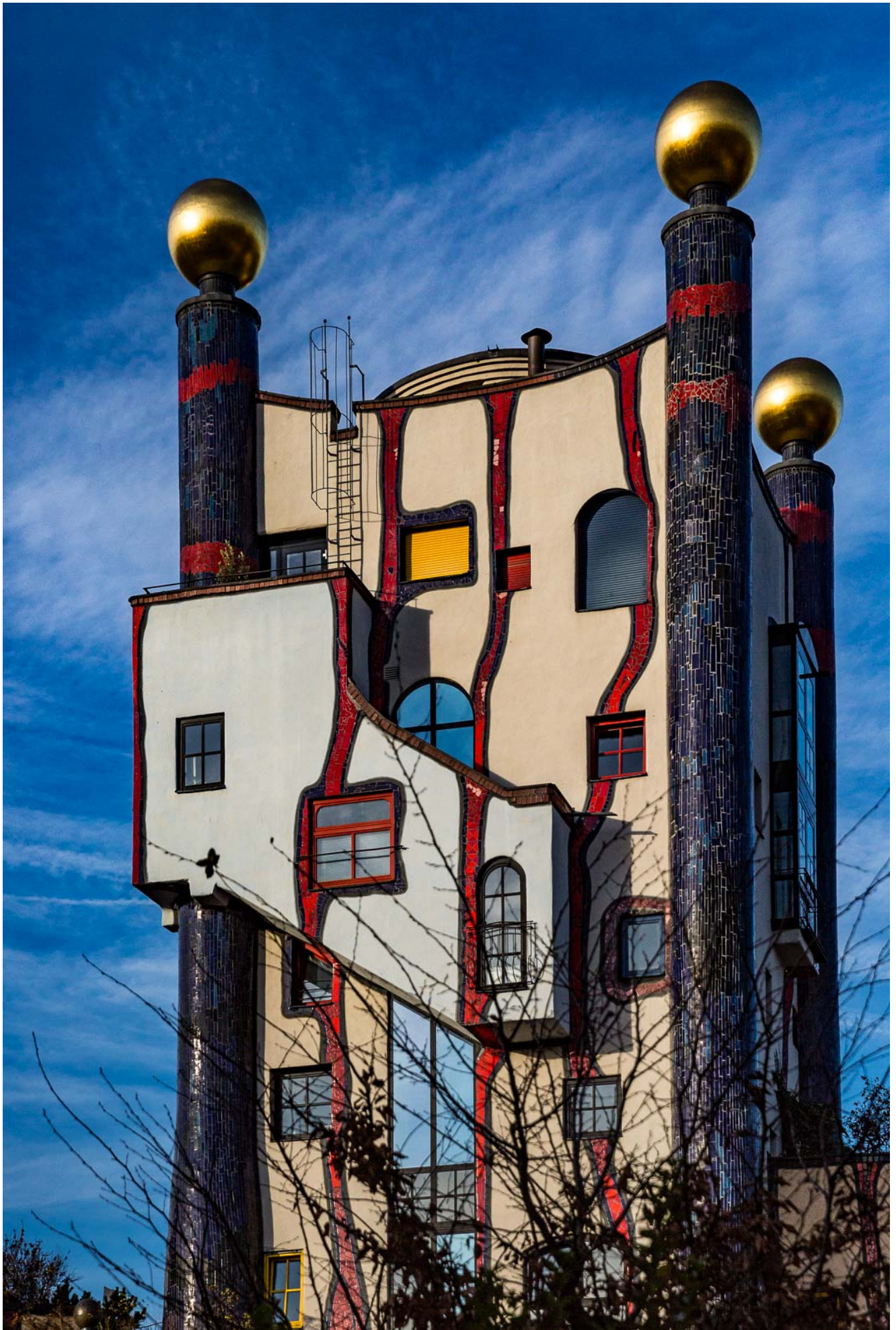
[Explore The Inventive Architecture of Friedensreich Hundertwasser – Google Arts & Culture](#)

www.kunsthawien.com/en/

<https://hundertwasser.com/en>



**Hundertwasser House
by Studio Sarah Lou**



Hundertwasser's Beer Tower by [ALexDROP](#)

Hundertwasser Tower in Abensberg



Hundertwasser by [twicepix](#)



Usine d'incinération décorée par F. Hundertwasser (Vienne) by [dalbera](#)

Hundertwasser in Altenrhein. This video is not in English – you may wish to watch it silently and use the opportunity to talk as teacher.

Questions to Ask Children

What words would you use to describe Hundertwasser's architecture to those who can't see it?

How does it make you feel?

What would it be like to be inside the buildings?

What kinds of materials does he use?

How does he use colour in his buildings?

How important is the relationship of detail to big structures?

Can you see any straight lines?

This Talking Points Is Used In...

Pathway: Be an architect

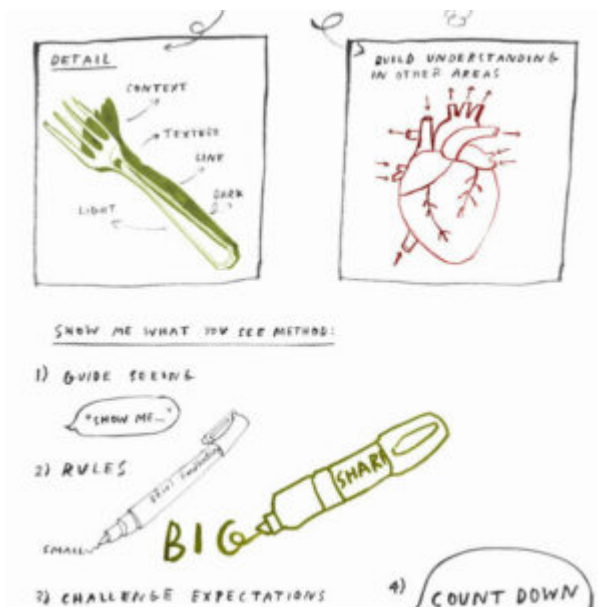


[This is featured in the 'Be an Architect' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Thinking About Architecture

A collection of imagery and sources designed to introduce the idea of architecture to primary aged children.

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.

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If you are having issues viewing videos it may be due to your schools firewall or your cookie selection. Please check with your IT department.

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AGES 5-8

AGES 9-11

FREE TO ACCESS

Thinking About Architecture

Use the following videos to introduce the idea of architecture to young children.

[Architecture According to Pigeons](#), Illustrated by Natsko Seki.

Imagine A World Without Architecture

Questions to Ask Children

What would birds see as they flew over the place you live in?

Which buildings would stand out?

Would they see patterns and shapes?

Can you imagine architecture from other perspectives? How would a dog see your local environment? How do YOU see your local environment?

This Talking Points Is Used

In...

Pathway: Be an architect

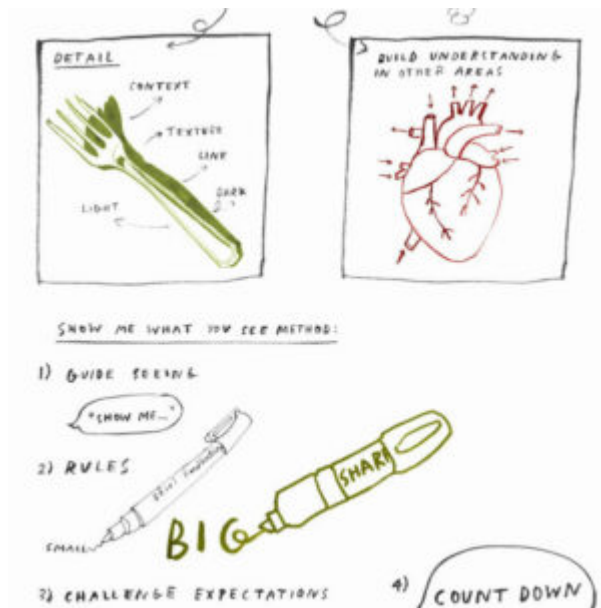


This is featured in the 'Be an Architect' pathway

using sketchbooks to make visual notes



Show me what you see



Drawing Source Material: Exploring Architecture

A collection of embedded google maps at chosen locations to help you explore architecture through drawing and discussion.

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FREE TO ACCESS

Navigate around the building to explore.

- Draw from different angles and perspectives
- Invite children to make drawings of different timed length: 10 minutes, 5 minutes, 2 minutes.
- Try various challenges:
 - Make a drawing in one continuous line.
 - Make a drawing using only straight lines.

- Make a drawing using different line weights.
- Make a drawing using charcoal, pen, ink and nib etc

You May Also Like...

Pathway: Be an architect

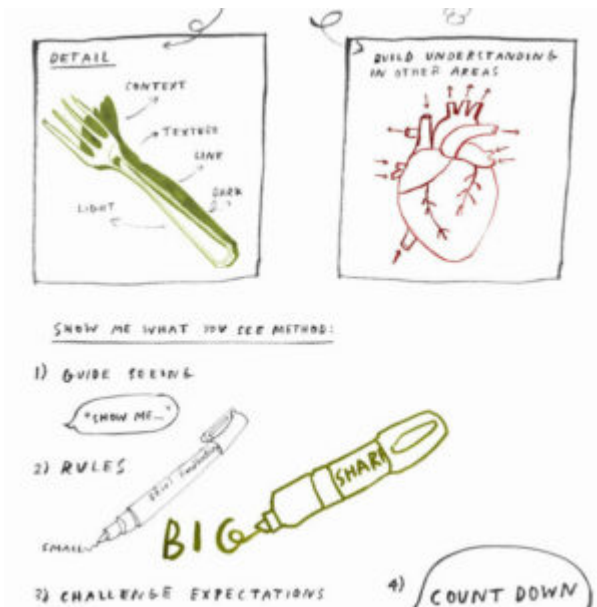


[This is featured in the 'Be an Architect' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Drawing Source Material:
Drone Footage

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

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FREE TO ACCESS

Drone Footage Over Urban Landscape

Use the film below as source material to enable an

exploration of drawing architecture and urban landscapes. You can also try to find drone footage of your own environment, or that of areas relating to projects you are covering in school.

Pause the footage at points which catch your eye and invite the children to make timed drawings – 15 minutes, 10 minutes, 5 minutes, 2 minutes or 1 minute.

Vary the drawing materials you use and work in sketchbooks or sheets of paper of different sizes and textures. You may also like to make multiple line drawings over one page – each with a different colour or line weight, to describe different pause points in the same film to capture a moving landscape.

Bergen, Norway

London

La Sagrada Familia, Barcelona

This Source Material Features in...

Pathway: Cloth, thread, paint



This is featured in the 'Cloth, Thread, Paint' pathway

Pathway: Mixed Media Land and city scapes



This is featured in the 'Mixed Media Land and City Scapes' pathway

Pathway: Be an architect

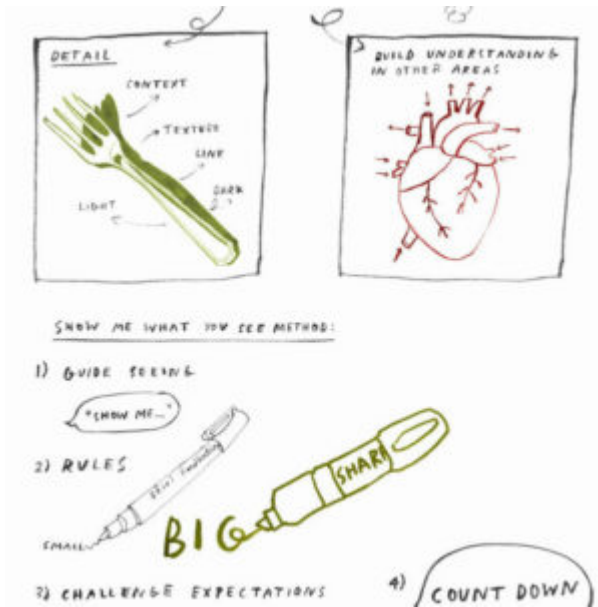


This is featured in the 'Be an Architect' pathway

using sketchbooks to make visual notes



Show me what you see



Charcoal Cave

See This Resource Used In Schools...







You May Also Like...

Pathway: Gestural Drawing with charcoal



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

Talking points: Edgar degas



Talking Points: What is Chiaroscuro?



Pathway: Cave Art



Session Recording: exploring Charcoal



**Pathway: Telling Stories
Through Drawing & Making**

Pathway for Years 3 & 4

Disciplines:

Drawing, Sculpture, Sketchbooks

Key Concepts:

- That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response.
- That through making work in another medium we can make the work our own, re-interpreting and re-inventing.
- That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction and colour.

In this pathway children are enabled to make sculptural equivalents of characters from film and literature.

The pathway begins with an introduction to the work of two artists who use their sketchbooks to help them make the transition from words/film to image/object.

Pupils then use their own sketchbooks to explore their response to the original stimulus, and then go on to develop and make a sculptural character.

The pathway is easily adapted to which ever

books/films you are studying in class.

Medium:

Paper, Drawing Materials, Modelling & Construction Materials (Modroc, clay, plasticine etc).

Artists: Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake

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







AGES 5-8

AGES 9-11

Teaching Notes

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

[Find the Zoom CPD session recording exploring Figure Drawing here.](#)

[Find the Zoom CPD session recording exploring Modroc here.](#)

[Curriculum Links](#)

English: Link to “character” books such as Roald Dahl’s Esio Trot, Dirty Beasts, The Minpins or James and the Giant Peach to inspire making.

Science: Materials, animals, micro habitats.

Maths: 2D/3D shapes, measuring, weight.

PSHE: Responsibility to the planet, collaboration, peer discussion.

I Can...

- I have seen how artists are inspired by other artists often working in other artforms.
- I have understood how artists sometimes use sketchbooks to understand and explore their own response to an artists work.
- I can use my own sketchbook to explore my response to the chosen book/film, making

visual notes, jotting down ideas and testing materials.

- I can make a sculpture using materials to model or construct which is inspired by a character in a book or film.
- I can reflect and share how the way I made my sculpture helps capture my feelings about the original character.
- I can enjoy looking at the sculptures made by my classmates and see ways in which they are different and similar to each other and to the original character.
- I can share my feedback about my classmates work.
- I can take photographs of my work thinking about focus, background and lighting.

Time

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

Materials

Soft B pencils, coloured pencils, oil/chalk pastels, handwriting pens, A3 or A2 cartridge paper.

Option 1: Modroc or Clay Characters – Newspaper, masking tape, modroc, air dry clay, acrylic or ready mixed paint, brushes, trays.

Option 2: Plasticine Characters – A3 cartridge paper, modelling plasticine, constructed materials, corrugated card circles.

Option 2: Flying MinPin Characters – Air dry clay, wire, A4 or A3 cartridge paper, tissue paper, feathers, PVA glue.

Option 3: James and the Giant Peach Literacy Garden – assorted construction materials.

Pathway: Telling Stories Through Drawing and Making

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

• Aims of the Pathway

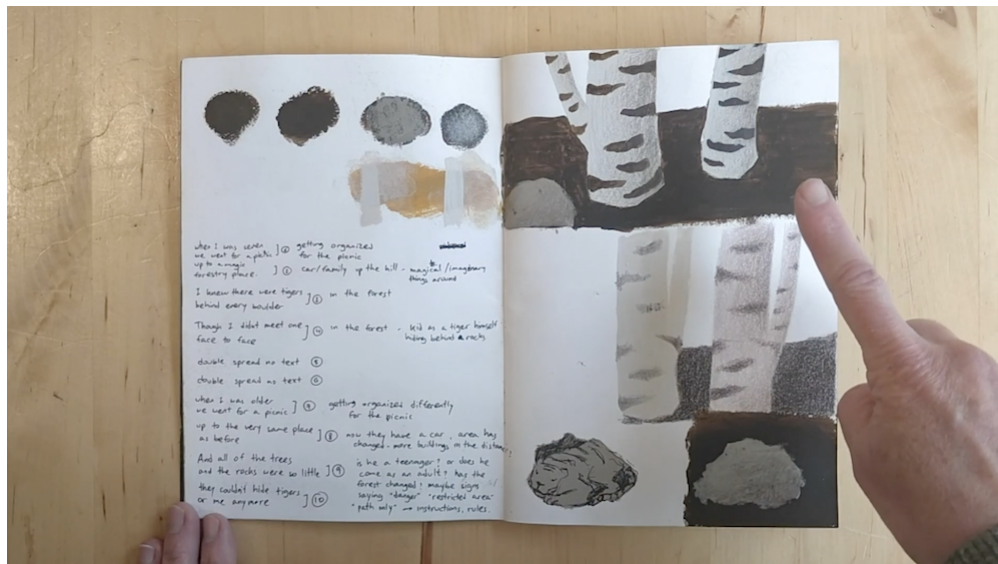
This pathway introduces children to the idea that we can use literature and film to inspire our making, and that through making we can retell / re-invent stories.

▪ Week

1:

Introduce

**Be Inspired by Artists and
Illustrators**



Introduce the Illustrator Inbal leitner and hear how she used a sketchbook to develop characters and artwork inspired by a poem through the [“My Tiger Sketchbook”](#) resource.

Use the [“Rosie Hurley: Esio Trot”](#) resource to see how Rosie made a whole 3D set inspired by Roald Dahl’s book, and how she used sketchbooks to help develop and refine her ideas.

Use sketchbooks for [“Making Visual Notes”](#) about techniques and ideas which seem important to the class.



▪ Week

2:

Exploring

Drawing

Using Quentin Blake's Drawings as Inspiration!

Use the “[Inspired by Quentin Blake's Drawings](#)” resource to try three simple exercises to help children draw from life, and explore how we might use exaggeration as a tool to help us convey *the intention* of our drawing.

- Week 3, 4 & 5: Find Your Focus

Begin Making

Choose a piece of literature or poem and take inspiration from one or more of the making resources below.

Remember to use sketchbooks throughout, reminding children of the way Inbal Leitner and Rosie Hurley used their sketchbooks.

Use the "[Play and Explore: The Ingredients and Elements of the Poem](#)" resource to help support children translate text into imagery.

▪ Option

1

Modroc or Clay Characters

Use the “[Make a Roald Dahl Character](#)” resource to make a 3d sculptural character. This resource uses modroc but you could also use airdry clay.



▪

Or...

▪ Option

Plasticine Characters

Use the “[Plasticine Models and Decorated Plinths inspired by ‘Dirty Beasts’](#)” resource to create sculptures from plasticine and found materials.



Or...

▪ Option

3

Flying Minpin Characters

Use the “[Flying Minpin Birds](#)” resource to make hanging sculptures.



▪

Or...

▪ Option

James & The Giant Peach Garden

Use the “[James and the Giant Peach Garden](#)” resource to explore making work in a variety of media around one text.



▪ Week 6: Reflect & Discuss

Share and Celebrate the Outcomes

Clear the space and display all work including sketchbooks so that pupils and teachers can appreciate the work.



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

If you have class cameras give pupils the opportunity to take photographs of their sculptures – thinking about how they can best present and light their sculptures. [Explore how children can take high quality photographs of 3d artwork with this resource.](#)

See the Pathway Used in Schools...









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You May Also Like...

**Making Papier-Mache Marionette Puppets
Inspired by Characters in a Historical
Painting**



Investigate historical puppets and recreate characters from books or artwork

Pop-up puppets Inspired by Characters in a Historical Painting



Create puppets to help children engage and interact with the image and the narrative

Pathway: Storytelling Through Drawing

Pathway for Years 3 & 4

Disciplines:

Drawing, Sketchbooks

Key Concepts:

- That we can tell stories through drawing.
- That we can use text within our drawings to add meaning.
- That we can sequence drawings to help viewers respond to our story.
- That we can use line, shape, colour and composition to develop evocative and characterful imagery.

In this pathway children explore how we can create sequenced imagery to share and tell stories.

The pathway starts by introducing two artists: one an illustrator and the other a graphic novelist and author. Children use sketchbooks to gather ideas from the way the artists work.

There is then a choice of two projects: the first explores the creation of an accordian book – inspired by a piece of literature, exploring how we can use drawing in an illustrative or even fine art sense to tell stories.

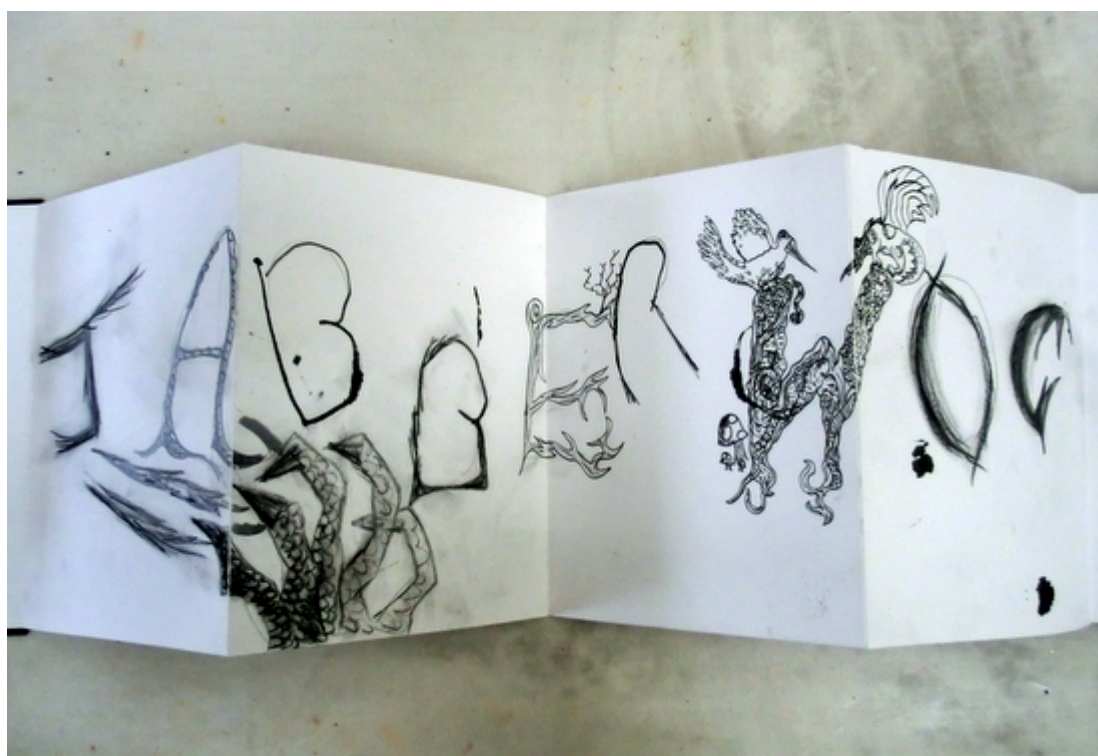
In the other option children draw upon graphic novels and make a comic strip style telling of a piece of poetry.

Medium:

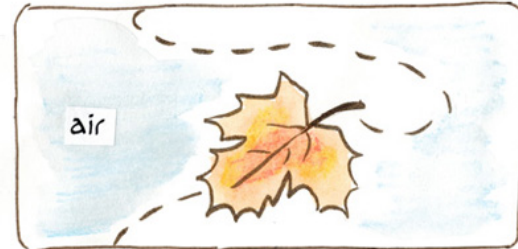
Drawing Materials, Paper

Artists: Laura Carlin, Shaun Tan

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!



It will not always be like this,



Based on "A Day in Autumn" by RS Thomas (c) Elodie Thomas. Art by Irina Richards.



AGES 9-11

Teaching Notes

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

Curriculum Links

English: Use The Jabberwocky by Lewis Carol as

inspiration for this pathway, or choose another story or graphic novel of your choice.

History: Create your own sequenced story inspired by an event in history ie from The Anglo Saxon, The Viking, Ancient Greeks, Ancient Egyptian or The Roman eras.

Science: Use language to support concepts around light and shadow, and how this can be explored on paper through drawing.

PSHE: Supports Collaboration, Peer Discussion.

I Can...

- I have explored the work of artists who tell stories through imagery.
- I can respond to the work of illustrators and/or graphic novelists, “reading” the visual images and sharing my thoughts.
- I can work in a sketchbook to record my ideas and thoughts generated by looking at other artists’ work.
- I can use a sketchbook to generate ideas about how I might respond to a piece of poetry or prose.
- I can use line, shape, and colour using a variety of materials to test my ideas.

- I can think about how I might use composition, sequencing, mark making and some text in my drawings.
 - I can create a finished piece which contains sequenced images to describe a narrative.
 - I can share my work with others and talk about my journey and outcome. I can listen to their feedback and take it on board.
 - I can appreciate the work of my classmates and think about similarities and differences between our work. I can share my feedback on their work.
 - I can take a photograph of my work, thinking about lighting and focus.
-

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.

Watch the “[How do Non-Specialist Teachers Teach Art](#)” video if you are a non-specialist teacher to understand how to model an open and exploratory

approach.

Time

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

Materials

Soft B pencils, handwriting pen, coloured pencils, oil/chalk pastels, charcoal, graphite, ink, paints, A2 or A3 cartridge paper (cut & into folded accordion books).

Pathway: Storytelling Through Drawing

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

• Aims of the Pathway

This pathway aims to enable pupils to think about how they can create sequenced drawings

to share or tell a story.

▪ Week 1: Introduce Two Artists

Laura Carlin & Shaun Tan



Use the free to access [“Talking Points: Laura Carlin”](#) and [“Talking Points: Shaun Tan”](#) resources to introduce children to 2 artists that tell stories through imagery.

Laura uses writers’ text to inspire her visuals, working as an illustrator, whilst Shaun Tan creates his illustrations for his own stories, in the genre of graphic novels.

Use the [“Making Visual Notes”](#) resource to students understand how they can use sketchbooks to gather ideas from the way other artists work, and store them for use later on.

▪ Week 2: Drawing Warm Up

Drawing Stories



Set the scene for the half term by inviting children to “[Draw Stories](#)”. Use toys, poetry and their own text to create richly illustrated narratives, contained within a single drawing.

Work in sketchbooks or on larger sheets of paper.

- Week 3, 4, & 5: Find Your Focus

Choose your Project

Choose one of the following projects. Each one enables pupils to explore how they can build and share a story through a series of images.

▪ Option 1: Accordion Book

Illustrating The Jabberwocky



Explore the “[Illustrating The Jabberwocky](#)” resource. You can adapt the teaching ideas in this resource to any text, book, or poetry you choose, but it works best with writing which is rich in evocative imagery.

The resource provides plenty of opportunity for children to explore different materials such as charcoal, graphite, ink or pastel.



▪

Or...

▪ Option

2:

Poetry

Comic

Explore Manga



Based on "A Day in Autumn" by RS Thomas (c) Elodie Thomas. Art by Irina Richards.

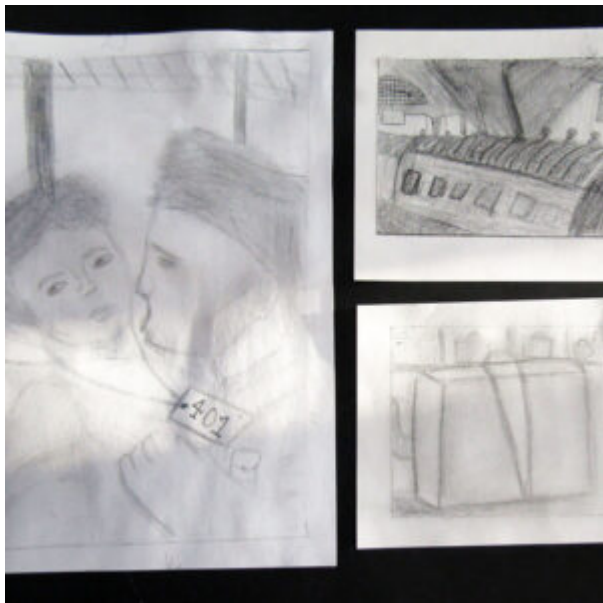
Use the "[Creating a Poetry Comic](#)" resource to enable children to explore how they might create a comic inspired by poetry.

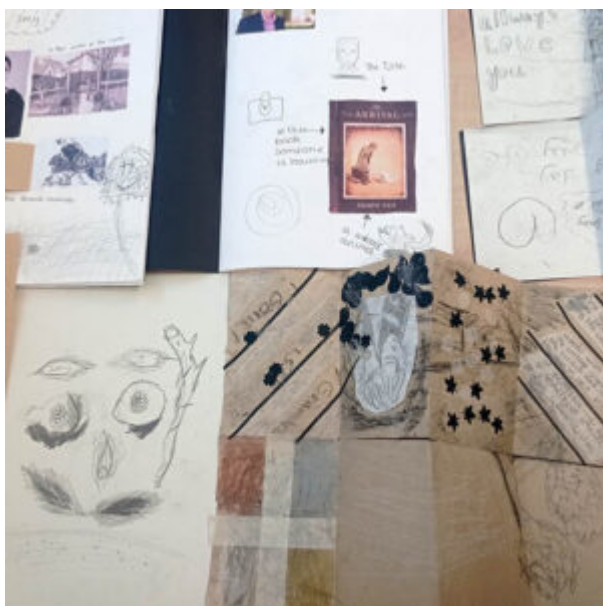
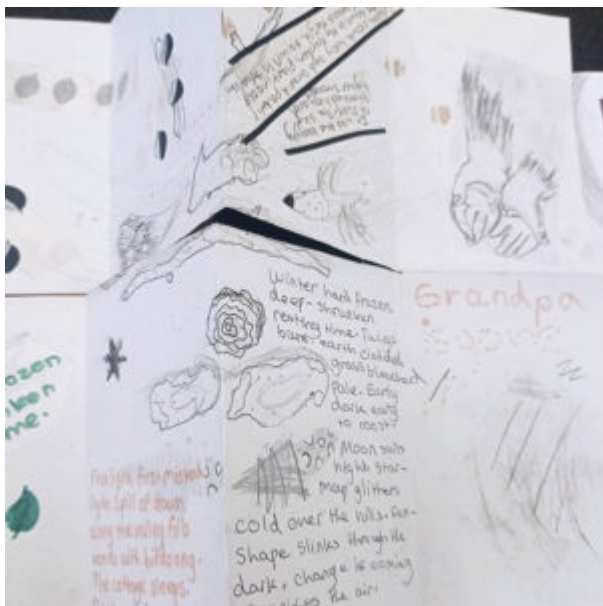
Use sketchbooks to develop ideas. You may also like pupils to turn the comics into a [folded zine](#).

▪ Week 6: Share and Reflect

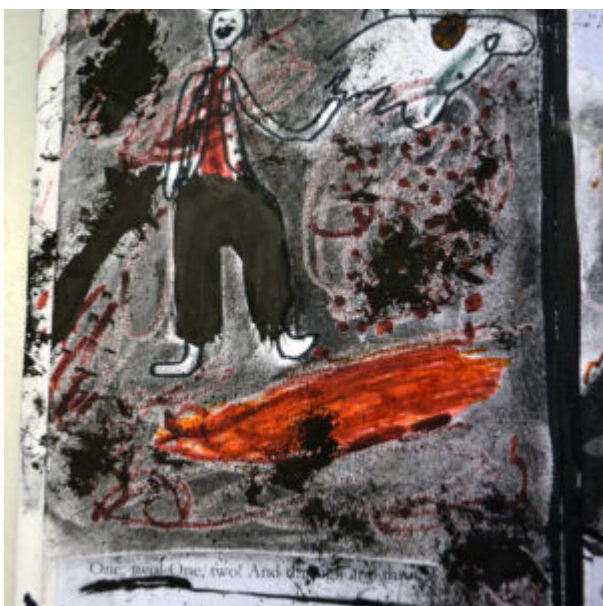
Present, Talk, Celebrate

Schools...









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You May Also Like...

Make a dummy book



[Develop ideas for an illustrated book by](#)

first making a dummy book

comics inspired by museum collections



Construct stories inspired by museum items

ink collages inspired by the wolf wilder

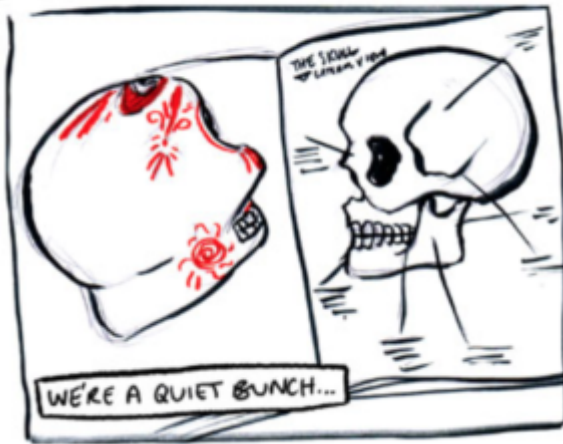


Use a well loved children's book as a

starter for creating a collage

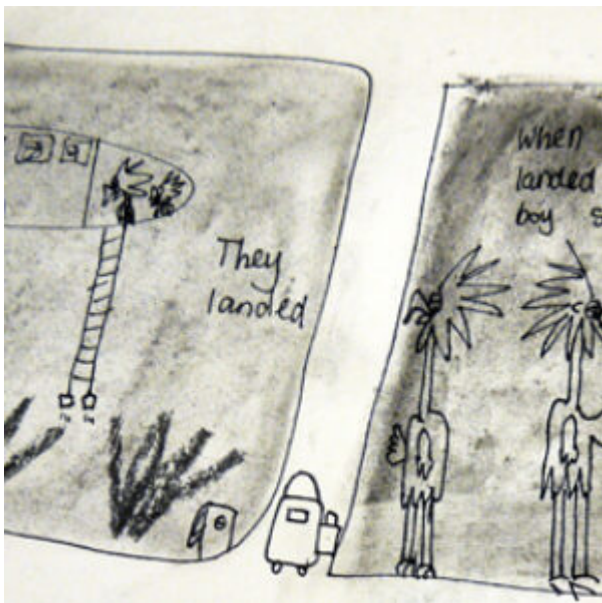
3 panel drawing challenge

3.



Use everyday objects to construct short stories

drawing storyboards



Use storyboards as a way of developing

both drawing and visual story telling
skills