### Improving Outcomes: Gestural Drawing with Charcoal Pathway

In this resource you will find some tips to help your pupils improve outcomes in charcoal whilst using the <u>Gestural Drawing</u> with <u>Charcoal Pathway</u> or following any AccessArt <u>Charcoal</u> resource. These tips include making simple changes such as paper, scale and environment, and will make a huge difference to your and your pupils' experience of using charcoal.

Log in below to access the full resource.



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AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.

#### Why We Need Artist Educators To Take Centre Stage

#### **Playing With Perspective**

You May Also Like...

Other Resources by Joe Gamble



Adapting AccessArt: Colour and Composition



#### Thoughtful Mark making



#### **Cooking With Collage**

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**Creating Repeat Patterns** 



#### **How Tiny Art Schools Grow**

#### Talking Points: Colour Theory

A collection of sources and imagery to explore terms used in colour theory.

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 <u>let us know</u> 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 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

#### **Colour Theory**

Colour theory can be overwhelming to understand and teach.

AccessArt would encourage an intuitive approach to teaching colour through resources such as <a href="Expressive Painting and Colour Mixing">Expressive Painting and Colour Mixing</a>, however the information below will help you understand some of the terminology used in colour theory.



#### **Primary Colours**

Primary colours are any of a group of colours from which all other colours can be achieved by mixing. Red, yellow and blue can't be recreated through colour mixing and act as the building blocks for all other colours.



#### **Secondary Colours**

Secondary colours are achieved when the primary colours are mixed together in equal parts. On the colour wheel, secondary colours are located between primary colours.

-Red and blue: Purple

- Red and yellow: Orange

-Yellow and Blue: Green



#### **Tertiary Colours**

Tertiary colours can be achieved by mixing primary and secondary colours. Blue-green, blue-violet, red-orange, red-violet, yellow-orange and yellow-green are colour combinations you can make from colour mixing. On a colour wheel, tertiary colours are between primary and secondary colours. — Adobe



### Additional Terms Used When Talking About Colour:

Hue: Brightest and purest form of the colour on the colour wheel.

Saturation: The intensity and vibrance of a colour.

Value: How light or dark a colour is.

Shades: Achieved by adding black gradually to a colour.

Tint: Achieved by adding white gradually to a

colour.

Tone: Achieved by adding grey gradually to a colour.

### See Resources Exploring Colour Below...

**Colour Mixing** 



**Exciting Colour** 



**Expressive Painting and Colour Mixing** 



Arts Education In Crisis: We Have The Evidence — Now We

#### Need The Solution

A collection of evidence-based reports which help map the changes to the art education (and wider arts) landscape over the past few years, and a collection of articles to help share solutions to the issues raised.

If you would like us to add a link to a report or relevant article please email paula@accessart.org.uk.

Paula Briggs, CEO & Creative Director AccessArt, 2024.

**Evidence** 

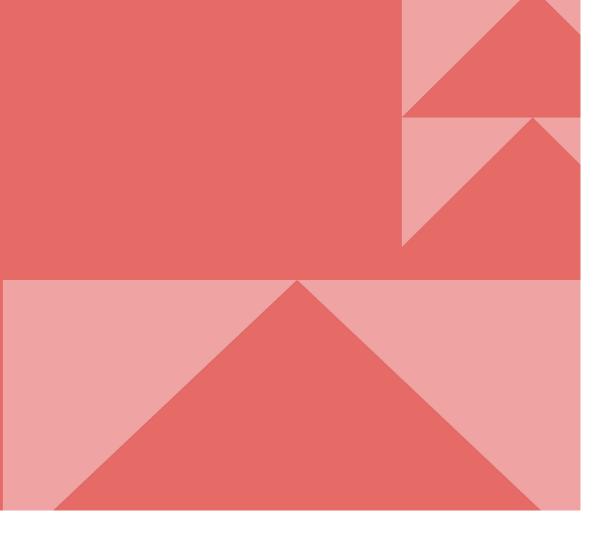
A Class Act

Erica Holt-White, Professor Dave O'Brien, Dr Orian Brook, Dr Mark Taylor November 2024



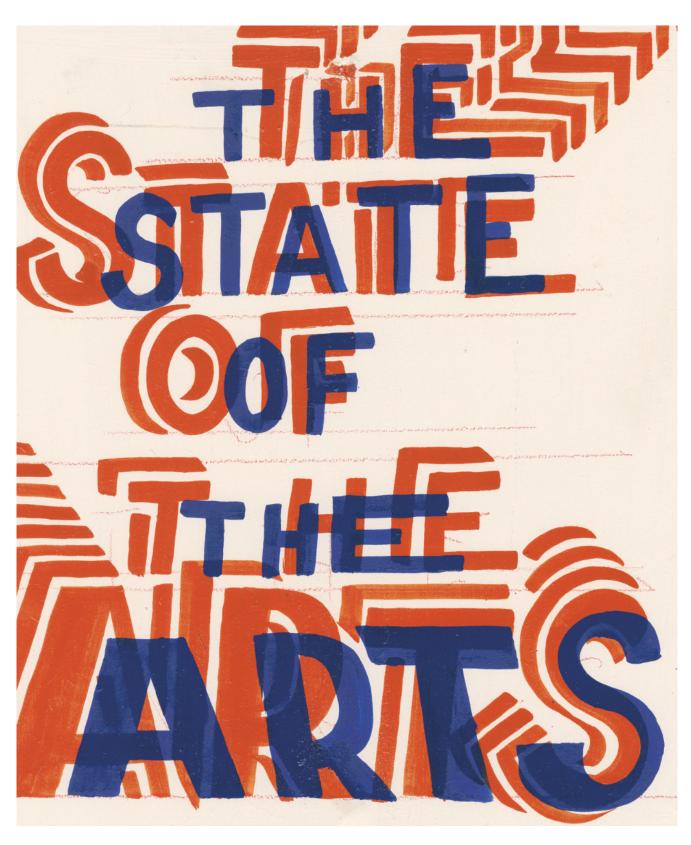
#### **A Class Act**

Social mobility and the creative industries



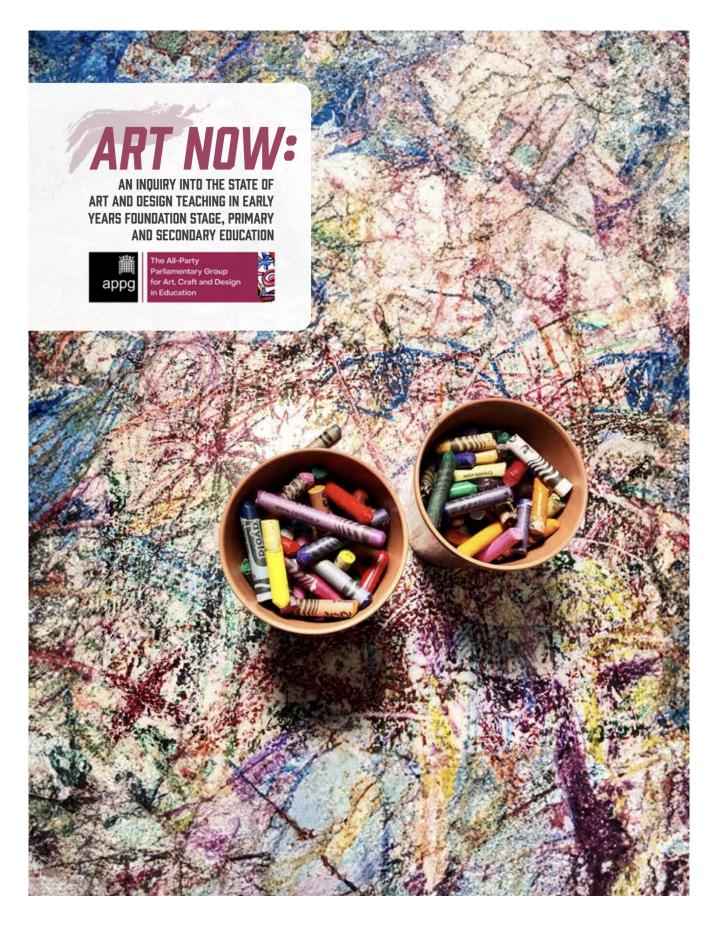
### Social Mobility and the Creative Industries, Sutton Trust 2024

#### The State of The Arts



Campaign for the Arts and the University of Warwick, 2024

The Art Now Report



Commissioned by

by the All-Party

Parliamentary Group for Art, Craft and Design Education

The Arts in Schools: Foundations for the Future



<u>Published by Calouste Gulbenkian</u> Foundation and A New Direction

#### Urgent Reform needed in 11-16 Education



The Education for 11-16 Year Olds Committee, December 2023

Culture in Crisis: impacts of Covid-19 on the UK cultural sector

CENTRE
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CULTURAL
VALUE

# Culture in Crisis

Impacts of Covid-19 on the UK cultural sector and where we go from here

Culture in Crisis shares research findings from one of the world's largest investigations into the impacts of Covid-19 on the cultural industries.

#### **Solutions**

Can Labour Show It Really Understands The Power Of The Arts To Transform Lives?



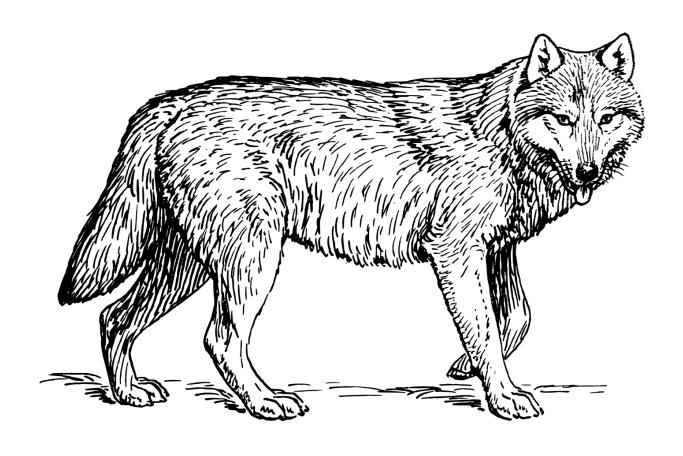
Why Would We Ignore What The Arts Can Do For Us?

The Current Education System: Too Much Beta, Not Enough Alpha



Rethinking the Space in Which We Learn

Taking Control of the narrative



Why We Need To Change The Narrative Around Art Education

Not Just Ideas: Action



Explore AccessArt's vision and the impact it is having on art education.

#### AccessArt's Pedagogical Approach



Over the past 25 years AccessArt has helped define a rigorous yet highly accessible approach to visual arts education.

**Education: The Fundamentals** 



Produced by Nesta and the Education
Policy Institute

Visual Arts Manifesto



24 Arts Organisations share a vision

### Adapting AccessArt: Colour and Composition

#### You May Also Like

Manipulating Forms in Landscape Painting



Layered Colour Gestural Drawing



#### Cut Paper Collage Still Life

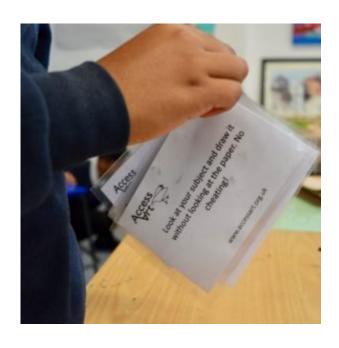


## Can Labour Show It Really Understands The Power Of The Arts To Transform Lives?

#### What I Ate in a Day

You May Also Like

**Drawing Prompt Cards** 



Watercolour Washes Inspired by the Tapestries of Henry Moore



Paint Your corner Shop



#### AccessArt Certificate

Draw-Along

Adapting AccessArt: From 2D to 3D

You May Also Like

Manipulating Paper: Turning 2D into 3D



**Making Prompt cards** 



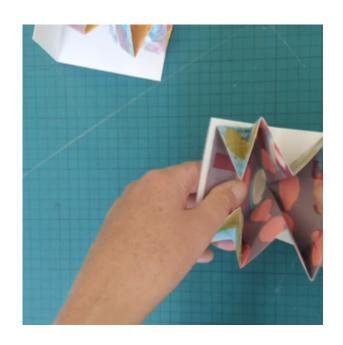
playful making pathway



ASTRONAUT PAPER BODY CASTS



Turkish map fold



Adapting AccessArt: Playful Making Inspired by Nnena Kalu

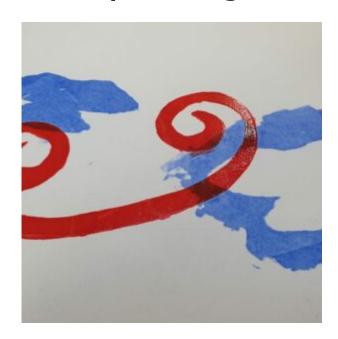


Adapting AccessArt: Pattern

#### and Colour

### You May Also Like...

Screenprinting in the classrom



#### SCREENPRINTING USING OVERLAID PATTERN



#### exciting colour



### Creating Repeat Patterns With Rachel Parker



# Illustrating a Book: The Making of Rabbit, Cactus, Accident

## What We Like About This Resource...

"I really like how Yu-Ching's process combines hand-drawing and painting, before moving across to digital. Combining those processes ensures that the illustrations retain a very warm, tactile look to them, but the digital element refines the imagery. We really like what Yu-Ching says about the benefits of silent books being universally understood and feel that the benefits and challenges of not using words means that the imagery has to be really clear, which encourages lots of exciting creative problem-solving." — Tobi, AccessArt

### You May Also Like...

Creating a Storyboard and dummy book



**Drawable: the 3 Panel Challenge** 



Drawable: My Tiger Sketchbook



Illustrating The Jabberwocky



### Egg Box Gargoyles

### You May Also Like....

Visual Arts Planning Collections: Cardboard and paper



Making a Sculptural Modroc Mask



Making a Mask from Sticks and Tissue Paper



See This Resource Used in Schools...









# 25 Year Celebration: The AccessArt Draw-Along





On Monday 1st July 2024 we celebrated AccessArt's 25th birthday by hosting the first ever AccessArt Draw-Along!

The AccessArt team led a number of drawing exercises, and <u>Rowan Briggs Smith</u> was our live drawing demonstrator.

Thousands of participants watched the live event on their whiteboards or devices following along in classrooms, halls, community spaces or homes. You can find images of drawings from the session on this Padlet.

Register Your Interest in the Next Draw-Along

Wherever you are, whoever you are, you are invited to our next Draw-Along event (date to be confirmed) to draw alongside us in a participatory event!

Keep an eye on the <u>CPD Zoom Events page</u> to get updates on when the next Draw-Along will be.

The event will be open and free of charge to AccessArt members only.

#### Please Remember:

- The exercises are suitable for everyone ages 5 through to adult
- -By showing the event on a whiteboard you can have as large a participatory audience as you like. You only need to book one place per device used to share from.
- You must not charge participants for the event.

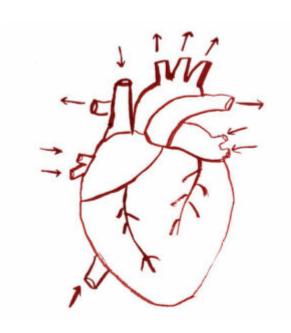
- -The event is free of charge but only open to AccessArt members. The Zoom webinar link will be behind the AccessArt membership wall — so please make sure you are a member of AccessArt and can login!
- These events will NOT be recorded.

CPD Recording: Celebrating AccessArt Pathways: Creating School Exhibitions & Displays

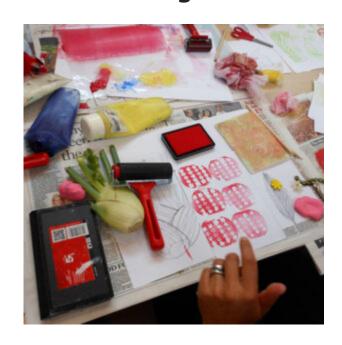
# CPD Recording: Developing The Creativity of Teachers

You May Also Like...

how do non-specialist teachers teach art?



InSET Day at Welland Academy: Exploring Printmaking Processes



TEACHERS MAKE MARK MAKING TOOLS AND 'BATTLE IT OUT' ON AN INSET DAY



Arts Apocalypse: 14 organisations and artists unite to raise the alarm on the decimation of the arts in schools and colleges





























AccessArt has joined forces with the National Education Union and a coalition of organisations in the arts and education sectors to spotlight the eroding of the arts across the curriculum.

The Arts Apocalypse statement offers policy solutions that the signatories believe would help save the arts from catastrophe.

We urge politicians of all parties to consider the statement, take notice of the critical situation and commit to implementing the solutions offered.

#### Please download the full statement and share

### Arts Apocalypse: Time For Change in a Failing System

The crisis in our schools is deep, multi-faceted and worsening. The current state of arts education is one of the clearest signs of what has gone wrong with our whole system.

A commitment to arts education is essential to arrest the decline and to build an education system fit for the 21st century.

We call on politicians of all parties to recognise and respond to the problems on the scale that is necessary. We encourage educators and the wider arts community to push for radical change in their schools and communities.

The arts are essential to human fulfilment; they

are meaning-making activities which have a personal, social and economic value. But in education, what is recognised in principle is often denied in practice. In an underfunded system, we have seen arts education decimated as school leaders are forced to make impossible decisions on an ever-dwindling budget and a damaging focus on a narrow curriculum.

In primary schools, the demands of testing all too often push arts education into a corner of the curriculum. Primary teachers report that they do not feel enabled to be successful arts educators. Initial Teacher Training fails to prepare teachers to deliver arts subjects with confidence. Opportunities for professional development are rare.

In secondary schools, the move towards ever greater accountability rooted in the promotion of the EBacc system has a similar effect: students are actively discouraged from pursuing Arts-based routes. Subjects, like English, which the government sees as important have been stripped of their creative content. Assessment in other arts subjects is overloaded with written tasks. Increasingly, the government steers schools to deliver a prescriptive, often centrally planned curriculum, focused on examinations, in which Arts are sidelined. The impact on behaviour, mental health, school engagement and attendance has been catastrophic.

We demand systemic change

Learning to be a teacher of art or music — indeed of any subject — should mean learning about the skills and knowledge associated with that specialism. Reshaped by government, teacher education has come to mean something else — a training in generic skills, a lowering of quality.

The numbers are plunging. As a generation of students who have been through the declining system reach adulthood, recruitment of specialist teachers in the Arts subjects has fallen to dangerous levels. This negative spiral threatens the very existence of quality Arts education in schools. Where good practice does exist, it is in spite of the system, not because of it.

The consequences of not changing course are bleak. We have a system that does not help students reach their potential, that neglects their cultural experiences at home and in the community, that adds to problems of poor mental health, behaviour and attendance.

The relegation of the Arts subjects to third class citizens in our education system threatens the future of the creative industries in this country, but it also hinders our ability to nurture children to fully develop their talents and interests. It obstructs their access to the Arts, rights which are protected in Article 29 and 31 of the UN Convention on the Human Rights of the

#### Child.

We believe that the benefits of a rounded, broad curriculum with an equal focus on the Arts can bring huge societal, economic, and personal mental health benefits to future generations. We demand systemic change.

We want politicians to pledge the following:

- A significant increase in education spending, with specific funding for Arts education.
- -To increase the supply of teachers in the Arts, where ITT recruitment falls well short of targets.
- -To conduct a full review of curriculum and assessment from EYFS to Post-16 with the stated aim of broadening and improving Arts education. Practices such as Progress 8, EBacc and SATs that work to sideline Arts education should be ended.
- To no longer use damaging low value language and 'Mickey Mouse' rhetoric to describe arts subjects.
- -To rebuild Arts education organisations which support schools.
- -To give education and arts trade unions, subject associations, arts educators, arts organisations a seat at the table when the

curriculum is reviewed.

The Arts Apocalypse statement is supported by the following organisations:

National Education Union, AccessArt, WGGB — The Writers' Union, Centre for Literacy in Primary Education, Black Lives in Music, Equity, Musicians' Union, One Dance UK, Susan M Coles - Arts Creativity Educational Consultant, Artist, UK Literacy Association, Music for Youth, National Drama, London Drama and National Society for Education in Art & Design.

# CPD Recording: Working With Shape and Colour Pathway