

Talking Points: What is Screenprint?

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

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AGES 5-8

AGES 9-11

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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



Show me what you see



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

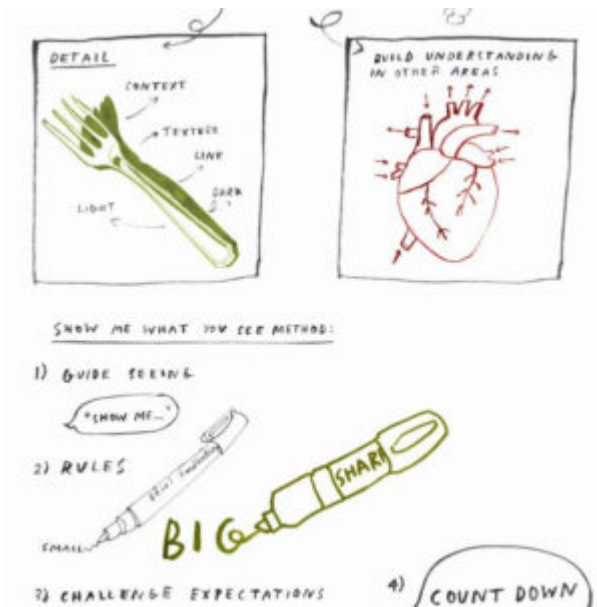


[This is featured in the 'Making Monotypes' pathway](#)

using sketchbooks to make visual notes



Show me what you see



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



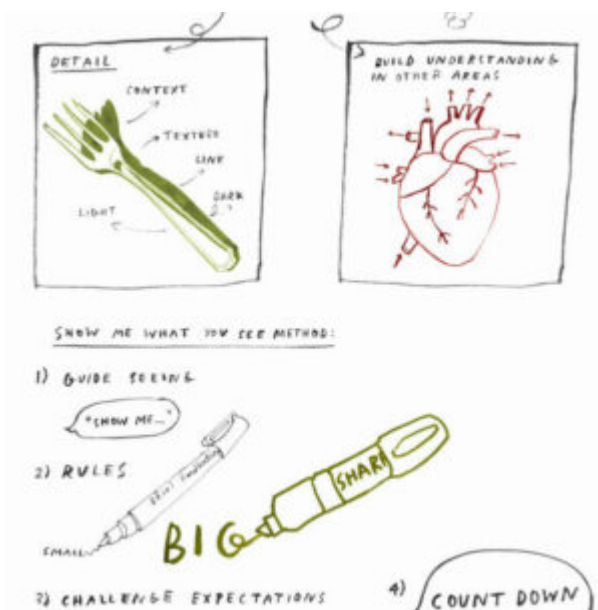
[This is featured in the 'Print &](#)

Activism' pathway

using sketchbooks to make visual notes



Show me what you see



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

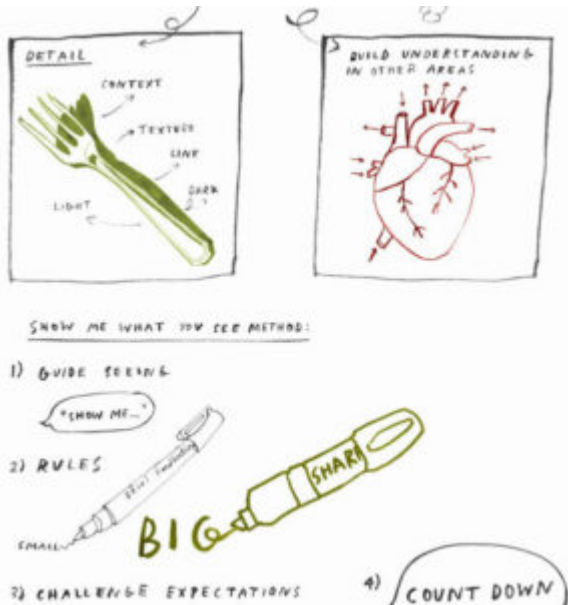


This is featured in the 'Print & Activism' pathway

using sketchbooks to make visual notes



Show me what you see



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

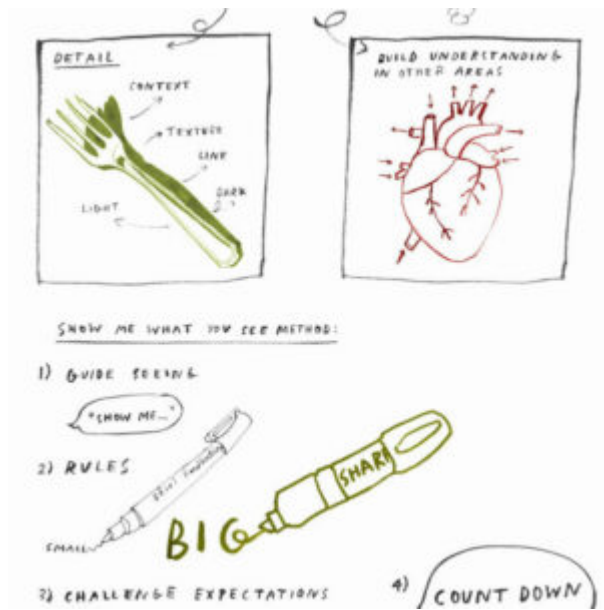


This is featured in the 'Typography and Maps' pathway

using sketchbooks to make visual notes



Show me what you see



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

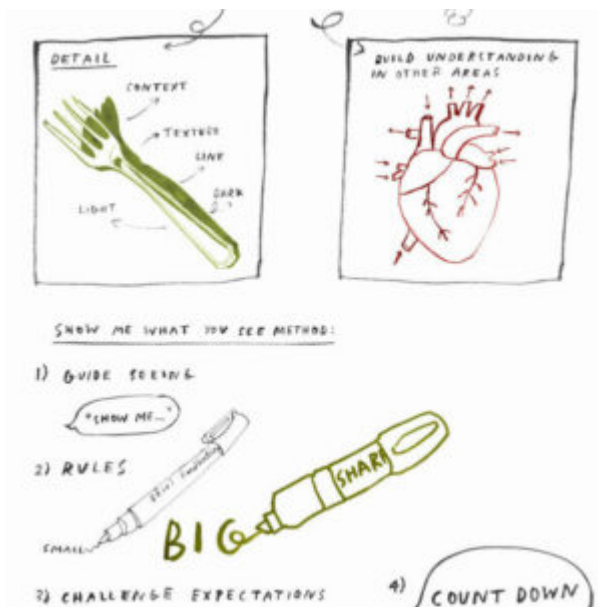


This is featured in the 'Typography and Maps' pathway

using sketchbooks to make visual notes



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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

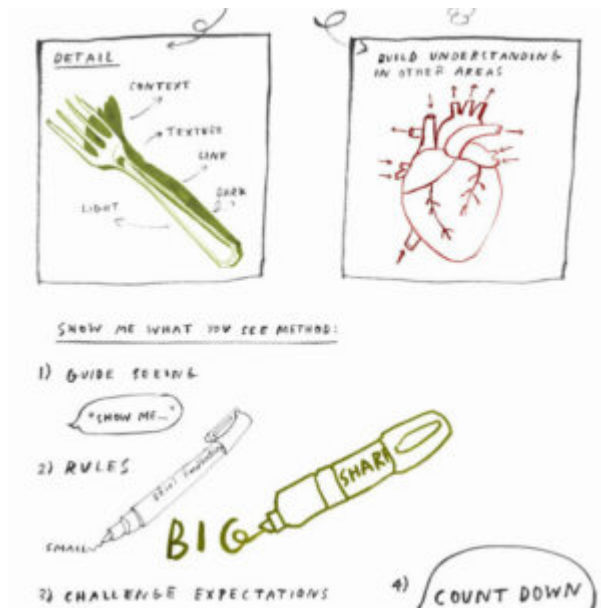


[This is featured in the 'Typography and Maps' pathway](#)

using sketchbooks to make visual notes



Show me what you see



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

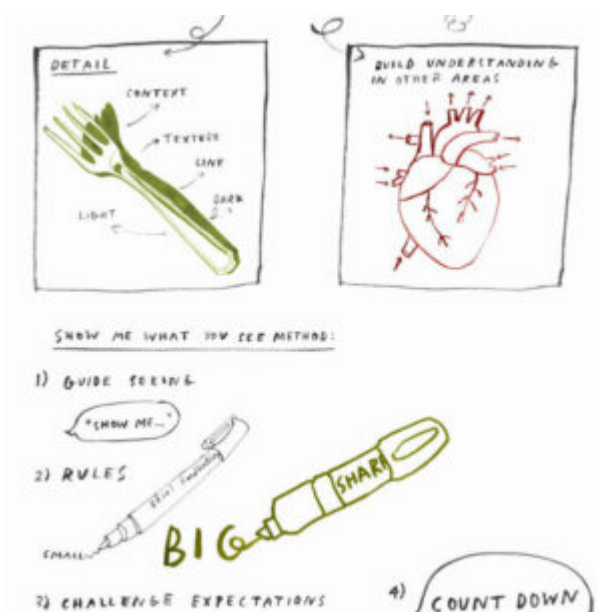


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using sketchbooks to make visual notes



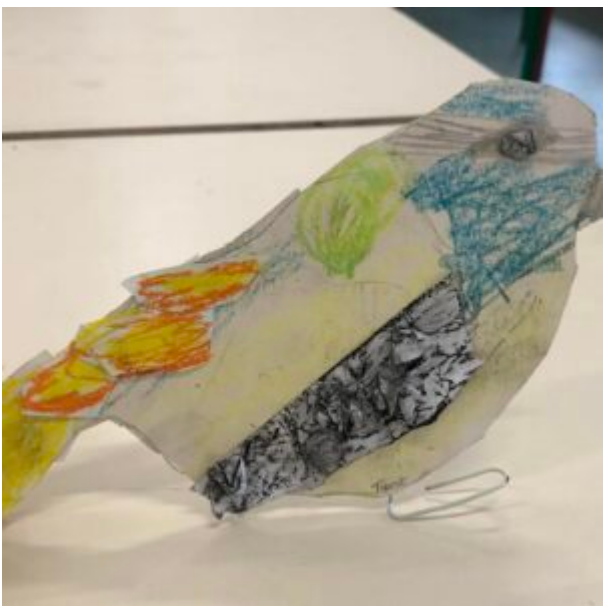
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Making Sculptural Birds

See This Resource Used In Schools...















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

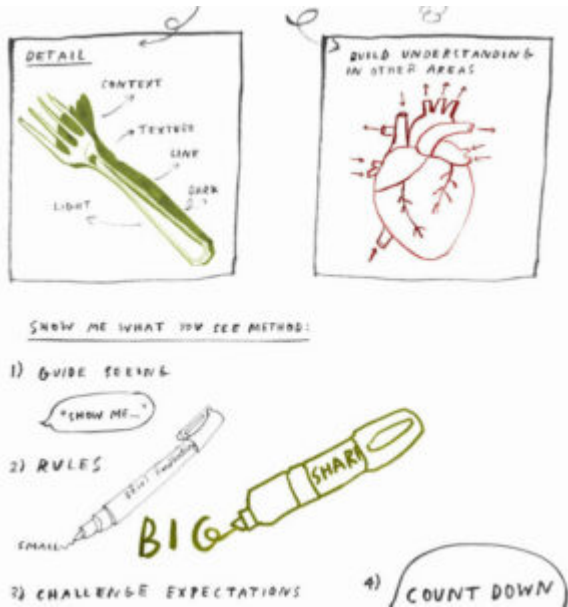


This is featured in the 'Be an Architect' pathway

using sketchbooks to make visual notes



Show me what you see



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](#)

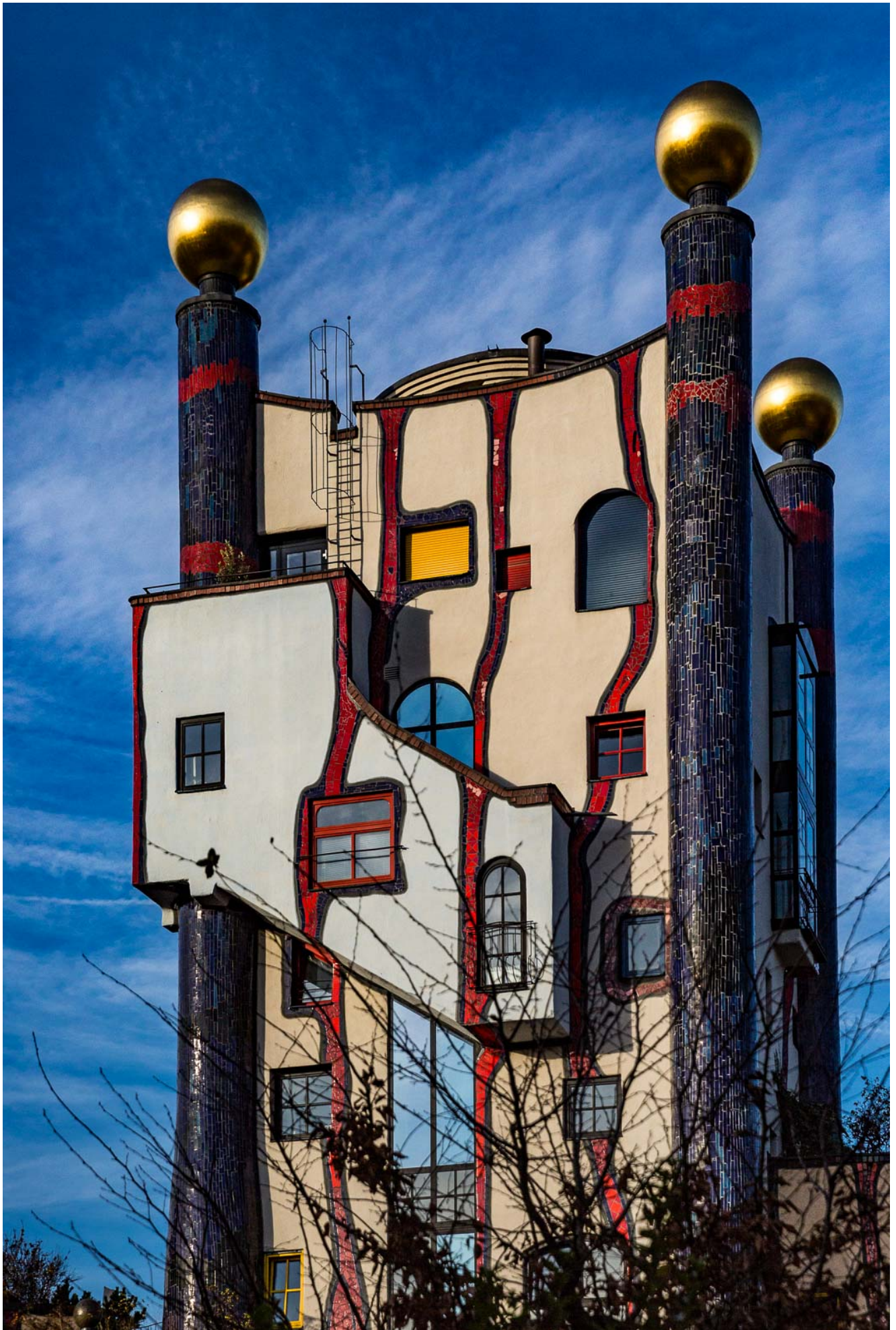
[Explore The Inventive Architecture of Friedensreich Hundertwasser – Google Arts & Culture](#)

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.

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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

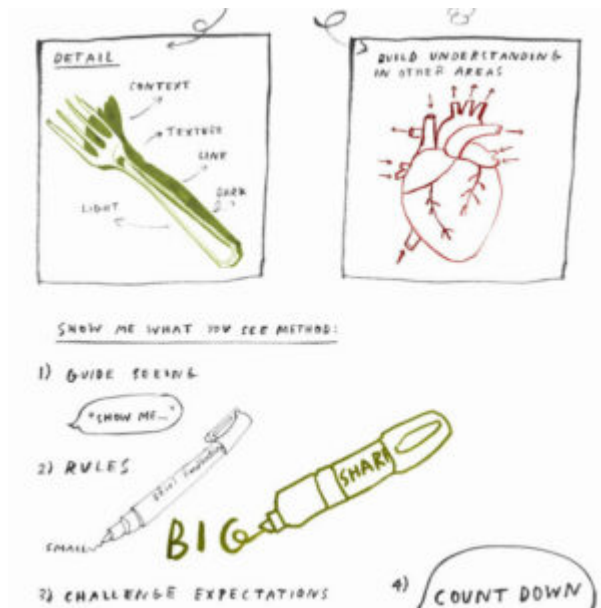


This is featured in the 'Be an Architect' pathway

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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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

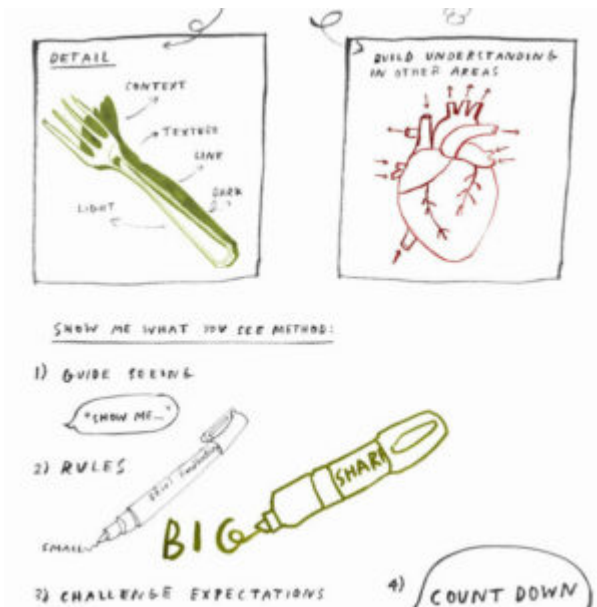


[This is featured in the 'Be an Architect' pathway](#)

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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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

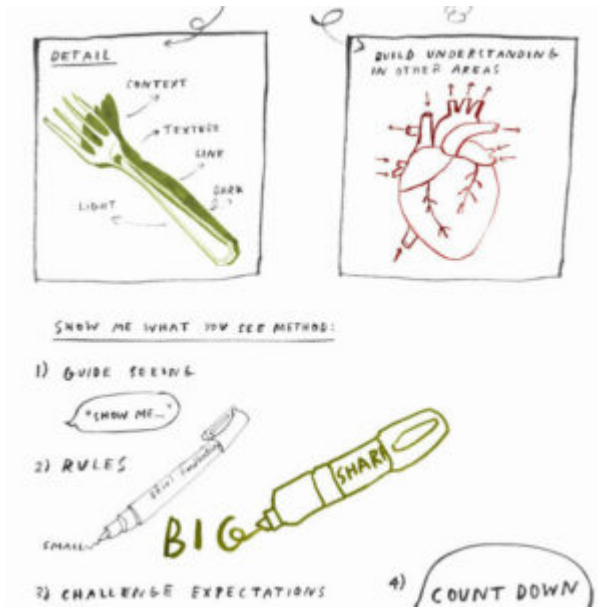


This is featured in the 'Be an Architect' pathway

using sketchbooks to make visual notes



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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

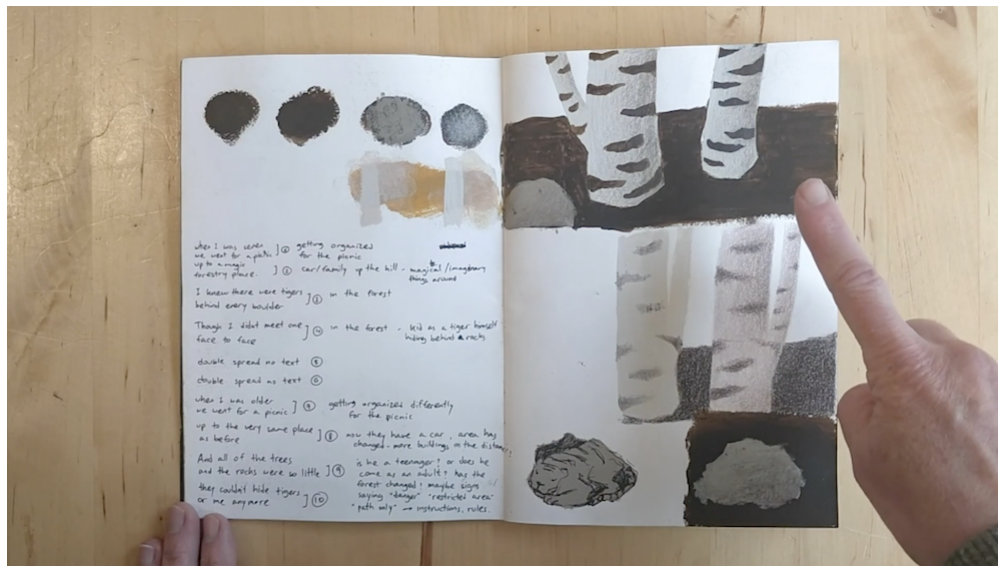
This pathway introduces children to the idea that we can use literature and film to inspire our making, and that through making we can retell / re-invent stories.

• 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.](#)

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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.

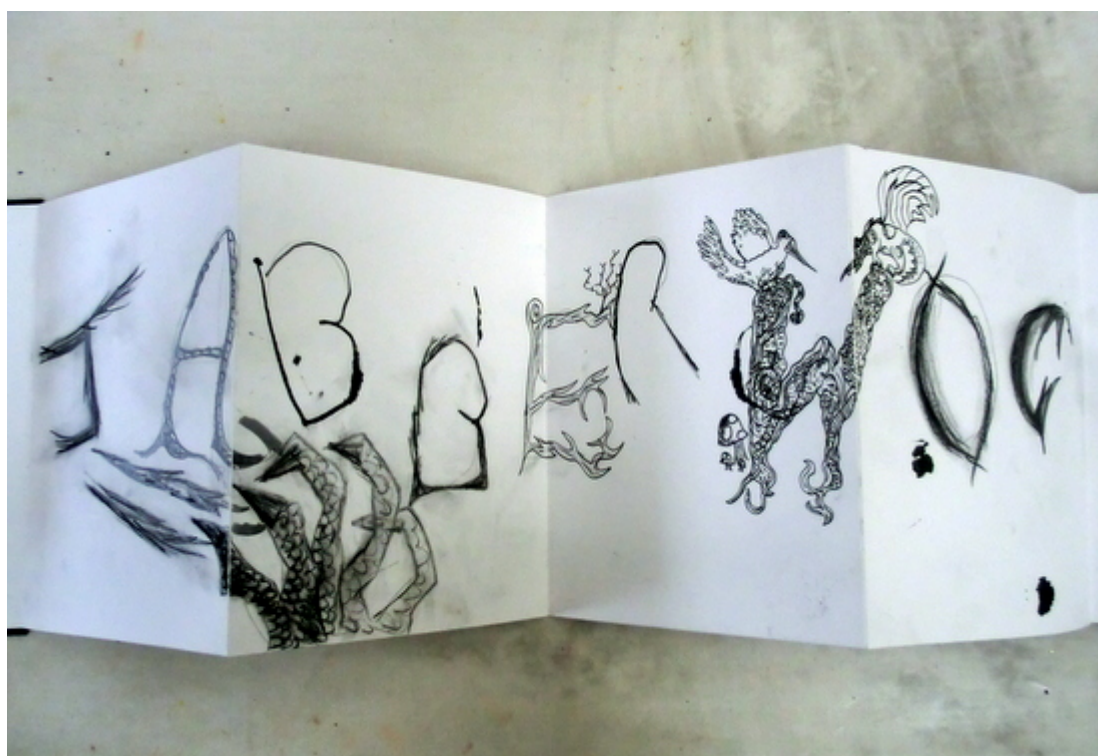
In the other option children draw upon graphic novels and make a comic strip style telling of a piece of poetry.

Medium:

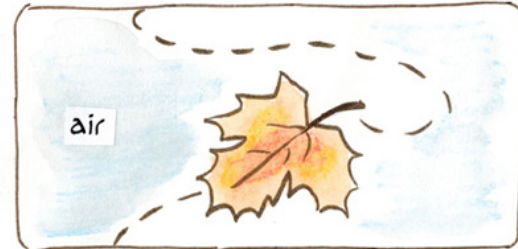
Drawing Materials, Paper

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



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

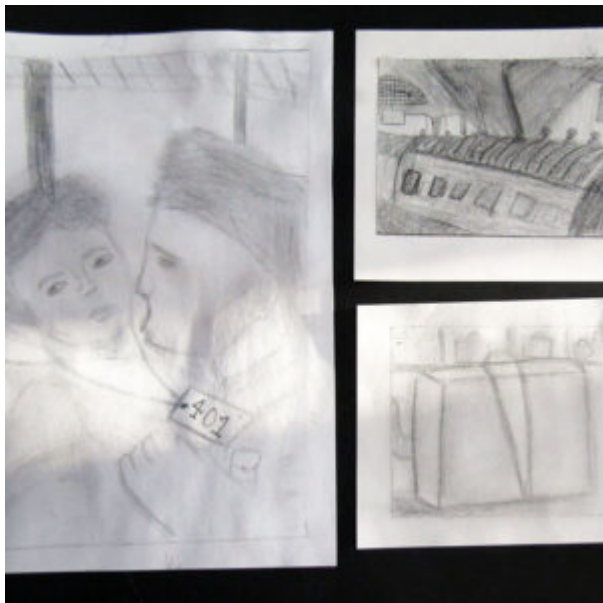
Pupils will display the work appropriately to fit with the chosen project including having open sketchbooks. Use the "[Crit in the Classroom](#)" resource to help you facilitate the session.

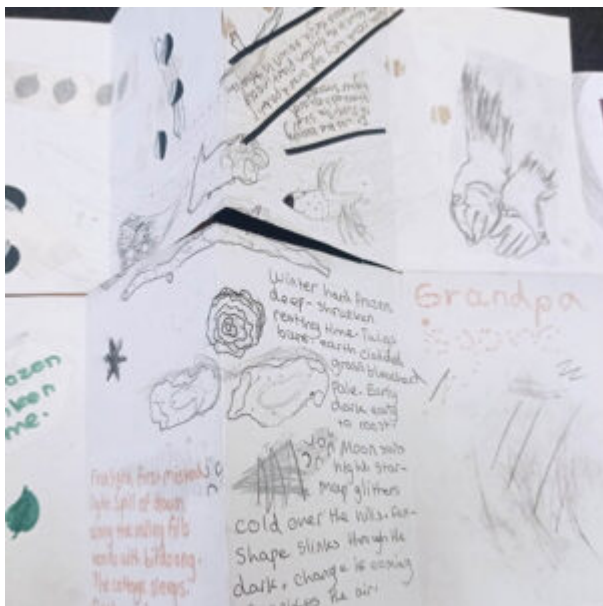
Encourage children to reflect upon all stages of the journey, and reference the artists studied.

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

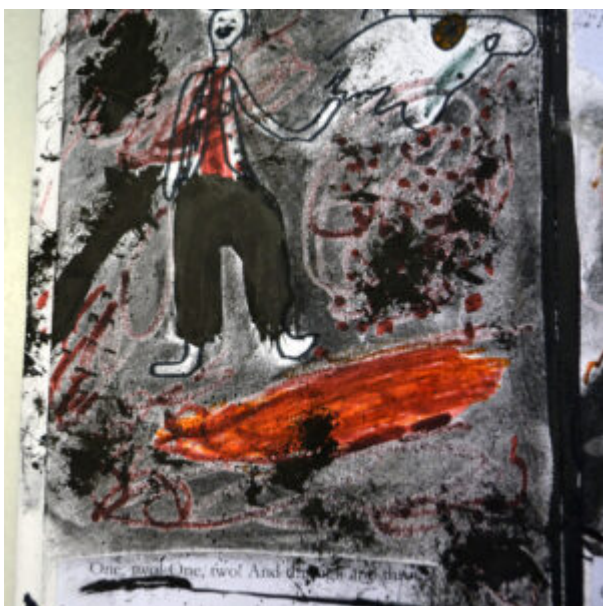
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[Develop ideas for an illustrated book by](#)

first making a dummy book

comics inspired by museum collections



Construct stories inspired by museum items

ink collages inspired by the wolf wilder

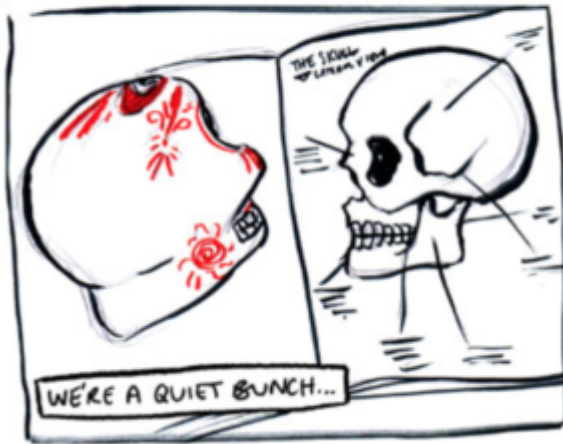


Use a well loved children's book as a

starter for creating a collage

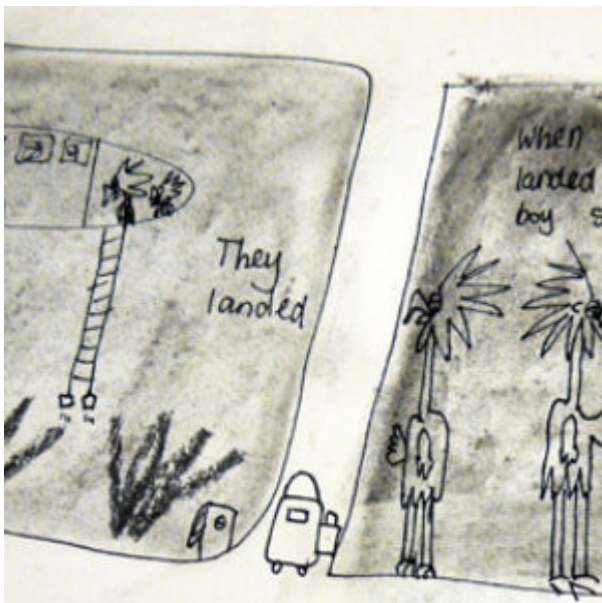
3 panel drawing challenge

3.



Use everyday objects to construct short stories

drawing storyboards



Use storyboards as a way of developing

both drawing and visual story telling skills

Pathway: Using Natural Materials to Make Images

Pathway for Years 3 & 4

Disciplines:

Cyanotype, Anthotype, Painting with Natural Pigments, Drawing, Sketchbooks

Key Concepts:

- That we can use the world around us as “ingredients” with which to make art.
- That photographs are created when a light sensitive surface is exposed to light.
- That we can manipulate the world around us, transforming it into art.

In this pathway children are introduced to Cyanotypes, and the work of the first female photographer Anna Atkins. They are also introduced to artist Frances Hatch, who finds and makes

pigments from the landscape she is drawing.

Children then go on to make their own imagery, choosing one or more methods, to make artwork which is rooted in the materials and place in which it was made.

Medium:

Natural pigments from earth and plants, paper, light.

Artists: Frances Hatch, Anna Atkins

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

Maths: 2D shapes, pattern.

Science: Wild and garden plants, trees, structure of plants, local environment, birds, every day materials and properties, planting and growing, the four seasons.

PSHE: Responsibility to the planet.

I Can...

- I have explored how artists make art from natural materials around them, such as pigments from plants, the ground, and sunlight.
- I have understood how materials can be transformed through my actions.
- I can reflect upon artists work, share my response and listen to the response of my classmates.

- I can use my sketchbook to collect ideas.
 - I can make visual notes about how artists have made images.
 - I can use my sketchbook to try out ideas and experiment.
 - I can make a finished piece, which might be part of a larger class artwork.
 - I can share my experience and artwork, talk to my classmates about what I like and what I would like to try again.
 - I can use a camera or device to take photographs of my work.
-

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.

Option 1: Cyanotypes – ‘Sun paper’ or [cyanotype solution](#), found objects or natural forms.

Option 2: Primal Painting – Foraged plants or vegetables, rolling pins for mashing, paper brushes.

Option 3: Anthotypes – Plants, leaves, spices, rolling pins/masher, bowls, jars, water, fine sieve/coffee filter, watercolour paper, brushes, picture frame/clear perspex, flat object, such as pressed flowers.

Pathway: Using Natural Materials to Make Images

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

. Aim of the Pathway

This pathway encourages children to explore how they can use materials found around them to make images.

▪ Week	1:	Introduce	Artists
--------	----	-----------	---------

Frances Hatch



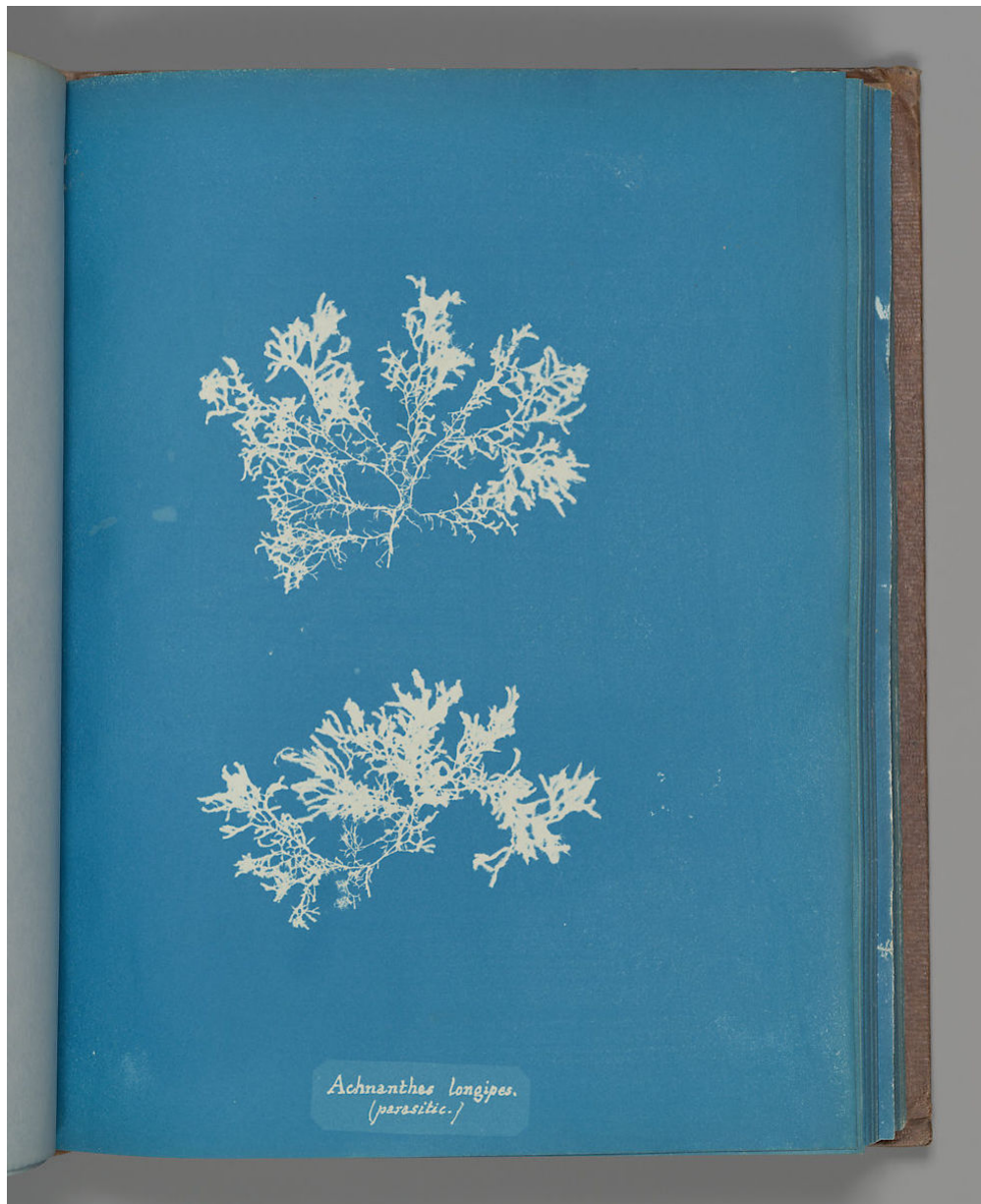
Introduce pupils to the work of Frances Hatch through the free to access “[Talking Points: Frances Hatch](#)” resource.

Use the questions on the resource to stimulate a discussion about the way Frances employs curiosity about her environment to build her practice. Scroll down the images in the “[Working WITH and In the Landscape](#)” resource to explore with pupils.

Invite pupils to work in sketchbooks. Use the “[Making Visual Notes](#)” resource to get children to jot down and draw things of interest to them.

▪ Week	1:	Introduce	Artists
--------	----	-----------	---------

Anna Atkins



Use the free to access [“Talking Points: Anna Atkins”](#) resource to introduce children to the work of the first female photographer who used cyanotypes.

Work in sketchbooks again using the [“Making Visual Notes”](#) resource to collect and consolidate information. Or use the [“Show Me What You See”](#) technique.

By the end of the first session pupils should have two or more sketchbook pages full of visual notes.

▪ Weeks 2, 3, 4, 5: Find Your Focus

Choose Your Project

Choose one or more of the projects below to enable a practical exploration.

▪ Option

1

Making Cyanotypes



Inspired by the work of Anna Atkins, children will make cyanotypes.

Use the free to access "[Talking Points: What is a Cyanotype?](#)" resource to explore what a cyanotypes is.

Use the "Talking Points: What is Negative Space" resource to explore the idea of

negative space, and how we can use it in our artwork.

Use sketchbooks to plan and build. What will pupils collect to use on the cyanotype paper? What will the focus of the exploration be?

Use [sun paper](#) as an easy way to make cyanotypes. Ask pupils to consider how they will display the results, bringing all images from the class into one artwork for display.

TIP: When you expose your prints you can also use a sunny window – taping the paper and object to the window on the inside.

▪

Or...

▪ Option

Primal Painting



Inspired by the work of Frances Hatch, paint using natural pigments.

Use the "[Primal Painting](#)" resource to enable pupils to be curious about the things around them. Forage in school grounds or your local environment. If you live in an urban environment you can bring in vegetables to supplement vegetation from local parks or pathways.

Revisit the free to access "[Talking Points: Artists as Explorers and Collectors](#)"

[resource](#)".

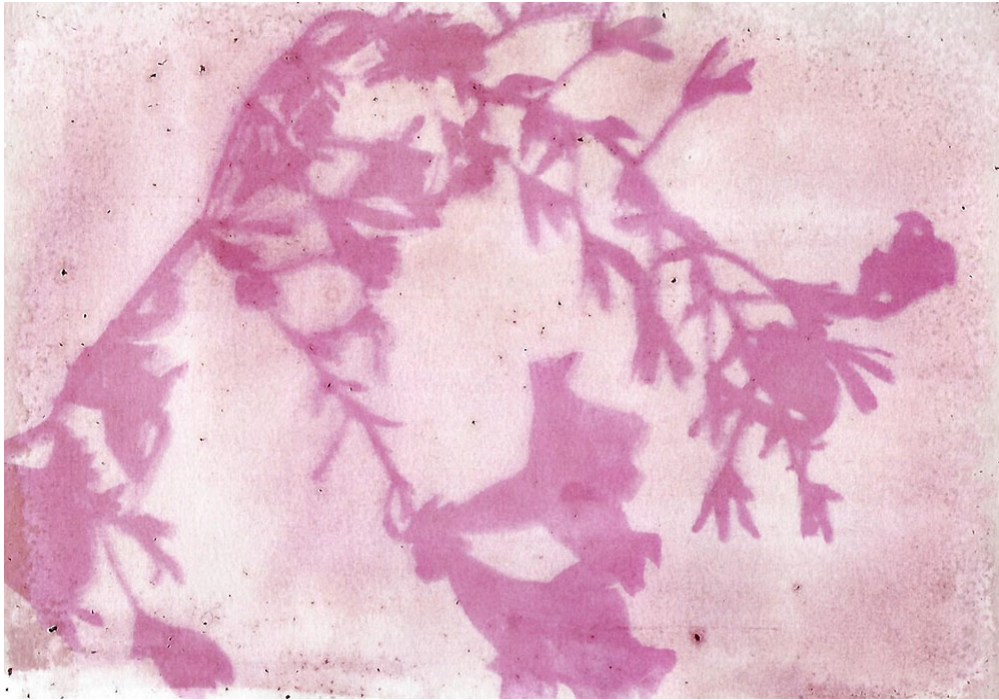
Work in sketchbooks to define the focus of the artwork. Use sketchbooks to experiment, making notes about which materials they use and how.

▪

Or...

▪ Option

Making Anthotypes



Use the “[Making Anthotypes](#)” resource to understand how pupils can make images from the sun and things around them.

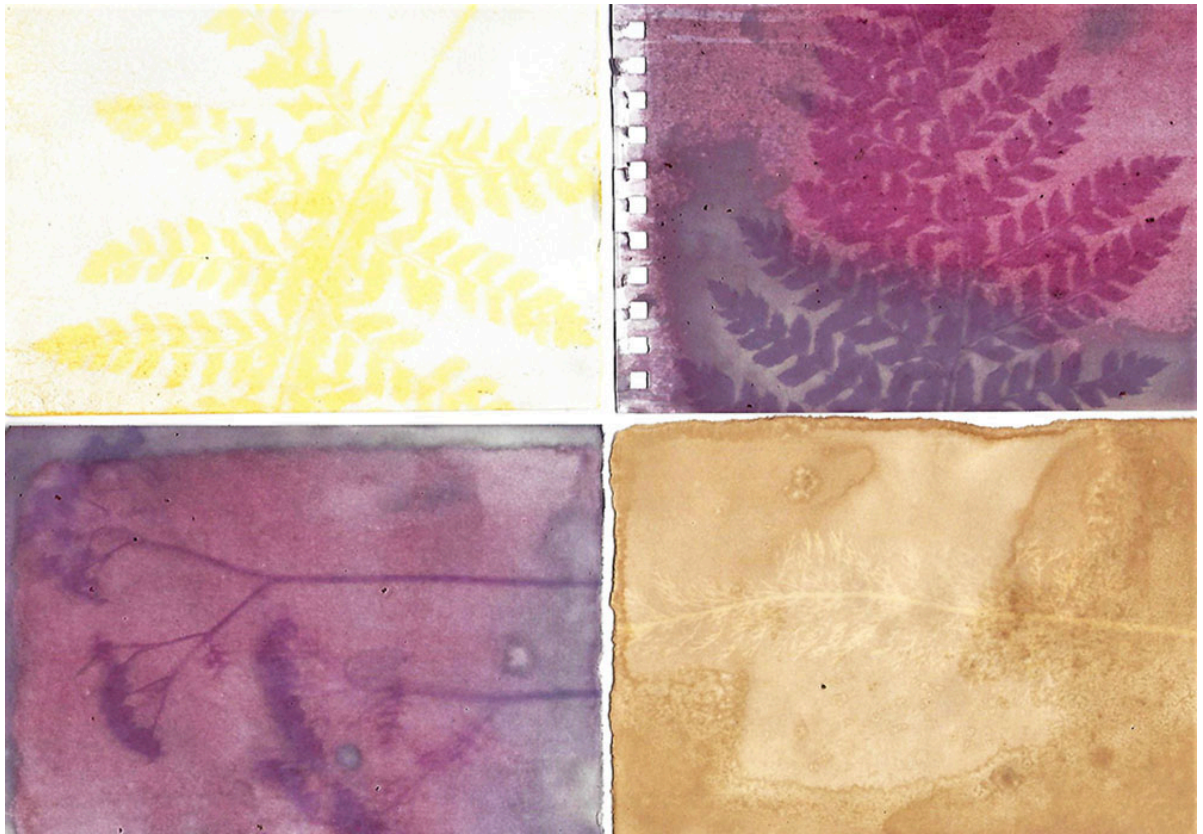
Revisit the free to access “[Talking Points: Artists as Explorers and Collectors resource](#).”

Work in sketchbooks to define the focus of the artwork. Encourage children to use their sketchbooks to experiment, making notes about which materials were used and how.

TIP: Use boxes with lids to keep the prepared paper away from the light, or use a heavy cloth over it. When you expose your prints, the above resource recommends you use glass and a frame to hold the image still – but you can also use a sunny window – taping the paper and object to the window on the inside.

▪ Week 6: Present and Celebrate

Share, reflect, discuss



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

Invite pupils 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 hard work.

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

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

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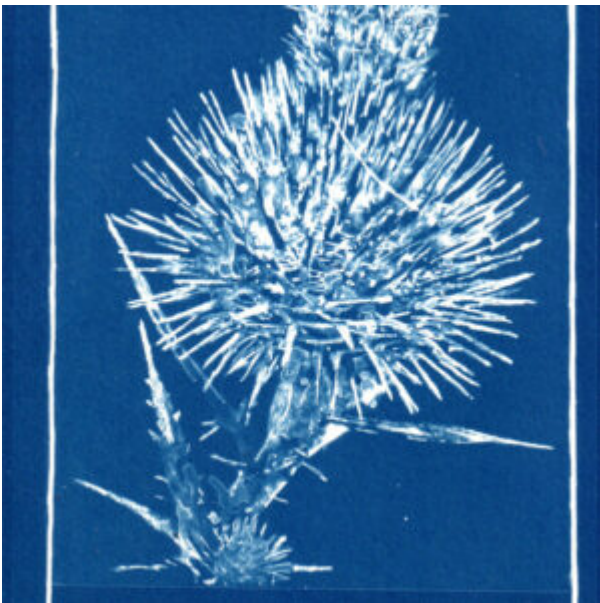
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Home made inks



[Make your own inks from the plants around you](#)

Exploring Cyanotype by Maru Rojas



[Artist and educator Maru Rojas shares how to create beautiful cyanotype images](#)

Pathway: The Art Of Display

Pathway for Years 3 & 4

Disciplines:

Sculpture, Creative Thinking Sketchbooks

Key Concepts:

- That artists think carefully not just about *what* they make, but also how they *present* what they make.
- That when we view sculpture (or other art), the context (way it is presented) affects how we react to it.
- That how something will be seen can help us shape what is made.
- That we can give thought to how we display the art we make, to help us understand how people will view our work.

In this pathway children begin to think about two very important aspects of making art: context and presentation.

When we make art that others will see, it's important that we understand how we present the work will influence the way people see the work. This pathway presents an opportunity for pupils to

discover and question the role of the “plinth” in sculpture.

Children explore how other artists use the idea of “plinth” to make work. There are then three choices of project. The 1st explores how we can present found objects to re-see them as sculpture, making a mini gallery.

In the 2nd project children make sculptures of themselves, putting a version of themselves on a plinth, and in the 3rd children plan an artwork or performance for a fictional plinth in their school.

Medium:

Clay, Paper, Drawing Materials, Various Modelling & Construction Materials

Artists: Anthony Gormley, Yinka Shonibare, Thomas J Price

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](#).

Curriculum Links

English: Make ‘plinth people’ of characters from your chosen book. Explore how they can be displayed to interact with one another and tell the story. Use “plinth” to give voice/performance to narratives in English.

History: Create plinth people inspired by figures from your chosen civilisation topic e.g. the Ancient Greek gods and goddesses or Roman Emperors. Use “plinth” to give voice/performance to characters in history.

PSHE: Supports Collaboration, Peer Discussion.

I Can...

- I have seen how some artists choose to display their work on “plinths” and I have understood how the way a work is displayed can affect the way the audience sees the work.
- I can use my sketchbook to collect ideas about how other artists consider how their work is displayed.

- I can use clay to make quick three dimensional sketches of figures sitting on “plinths”. I can use the clay to capture character/emotion of the body.

The following I Can statements are dependent upon project chosen.

Pocket Gallery:

- I can find objects around me and think about how I can re-see them when I display them as art objects.
- I can manipulate materials to make an environment for the art objects.
- I can think about how the audience might react and capture this in my artwork.

The Fourth Plinth Challenge:

- I can work as a small team and plan an art project around how we would use a plinth in our school, taking ideas of other people on board and contributing my own.
- I can think creatively about art/object/performance/audience.

Plinth People

- I can use my sketchbook to think about my interests/personality traits which I am proud

of.

- I can imagine how I could create a version of myself that I would like to see on a plinth.
- I can make a sculpture/ plinth from construction materials which shows a version of myself, using things like body position, clothes, props and fine details to give the sculpture character.

All Projects:

- I can share my work with others, and talk about my response to the project, what worked well and what I would like to try again. I can listen to the response to my work from my classmates and take on board their feedback.
- I can appreciate the work of my classmates, understanding where there are similarities and where there are differences. I can share my response to their work.
- I can take photographs of my artwork, thinking about focus, lighting and composition.

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

Clay, thick cardboard (cut up boxes), small wooden blocks (or lego).

Option 1: Pocket Gallery – Camera, printed photographs, white card, foamboard (or cardboard boxes turned on their side), a collection of small objects, torches, acetate filters or sweet wrappers, rubber bands, PVA glue, scissors.

Option 3: Plinth People – (for the pre made plinths), corrugated card, wire, fine casting plaster,

(for the figures) Wire, construction materials, fabric, glue.

Pathway: The Art of Display

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

• Aims of the Pathway

This pathway aims to encourage pupils to think about how the way we present our art

(the context) can change the meaning of the work we make, or change the way others see it.

Pupils explore “plinths” as a device, and use the exploration to inspire their own sculpture.

▪ Weeks

1:

Introduce

What is a Plinth?



Use the free to access “[Talking Points: What is a Plinth?](#)” resource to introduce children to the concept behind “plinth” and to explore some of the artists who have contributed to the Fourth Plinth Project in London.

Invite children to make visual notes in their sketchbooks. Use the “[Making Visual Notes](#)” resource to help this process.

▪ Week 2: Introduce an Artist

Talking Points: Thomas J Price



Explore the work of a sculptor who challenges ideas about who should be commemorated as sculptures in the free to access “[Talking Points](#)” [Thomas J Price](#)” resource.

You might like to use the “[Making Visual Notes](#)” resource to see how to encourage pupils to use their sketchbooks whilst looking at an artist or art work.

- Warm - Up

Clay Figurative Sketches



Provide children with the opportunity to explore clay as a “short term” construction and modelling material through “[Clay Figurative Sketches](#)”.

This activity will enable children to begin thinking about the distinctions between ‘audience’ and ‘art’.

▪ Week 3, 4 & 5: Find Your Focus

Explore & Make

Choose one of the following projects to help focus and deepen children's understanding of how context and presentation help define the meaning of artwork.

- Option 1: Become a Curator

Pocket Gallery



In the “[Making a Pocket Gallery](#)” resource, children are invited to curate, photograph and build.

Inspire children to be artists and curators. Encourage conversation about “intention”, “curating” and encourage reflection skills by making a “[Pocket Gallery](#)”.

▪

Or...

▪ Option 2: Plan an Art Event

The Fourth Plinth Challenge



Invite children to work in small teams to respond to the Fourth Plinth Challenge found at the bottom of our free to access “[Talking Points: What is a Plinth?](#)”

Use sketchbooks to generate ideas, encouraging children to think as creatively as they can about how they might create and use a “plinth” in your school.

▪

Or...

▪ Option

3:

Build

Sculptures

Plinth People



Enable children to make dynamic figures which stand on a plinth. Invite them to build up from a single wire to form "[Plinth People](#)", thinking carefully about the position of their figures.

Encourage children to make notes in their sketchbooks about their decision making.

Include some swatches of fabrics and makes notes on why certain fabrics were/weren't selected.

▪ Option

4 :

Billboard Challenge

Invite children to imagine they were given a billboard – what would they put on it?

Coming Soon

▪ Week

6 :

Celebrate

Share, Reflect, Discuss



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

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

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams. [Explore how children can take high quality photographs of 3d artwork with this resource.](#)

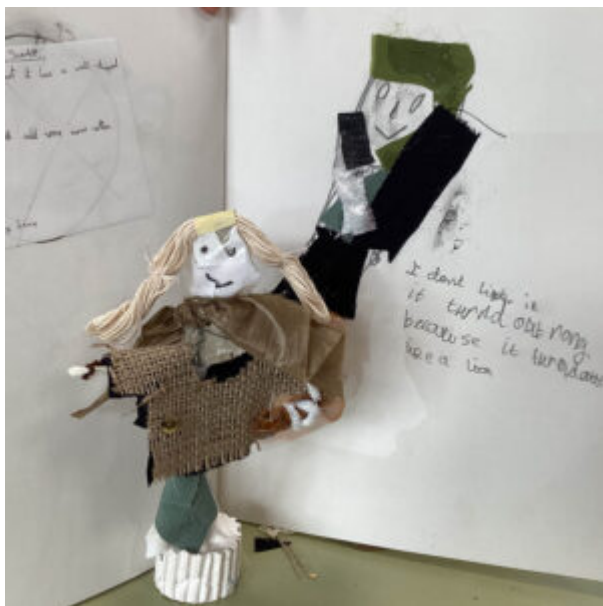
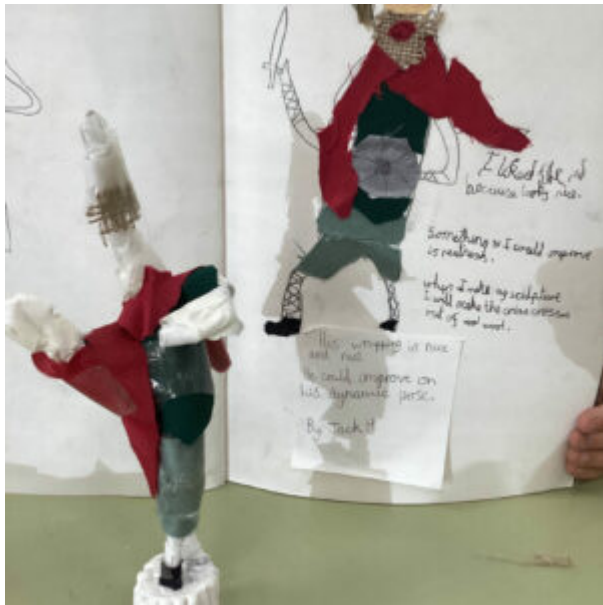
[Use the resource here to help you run a class "crit" to finish the project.](#)

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[Find out how you can facilitate a mod roc led session](#)

Pathway: Cloth, Thread, Paint

Pathway for Years 3 & 4

Disciplines:

Painting, Sewing, Drawing, Sketchbooks

Key Concepts:

- That artists can combine art and craft using painting and sewing together to make art.

That when we use two media together such as paint and thread, we can use their unique qualities in different ways to build an image.

- That the skills we learn in one medium such as mark making in drawing, can be used in another such as sewing.
- That we don't have to use materials in traditional ways – it is up to us to reinvent how we use materials and techniques to make art.

In this pathway children are introduced to artists that combine paint and sewing, art and craft, to make work.

Children explore how these artists use fabric, paint and thread to make work in response to landscapes (and sometimes the people within those landscapes).

Children are invited to start by creating an underpainting on cloth, using paint in a fluid and intuitive way. They then go on to explore sewing not as a precise technical craft, but as an alternative way to make intuitive, textural marks, over the painted backgrounds.

Sketchbooks and drawing are used as a way for pupils to discover their own personal response to the landscape used as stimulus, and as a way to explore mark making, colour and composition.

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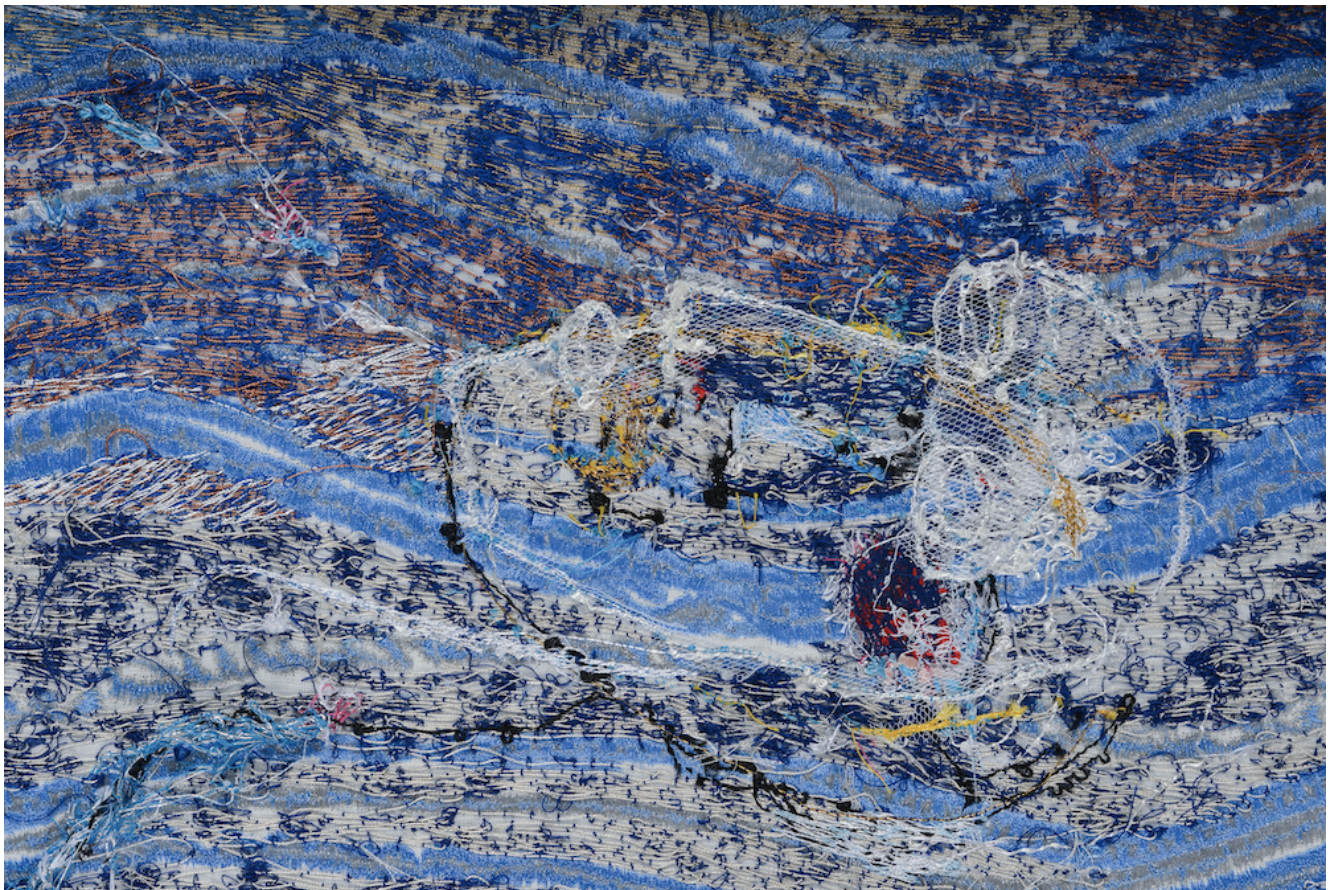
Medium:

Fabric (Calico), Paint, Thread

Artists: Alice Kettle, Hannah Rae

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!





Teaching Notes

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

[Find a recording that supports the Finding Marks Made by Artists resource here.](#)

[Curriculum Links](#)

Geography: Adapt your focus to create sewn landscapes/oceans according to topic.

History: Create a sewn scene inspired by a local history event.

Science: Explore habitats, Local environment, materials.

Maths: Pattern, measuring.

I Can...

- I have explored how artists combine media and use them in unusual ways to make art.
- I can share my response to their work.
- I can use my sketchbook to make visual notes

capturing ideas that interest me.

- I can use my sketchbook to test ideas and explore colour and mark making.**
- I can use paint to create a background on fabric, mixing colours to create different hues, tints and dilutions.**
- I can use thread and stitching to create textural marks over the top of my painted canvas, creating interesting marks which reflect my response to the landscape.**
- I can share my work with others and share my thoughts about the process and outcome. I can listen to their feedback and take it onboard.**
- I can appreciate the work of my classmates enjoying the similarities and differences between our processes and outcomes. I can share my feedback on their work.**
- I can take photographs 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.

Materials

Soft B pencils, coloured pencils, handwriting pens, Calico or other neutral fabric cut into A4 or smaller rectangles, acrylic or poster paint, brushes, card for palettes, sewing thread, needles.

Volcano option: Large canvas sheet, white emulsion paint, acrylic or ready mixed paint, materials to create texture

Pathway: Cloth, Thread, Paint

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

• Aims of the Pathway

This pathway aims to introduce children to how artists use textiles and sewing to make art. The pathway explores how we can use cloth, paint and thread to explore colour and texture, creating imagery inspired by land and seascapes.

▪ Week	1:	Introduce	Artists
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Hannah Rae & Alice Kettle

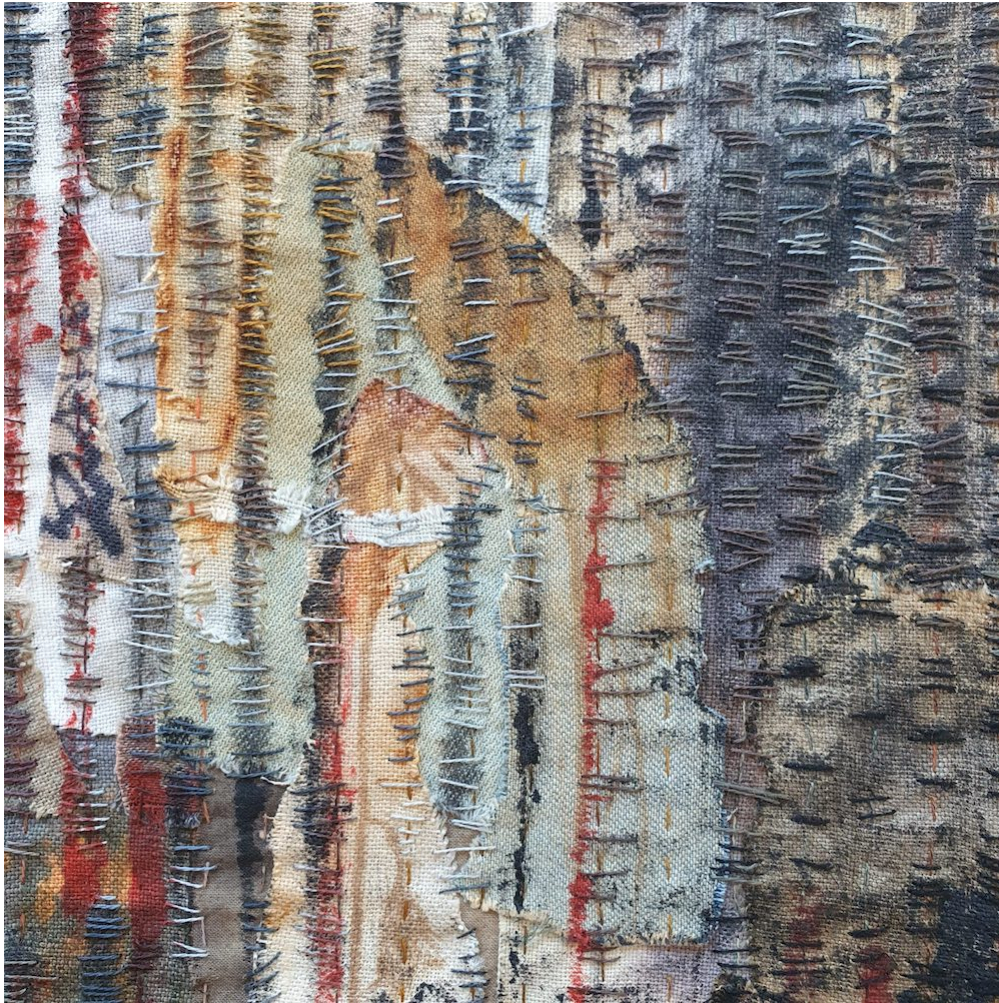


Odyssey by Alice Kettle, Odyssey, thread on canvas (2003)

Introduce children to the work of textile artists Alice Kettle and Hannah Rae through the free to access “[Talking Points: Alice Kettle](#)” and “[Talking Points: Hannah Rae](#)” resources.

Use these artists to inspire class discussions about how artists use cloth, thread and paint to make work.

Use the “[Making Visual Notes](#)” resource to help children understand how they can use sketchbooks to collect, process and consolidate information absorbed while they look at artists work.



▪ Week 2: Develop Mark Making

Finding Marks Made by Artists



Use the “[Finding Marks Made by Artists](#)” resource to help pupils understand how artists use a variety of marks, and to develop their own mark making vocabulary. Choose a landscape based image from the resource as inspiration. The mark making that pupils develop will then be used later in the pathway when they work in stitch.

Work in sketchbooks or on larger sheets of paper. Use sharp soft B pencils or handwriting pens. If you need a further

challenge explore pens of different line weight such as sharpies and marker pens.

You can find a [zoom recording of how to use the Finding Marks in Drawings Made by Artists here.](#)

▪ Weeks 3, 4 & 5

Find Your Focus

Decide as a class if you'd like your theme to be land or water. Adapt the resources below to suit. You can also adapt the theme to suit

a curriculum theme such as volcanoes
(below).

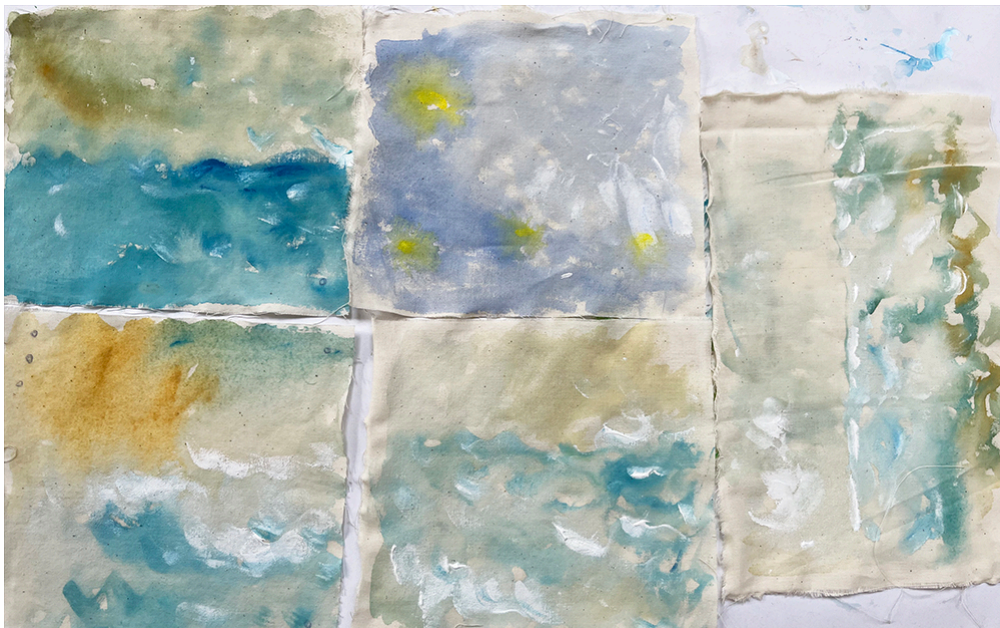
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Start with the Canvas



Use the second part of the “[Making Painted & Sewn Landscapes](#)” resource and use stitch to create texture, marks and energy on the painted canvas.

Continue to use sketchbooks as a tool to experiment with mark making, looking back to the “[Finding Marks Made by Artists](#)” task earlier in the pathway.



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Stitch!



Use the “[Making Painted & Sewn Landscapes](#)” resource to enable an exploration of how to make painted and sewn squares.

Use sketchbooks as a tool to develop ideas, explore colour and experiment with mark making.

You may like to use the following free to access Drawing Source Material resources in your class:

[Wild Flower Meadow](#)

[Drone Footage Natural Landscape](#)

[Drone Footage Urban Landscape](#)

[Moving Water](#)

Or better still have the pupils explore their own environment and make work in response to the habitat/environment local to them.



▪ Adaptation

Volcano Adaption

If you wish to adapt this resource to a volcano theme:

Begin by introducing children to the work of Frank Bowling with our free to access [“Talking Points: Frank Bowling”](#).



Explore the [“Volcano Painting Inspired by Frank Bowling”](#) resource and adapt to help you create a painted background. Use stitches to add lava/rocks etc thinking about energy and flow.

- Week 6: Share & Celebrate

Share, Reflect, Discuss



Tidy the room and make space to see the sketchbook work as well as the final outcomes.

Remind the pupils of the progress they made, and the artists they saw along the way. Invite them to make links between the work they made in sketchbooks, on drawing sheets and final pieces, and the work by artists.

Encourage them to feel safe to share how they feel about their own work, and nurture an environment where pupils feel able to comment on their classmates work, treating everyones work with respect.

Use the “[Crit in the Classroom](#)” resource to help you.

See the Pathway Used in Schools...













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The AccessArt Village



[Explore how to create a stitched house to make a village](#)

Blood Bags



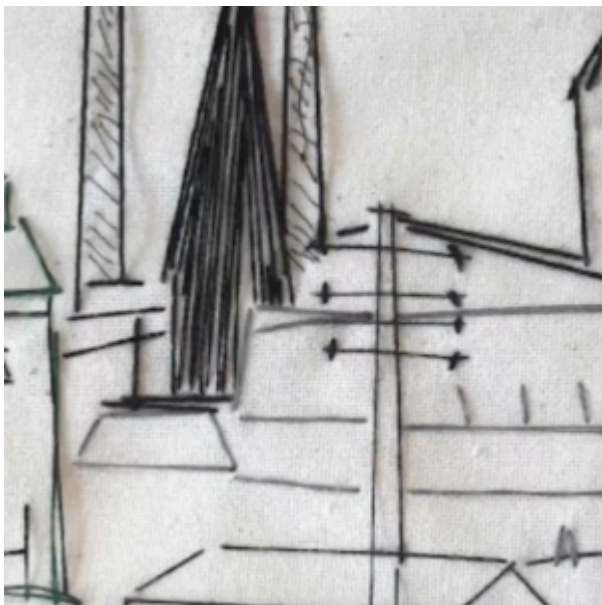
Link arts & crafts with science by creating textile blood bags

A Stitched house



Stitches and mark making

Straight Line Drawings



Stitches and drawing