

Talking Points: Hundertwasser the Architect

How can the way we design buildings better suit our natural environment?

Hundertwasser was a 20th Century Austrian [architect](#) and artist who believed that straight lines were unnatural and instead preferred to design and construct buildings that were colourful and irregular in shape, making his designs unique.

Use the below resources and questions as a starting point to further explore Hundertwasser's work.

Please Note:

This page includes links and videos from external sites, verified at publication but subject to change.

Teachers should review all content for classroom suitability.

[Report any issues](#), and check school firewall settings if videos don't play.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

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](#)

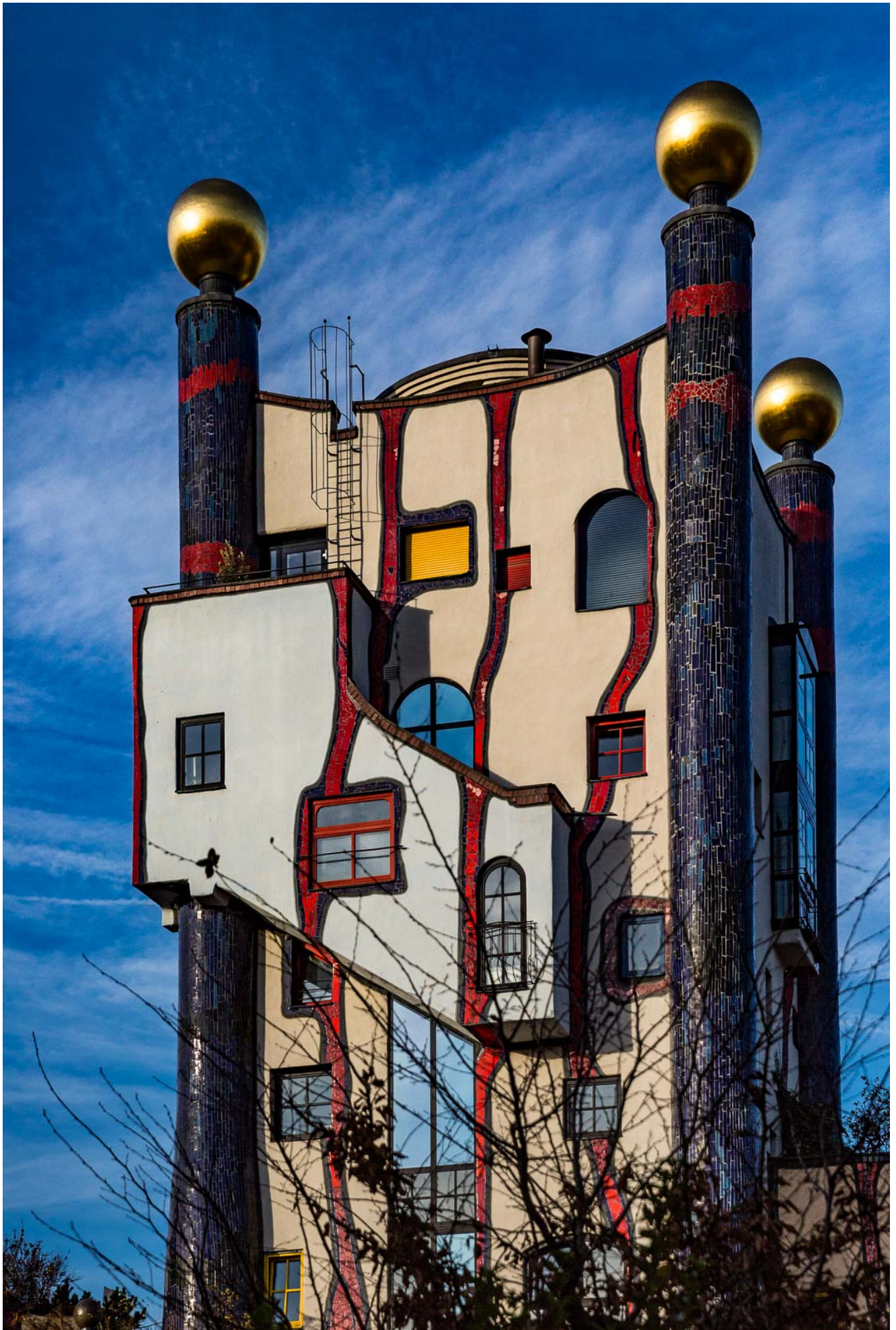
[Explore The Inventive Architecture of Friedensreich Hundertwasser – Google Arts & Culture](#)

www.kunsthawien.com/en/

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

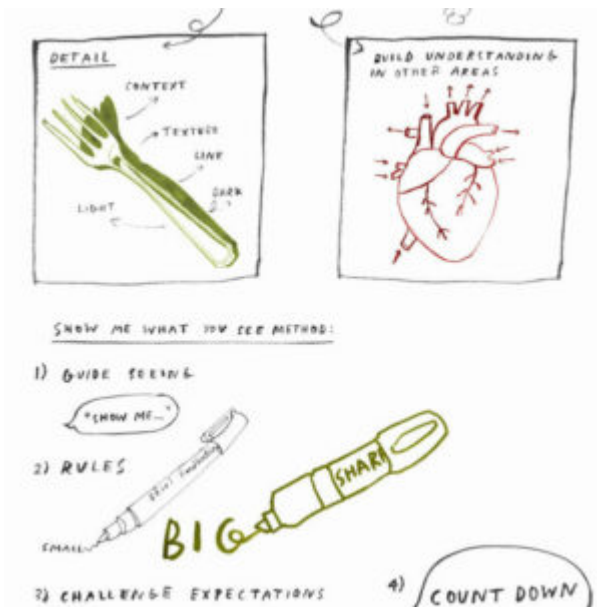


[This is featured in the 'Be an Architect' pathway](#)

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.

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

We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

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.

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

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

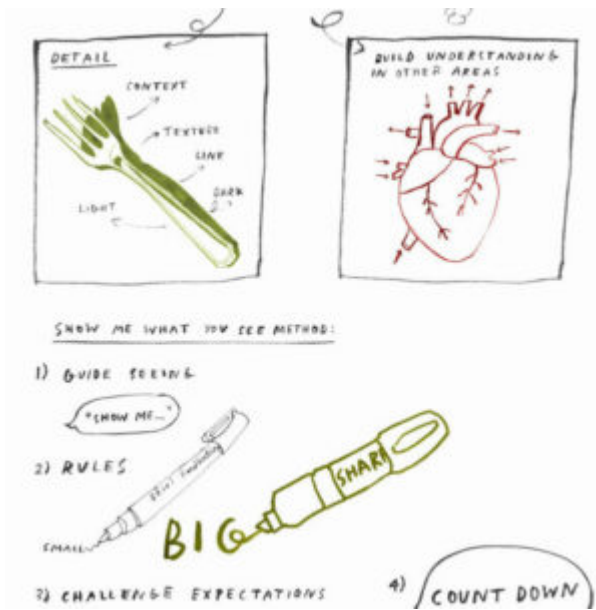


This is featured in the 'Be an Architect' pathway

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

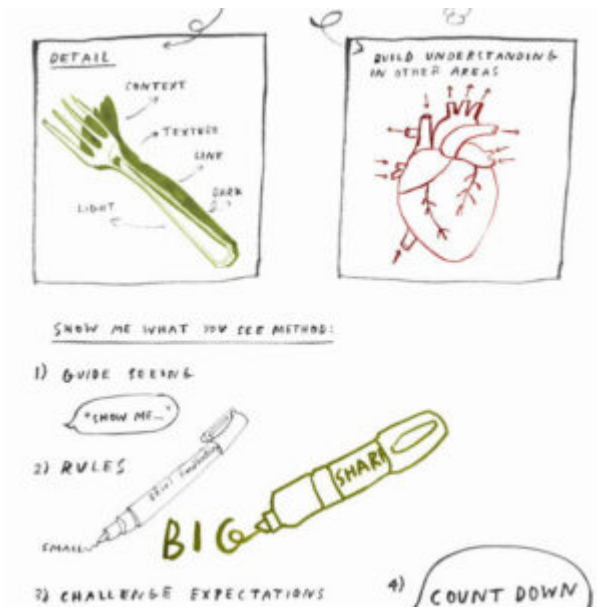


[This is featured in the 'Be an Architect' pathway](#)

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

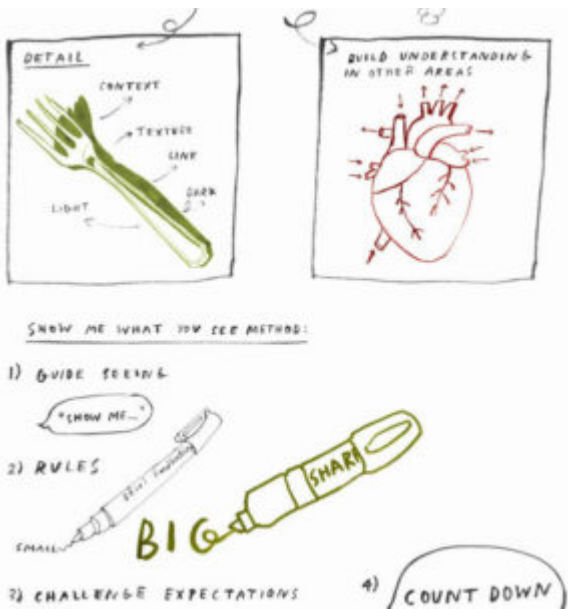


[This is featured in the 'Be an Architect' pathway](#)

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?



Talking Points: 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

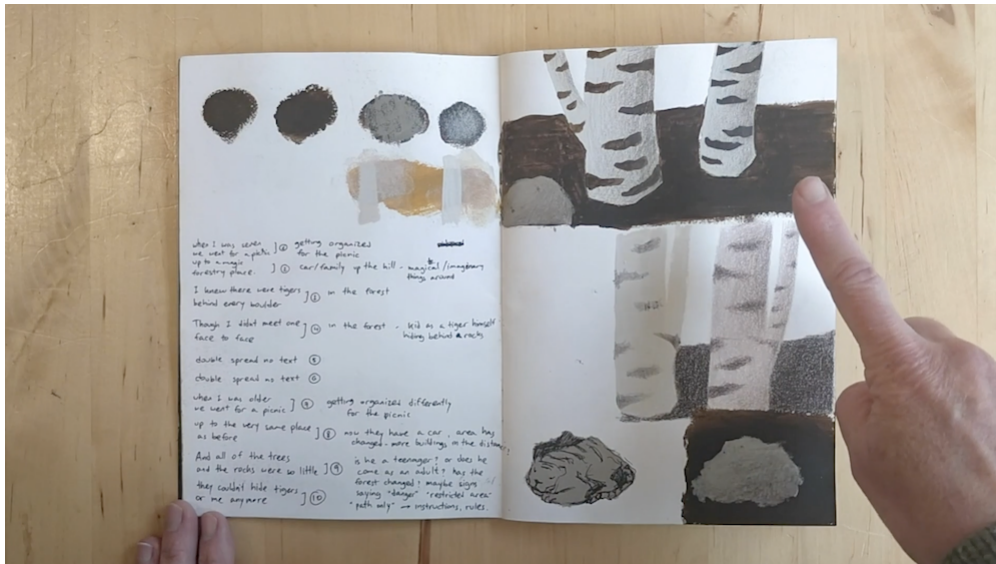
A PDF of this pathway can be found [here](#).

.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**

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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Share and Tag



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

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.

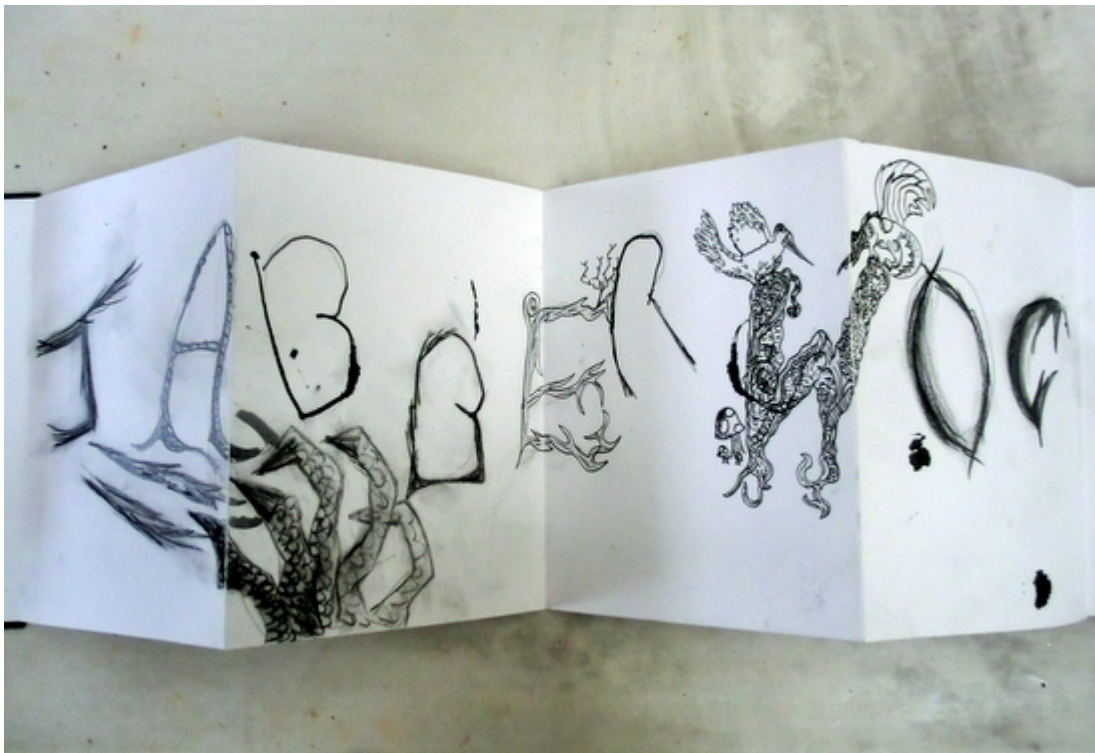
In the other option children draw upon graphic novels and make a comic strip style telling of a piece of poetry.

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 Carroll 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
Jabberwocky**

The



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.

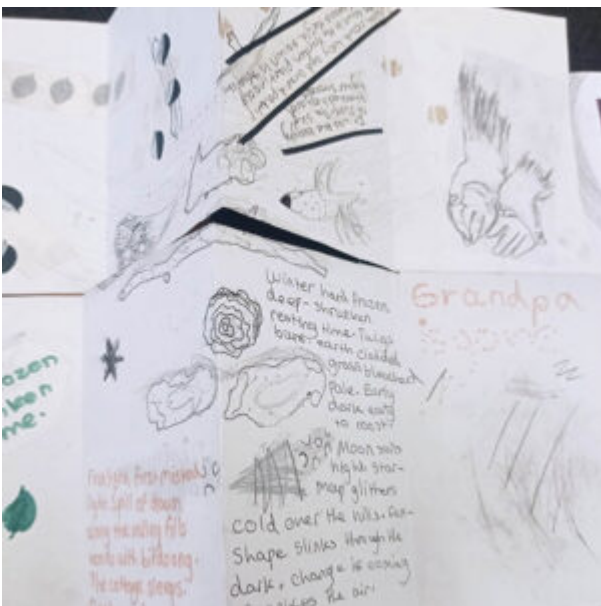
Encourage children to reflect upon all stages of the journey, and reference the artists studied.

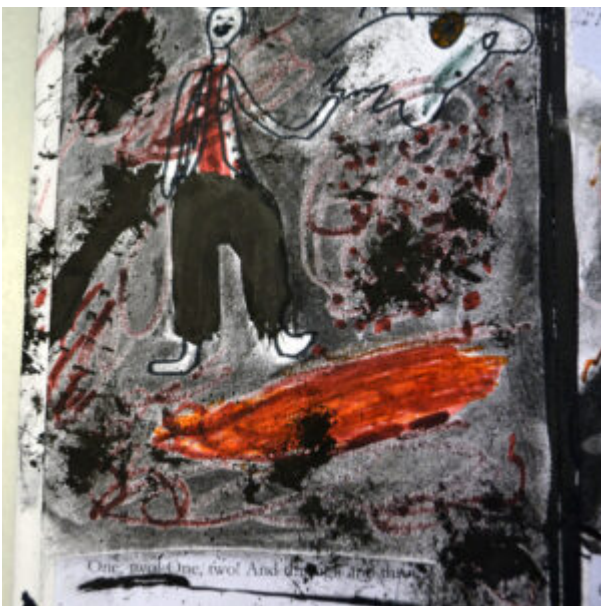
If available, children can use

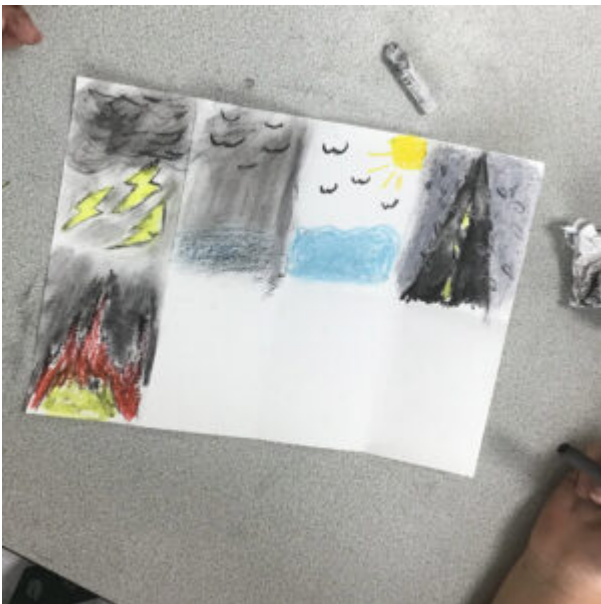
tablets or cameras to take photographs of the work.

See the Pathway Used in Schools...









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Share and Tag



Share photos of work made by tagging us on social media

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

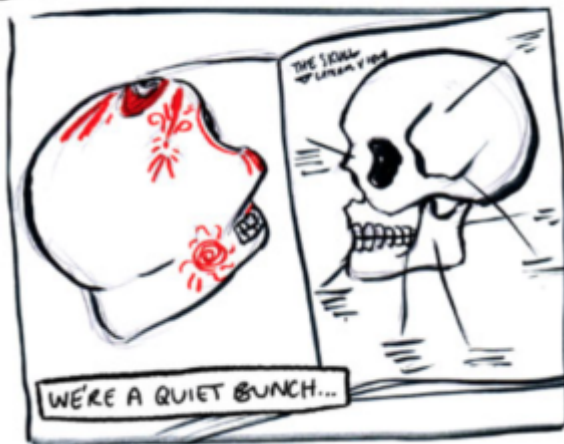
ink collages inspired by the wolf wilder



Use a well loved children's book as a starter for creating a collage

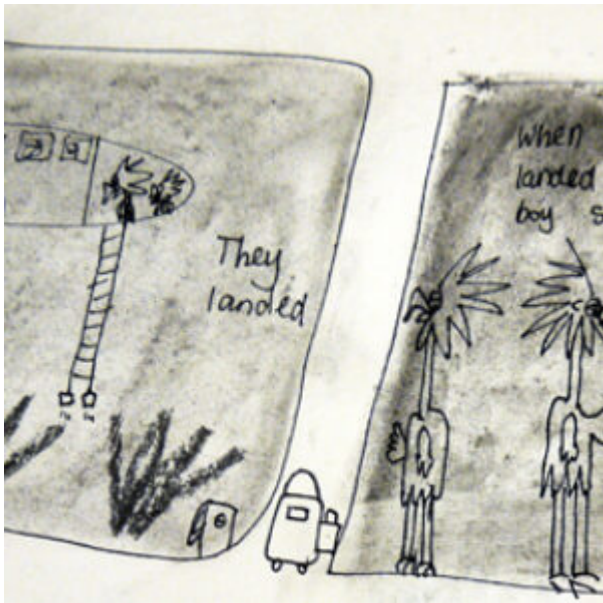
3 panel drawing challenge

3.



Use everyday objects to construct short stories

drawing storyboards



Use storyboards as a way of developing both drawing and visual story telling skills

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

AGES 9-11

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.

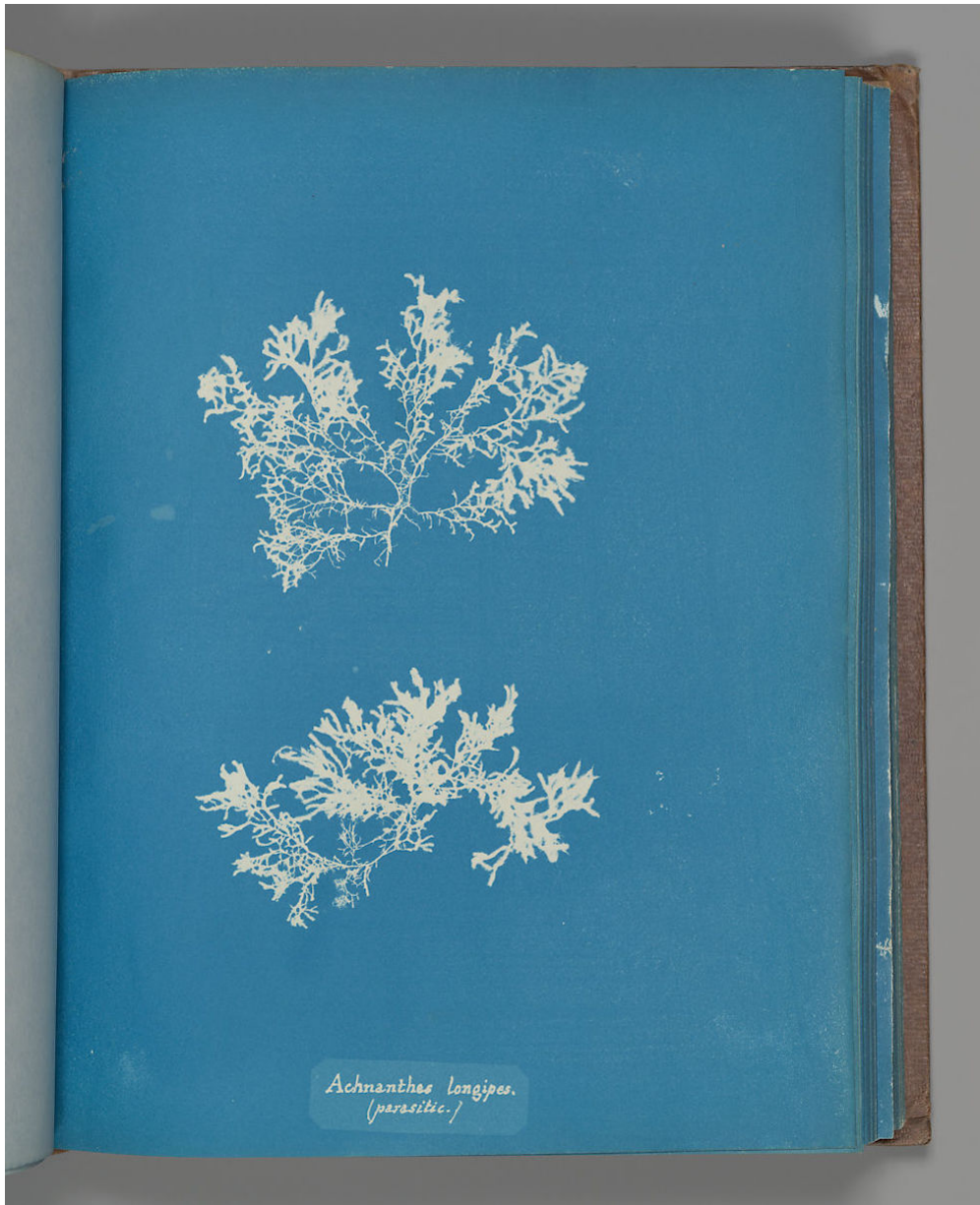
Use the questions on the resource to stimulate a discussion about the way Frances employs curiosity about her environment to build her practice. Scroll down the images in the [“Working WITH and In the Landscape”](#) resource to explore with pupils.

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](#)".

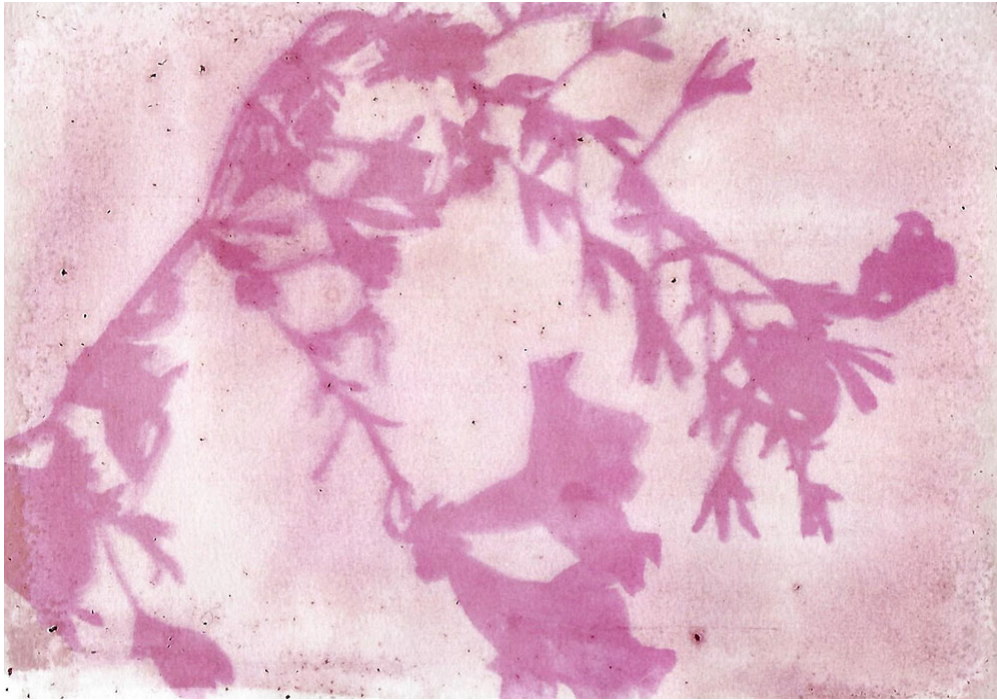
Work in sketchbooks to define the focus of the artwork. Use sketchbooks to experiment, making notes about which materials they use and how.

▪

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](#).”

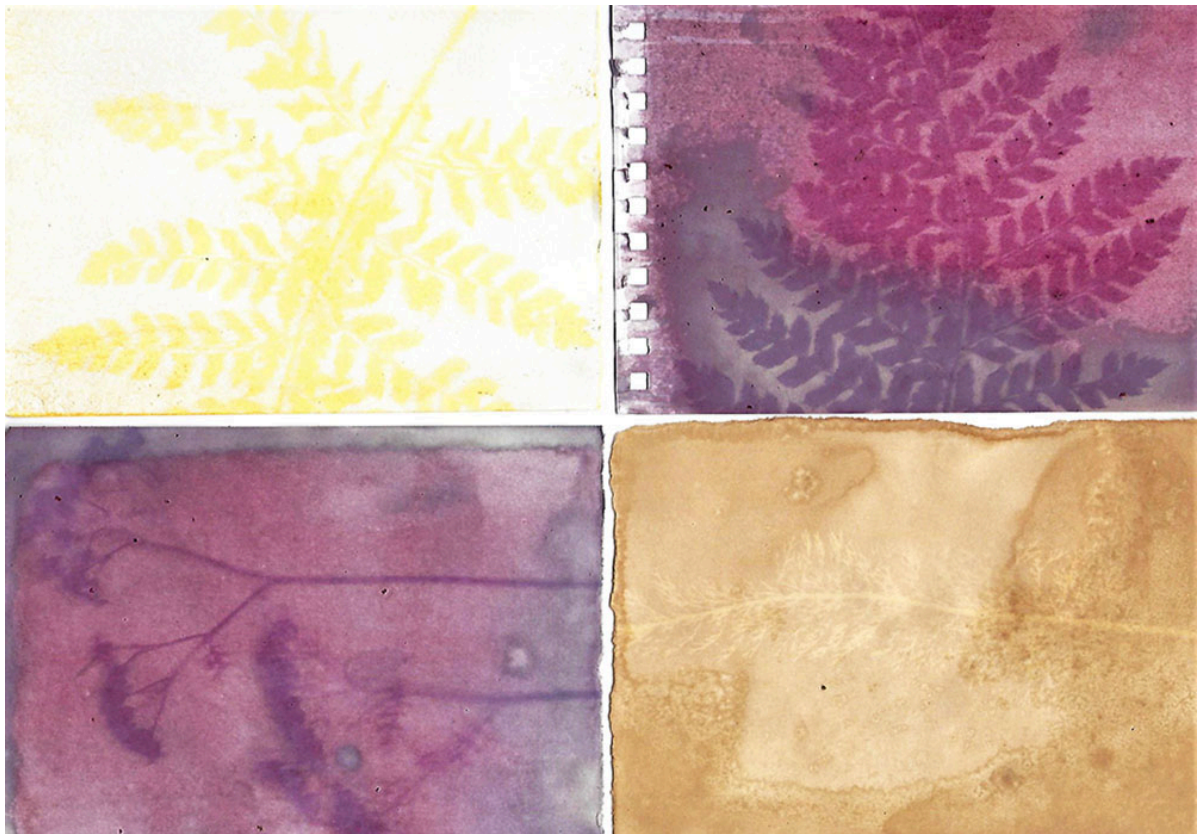
Work in sketchbooks to define the focus of the artwork. Encourage children to use their sketchbooks to experiment, making notes about which materials were used and how.

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.](#)

See the Pathway Used in Schools...





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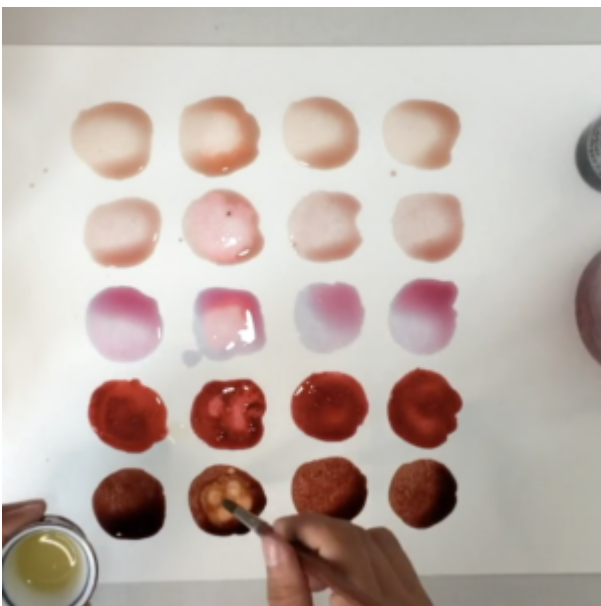
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Home made inks



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.](#)

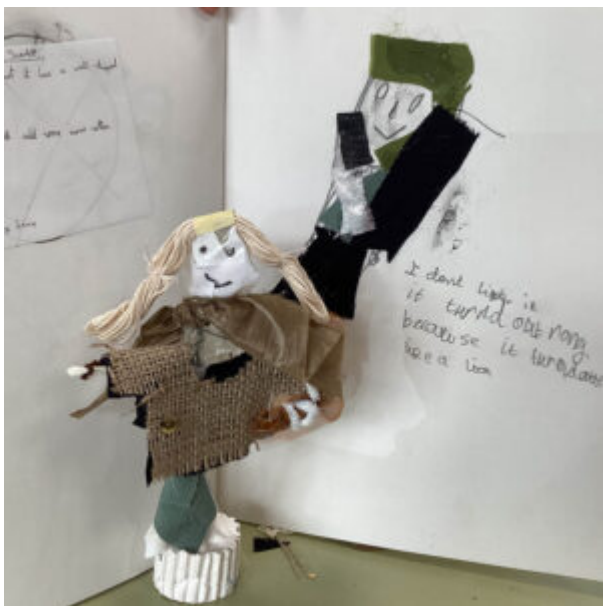
[Use the resource here to help you run a class "crit" to finish the project.](#)

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The friendship tower



Create three-dimensional figures

How To use Modroc



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.

Medium:

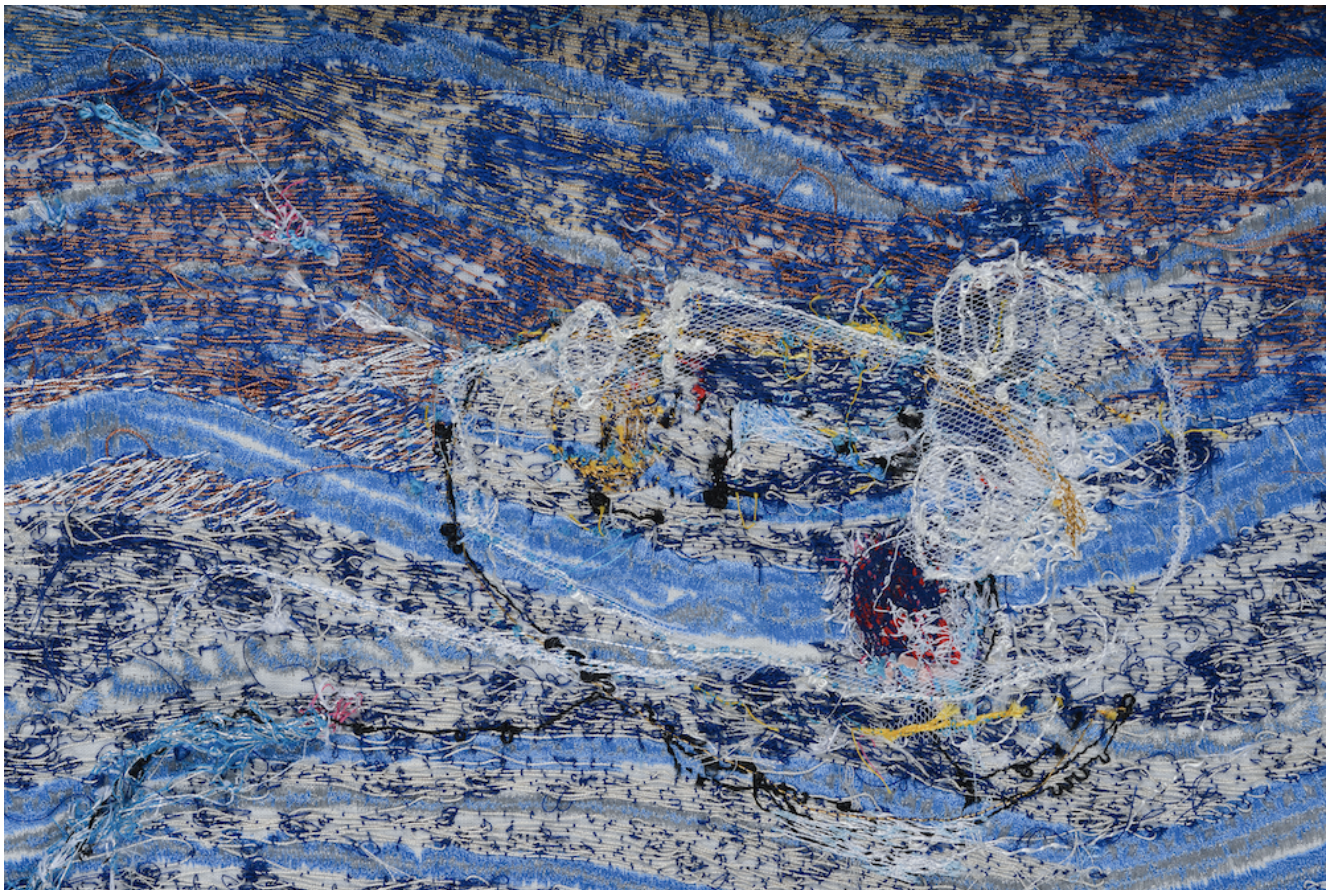
Fabric (Calico), Paint, Thread

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!





AGES 5-8

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

Hannah Rae & Alice Kettle

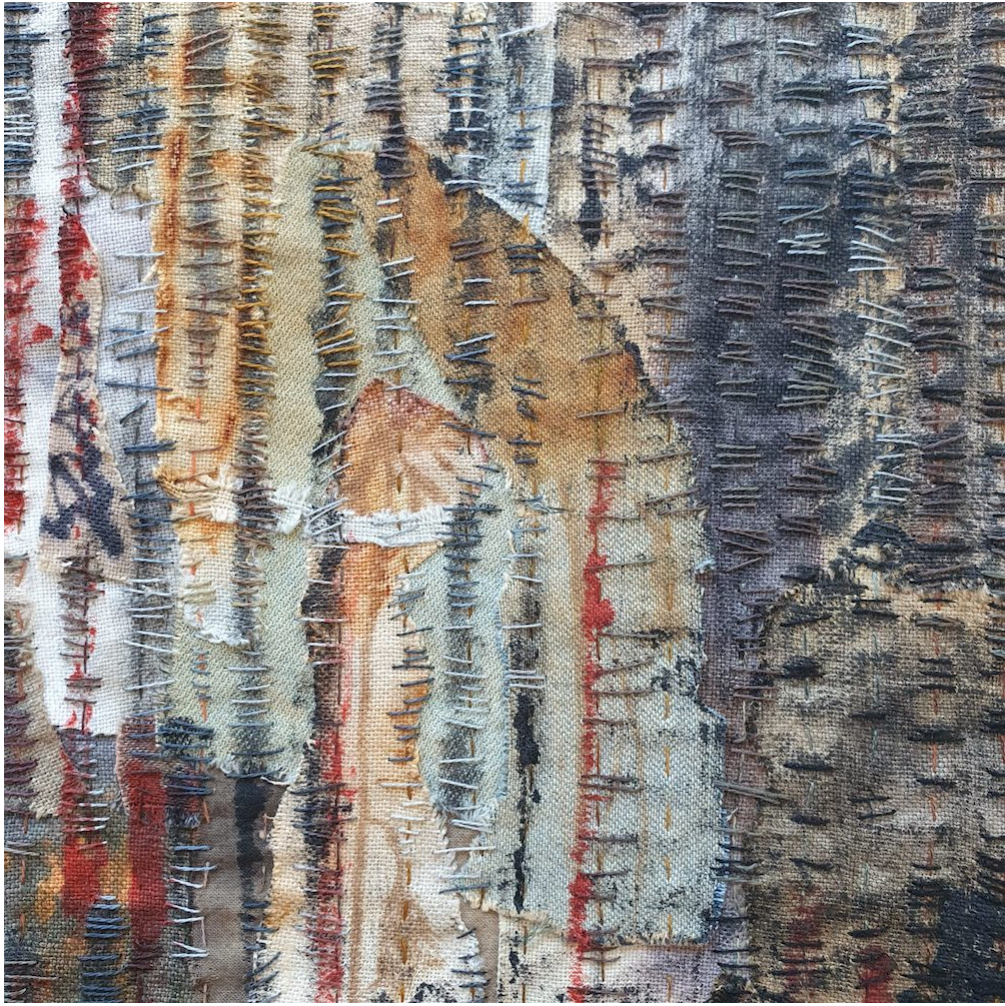


Odyssey by Alice Kettle, Odyssey, thread on canvas (2003)

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).

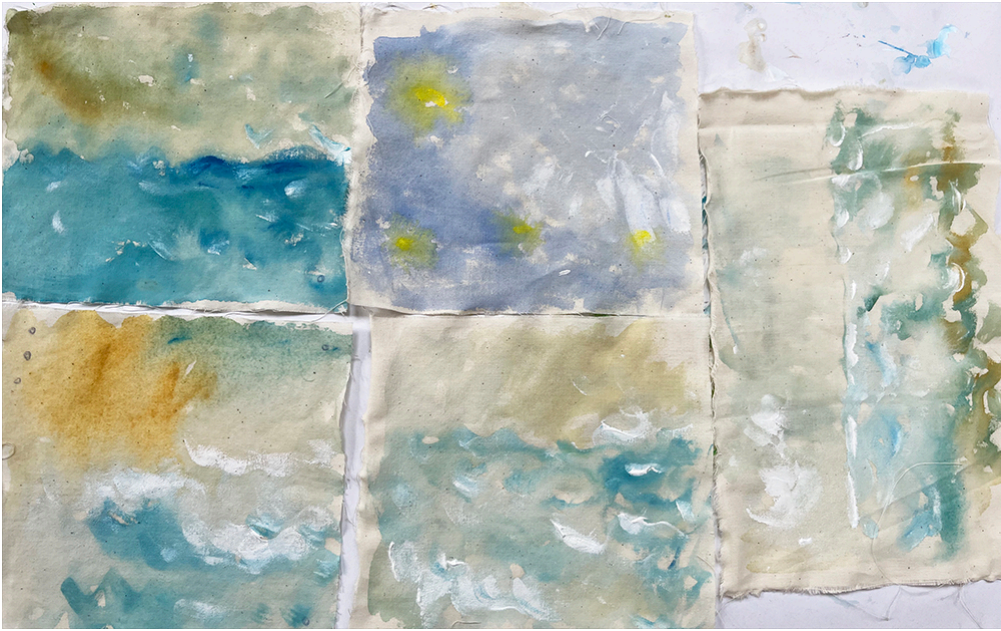
.

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.



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

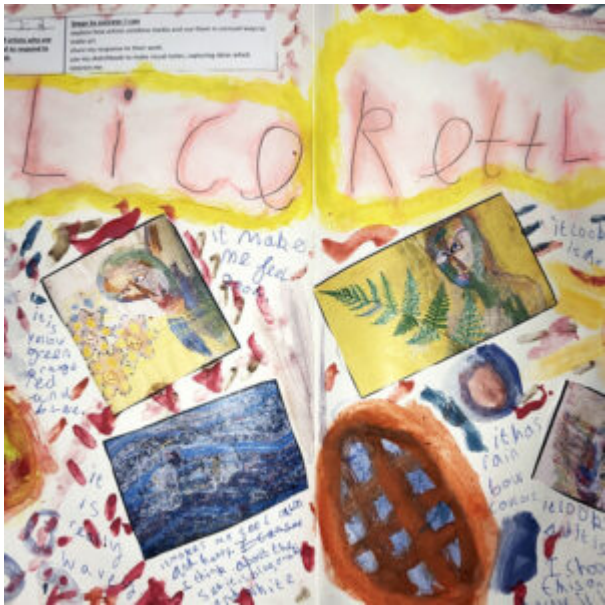
classmates work, treating everyones work with respect.

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

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You May Also Like...

The AccessArt Village



Explore how to create a stitched house to make a village

Blood Bags



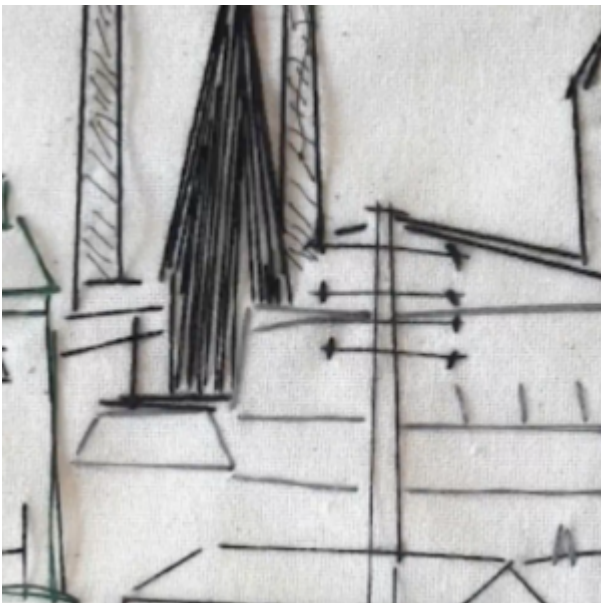
Link arts & crafts with science by creating textile blood bags

A Stitched house



Stitches and mark making

Straight Line Drawings



Stitches and drawing

Pathway: Stick Transformation Project

Pathway for Years 1 & 2

Disciplines:

Making, Drawing, Sketchbooks

Key Concepts:

- That artists use their creativity to look at the world in new ways, and use their hands to transform materials into new things.
 - That making art can be playful and fun. That we can create things for other people to enjoy/use.
 - That we can use our imagination to help us shape the world.
-

In this pathway children are enabled to use their imagination and transform a familiar object (a stick) into new forms.

The pathway begins with a simple sculptural warm-up which encourages children to think creatively and laterally about how they can use materials to create a small sculpture.

Depending upon project choice, children then go on to make stick people inspired by Guatemalan Worry Dolls, make a treehouse, or make a mask.

Sketchbooks are used throughout to help children brainstorm, record and reflect.

Medium:

Twigs, Construction Materials, Paper, Wool, Drawing Materials

Artists: Chris Kenny

If you use this resource in your

setting, please tag us on social media:
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twitter) @accessart.org.uk (instagram)
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AGES 5-8

Teaching Notes

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

Curriculum Links

English: Link to Julia Donaldson's *Stick Man*.

PSHE: Collaboration, Peer Discussion,

Ethnic Identity.

I Can...

- I can take a familiar object like a stick, and use my imagination to think about what it might become.**
- I can use my sketchbook to generate ideas and to test ideas.**
- I can use a variety of materials to transform my object thinking about form and colour.**
- I can cut materials with simple tools and fasten materials together to construct my sculpture.**
- I can share my sketchbook and sculpture with the class and talk about how I made it and what I liked. I can listen to my classmates feedback about my work.**

I can listen to my classmates talk about their own artwork and I can share my thoughts about their work.

- I can take a photograph of my sculpture, thinking about 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

Roots and shoots materials such as a pebble, wire, tape, string, wool, paper, card, or other small found items and construction materials.

Project 1: Stick People – Sticks,

string, wool, fabric scraps, tissue paper, glue.

Project 2: Tree house – Twigs, plant pots, newspaper, a stone, cardboard – brown corrugated card, coloured card, string, fabric, glue sticks, small pieces of wood (i.e. lolly sticks, coffee stirrers, match sticks etc) and other construction materials.

Project 3: Twig Masks – Twigs, masking tape, coloured tissue paper, glue.

Pathway: Stick Transformation Project

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

.Aims of the Pathway

The aim of this pathway is to help

children understand how artists use their creativity to re-see, re-invent or reimagine the world around them.

The pathway encourages children to look again at something they are familiar with – in this case a stick or twig, and think how they can use their creativity to transform it.

• Week 1: Making and Playing

Roots and Shoots



Use the “[Roots and Shoots](#)” resource to start with a making warm-up exercise to encourage pupils to think creatively about the world around them.

Let the process of playing and exploring with the materials lead children to the end result. Remember that the outcomes will be fragile and may not last due to the nature of the task, so be sure to take photographs of them at the end of

the session to add to sketchbooks.

• Weeks 2, 3, 4 and 5: Choose your Project/s

Find Your Focus

Choose one or two projects from the options below depending on how much time you have and how slowly the pupils work.

Watch “[Design Through Making](#)” to remind yourself that it’s okay for children to just make first!

• Project One: Introduce & Create

Stick People

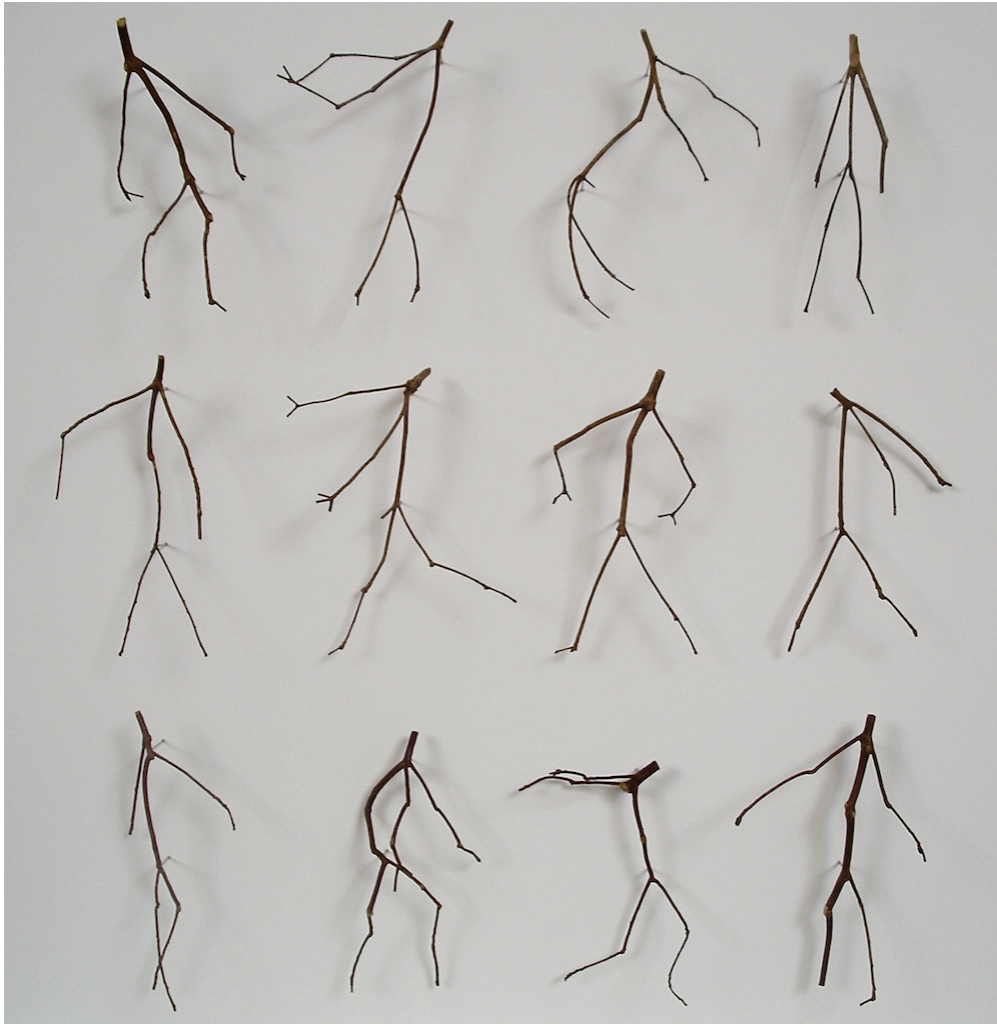


Follow the pathway below to make stick people out of found twigs!

Watch this video of 'Stick Man' as a light hearted introduction to the idea that sticks and twigs can be reimagined into different things!



Watch the free to access [“Talking Points: The Craft of Worry Dolls”](#) resource to understand the Guatemalan tradition of making worry dolls.



In the first session take a look at the free to access [“Talking Points: Chris Kenny”](#) to inspire children to see how sticks can be reinvented as people.

Take the children outside to find the perfect sticks and use our [“Worry People”](#) resource to create a class full of stick people.

Use sketchbooks to design clothes

and explore how the position of arms/legs/body affects personality of stick person.

·

Or...

· **Project Two: Introduce & Create**

Tree House



Transform twigs into trees and use them to ignite imagination and build playful treehouses.

Start by exploring the free to access [“Talking Points: Treehouses”](#) resource for some inspiration.

Continue by using the [“Treehouse Challenge”](#) resource.

Use sketchbooks throughout as a way to sketch out ideas and make visual notes.



·

Or...

· **Project Three: Introduce & Create**

Twig Masks



Use sticks, masking tape and tissue paper to create these simple masks.

Adapt the [“Making a Mask from Sticks”](#) resource.

Link to an existing curriculum topic if appropriate, or consider using the free to access [“Source Material: Oceans”](#) to find videos to inspire an underwater theme.

Use the [“Ruler Drawings”](#) resource to help children capture what they are seeing in straight lines, pausing

the videos and giving pupils time to work in their sketchbooks. This will help them when they are reimagining twigs.

If possible, go outside and forage for twigs with the children.

Spend the next two sessions creating your crustacean inspired twig masks.

• Week 6: Present and Celebrate

Share, Reflect, Discuss



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

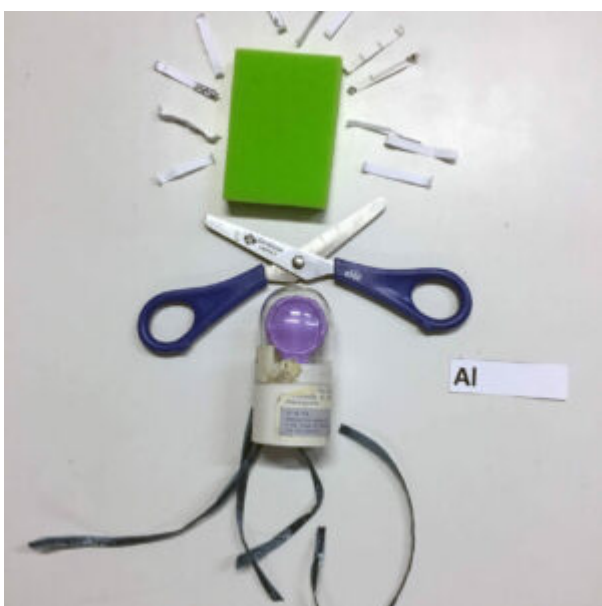
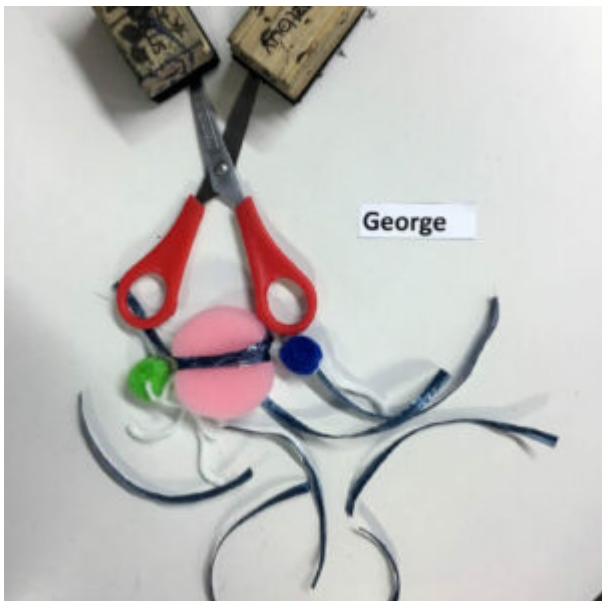
Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work.

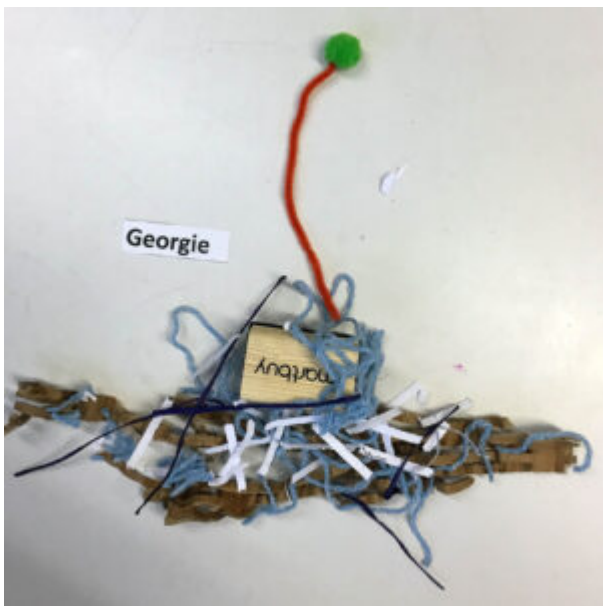
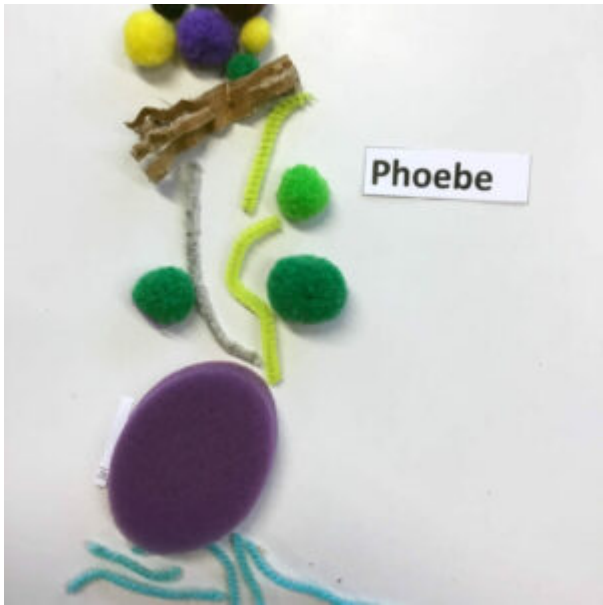
If you have class cameras or tablets, invite the children to document their work, working in pairs or teams. [Explore how children can take high quality photographs of](#)

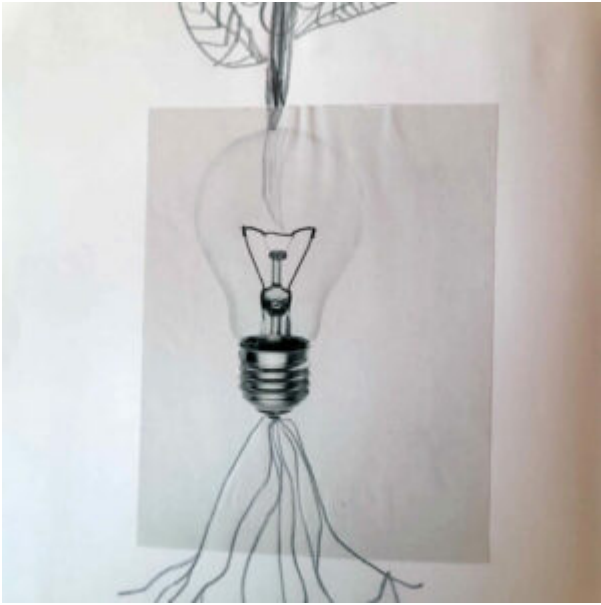
3d artwork with this resource.

Use the resource here to help you run a class "crit" to finish the project.

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Learning from Permaculture Design Principles



See how you can use materials in an environmentally friendly way during art lessons

Nests: Materials, Tools Testing & sketchbooks



[See how twigs can be used as mark making tools](#)

Pathway: Expressive Painting

Pathway for Years 1 & 2

Disciplines:

Painting, Sketchbooks

Key Concepts:

- That artists sometimes use loose, gestural brush marks to create expressive painting.
- Expressive painting can be representational or more abstract.
- Artists use impasto and sgraffito to

give texture to the painting.

- Artists sometimes use colour intuitively and in an exploratory manner.
- That we can enjoy, and respond to, the way paint and colour exist on the page.

In this pathway children are introduced to the idea that they can use paint in an intuitive and exploratory way.

The pathway starts with an introduction to artists who use paint and colour to create exciting gestural and abstract work.

Children explore primary colours and secondary colours through expressive mark making, connecting colour, mark making and texture (of paint) through abstract work.

Pupils then explore the brush work of two old masters when we focus in on

details of paintings to understand how they built the work.

Pupils then go on to draw from a colourful still life, finally making expressive and gestural paintings with acrylic paint.

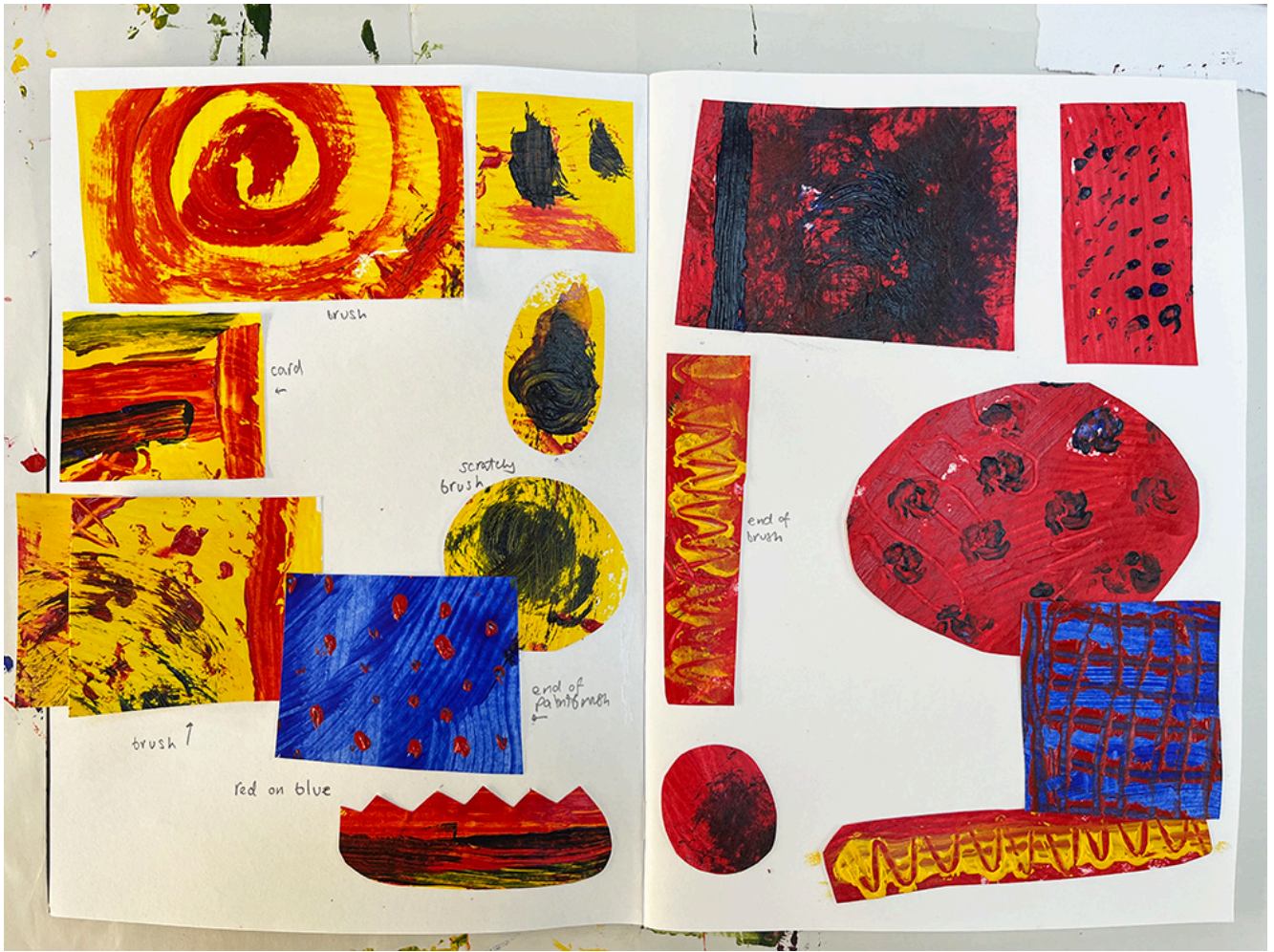
Sketchbooks are used throughout to record, experiment and reflect.

Medium:

Acrylic Paint, Paper

Artists: Marela Zacarías, Charlie French, Vincent Van Gogh, Cezanne

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](#).

[Find the Zoom CPD session introducing this pathway here.](#)

[See the recording of the Zoom CPD session exploring Colour Mixing.](#)

Curriculum Links

Geography: After looking at the expressive landscapes by Van Gogh and Cezanne, be inspired by your local landscape (United Kingdom) and use gestural brush strokes to paint a scene you know or see, or explore weather, habitat, river or sea.

I Can...

- I have seen how artists, contemporary and old masters, sometimes use paint in an expressive, loose way to create paintings full of life and colour.**
- I can start to share my response to the work of other artists.**
- I can use my sketchbook to fill full of colour and brush marks, inspired by other artists.**

I can recognise primary colours and mix secondary colours. I can experiment with hues by changing the amount of primary colours I add.

·I can use various home made tools to apply paint in abstract patterns. I can be inventive.

·I can make a loose drawing from a still life.

·I can see colours and shapes in the still life.

·I can use my gestural mark making with paint, and incorporate the colours and shapes in the still life to make an expressive painting.

·I can share my experiments and final piece with others and share what I liked and what went well.

·I can enjoy the work of my classmates and I can see how all the work is different. I can share my

·

response to some of their work.

- I can take a photograph of my final piece, thinking about focus 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 pencils, handwriting pens, a selection of 'found tools' such as old shoe brushes, string, wire, rags, thick strips of card, cardboard (for pallets), acrylic or ready mixed paint, a selection of bright still life objects

eg plastic blocks, cups, balls, colourful mugs etc, cartridge paper.

Pathway: Expressive Painting

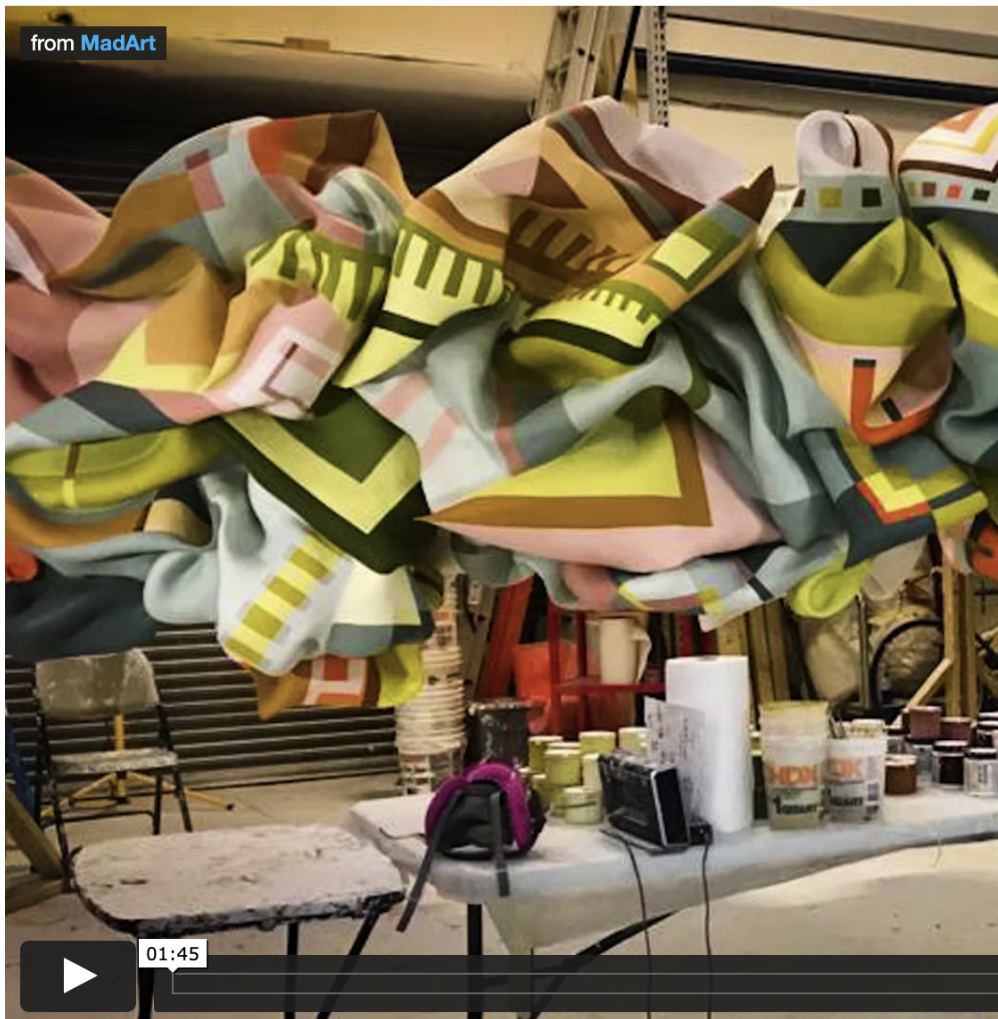
A PDF of this pathway can be found [here](#).

· Aims of the Pathway

The aim of this pathway is to enable children to explore expressive use of paint. This includes exploring colour, colour mixing and intention behind mark making.

· Week 1: Introduce

**Marela Zacarías & Charlie
French**



Begin the exploration by introducing children to the work of Marela Zacarías and Charlie French.



Use the free to access [“Talking Points: Marela Zacarías”](#) resource and the free to access [“Talking Points: Charlie French”](#) resource.

Use the questions on the resources to help guide a class discussion to explore the different ways artists might use colour and mark making to make art.

Have sketchbooks open and make time during the exploration for [“Making](#)

Visual Notes

They might for example use colour to note down the colours in the artists work, or try to copy the kinds of marks the artists use in their work.

• Week

2:

Explore

Expressive Painting &

Colour Mixing



Use the [“Expressive Painting and Colour Mixing”](#) resource to explore primary and secondary colours and mark making.

The resource explains how to explore on paper and then transfer to sketchbooks as a way of consolidating learning and reflecting.

• Week

3:

Explore

Brush Work of Van Gogh & Cezanne



Use the free to access “[Talking Points: Brush Work of Van Gogh & Cezanne](#)” resource to enable an exploration of the way the artists used thick paint and loose brushwork to create expressive work.

Use sketchbooks for “[Making Visual Notes](#)”. For example make time for the pupils to use similar brush marks in their sketchbooks, or invite pupils to try to capture the colours in Cezanne’s work.

Invite children to create their own mark making tools. Take inspiration

from the “[Experimental Mark Making Tools](#)” resource.

• Week 4 & 5: Explore & Create

**Gestural Mark Making with
Acrylic Paint**



Use the “[Gestural Mark Making with Acrylic](#)” resource to enable an exploration of making gestural and expressive paintings. Children begin by working from a still life of colour and form, and progress to making abstract paintings.

If you are pushed for time miss out the collage step midway through.

• Week 6: Present & Share

Share, Reflect, Discuss



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

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

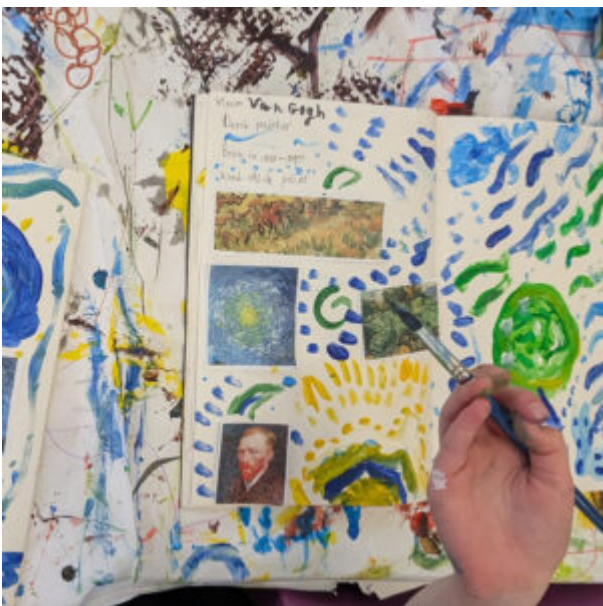
run a class "crit" to finish the project.

See the Pathway Used in Schools...















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Painting with Plasticine



Use plasticine to create images with texture and colour

Gestural Drawing



Use sharpie pens to create

gestural layered drawings

Talking Points: Dancing in Charcoal by SketchBetter

A collection of sources to explore “Dancing in Charcoal” by SketchBetter.

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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AGES 5-8

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

Dancing in Charcoal

Inspired by the work of performance artist [Heather Hansen](#), the videos below share how [SketchBetter](#) worked with children in a school to enable their own charcoal dance performance.

Questions to Ask Children

How would making a drawing like this alone, in a pair, in a small group, or in a large class change the experience and outcome?

How would music change the nature of the marks made by the artists?

Can we tell a story through the

movements of our body, which is reflected in the final drawing?

How might our individual bodies and the movements available to them change the experience and the outcome?

How far would a photograph of the finished drawing capture the “experience”.

This Talking Points Is Used In...

Pathway: Gestural Drawing with charcoal

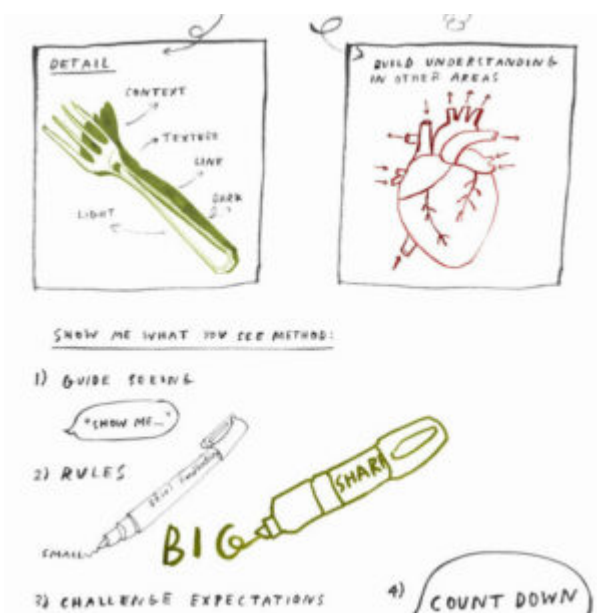


This is featured in the 'Gestural Drawing with Charcoal' pathway

using sketchbooks to make visual notes



Show me what you see



Talking Points: Art as Performance – Heather Hansen

How can we use drawing to map our movements and change the way we make marks?

Heather Hansen uses her body as a [drawing](#) tool, creating sweeping, large-scale works that map her movements across the surface. Through fluid [gestures and deliberate motion](#), she captures a range of line qualities, producing artworks that trace the story of her journey and energy of her movements.

Watch the videos and use the questions below to discuss Heather Hansen's work

and explore how dance, movement and drawing can be brought together.

Please Note:

This page includes links and videos from external sites, verified at publication but subject to change.

Teachers should review all content for classroom suitability.

[Report any issues](#), and check school firewall settings if videos don't play.

AGES 5-8

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

Heather Hansen

Heather Hansen is a performance artist based in USA. Heather Hanson is a performance artist who produces large scale drawings through movement and dance, using her entire body as a drawing tool.

[Website](#)

Questions to Ask Children

Discuss how the following words/ideas relate to Heather's work:

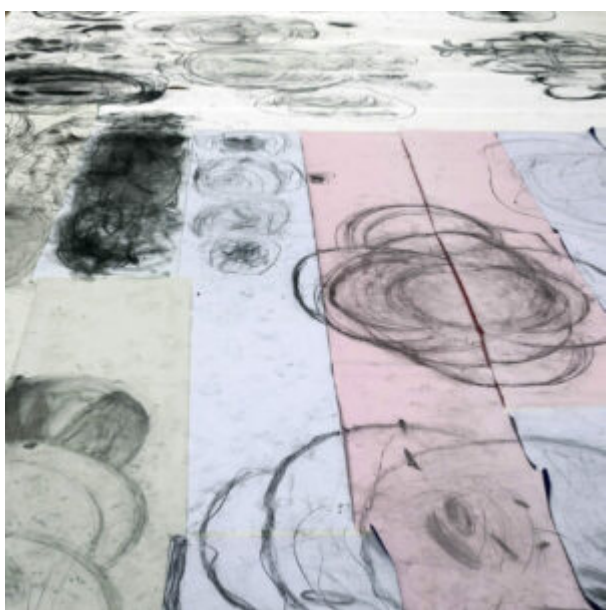
- Time
- Audience
- Drawing Material (i.e. graphite, charcoal)

How do you feel watching Heather's performance?

Heather makes her marks on very large

sheets of paper, and on the beach. Where else could you make similar marks?

See the Talking Points Used in Schools...



This Talking Points Is Used In...

Pathway: Gestural Drawing with
charcoal

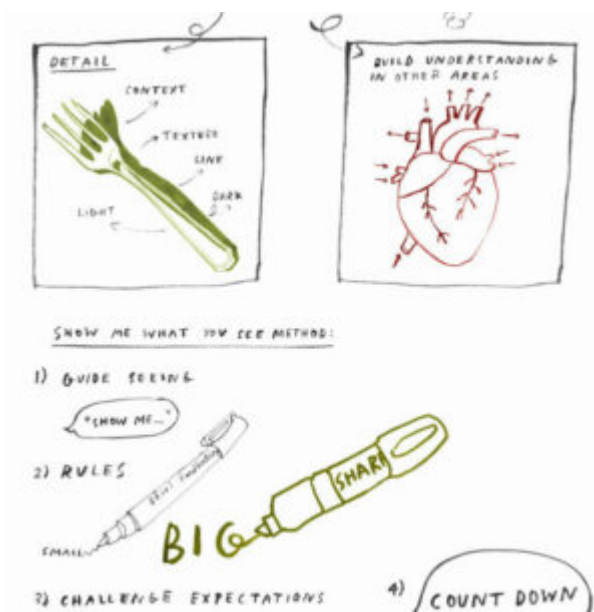


[This is featured in the 'Gestural
Drawing with Charcoal' pathway](#)

using sketchbooks to make visual
notes



Show me what you see



Talking

Points:

Charcoal Drawings by Degas

How can charcoal be used to create a sense of movement?

Degas was a French Impressionist artist of the nineteenth century, celebrated for his ability to capture movement with expressive line work. Ballet dancers were his favourite subject, and he often turned to charcoal as the ideal medium for conveying their dynamic poses and graceful motion.

Explore his charcoal drawings using the sources below, then discuss the questions provided.

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AGES 9-11

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AGES 14-16

FREE TO ACCESS

Charcoal Drawings by Edgar Degas



Seated Dancer, 1873–74
Edgar Degas. Charcoal, Graphite and

Chalk on Pink Paper



**Violinist, Study for “The Dance Lesson”
ca. 1878–79
Edgar Degas. Charcoal and Graphite on
Green Paper**



Two Dancers ca. 1879 Edgar Degas.

Charcoal and Chalk on Green Paper

Questions to Ask Children

Can you describe one of the artworks above? What kinds of words would you use to describe the drawing to a person who couldn't see it?

Degas often used coloured paper for his drawings. Why do you think he did this? What does it add to the drawings?

Degas often used two materials such as charcoal and chalk, or charcoal and graphite. Why do you think he did this? What does adding two or more drawing materials add to the drawing?

In some of Degas' drawings you can see a faint grid. Why do you think Degas used a grid?

Look at "Two Dancers" and this time look at the areas of the page where there is "no" drawing. How are these areas of the drawing as important as the areas with

marks on?

This Talking Points Is Used In...

**Pathway: Gestural Drawing with
charcoal**

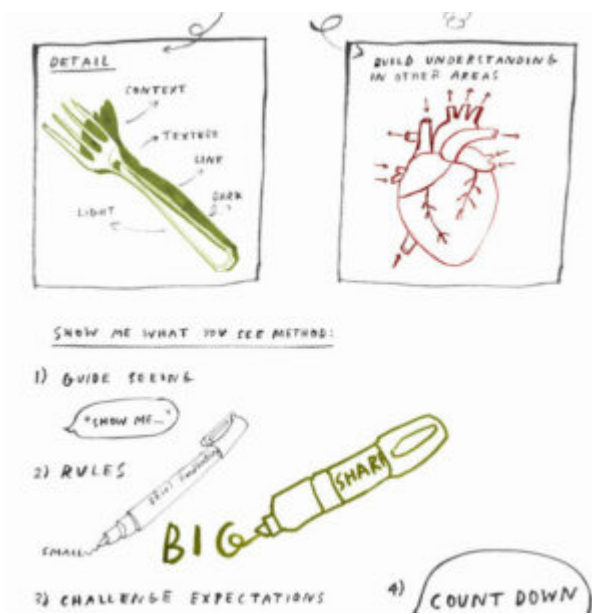


**This is featured in the 'Gestural
Drawing with Charcoal' pathway**

**using sketchbooks to make visual
notes**



Show me what you see



Talking Points: Laura

McKendry

How can material and scale change a drawing?

Laura McKendry is an artist who uses a range of materials to capture animals, making considered choices about [material](#) and movement to convey energy and reflect her subject. Her interests lie in exploring the relationship between humans and animals.

Watch the below video and begin a discussion around the questions posed to explore further how Laura McKendry makes her work.

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classroom suitability.

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FREE TO ACCESS

Laura McKendry

Laura McKendry is an artist who lives and works in London. She takes her inspiration from nature – plants, animals, insects...

In the video above Laura shares why she likes drawing dogs, and why she likes

using charcoal to help her make big gestural drawings.

[Website](#)

Questions to Ask Children

Why do you think Laura likes to work in large scale when she uses charcoal?

Which words would you use to describe Laura's charcoal dogs?

What kinds of lines does she use?

Where does she move from when she draws? Her wrist? Her elbow? Her shoulder? Her whole body?

This Talking Points Is Used In...

Pathway: Gestural Drawing with charcoal

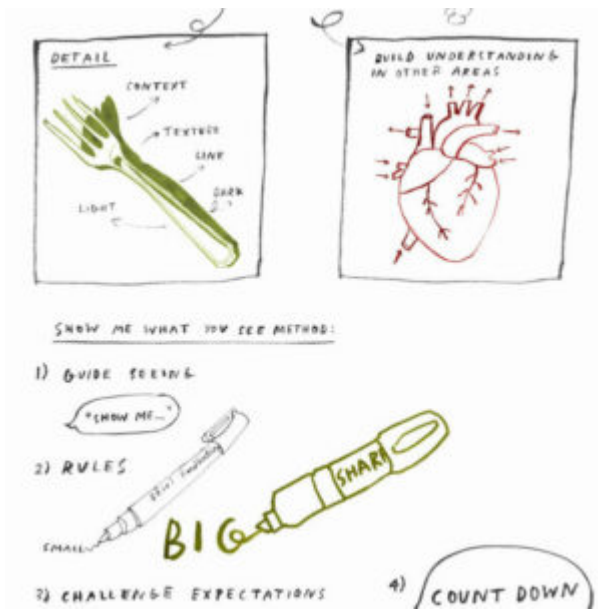


[This is featured in the 'Gestural Drawing with Charcoal' pathway](#)

using sketchbooks to make visual notes



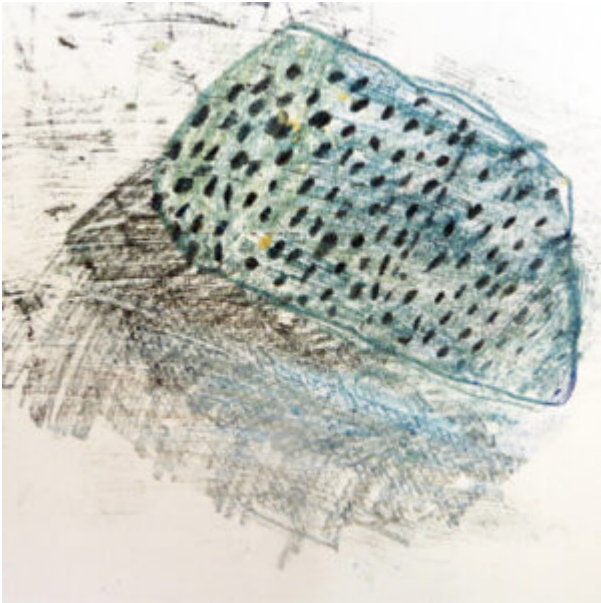
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Trace Monotype

You May Also Like...

Pathway: Exploring the world
through mono print



This is featured in the 'Exploring The World Through Mono print' pathway

Talking Points: Xgaoc'o Xare



Video enabled monoprint resources



Light-field Monotype

Light-field Monotype with Acrylic Paint

**Dark-Field
Masking**

Monotype: