

Thoughts About the Art & Design Curriculum by Paul Carney

By [Paul Carney](#)

In this video Paul Carney discusses his thoughts about the Art & Design Curriculum, Pedagogy and the Four Curriculum Models.

This is a sample of a resource created by UK Charity AccessArt. We have over 850 resources to help develop and inspire your creative thinking, practice and teaching.

AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.

We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

DrawAble: My Tiger Sketchbook by Inbal Leitner

What We Like About This Resource...

“This resource is a lovely example of how words and text can generate ideas, which can then be transferred to paper. Working in this way with children is a great way for them to engage with literature – and to have an individual response. Try reading poems out loud to a class and ask them to list all the images that spring to mind before exploring those images through drawing”. – *Rachel, AccessArt*

See This Resource Used In Schools



You May Also Like...

Pathway: Telling Stories through drawing and making



[This is featured in the 'Drawing Stories Through Drawing and Making' pathway](#)

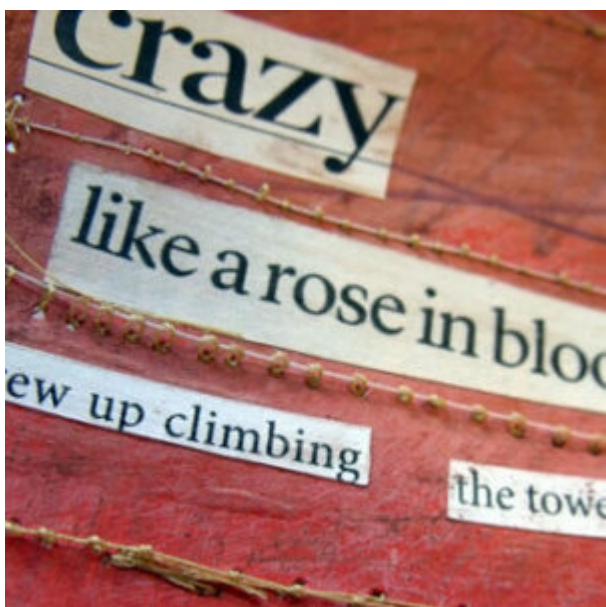
Rosie Hurley: Esio Trot



Poetry and Printmaking



Found Poetry



Drawable: The Ingredients and

Elements of the Poem by Inbal Leitner

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Pathway: Telling Stories through drawing and making



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DrawAble: Unfolding Stories

by Inbal Leitner

Creative Pedagogy & Pathways: The Wish List

We are all passionate about the importance of art education, and we all represent different audiences. To help explore how we can help support each other to help create a more sustained pipeline from early years through to life long learning, and to build new links within the pipeline, we need to consider our Wish List. [The audiences we work with do not exist in a vacuum – they are part of a larger picture.](#) By sharing our wish lists we might be able to see where we can better support and learn from each other.

Thinking in particular about the individuals, organisations and institutions around you, what would you like to ask of them? Is there a type of organisation you have never had experience of collaborating with, but would like to.

Some examples:

- You are a secondary school teacher. Can you describe the traits of Yr 7 pupils you would

love to inherit from your feeder primary school.

- You work in HE. You've never worked with EYFS teachers, or children that age, but you'd quite like to see what goes on in early years education to better understand the other end of the educational chain.
- You work in FE. What would you like to ask GCSE and A level teachers to develop – in terms of skills in Foundation Course Students?
- You work in a creative industry. Which skills would you like to elevate in primary and secondary schools?
- You are a practising artist/designer. Think back to your 7 year old self. What gift list would you wish on your 7 year old self? On your 85 year old self?
- There is an issue which you come up against time and time again. What is it and how can your wish list fix it? Who are you asking for help?

How to Share Your Wish List

1. Teachers, Educators, Policy Makers, Stake Holders, Parents, Artists and Students – We invite EVERYONE to send us your wish list, [by email](#), and we will share as many of those

lists as we can via the AccessArt website.

Taking Stock: What a Game of Snakes & Ladders Made Me Think About Art Education

An Exploration of Pandora's Box

You Might Also Like...



[Ancient Greek Lyres](#)



[Decorative Coil Clay Pots](#)



[Visual Arts Planning: Clay](#)

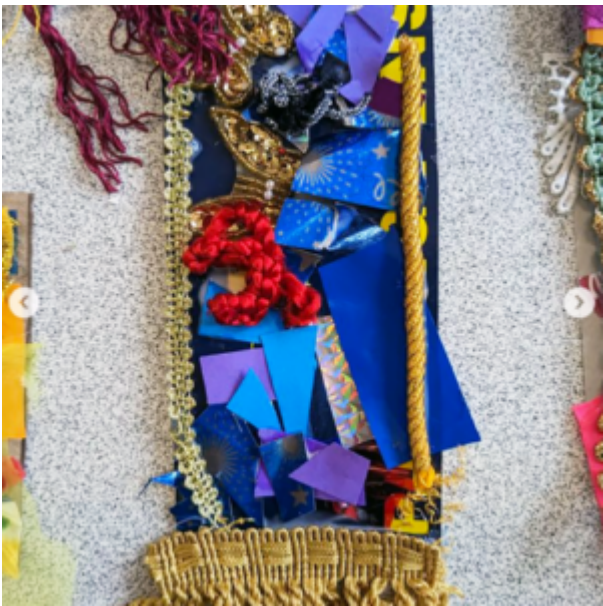
Which Artists: Ava Jolliffe

Which Artists: 2B or Not 2B

**Sketchbook Journey At
Haslingfield Primary School**

Creativity Medals

**See the Resource Used in
Schools...**





What We Like About This Resource...

“The sentiment behind this resource idea is lovely and it provides an opportunity to really develop some fine motor skills as well as independence of approach. Taking ownership of the medal design means the sense of achievement is heightened beyond the children just being given one. You can really imagine the positive energy that would surround this activity within a classroom, with each child working on a shared project but embarking on their own creative journey.” – *Rachel, AccessArt*

You May Also Like...

Pathway: Playful Making



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

Talking Points: Introduction to sculpture

Sculpture.mp4



Clay Art Medals



Talking Points: Nnena Kalu



Talking Points: Linda BELL



Making Musical Instruments

What We Like About This Resource...

“It’s great to see music being explored in this way, and combining it with making creates a really interesting immersive project. This activity would work well as part of an extended project looking at musical instruments around the world and some of the natural materials they are made from.” – *Rachel, AccessArt*

You Might Also Like...

Pathway: Music and art



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

Talking Points: Linda BELL



Talking Points: Nnena Kalu



talking points: wassily Kandinsky



drawing source material: orchestras



A Cheerful Orchestra



Touch Wood

What We Like About This Resource...

“You can get a real sense of the environment in this post and how this could provide so much inspiration for creative projects. We are aware there the challenges to exploring the outdoors when many schools are in towns and cities. A way around this could be to have a regular collection of natural objects within the classroom and using them as a stimulus to respond creatively in sketchbooks or in extended projects” – *Andrea, AccessArt*

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Woodland Exploration



Visual Arts PLanning: Tees, Forest and

Landscapes



Which Artists: Jason Line

What We Like About This Resource...

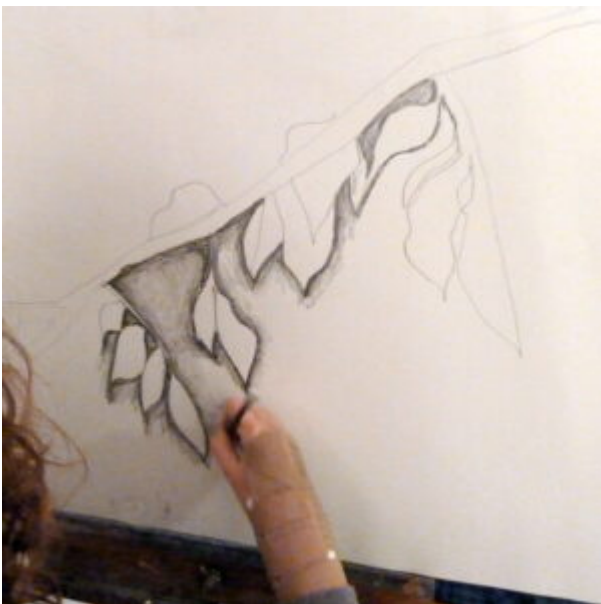
“It’s always so inspiring to hear how different artists work and we particularly like the detailed references Jake makes to his process – marking out the composition using neutral tones; adding and taking away compositional elements and gradually building in more colour and detail. Delivering a still life session in a classroom could begin with this process and encourage the practice of looking

at positive and negative space. Some suggested resources below also touch on this". – Rachel, AccessArt

You Might Also Like...



[Tackling Still Life for Children](#)



[Drawing Negative Space](#)



[Visual Arts Planning: Still Life](#)

Which Artists: Su Blackwell

What We Like About This Resource...

“It’s really interesting to hear how Su’s career path evolved organically, and how experimenting with different disciplines such as ceramics and sculpture whilst studying Textiles at the RCA began her journey towards paper craft and books. We really like how the small book sculptures inspired the larger scale set designs for The Snow Queen. They transfer so effectively to the stage

and you can imagine how engaging it would be for a young audience to recognise letters and words on lampposts and other scenic elements". – *Rachel, AccessArt*

You Might Also Like...



[Creating a Book World](#)



Sketch Set Design Models



Set Design for Primary Aged Children

Henry Moore's Shelter Drawings

You May Also Like...

Pathway: Exploring Form Through Drawing



[This is featured in the 'Exploring Form Through Drawing' pathway](#)

Watercolour Washes Inspired by the Tapestries of Henry Moore



Which Artists: Rachel Parker

What We Like About This Resource

“It’s really interesting to see the combination of hand and digital work in Rachel’s work, and particularly how her hand stitched embroidery is scanned before being used to create patterned products. We love that lots of Rachel’s work begins in sketchbooks and how this really underpins her creative process. For children in school, learning to utilise a sketchbook and discover their potential through drawing and mapping ideas is invaluable. We have a whole Sketchbook Journey section on the AccessArt website (linked below) which explores this in more detail”. – *Rachel, AccessArt.*

You Might Also Like...

Pathway: Exploring pattern

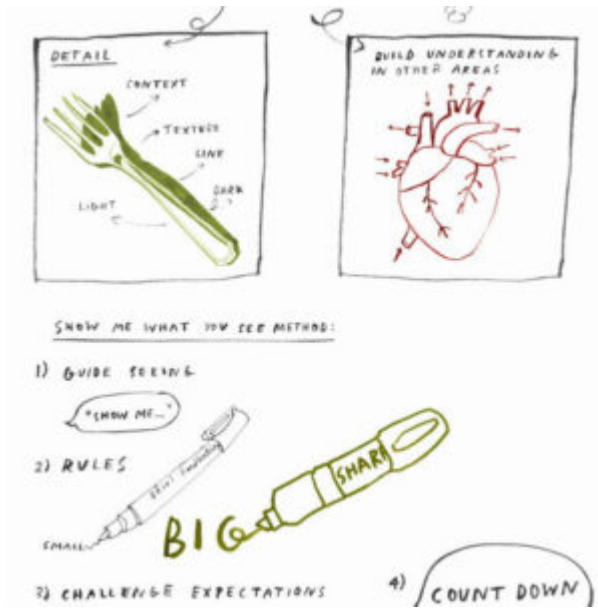


This is featured in the 'Exploring Pattern' pathway

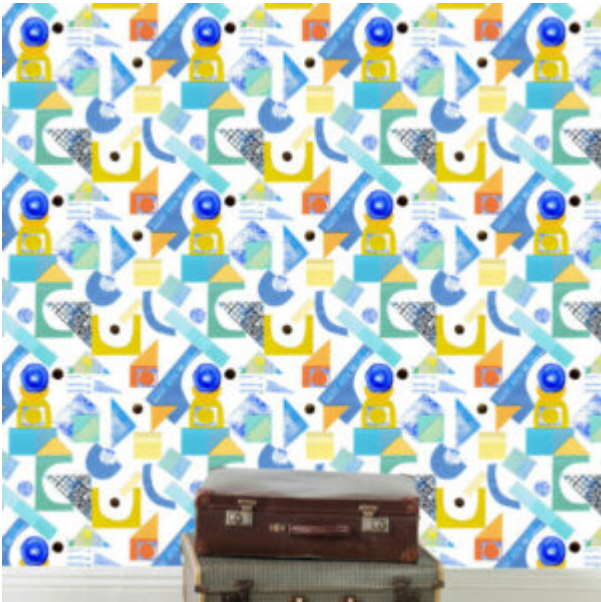
using sketchbooks to make visual notes



Show me what you see



Inspired by Rachel Parker



Sewn Treasure Box



Felt and Embroidery Sets



Collaboratively Discovering Common Ground

By Dr Judy Thomas

This response was written after the first meeting of

the [Creative Pedagogy & Pathways Group](#)

Bakhtin (1984) promoted pedagogies that facilitate dialogic engagement; his 'Chronotype' theory suggests time and space is inherent in narrative.

Our narrative, and that of our learners, has shifted dramatically over the past year; we have embraced new virtual spaces that present us fresh opportunities. The online environment scaffolds contemporary possibilities for connection and dialogue in ways previously not considered. Virtual adaptation has enabled us to come together and create new freedoms to positively learn from one another. This unites a divergent multiplicity, where we can actively, more fluently, share dialogue, in ways previously not so accessible. We can exchange ideas and create new, beneficial learning spaces that help us collaboratively discover common ground and navigate challenges.

We are stronger together and the promise of this dialogue is exciting. By applying online, dialogic approaches to learning, we can cross boundaries through beneficial zones of potentiality. The overwhelming excuses for being insular no longer exist; we can cross-sectors to collectively explore creative spaces to reflect, question, challenge, develop, innovate, and inspire. This dialogue can stimulate change and positively create wider access to art and future creativity.

Bakhtin, M (1981) *The Dialogic Imagination* in Ehre, Milton. *Poetics Today*, vol. 5, no. 1, 1984, pp. 172–177. *JSTOR*, www.jstor.org/stable/1772435. (Accessed 16 May

2021).

Cohen, Tom. "The Ideology of Dialogue: The Bakhtin/De Man (Dis)Connection." *Cultural Critique*, no. 33, 1996, pp. 41–86. *JSTOR*, www.jstor.org/stable/1354387. Accessed 16 May 2021.

Oxford Reference (2021) "Chronotope" Available at: <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803095611483> (Accessed 16 May 2021).

Rule, P (2011) *Bakhtin and Freire: Dialogue, dialectic and boundary learning, Educational Philosophy and Theory*, 43:9, 924-942, DOI: [10.1111/j.1469-5812.2009.00606.x](https://doi.org/10.1111/j.1469-5812.2009.00606.x) (Accessed 16 May 2021).

Which Artists: Cas Holmes

What We Like About This Resource...

"The sense of journey and feeling of movement is such an interesting part of Cas' textile work here. We love how location and place is communicated through the variety of fluid and meandering textile marks used. Cas' Romani background as well as early experience living in Japan make for a rich cultural backdrop to her work. The themes here could be explored in the

classroom by asking children to use memories of places they've visited to produce a creative response using fabrics and mixed media" – Rachel, *AccessArt*

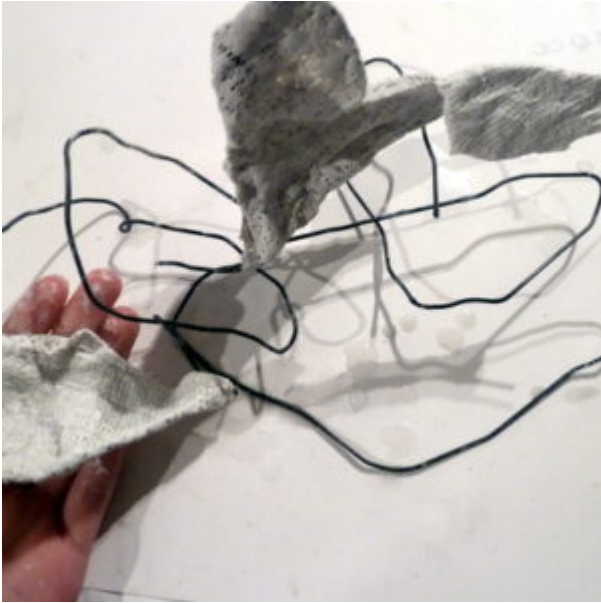
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[Draw Your Home](#)



Working With and In the Landscape



Landscape Sculptures

Working with Dogwood

What We Like About This Resource...

“It’s lovely to see a resource that centres on a particular material and the scope it offers. I particularly like how the dogwood is used here to make wooden beads. This idea could be developed further by looking at how wood has been used to make jewelry throughout history and within many

different cultures.” – *Rachel, AccessArt.*

You Might Also Like...

Woodland Exploration



Visual Arts Planning: Trees, Forests and Landscape

