

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

Is our current education system helping to break, not build?

As part of my role at AccessArt, I've been attending roundtable discussions with various organisations about the future of art education, in particular with regard to a probable change of government in the UK. Although these discussions centre around art education, it's clear from all conversations that it is education in its entirety that needs a rethink. The impact education has on all areas of our lives, both in the short term, and the long term; on our wellbeing, relationships, health, as well as the way it nurtures our sense of place in the world, is of course clear. The education system we have now is just a variation of one devised in the 20th century – and we find ourselves in a very different kind of century now, so we cannot assume what once worked (ish) would work at all now.

I must admit to a huge feeling of overwhelm at the roundtable meetings – problems seem intractable, and a government would need to be very brave to tackle and rewrite our entire system, so we will probably just see more tinkering at the edges. But

what interests me is how, one day (and I'm under no illusion this will be with the next government, or the next or the next), perhaps science can help describe what we, as artists, know instinctively, and lead us forward into a new, more holistic approach.

- That there is rarely enough time, understanding or support in the current education system for open-ended, exploratory learning, which is unhindered by an assessment process which, relative to the setting, has the potential to discourage risk-taking.
- That it is hard for learners to feel able to "switch" from types of learning; if the majority of the pupils' learning experience is based upon taught knowledge, they struggle to understand how to act in a space designed to empower them to discover their own knowledge.

The impact of our current system...

The current system shows its weaknesses in the things that don't happen and the things that do happen:

- Pupils aren't afforded the opportunity to explore their creativity, build and express their sense of self, and explore their empathy and connection with others. *"Unused creativity is not benign" Brene Brown.*

- Pupils struggle with mental health and wellbeing. *“That anxiety often starts with sensitivity, and that can often be channelled into creativity” Sheryl Paul*

What a shift might look like...

In a [short presentation](#) I made for AccessArt, I talked to Primary Teachers about the importance of remembering that because art is such a unique subject to teach, it provides us with a unique opportunity for pupils to experience a different *shape* of learning. As teachers, you will all be aware (I hope!) of the valuable shifts in being which are experienced during an art lesson?

Let's take a diagonal step forwards and look at brain states during our day.

Beta

Most of our waking time our brains are in beta state. When we are engaged in any kind of activity with the world (thinking, writing, talking), we are in beta state. We can be in a low beta state, for example when we are occupied with one or two tasks, or a high beta state when we are taking in more info – for example switching between tasks, checking phones, in a busy environment.

Being in beta is useful – vital – it is goal orientated. *The reality is, formal education puts us firmly in beta, and measures our ability to handle it, when in fact we were never meant to*

handle being in beta all day.

Being in beta for extended periods of time means prolonged stress, and all that goes along with sustained stress (e.g. anxiety, tension, insomnia, addiction etc etc). That wired, exhausted feeling? Too much time in beta.

Alpha

As brain waves begin to slow we enter alpha state. Alpha state is associated with more balanced emotions, less physical tension, less mental anxiety.

Alpha state is also associated with being in a state of flow. In alpha, you are in the present, and able to think clearly and calmly. Serotonin (the feel good hormone) is released. We're also in alpha when we meditate and briefly before we sleep; some people get to recognise and enjoy that [liminal space](#). Depending on your level of alpha state, you may dip into theta and briefly access the subconscious mind – that feeling of being a bit spacey and ideas or disconnected thoughts popping into your head uninvited.

(And yes, making art can help you slow to alpha).

Theta

As brainwaves slow even more and grow in amplitude, we enter theta. Theta is experienced in deeper states of meditation and when dreaming in

sleep, but we can also access theta when we are awake, if we are able to relax enough.

When in theta we are open to our subconscious, and more closed off to external sensory inputs. With the rational brain shut off, in theta state we make different kinds of connections, influenced by our subconscious and we are able to listen to our intuition. Theta state is healing and restful.

(Gamma and delta states book end the states above, but for purposes of thinking about education, I wanted to highlight the importance of balancing and enabling beta and alpha states).

We are all aware of the advice to slow down, go for a walk, practice mindfulness, but it seems there is a massive discrepancy at the moment between the advice given, and a formal education system which quite literally drives our learners to only be in beta state. Of course, it goes without saying that a drive to be in “switched-on, ever achieving beta”, is going to come at the cost of decreased opportunity to explore creativity and to develop wellbeing. It isn't rocket science.

Would it be too big a leap, to hope that one day, we are brave enough to devise an education system around brain states, balancing time spent in beta and alpha during the education day, nurturing understanding, through practice, of why and when being in a specific state aids not only our capacity to learn, but also our wellbeing?

What do you think?

Paula Briggs, CEO & Creative Director, AccessArt

This is a sample of a resource created by UK Charity AccessArt. We have over 1500 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.

**Art Education: Moving
Forwards with Confidence &**

Vision

At AccessArt, we are keen to share our insight, experience and vision as to how we might rethink the value and purpose of art education in particular, and education in general.

With a new Labour government and a Curriculum Review promised, we are at a pivotal moment in the UK.

The following articles have been curated to help share our thoughts and start a conversation. [Please get in touch](#) if you would like to discuss further, share your ideas, or lend your support.



Arts Education In Crisis: We Have The Evidence – Now We Need The Solution



[Evidence and Solutions](#)

A collection of current reports into the state of the arts / education, and solutions.

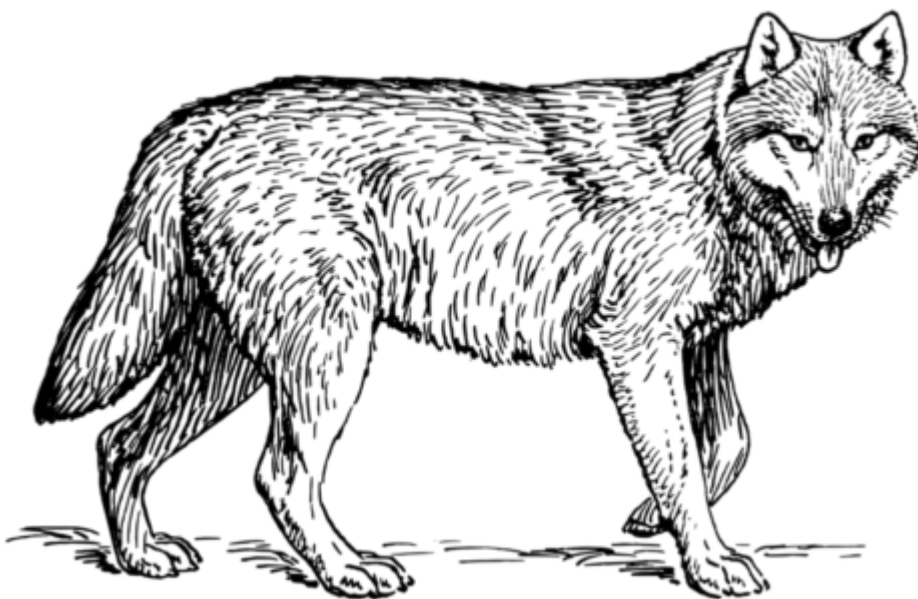
Can Labour Show It Really Understands The Power Of The Arts To Transform Lives?



What can art do for us, and why we shouldn't ignore it...

Read why we need to see that Labour understands the true value of the arts to individuals and to society.

Taking Control of the narrative



“I realised through conversations with school leavers that they could no longer use words like intuition, entitlement, dreaming, invention, play. These words are unfamiliar to them, and they no longer resonate. These words, and therefore the ways of being they describe, are not available to them right now.”

Read why we need to change the narrative and speak with more courage about the purpose of education...

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Is our current education system helping to break, not build?

Can awareness of brainstates help us move forward to a more balanced curriculum?

Why AccessArt Can't support oak national academy



[“Like many educational publishers, we were concerned at the time about both the nature and quality of the resources created, the ethics of the creation of a curriculum by government, and also the potential impact of a so called “free” curriculum on commercial and charitable educational suppliers...”](#)

Read why we think Oak is a flawed idea...

Not just ideas: Action Too



"One cold, rainy morning in January 1999, I received a phone call from the then DfES. The woman started the call with the words: "What is the best news someone could call you with on such a rainy January day?""

Explore and understand all that AccessArt has achieved and the impact we are making

Please Get In Touch

Oak National Academy & The Art & Design Curriculum

During 2022 and 2023 AccessArt attended consultations organised by Oak National Academy to explore the potential for relaunching Oak after its initial creation during the pandemic. Like many educational publishers, we were concerned at the time about both the nature and quality of the resources created, the ethics of the creation of a curriculum by government, and also the potential impact of a so called “free” curriculum on commercial and charitable educational suppliers.

First, a little history about AccessArt. We are [25 years old](#) this year, and we are proud to say that for the last few years we have become a [self-supporting arts organisation](#), requiring no funding from outside sources. We are in this fortunate position because our (many thousands of) [members](#) pay a small subscription fee to access all our resources. In turn, this allows us to create new resources for our community, and most importantly, remain true to our vision and integrity. The insight, intelligence and pragmatic nature of our offering to schools means that we are privileged to help thousands of teachers inspire hundreds of thousands of pupils. This is no more in evidence

than in the creation of the [AccessArt Primary Art Curriculum](#). When we planned and created our curriculum, we were brave, followed our instinct and experience, and made certain that alongside the curriculum ethos and resources we created a support system and network to enable teachers to become enthusiastic, knowledgeable and confident art facilitators. The success of the curriculum has been recognised, with schools and Trusts recommending the flexible and empowering scheme to their colleagues. Our real pride though, is that artists, designers and craftspeople recognise the curriculum as being robust, exciting and rich – exactly the kind of experience they appreciate and value as artists.

So you can image we are justifiably proud of our achievement. We are now busy at work on our [Key Stage 3 pathways](#), and beyond into adult and community education. Our vision is true, our team and trustees incredible, and our business model as a membership charity is strong.

In 2023 AccessArt was approached by Oak National Academy to explore partnership working in the creation of new curriculum resources, and later the same year I was approached to join the Expert Group. We turned both opportunities down. Here's why.

There is currently a [Judicial Review](#) brought about by three claimants: The British Educational Suppliers Association (BESA), the Publishers

Association, and the Society of Authors. This is also supported by the National Education Union who are participating as an “interested party”.

“The government’s plans for Oak will be an unprecedented and unevidenced intervention that will cause irreparable damage to the education sector as we know it. The government is in effect creating a one-size-fits-all state publisher that promotes a single curriculum, controlled by the Education Secretary of the day. This will undo years of work by publishers who have invested expertise over many decades in creating a rich range of world-leading resources for school children across the country.

“There is simply too much at stake to let these plans proceed unopposed. The potential impact on teacher autonomy, learner outcomes, and curriculum diversity and quality is too significant. That is why authors, publishers, educational suppliers, school groups, teachers’ unions, and others have all voiced strong concern over these plans.” [Dan Conway, CEO of the Publishers Association](#)

“If we don’t act now, educators will be left with one set of state approved online resources which will threaten diversity and choice, remove financial incentives, and damage the healthy competition which is at the heart of educational publishing. The result will likely be a weaker overall pool of resources, greater challenges for

teachers, and a negative impact on students' learning." [Nicola Solomon, Chief Executive of the Society of Authors](#)

"Converting Oak from an emergency response to Covid to a permanent part of government is a decision with ominous implications. Without consultation or parliamentary debate, the government has taken a long stride towards directing the detail of teachers' work. Unless its actions are challenged, what is now presented as an optional resource will soon become the norm in schools. The government should recognise its limits: it does not have the capacity, the imagination and the understanding to intervene in this way." [Kevin Courtney, Joint Gen Sec, NEU.](#)

The concerns echoed by the case brought to Judicial review, are echoed by the National Education Union. [Key NEU concerns:](#)

Claims that OAK is "by and for teachers" and "operationally independent" of Government misrepresent its true nature: OAK is under the ultimate control of ministers. Its resources are produced by a range of organisations by way of a commercial tendering process.

The Government's business case for Oak is clear that it will be "continuously strategically aligned with Government policy as it develops over time".

OAK's status means there is a risk its materials will be seen as Government approved and "safe".

This will increase pressure for schools to use their products, particularly given the pressures that Ofsted exerts, and its

current focus on curriculum

Examples of how OAK is aligned with Ofsted include:

Each of the “Subject Expert Panels” set up to advise on the production of Oak materials includes an Ofsted Inspector

The Government’s business case for the OAK ALB acknowledged that Ofsted’s overall emphasis, since 2019, on the curriculum within school inspections “may...be influential in shaping and accelerating the uptake of [Oak’s] service.”

[Read the Full NEU Statement here.](#)

We believe Oak is a flawed and dangerous idea, and we are not alone. We believe that whilst Oak attempts to involve experts in its creation, the mechanisms and ethos behind creation of resources will ultimately restrict and control. And let’s remember that whilst Oak touts itself as being “free”, it does in fact cost money which the government could choose to spend in wiser ways to value teachers, build knowledge and seek real vision. Those original consultations we attended? We see no evidence of listening to what we heard during those sessions, and in many other education roundtables, as a no thank you to Oak National Academy.

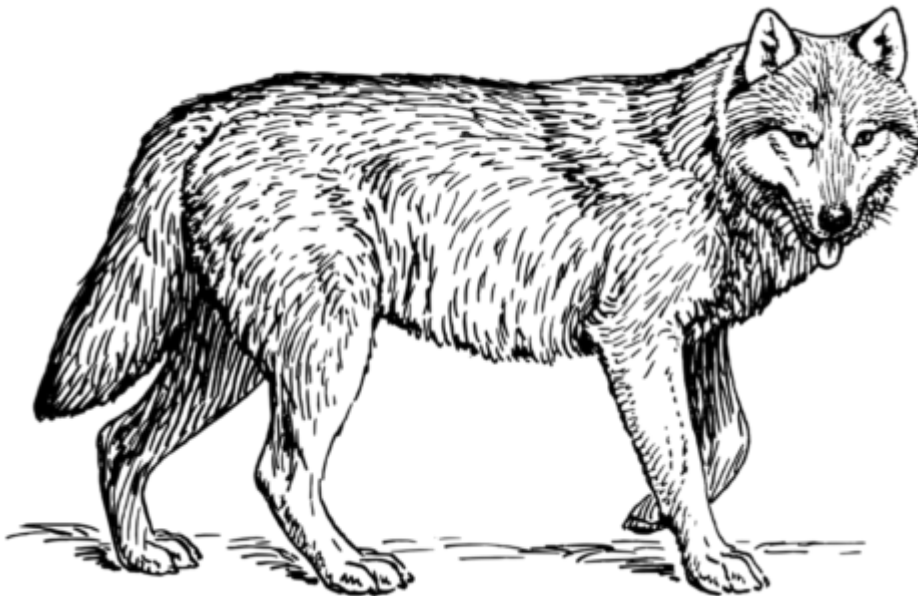
As a Subject Association and charitable organisation which has worked long and hard to develop expertise which develops and enables our community of users to feel supported, inspired and empowered, AccessArt will continue to work independently through our principles and practice

to support our members. We thank you for your continued support and understanding about what's really important in art education.

Paula Briggs, CEO & Creative Director AccessArt,
April 2024

Explore...

Taking Control of the narrative



“I realised through conversations with school leavers that they could no longer use words like intuition, entitlement, dreaming, invention, play. These words are unfamiliar to them, and they no longer resonate. These words, and therefore the ways of being they

describe, are not available to them right now."

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January day?""

Explore and understand all that AccessArt has achieved and the impact we are making

Supporting Schools New To AccessArt – Autumn Term 2025



If you are thinking about joining AccessArt during 2025, you can find lots of information here to help you understand more about how AccessArt can help develop excellent art teaching and learning in your school. Explore below:

- Our offer to schools – learn more about our approach and what makes AccessArt so special.
- Read teacher feedback about AccessArt.
- Find ideas about how you can trial our resources with your pupils and teachers, and how you might transition from existing planning.

Access a recording of a Zoom introductory session, including Q&A's, access to a Powerpoint to introduce teachers to AccessArt, & art material freebies!

- Ask for help ☐
- How to Join AccessArt.



"USING ACCESSART HAS
IMMEDIATELY RAISED THE
STATUS AND PROFILE OF
ART IN OUR SCHOOL."

[The AccessArt Primary Art Curriculum](#)

[AccessArt CPD](#)

[AccessArt CPD Recordings](#)

[AccessArt Offer to Primary Schools](#)

EYFS

Organisational Core Values

The AccessArt Offer To Primary Schools

AccessArt is a UK Visual Arts Education Charity and we are also a Subject Association for Art. We have over 22,000 members using our resources in schools and community settings.

What makes us special? We are passionate about what we do. We have just one charitable aim which is to further the advancement of visual arts education, and through our creative vision we are proud to help support the visual arts education of hundreds of thousands of individuals. Our approach is trusted also by many Universities who use our resources within arts teacher training contexts.

We offer schools access to the [AccessArt Primary Art Curriculum](#), a rich, diverse, engaging and highly flexible curriculum. We also offer [ongoing CPD](#) to build teacher understanding and enjoyment, and you can also use our [resources](#) and approach to expand upon your own planning or scheme.

We are a self-supporting charity and our independence gives us strength of vision and autonomy. We also work with experts in the field who help support the considerable in-house expertise. We do not create resources for anyone

else – instead we remain true to our vision, knowledge and experience. Explore our [Core Values.](#)

The AccessArt Primary Art Curriculum – Impact & Evidence Autumn 2023

Since the launch of the new AccessArt Primary Art Curriculum in 2022, we have seen a large number of new members sign up to use the resources in schools to help inspire and enable a rich, diverse and flexible visual arts curriculum for all pupils.

In the summer of 2023 we invited users to complete a survey to feedback their experience of using our Primary Arts Curriculum in their school. [See the report here.](#)

"ENTHUSIASM IS SO HIGH
WE ARE CONSIDERING
MOVING TO A SIX TERM
MODEL RATHER THAN
SPLIT."

[The AccessArt Primary Art Curriculum – Impact & Evidence Autumn 2023](#)



"IT HAS
TRANSFORMED
OUR ART
EDUCATION."

[Ten Minutes, Five Times a Week](#)

[Session Recording: Ten Minutes, Five Times a Week with AccessArt & DRYAD Education](#)

Trialling & Transitioning

If you would like a 15 day complimentary membership of AccessArt so that you can explore all our resources, please contact [Andrea](#), our Membership Manager.

If you would like advice about introducing AccessArt to your staff, or to ask questions about how you might transition from your existing

approach to our approach, please see our [“Preparing To Use the AccessArt Primary Art Curriculum”](#) session recording.

A great way to test drive our resources with staff and pupils is to try our [Ten Minutes Five Times a Week](#) exercises.

[Preparing To Use AccessArt in Your School and Introducing Staff to Us](#)

If you’re thinking about using AccessArt as your Primary Art Curriculum provider in Autumn 2025 [watch this session recording](#) where we share the ethos and practice of the AccessArt Primary Art Curriculum.

In this recording we talk through how you might introduce AccessArt to staff, how you can transition from your existing scheme or plan, test driving activities with children and teachers, and how you can prepare the materials and resources you will need to deliver our curriculum.

Organise a staff meeting to introduce staff to the curriculum.

You can find a presentation [here](#), created with an introductory staff meeting in mind.

"UTTER JOY AND
ENTHUSIASM CAN BE FELT
IN ALL THE ART LESSONS I
HAVE ENJOYED OBSERVING
THIS YEAR."

[Preparing To Use the AccessArt Primary Art Curriculum](#)

Ask for Help ☐

We know it can be challenging deciding which scheme to use, or devising your own planning. We are a small team of experts and we love talking about pedagogy and practice. If you have something you would like help with, especially in regard to our Primary Art Curriculum, then please email us with your question.

You might also like to send us a quick video made on your phone, sharing pupil or teacher

experiences and outcomes, and let us know what it is you are struggling with. Send all enquiries to paula@accessart.org.uk and we'll answer as soon as we can.



"I LOVE ACCESSART! IT
REALLY ENGAGES OUR
CHILDREN AND SUPPORTS
SEND LEARNERS."

Send any questions or enquiries to paula@accessart.org.uk

"THE OUTCOMES AND
PROGRESSION OF SKILLS HAVE
BEEN AMAZING, RECOGNISED
BY STAFF, PARENTS AND
OFSTED."

[Join AccessArt](#)

Join AccessArt

Joining AccessArt offers incredible value for money and gives you access to the most innovative yet accessible visual arts teaching resources. Don't forget that when you join AccessArt, you are also joining a Subject Association, so we can help you every step of the way in your art teaching practice.

[See all membership benefits here.](#)

Pathway: Drawing and Making Inspired by Illustrators

Pathway for Years 4 & 5

Disciplines:

Sculpture, Painting, Drawing, Collage, Sketchbooks

Key Concepts:

- That Illustrators use line, colour and shape to create drawings which bring stories to life.
- That we can use other people's artwork as a creative stimulus, and use lots of different media (paper, pen, paint, modelling materials and fabric) to work towards our own artwork.
- That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art.
- That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork.
- That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together.

This pathway provides a framework for teachers to

enable pupils to create their own work in a variety of media, in response to the work of an author/illustrator (in this case Maurice Sendak).

The project explores: Mark making with pen, pencil and ink, making a shared drawing, colour mixing (soft pastels), making sculpture (plastic bags, paper, wire, modroc) and collage.

As with all AccessArt approaches, the emphasis is on a journey of building independent learning through lots of experimentation and creative risk taking, and balances sketchbook and exploratory work with high quality and varied final outcomes.

Themes: Narrative, Landscape, Character Development

Medium: Pens, Soft B Pencils, Ink, Collage Paper, Plastic bags, Paper, Wire, Modroc, Modelling Materials

Artists: Maurice Sendak, 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!



Additional Pathway

This pathway is an additional pathway to help you extend, develop or further personalise the [AccessArt Primary Art Curriculum](#).

We suggest this pathway is used to replace a “Working in 3 Dimensions” (Blue) Pathway – it works well in replacement of [Telling Stories Through Drawing & Making](#) (Years 3 & 4), or [Set Design](#) (Years 5 & 6).

Please note the activities in this pathway are best suited to more confident teachers who are happy with a higher level of interaction with the work, and more able or experienced pupils.

You may also like to use the activities in this pathway with a smaller group of children in an

after school club or community context.



AGES 5-8

AGES 9-11

Teaching Notes

Tips from Teachers

“Put a long piece of paper down on each table. Four children per piece of paper works the best so they don’t get too crowded.

Put examples of the book on their tables and three different sized black pen. Do the ink drawings in one lesson and then the black pen detail in the next and colour in the next with pastels.”

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

[See the recording of the Zoom CPD session Exploring Modroc.](#)

[Journeyful Teaching: Teaching for The Journey, Not The Outcome](#)

[Pedagogy in 250 Words: Making is Hard](#)

Curriculum Links

English: Responding to Texts and Narrative

Geography: Landscapes and Habitats

Science: Animals, Plants and Trees

PSHE: Supports Responsibility to the planet,

Collaboration, Peer Discussion.

I Can...

- I have explored the work of an Illustrator and used my sketchbook to record my observations.
- I can draw directly from life, making quick sketches expressing emotion and personality.
- I can explore mark making, and use marks to create a (sometimes shared) background.
- I can mix colours using soft pastels.
- I can make a sculptural creature or person, understanding that by working in 3d my sculpture will be seen from different viewpoints, and be inspired by the drawn background.
- I can present my work as part of a larger artwork, and I can share my response to my own work and also to the work of my peers.

Time

This pathway takes 6-8 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

Pens (3 different thicknesses), Soft B Pencils, Sketchbooks, A3 Cartridge Paper, Soft toys, Black Ink, Quills, Roll of Paper, Soft Pastels, Glue Stick

Modroc, Plastic Bags, Sellotape Construction Materials (see [list here](#))

Pathway: Drawing and Making Inspired by Illustrators

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

.Aim of the Pathway

The aim of the pathway is to give children the opportunity to be inspired by the mark making and visual story telling of illustrators, and to feel enabled to make their own creative response in both two and three dimensions.

▪ Week

1:

Introduce

Introduce an Artist

Begin by introducing story to inspire drawing and making.

You may want to explore Where the Wild Things Are, using our “[Talking Points: Maurice Sendak](#)”.

Or draw and make inspired by ‘The Arrival’ by Shaun Tan using “[Talking Points: Shaun Tan](#)”.

This pathway can be adapted to a book you are

currently studying in class.

▪ Drawing

&

Mark-Making

Observational Drawing



Be inspired by the mark making of Maurice Sendak and apply it to observational drawings of the children's own toys in the [Drawing Soft Toys Inspired by "Where the Wild Things Are" by Maurice Sendak](#) resource.

By the end of this session children will have practised observational skills, explore mark-making (both their own and that of the artist) and produced one or more drawings of their own toys.

▪ Week	2:	Collaborative	Drawing
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Shared Ink Drawing

Explore making collaborative drawings in small groups, using new materials and new skills in the [Shared Ink Drawing Inspired by "Where the Wild Things Are"](#) resource.



By the end of this session, pupils will have explored how they can work together to create sections of landscape, exploring notions of “background” and “context”, using ink and quills.

▪ Week

3:

Colour

Mixing

Adding Colour



Explore colour mixing in an empirical way by mixing soft pastels directly onto the shared landscape drawing created above, as shown in the [Adding Colour to Shared Ink Drawing Inspired by “Where the Wild Things Are”](#) resource.

By the end of this session children will have created coloured backgrounds which are full of exciting marks and atmospheric colours, ready for the stage below.

▪ Week 4: (Optional) Life Drawing

**Life Drawing Inspired by 'Where
The Wild Things Are'**



Practise drawing from life in the [Life Drawing Inspired by “Where the Wild Things Are”](#) resource.

By the end of this session, children will have explored drawing directly from life, making quick sketches by looking for “big” shapes which express emotion and personality, to develop sketchbook work.

▪ Week 4: Drawing From Imagination

Drawing Imagined 'Wild Things'



Combine mark making and life drawing skills with inspiration from the shared communal background drawing, to create drawings of wild things from imagination, in the [Drawing our own "Wild Things" to Inhabit our Imagined Landscape](#) resource.

▪ Week 5 & 6 & 7: Making

Making Sculptural 'Wild Things'



Explore working in 3 dimensions using wire, paper and modroc to create sculptures of Wild things, in the [Making Sculptural "Wild Things" \(Session 1\)](#) resource.

You can find detailed information on [using Modroc in the classroom here.](#)



Continue working on the sculptures, and return to the starting point of the journey in week 1 by adding collaged drawings to the sculptures. Display the finished sculptures in front of the communal drawings. [Making Sculptural "Wild Things" \(Session 2 & 3\)](#)

▪ Week 8: Share and discuss

Share, Reflect, Celebrate



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

Depending upon the project option chosen, display the work appropriately including having open sketchbooks. Use the "[Crit in the Classroom](#)" resource to help you.

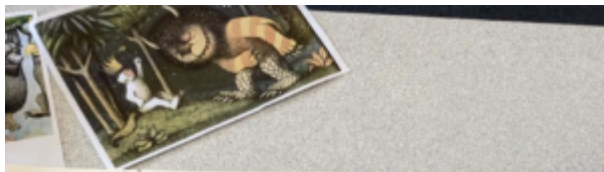
Encourage children to reflect upon all stages of the journey.

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

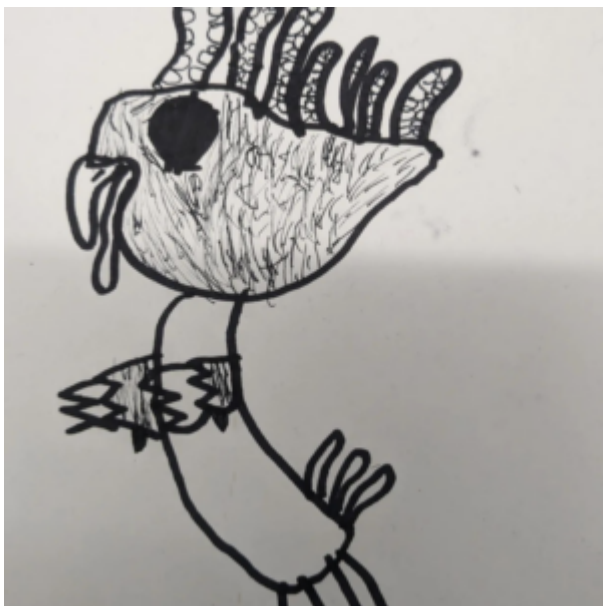
[Explore how children can take high quality photographs of 3d artwork with this resource.](#)

See This Pathway Used In

Schools















**If You Use AccessArt
Resources...**

You might like to...

Join our Facebook Group



[Join the AccessArt Network group on Facebook and ask questions of others using our resources](#)

Share and Tag



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

Pathway: Exploring Form Through Drawing

Pathway for Years 5 & 6

Disciplines:

Drawing, Sketchbooks

Key Concepts:

- That we use the word form to describe a three-dimensional shape.
- That when we draw on two-dimensional surfaces we can use line, mark making, value, shape, colour, pattern and composition to help us create an illusion of form, mass or volume.
- That contour marks can help to describe volume and form/mass.
- That we can mix colours and use a range of media to create atmosphere and meaning in drawings.
- That drawing and sculpture share a close relationship, and can inform each other.

This pathway enables pupils to consider how 2

dimensional drawing can convey a sense of form/mass and volume. By looking at the drawings of Sculptors' Henry Moore, and Christo and Jeanne-Claude we can explore the ways in which they portrayed an illusion of form and meaning in their drawings.

Pupils will explore a range of mark-making, taking inspiration from artists' work and will have the opportunity to experiment with a variety of materials.

Medium:

Drawing materials, Loose sheets of paper varying in size, shape and quality.

Artists: Henry Moore, Christo and Jeanne-Claude

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!



Additional Pathway

This pathway is an additional pathway to help you extend, develop or further personalise the [AccessArt Primary Art Curriculum](#).

We suggest this pathway is used to replace a “Drawing and Sketchbooks” (Orange) Pathway “[Typography and Maps](#)” (Years 5 & 6) or “[2D Drawing to 3D Making](#)” (Years 5 & 6).

You may also like to use the activities in this pathway with a smaller group of children in an after school club or community context.



AGES 9-11

Teaching Notes

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

Curriculum Links

Maths: 2D and 3D shapes, weight, symmetry, angles, mass, volume

Science: Properties of objects, shadows, rocks

PSHE: Collaboration, Peer Discussion

I Can...

I can describe the difference between shape (2d) and form (3d).

- I can explore how artists use their skills to make drawings which capture form.**
- I can use my sketchbook to record and reflect, collecting the ideas and approaches I like which I see other artists use.**
- I can use line, mark making, tonal values, colour, shape and/or composition to give my drawings a feeling of form.**
- I can share my work with others, and talk about my intention and the outcome. I can listen to their response and take their feedback on board.**
- I can appreciate the work of my classmates. I can listen to their intentions and share my response to their 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

Loose sheets of cartridge paper, Handwriting pens, Soft B pencils, Water-soluble graphite, Wax crayon, Watercolours, Ink

Pathway: Exploring Form Through Drawing

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

• The Aim of the Pathway

This pathway gives pupils the opportunity to explore how we can convey 3-dimensional form through drawing, conveying a sense of mass and volume. Inspired by the work of Sculptors Henry Moore and Christo and Jean-Claude, pupils will make creative responses through a series of drawing exercises on loose paper, resulting in a collection of drawings for a backwards sketchbook.

• Week 1: Introduce an artist

**Introduce Henry Moore's Shelter
Drawings**



Tentoonstelling beeldhouwwerken Sonsbeek Arnhem. Family Group (Henry Moore), Bestanddeelnr 905-1531.jpg

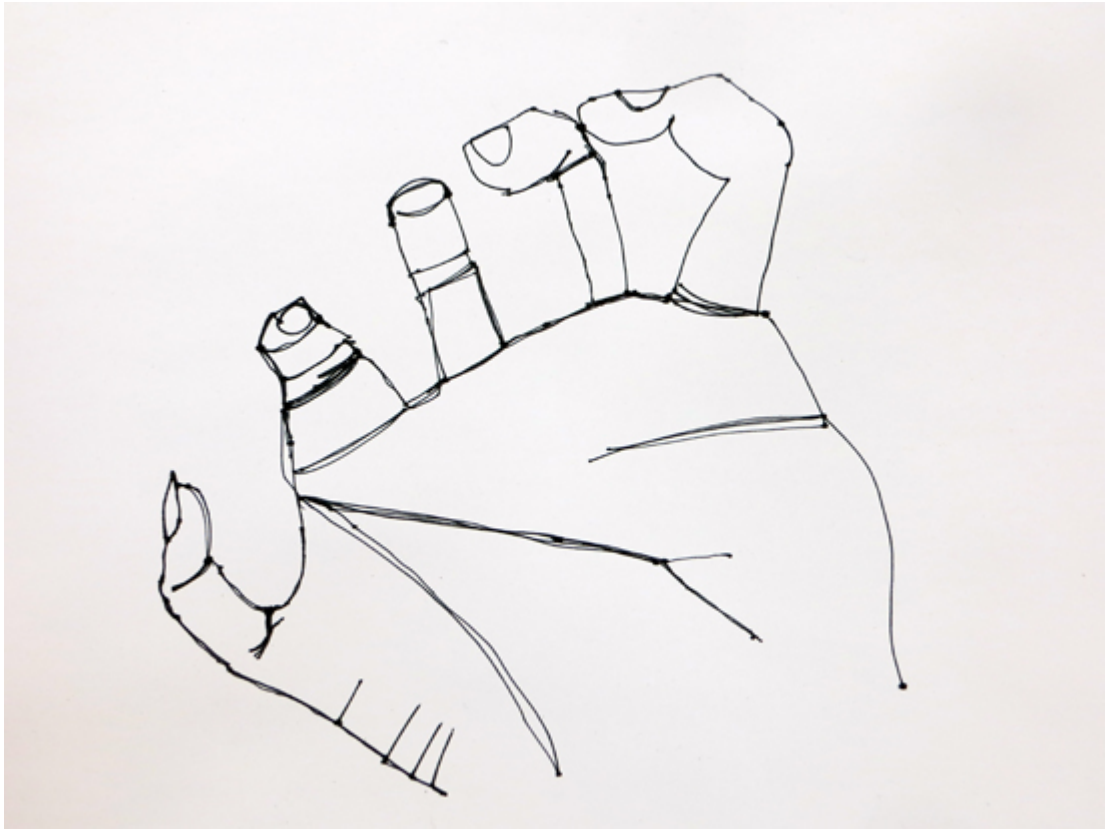
Introduce students to the work of Henry Moore. Find out how Moore's practise as a sculptor impacted his drawing style in this resource exploring "[Henry Moore's Shelter Drawings](#)".

Use the "[Making Visual Notes](#)" resource to help record on loose paper.

▪ Drawing

Exercise

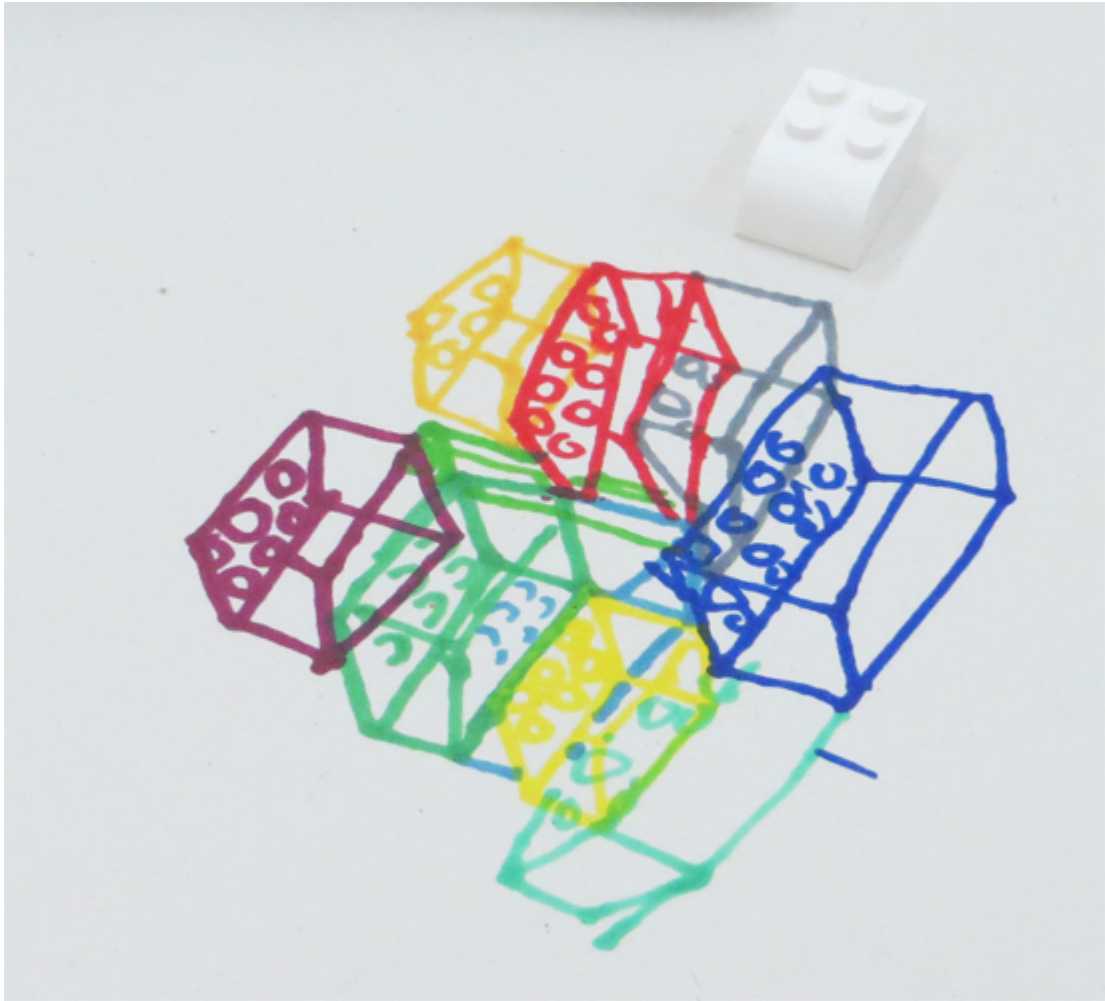
Drawing Hands



Create continuous line drawings of cupped hands to explore the word 'concave' and what this means in relation to form. Use the "[Drawing Hands](#)" resource to run this guided session. Create the drawings on loose sheets of paper.

▪ Week 2: Draw and Collage

Explore 3 Dimensions using Lego



Invite pupils to create simple drawings of lego blocks on sheets of paper, considering angle and perspective. Use the “[Explore 3 Dimensions using Lego](#)” resource to help you guide this session. Work on loose sheets.

▪ Week 3: Ink and Pen Drawings

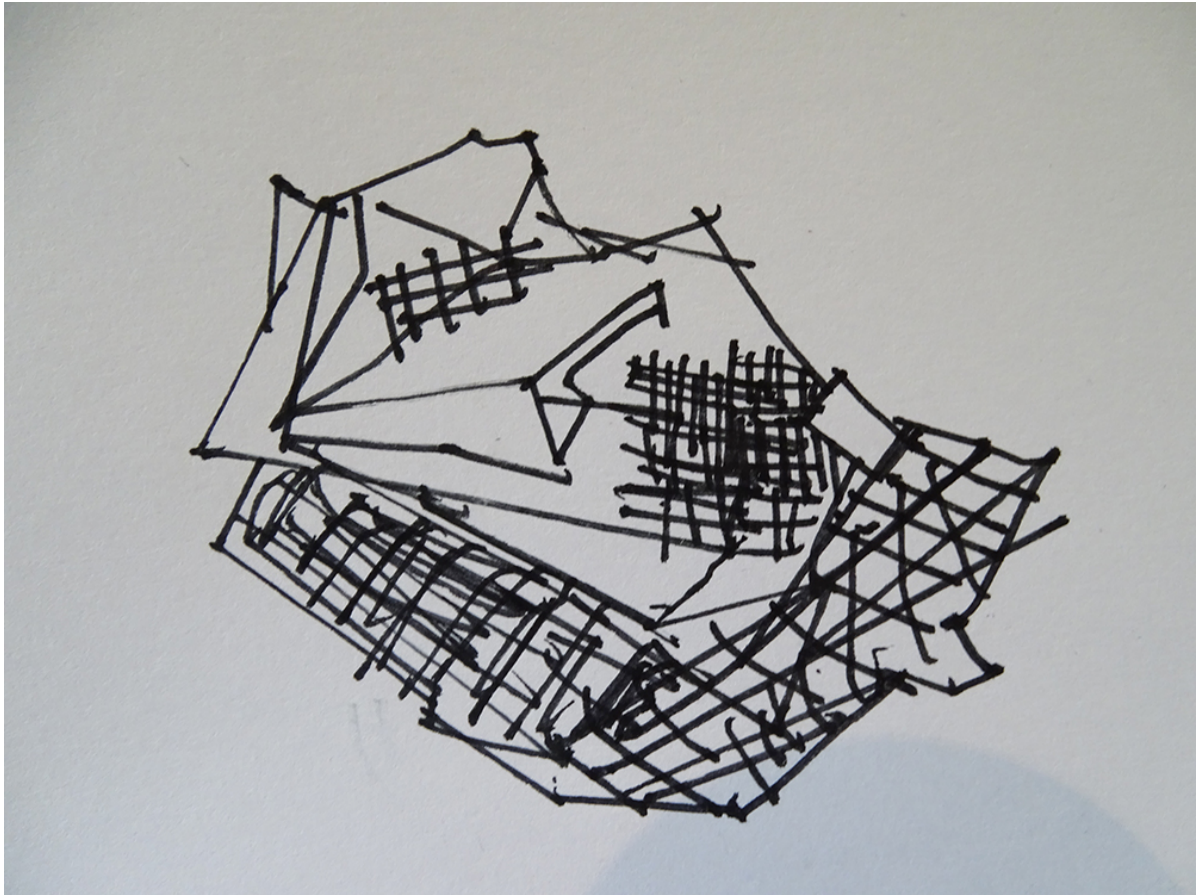
See Three Shapes



Explore outline, form and shadow using the simple “[See Three Shapes](#)” exercise. Create drawings on loose sheets of paper.

.

Drawing with a Ruler



Challenge children to create observational “[Drawings with a Ruler](#)”. Consider how mark making can be used to contour, giving mass and form to the drawing. See “[Ruler Drawings](#)” created using more spherical subject matter and see how the drawings change.

Ask pupils to consider their favourite exercise from the session, which did they prefer and why?

▪ Week 4 & 5: Introduce an Artist

Introduce Christo and Jeanne-Claude

Introduce pupils to the work of Christo and Jeanne-Claude using “[Talking Points: Christo and Jeanne-Claude](#)”. Explore their drawings of wrapped monuments to see the first stages of their concepts.

▪ Drawing and Painting

Drawings With Mass



Bring in a physical subject matter, in this case potatoes and pebbles, and combine with the mark-making skills learnt previously, to explore how we can create a sense of form and 3d shape through line. Use the “[Drawings with Mass](#)” resource here. Work on loose sheets of paper.

What kinds of lines might they use to make a drawing of an object which feels heavy and solid? Where is the shadow? Where is the light? How can they make it feel rounded?

Backwards Sketchbook



Invite students to create a “[Backwards Sketchbook](#)” filled with loose works created throughout the pathway.

▪ Share & Celebrate

Share, Reflect, Discuss



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

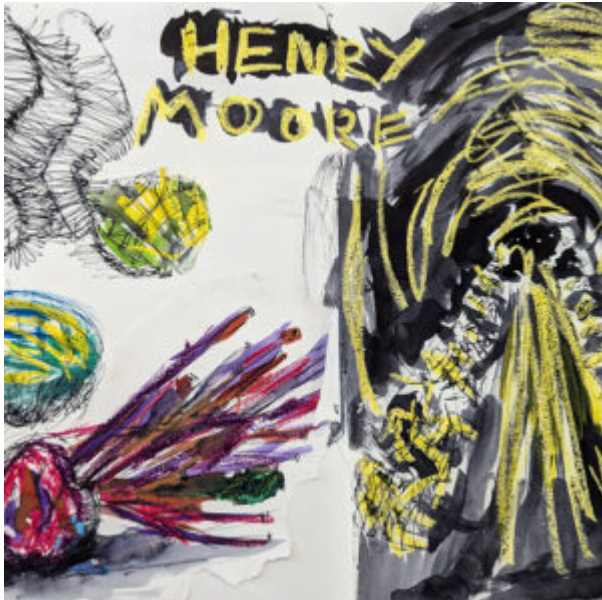
Invite children to display the work in a clear space and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work.

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

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

See the Pathway Used in

Schools...





Join our Facebook Group



[Join the AccessArt Network group on Facebook and ask questions of others using our resources](#)

Share and Tag



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

Core Value No 4: Through Small Acts Of Understanding We Can Enable Big Thinking

[AccessArt Core Value](#) #4 "Through small acts of understanding we can enable big thinking."
illustrated by [Rachel Ng](#)



Rachel Ng is a young illustrator from Hong Kong, currently studying illustration at Arts University Bournemouth. Her vibrant digital illustrations with bold characters are deeply inspired by fauvism and minimalism. Creating expressive and heart-warming illustrations, with different textures and shapes is one of her main explorations.

We love the story that this illustration by Rachel Ng tells. Building from a simple seed, the days and nights pass providing the nourishment that the seed needed to grow. The little faces and characters put such a smile on our faces and the colours are so joyful, it's hard not to feel excited by what the small acts of understanding can bring us when you see this illustration.

We feel that this illustration really resonates with the AccessArt core value, highlighting that great ideas and growth can take time, and the importance of trusting in the bigger picture and the incremental steps to get there, remaining patient and open to the journey, no matter how long it takes.

AccessArt Value #4

Through small acts of understanding we can enable big thinking.

How can we create small stepping stones of experience which enable us to explore complex ideas and experiences?

Comforting as it is to know that "A journey of a thousand miles begins with a single step,"* knowing what that single step might be is not always easy. In reality, growing our understanding so that we can aim to be expansive, visionary thinkers, whilst able to act incrementally to make change, doesn't just happen; it requires planning,

effort and commitment.

At AccessArt we have always been inspired by big thinking, and we have never hesitated to have our heads in a cloud space where ideas swirl around. We have always been interested in the why as well as the how; at our heart we are a philosophical organisation.

But our feet are firmly planted on the ground, and understanding how we create and present a series of smaller experiences which help us move towards an often unknown, but always intriguing, bigger understanding, is one of our strengths.

Keeping clear sight of the bigger picture, whilst being able to distil down key ideas or skills, is vital in enabling individuals or communities to feel like they can trust the logic of the next step, or the next stage, whilst being inspired onwards by the bigger prize. Trusting too that understanding builds even when the process isn't linear, and that getting lost along the way might make for a richer journey and deeper understanding.

This way of thinking applies to all creative thought and action – from the teachers and children in Primary School, to decision making in larger organisations. We are proud that as an organisation we can help enable this way of thinking and acting.

*Lao Tzu

[See our other Core Values here.](#)

Paula, April 2024

Adapting AccessArt: Egypt in Ink

See This Resource Used In Schools...







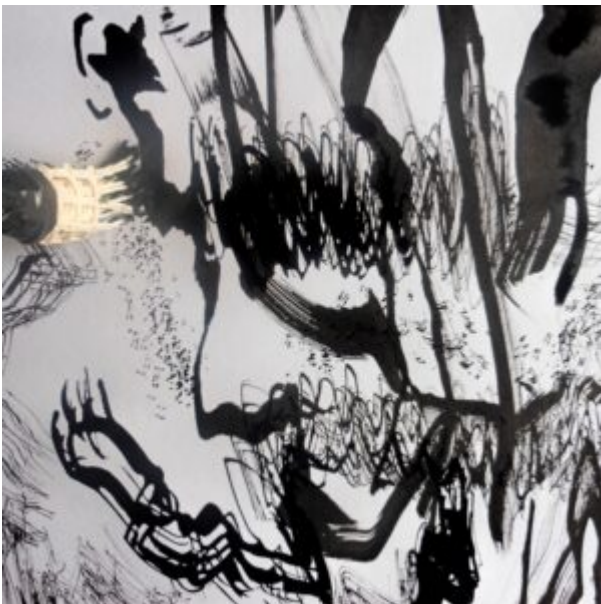


You May Also Like...

Graphite



ink



Graphic inky still life



Talking Points: Maurice Sendak

A collection of sources and imagery to explore the work of Maurice Sendak.

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AGES 5-8

AGES 9-11

FREE TO ACCESS

Maurice Sendak and Where The Wild Things Are

“Maurice Sendak (1928-2012) was born in Brooklyn, New York to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak illustrated over one hundred-fifty books during his sixty-year career.” – [The Maurice Sendak Foundation](#)

As well as being an author and illustrator Sendak began a career as a costume and stage designer later in life.

Watch Sendak's illustrations come to life in this animation.

Find clear images of the illustrations in this video. Stop the video on some of the illustrations and discuss what the children can see. This might also be a good opportunity to create some visual notes.

Questions to Ask Children

What kind of mark making can you see in Sendak's drawings?

How do you think he made the marks? Can you make the action in the air? Would it be slow and careful, or quick and sketchy?

How would you describe the atmosphere in Sendak's illustrations?

Can you relate to the characters in the book? If so, how?

Can you name some of the different animal that you recognise in Sendak's Wild Things?

What is your favourite part of the story? Why do you like it?

How does the story make you feel?

Imagine your own Wild Thing...

- What might it look like and why?

- Is it friendly or frightening? Why?
- How might you interact with your Wild Thing?
- Where does it live and how do you find it?

This Talking Points Is Used In...

Pathway: Drawing and Making Inspired by Maurice Sendak

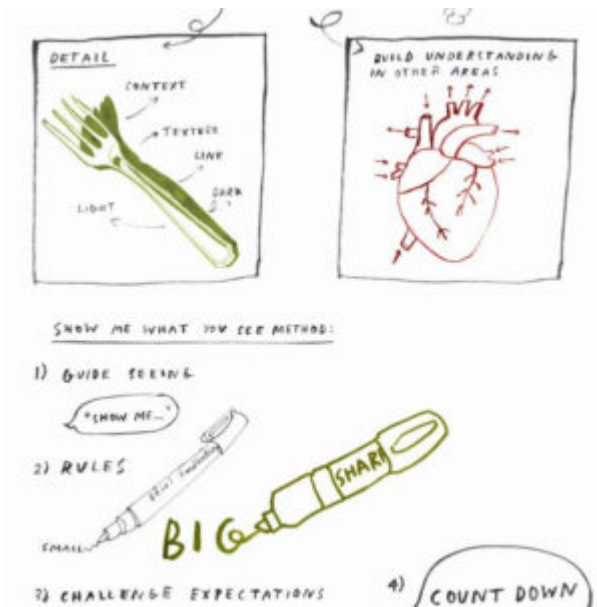


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Christo and Jeanne-Claude

A collection of imagery and sources designed to introduce children to the work of artists Christo and Jeanne-Claude.

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AGES 5-8

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AGES 11-14

FREE TO ACCESS

Christo (1935-2020) and Jeanne-Claude (1935-2009) were multidisciplinary artists who created monumental outdoor installations, pushing the boundaries of painting, sculpture and architecture. They are known for wrapping structures, transforming islands and creating bright architectural structures in urban and rural environments.

Find out more about the life and works of Christo and Jeanne-Claude [here](#).

'The Mastaba'

A project for Abu Dhabi, was conceived in 1977. It will be the largest permanent work of art in the world, made from 410,000 multi-coloured barrels to form a colourful mosaic, echoing Islamic architecture. *The Mastaba* will be Christo and Jeanne-Claude's only permanent, large-scale public artwork, and also their final project.' – christojeanneclaude.net



Christo, Abu Dhabi Mastaba (Project for United Arab Emirates),

Drawing 1977

Pencil, charcoal, wax crayon, and pastel 56 x 71 cm (22 x 28 in)

Collection Lilja Art Fund Foundation, Switzerland

Photo: Wolfgang Volz© 1977 Christo and Jeanne-Claude Foundation

'Wrapped Monuments', 1970, Milan, Italy

'The monument to the king of Italy Vittorio Emanuele II, on Piazza del Duomo, and the monument to Leonardo da Vinci, on Piazza della Scala, were wrapped with polypropylene fabric and red polypropylene rope, in the fall of 1970, in Milan, Italy.' - christojeanneclaude.net



Christo, Wrapped Monument to Vittorio Emanuele (Project for Piazza de Duomo, Milano), Collage 1970

Pencil, fabric, twine, charcoal, pastel, wax crayon, and map 71 x 56 cm (28 x 22 in)

Victoria and Albert Museum, London, United Kingdom Photo: Shunk-Kender© 1970 Christo and Jeanne-Claude Foundation and J. Paul Getty Trust

'Surrounded Island', 1980-83, Biscayne Bay, Greater Miami, Florida

'For two weeks, *Surrounded Islands*, spreading over 11.3 kilometers (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the

tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay.’ – christojeanneclaude.net



Christo, Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida), Drawing 1981 in two parts

Pencil, charcoal, pastel, wax crayon, aerial photograph, and map 38 x 244 cm and 106.6 x 244 cm (15 x 96 in and 42 x 96 in)

Property of the Estate of Christo V. Javacheff Photo: Wolfgang Volz© 1981 Christo and Jeanne-Claude Foundation

‘The Pont Neuf Wrapped’, 1975-85, Paris

‘On September 22, 1985, a group of 300 professional workers completed the temporary work of art *The Pont Neuf Wrapped*. They had deployed 41,800 square meters (450,000 square feet) of woven polyamide fabric, silky in appearance and golden sandstone in colour.’ Find out more about *The Pont Neuf Wrapped* at christojeanneclaude.net



Christo, The Pont Neuf Wrapped (Project for Paris), Drawing 1985 in two parts

Pencil, charcoal, wax crayon, map, and fabric sample 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Private collection Photo: Wolfgang Volz© 1985 Christo and Jeanne-Claude Foundation

‘Wrapped Trees’, Fondation Beyeler and Berower Park, Riehen, Switzerland

‘Starting on Friday, November 13, 1998, 178 trees were wrapped with 55,000 square meters (592,015

square feet) of woven polyester fabric (used every winter in Japan to protect trees from frost and heavy snow) and 23 kilometers (14.3 miles) of rope. The wrapping was completed on November 22.'

– christojeanneclaude.net



Christo, Wrapped Trees (Project for the Fondation Beyeler and Berower Park, Riehen, Switzerland) Drawing 1998 in two parts Pencil, charcoal, pastel, wax crayon, fabric sample, technical data, topographic map, and tape 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Fondation Beyeler, Riehen, Switzerland Photo: André Grossmann© 1998 Christo and Jeanne-Claude Foundation

Questions to Ask Children

What kind of marks can you see in these drawings?

How has Christo used mark-making to create depth?

Do the drawings of the wrapped sculptures feel heavy or light?

Which wrapped installation is your favourite? Why?

How would you feel if you came across these wrapped installations in your street or playground, without knowing who had made them or why? What would you do?

How do you think Christo and Jeanne-Claude, the artists, choose where to make their wrapped installations?

How could you make similar installations in your

setting? What would you wrap? What would you wrap it in?

What would other pupils in your school think if they discovered your wrapped installation? What do you think they would do?

This Talking Points Is Used In...

Additional Pathway: Exploring Form Through Drawing



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

using sketchbooks to make visual notes



Show me what you see



AccessArt Olympics:
Sculptural Sneakers

[<<Explore Other Olympic Themes](#)

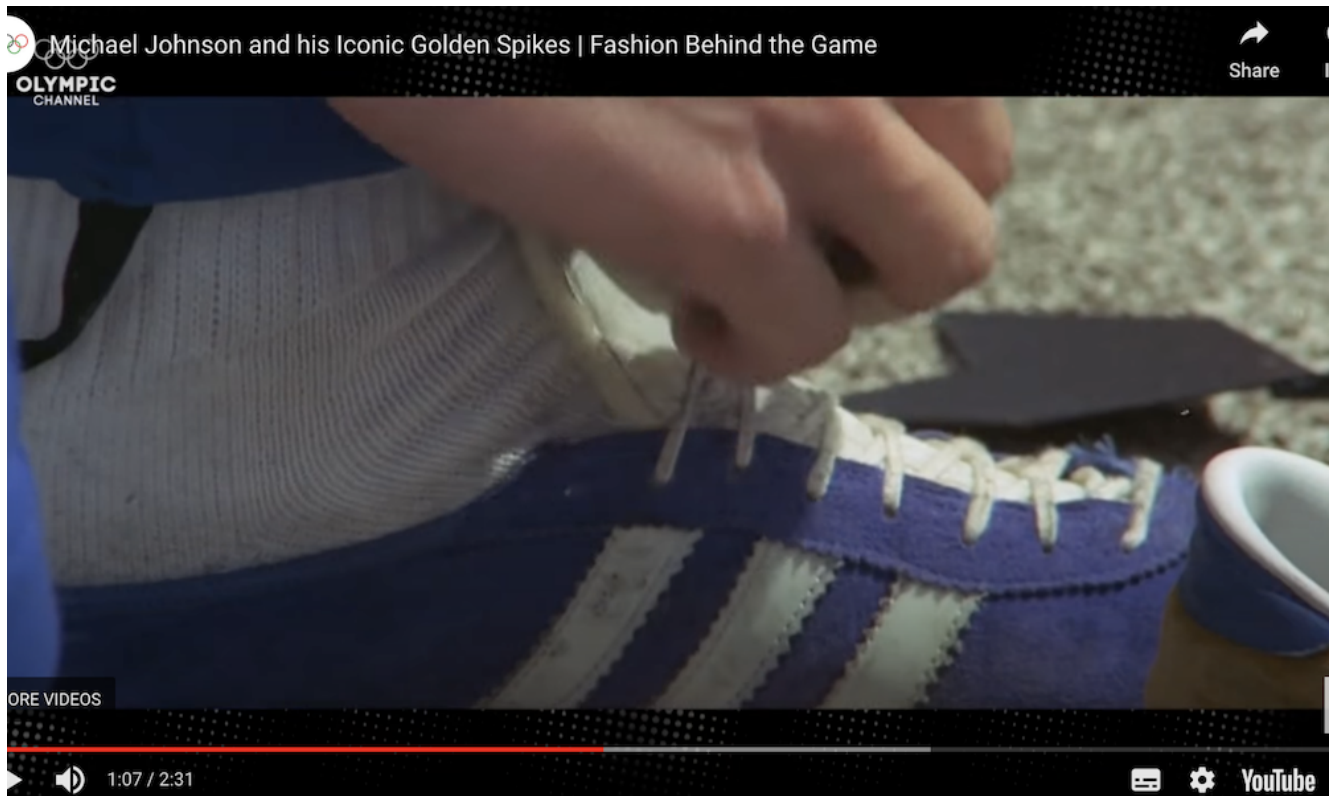
Explore the project below to help pupils consider how they might design trainers based on either Olympic [Athletics](#).

Trainer Design

Aim: To introduce pupils to shoe design with a focus on athletics and trainers. Pupils will get the opportunity to explore innovation and design through drawing and making.

Step 1: Introduce in Sketchbooks

Begin by introducing pupils to trainer design with the “[Talking Points: Trainer Design](#)” resource. Show them a series of videos which aim to prompt discussion around innovation, design and environmental implications of shoe design. Invite pupils to create “[Visual Notes](#)” in their sketchbooks inspired by what they see.



Step 2: Drawing and Sketchbooks

Place a trainer on each table. Invite pupils to create their own “[Folded Sketchbook](#)” and set them drawing challenges by adapting the “[Using a Folded Sketchbook to Get Drawing](#)” using the shoe as the subject matter. For each different drawing exercise swap the shoes around.

Next, invite pupils to make annotations and adjustments to their drawings based on any invented shoe technology they would like to add to their trainers.



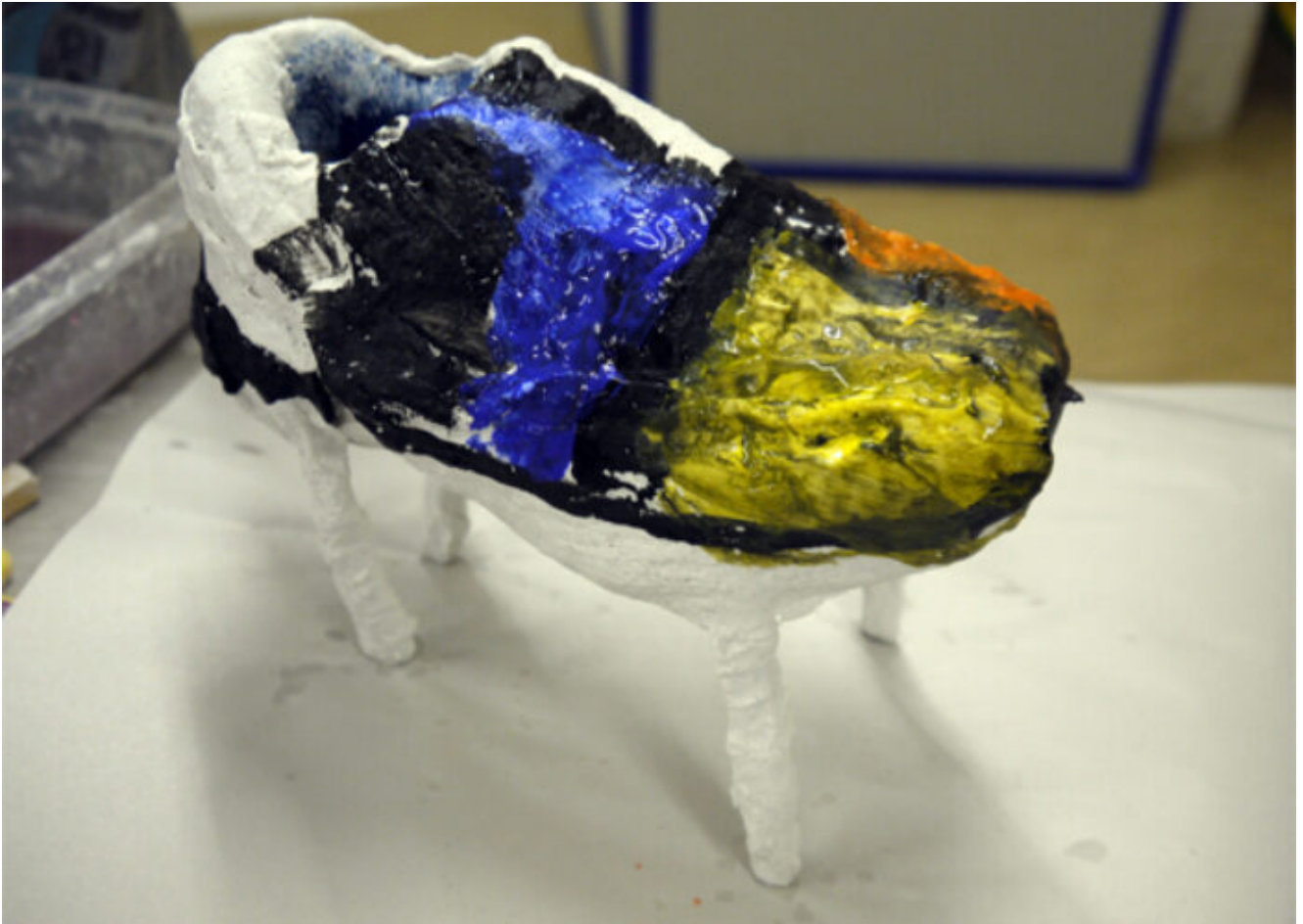
Step 3: Making

Use air-dry clay to create trainers using the "[Shoe La-La](#)" resource. Bring in trainers as inspiration for the clay shoes. Use some of the techniques from the last step to build up the shoes.



Or..

You may like to try creating “[Sculptural Modroc Shoes](#)” instead. Ask children to bring in old trainers, or pick up some from charity shops to use at the base for new trainer designs. Make additional features by [creating small armatures](#) and incorporating them into the shoe design.



Step 4: Reflect

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

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

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



ACCESSART OLYMPIC RESOURCES

AGES 5-8

AGES 9-11

AGES 11-14

Materials:

Trainers as subject matter

Sketchbooks

A2 Paper

Drawing materials

For Shoe La-La:

Air-drying clay

Rolling pins

Burlap/hessian mat

Wooden battens

Tools for clay

Clay Slip (mix a lump of clay with water to create a creamy consistency and store in a jar with a sealed lid)

Acrylic Paint

PV Glue

For Sculptural Modroc Shoes:

Modroc

An old trainer

Acrylic Paint

Extra materials such as lollysticks or newspaper to make armatures

PVA glue

Adaptations:

You could look into shoe design for sports that don't require trainers, for example dancing shoes or winter sports shoes.

Explore Other Resources in Athletics:



Making Medals



Sporting Sculptures

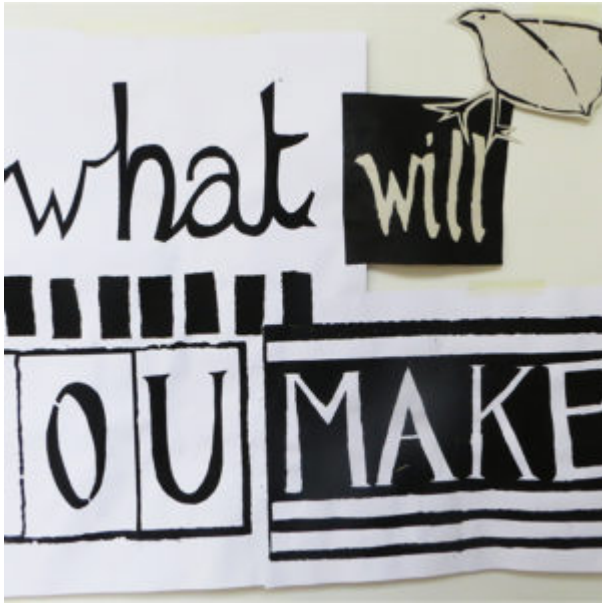


Sportswear Design

Explore other olympic themes
history



Values



ceremony



Talking Points: Trainer
Design

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

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AGES 5-8

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FREE TO ACCESS

Trainer Design

Explore the resources below to start discussions based on design, innovation and the environmental implications of trainer design.

Golden Trainers

Questions to Ask Children

What are the features of these track shoes?

Do you like the gold shoes? Why?

What colour would you like your trainers to be if you were an Olympian?

Tinker Hatfield: Footwear Design

Find highlights of the documentary by exploring the suggested clips below:

Innovation: Predicting Needs for the Future

- Minute 7:41 – 11:23

- Minute 16:00 – 18:45

- Minute 24:36 – 26:20

- Minute 36:36 – 38:00

Working with Athletes

- Minute 19:33 – 24:36

- Minute 27:33 – 29:04

Questions to Ask Children

Which shoe did you like the best? Why?

How can trainer design help with sports performance?

If you could invent some shoes right now, what would they do? Who would they be for?

Sustainability

Find out how manufacturing trainers impacts our environment.

See how design innovation can provide solutions to ease the environmental impact of shoes.

Questions to Ask Children

In pairs, invent some sustainable alternatives that you could use to replace the toxic chemicals used in the production of trainers, e.g. fabrics made from grass – get creative with your

inventions!

You May Also Like...

AccessArt Olympic resources



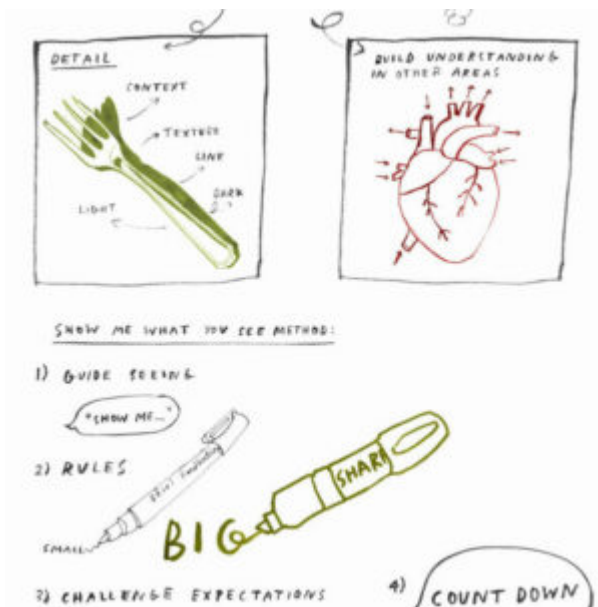
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

AccessArt Olympics: Stadium Design

<<Explore Other Olympic Themes

Explore the project below to help pupils consider how they might design and build an Olympic and Paralympic stadium for an Olympic [Ceremony](#).

Stadium Design

Aim: To introduce pupils to architecture through stadium design. Pupils will get the opportunity to transform and manipulate materials through model making, thinking about the form and function of a stadium.

Step 1: Introduce in Sketchbooks

Consider asking pupils to make an Olympic project sketchbook using one of the “[Making Sketchbooks](#)” resources.

Begin by introducing students to stadiums designed for the Olympics and Paralympics with “[Talking Points: Olympic and Paralympic Stadiums](#)”. Invite pupils to create “[Visual Notes](#)” in their sketchbooks inspired by the information they see.

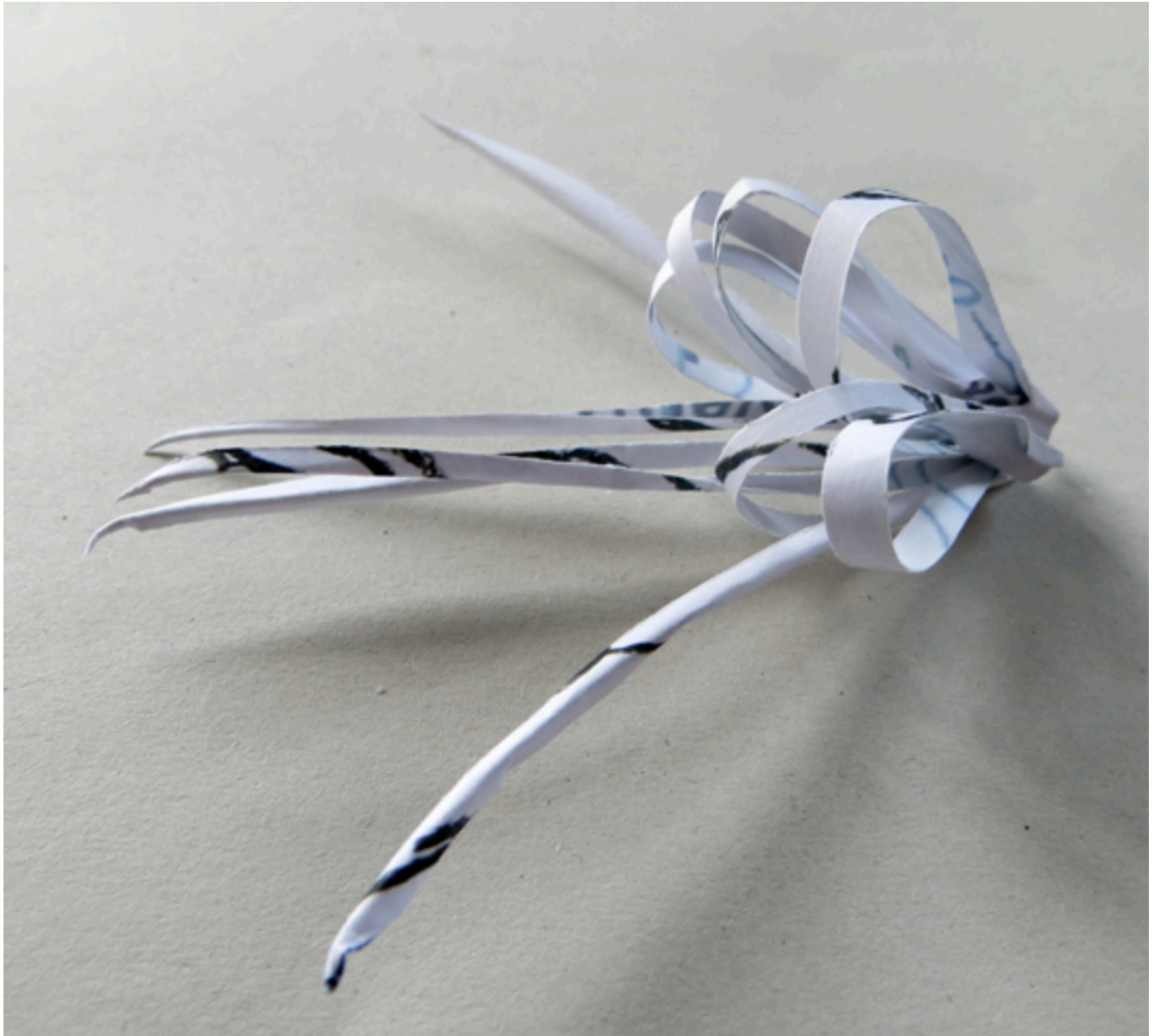


© Iwan Baan

Step 2: Drawing and Making

Using “[Drawing Source Material: Inspirational Stadiums](#)” invite pupils to create drawings inspired by what they can see. Find out how to run this guided session with the “[Show Me What You See](#)” resource.

Introduce this short making task “[Roots and Shoots](#)” to get pupils to think about how they might get creative with making, attaching and manipulating materials.



Step 3: Making

Get pupils to work in pairs or small groups to create “[A Model Studio](#)” of a stadium. They may choose to start with designing or making first. Remind them of what they learnt about materials in the previous step.

Alternatively, you may want to build stadiums by adapting “[Inspired by google Earth: Making](#)”. Use polystyrene to build the stadium from the ground

up.

Extension: Use the [“Taking Photos of 3D Artwork”](#) resource to incorporate a digital element into the project. For help with introducing pupils to green screens see the [“Exploring Scale with Green Screens”](#) resource.



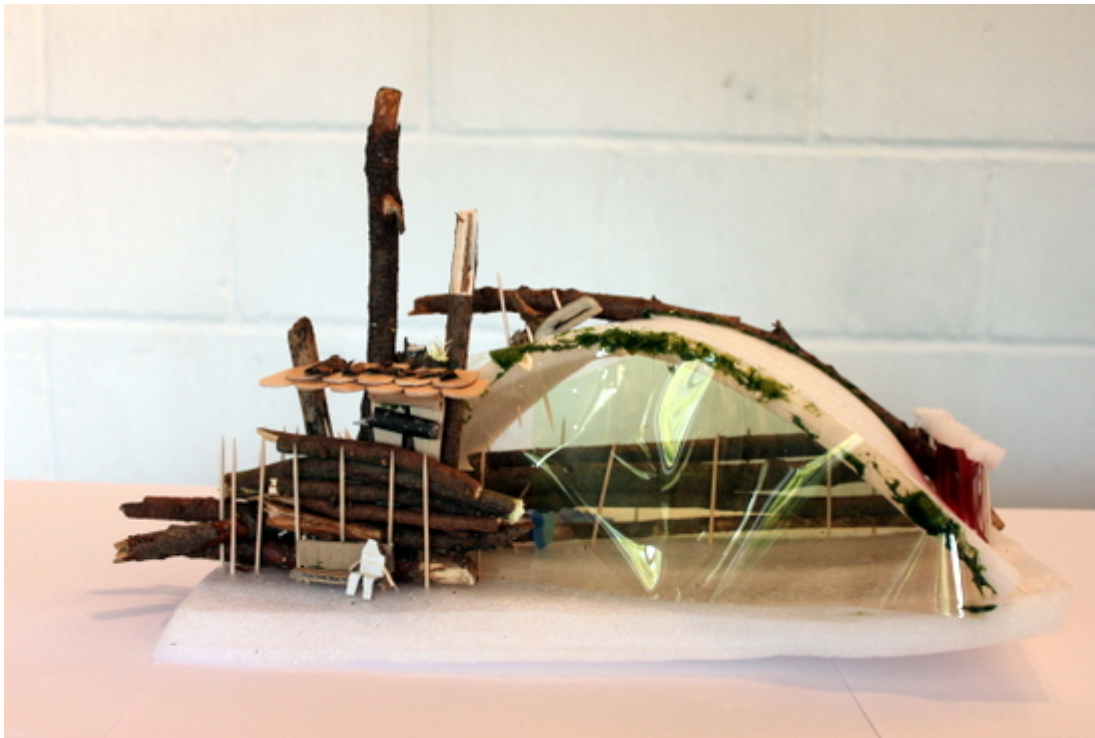
Step 4: Reflect

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

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the

children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 Paper

Drawing materials

Making Materials: Card, Coffee stirrers and/or lolly sticks, Twigs, Foam board, Toothpicks, Wire, String, Colour Gels, Polystyrene, Cardboard

PVA Glue

Scissors

Glue Guns

Tablet (Optional)

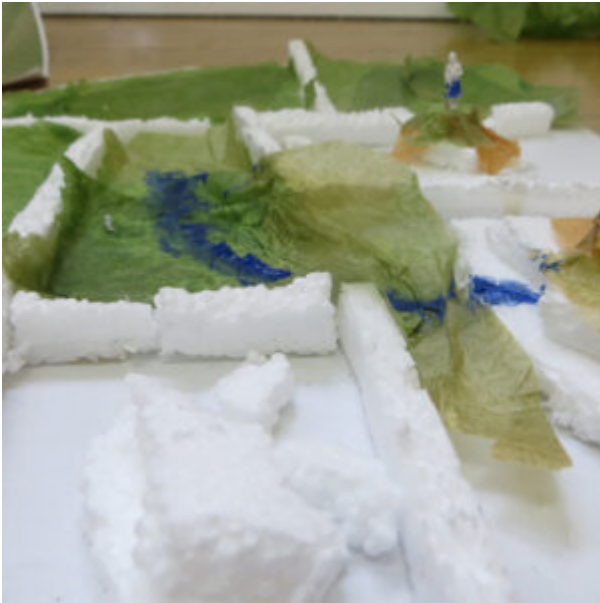
Green Card (Optional)

Adaptations:

You may like to shift the focus of this project to Ancient Greek architecture and stadiums, to explore structures such as the Parthenon. You may find resources in the “[A Sketchbook Pathway, Anglo Saxon Architecture](#)” helpful.

Think about significant buildings or history within the local area that you could integrate elements of into stadiums, forming links to locality.

Explore Other Resources in Ceremony:



Mapping and Modelling



Mascot Design



Friendship Tower

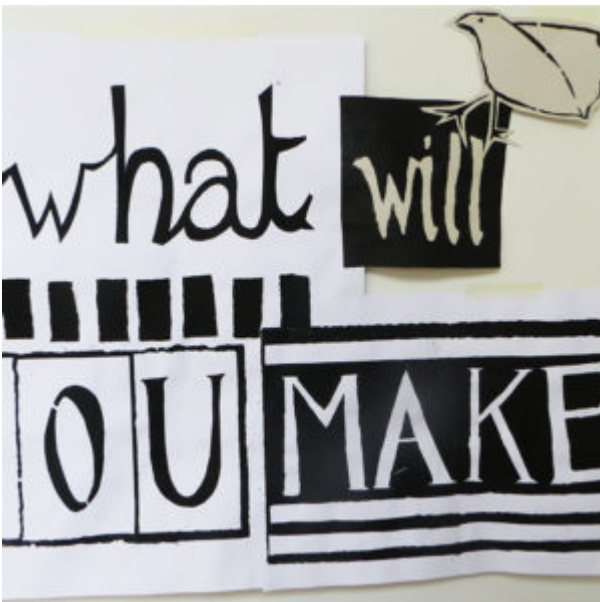
Explore other olympic themes
history



Athletics



Values



Talking Points: Event Mapping

A collection of imagery and sources

designed to explore event mapping.

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AGES 9-11

AGES 11-14

FREE TO ACCESS

Event mapping is a useful way to visualise the event space. It can help organisers to spot any potential issues before the event, plan ahead and track the progress of the planning.

There are different approaches to event mapping you can explore; creating a 3D physical model of a space or working digitally to create a virtual model of a space.

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

Paris Olympics: OnePlan

You might like to show some clips from the video above on mute to give pupils a feel for the virtual capabilities of digital mapping.

Paris will be hosting the events across the city in historical and cultural venues. Most of the games are being held in pre-existing stadiums. Explore the [competition venue concept map](#) for the Paris Olympics and Paralympics.

Questions to Ask Children

Why do you think digital mapping can be useful when planning big events?

Does the digital mapping remind you of anything?

What are the benefits/disadvantages of mapping out an event digitally?

London Olympics 2012

Find out more about Daniel Boyle's vision for the 2012 Olympic Opening Ceremony [here](#).

Go to minute 3:30 to see specifically how they have used 3D model in their planning.

Questions to Ask Children

After seeing both digital and hand made models for events mapping, which is your favourite and why?

What are the benefits/disadvantages of having a 3D model?

You May Also Like...

AccessArt Olympic Resources



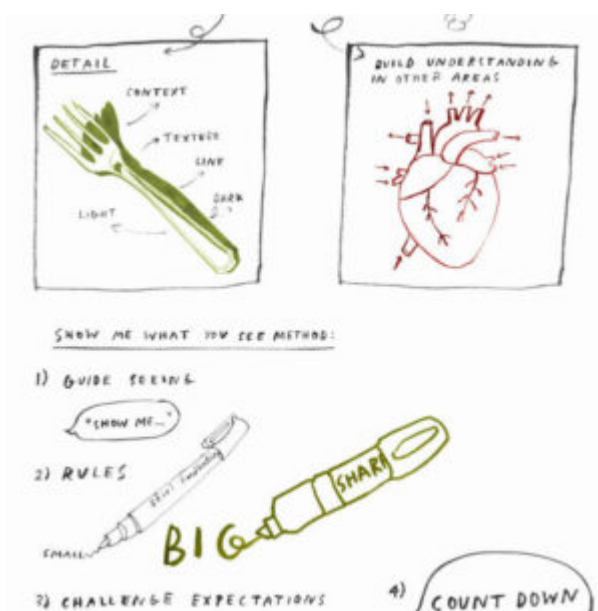
Explore projects to celebrate the 2024 Olympics

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



[Enable close looking and drawing with this exercise](#)

AccessArt Olympics: Mapping and Modelling

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils consider how they might design an Olympic/Paralympic Games in their home town based on the Olympic [Ceremony](#).

Mapping & Modelling

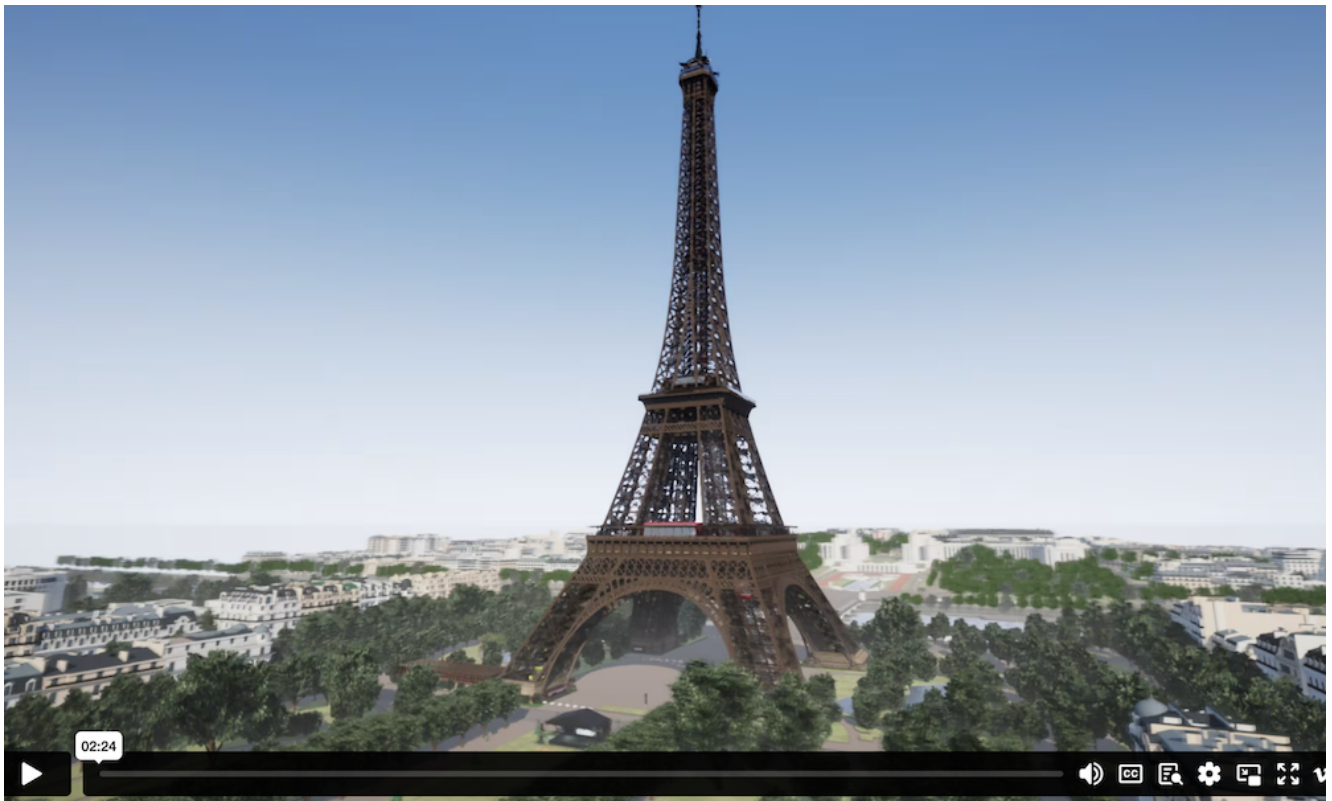
Aim: To see how events can be planned on a large scale using creative solutions. Pupils will create their own event plan based on their town, using sculpture and digital media.

Step 1: Introduce Concept

Consider asking pupils to make an Olympic project sketchbook using one of the “[Making Sketchbooks](#)” resources.

Explore “[Talking Points: Events Mapping](#)” to see how both software and model making can be used to plan large scale event such as the Olympics.

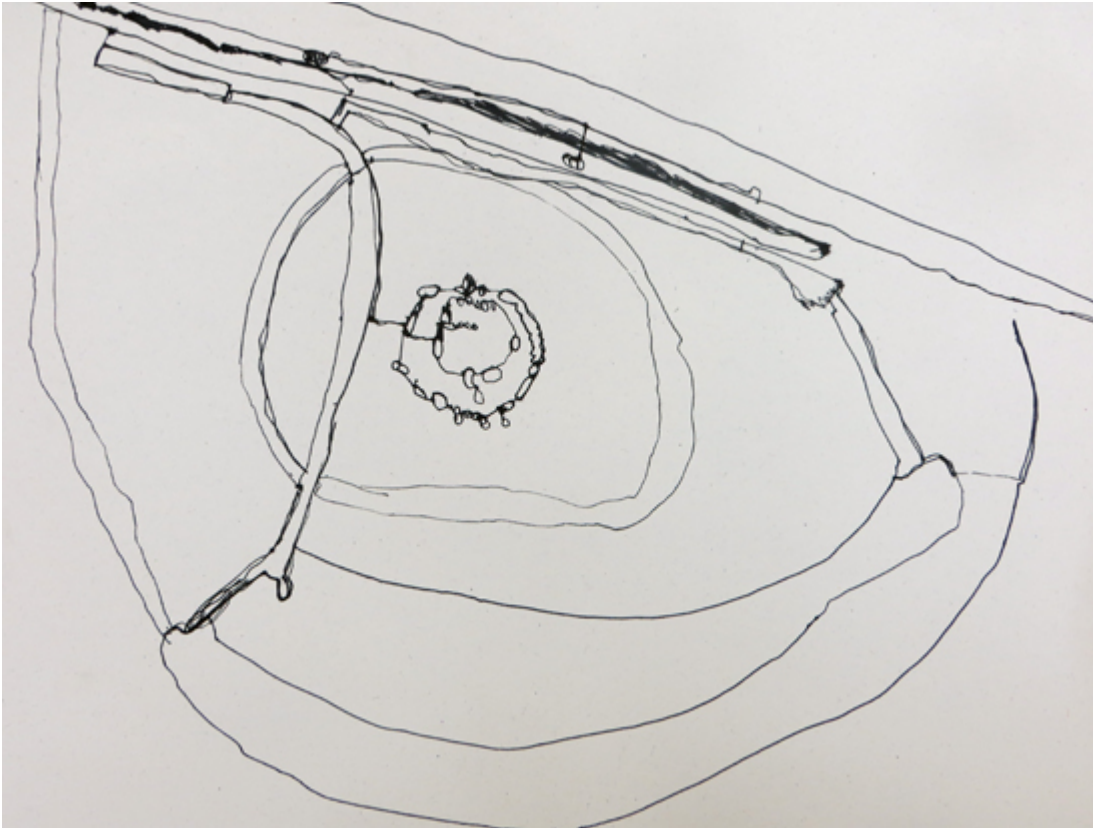
Invite children to create “[Visual Notes](#)” in their sketchbooks as they watch the videos, noting down what they see, hear and think as they watch along.



Step 2: Drawing

Use the “[Inspired by Google Maps](#)” resource to create line drawings of your local area, or an area pupils might like to base their Olympic Games. It might be a nice opportunity to see how different locations (countryside or city) might impact planning.

Invite pupils to consider where the ceremony and sports events will be held. Will there be an athletes village? Where will people walk, shop, eat, disabled access etc? Add them to your map.



Step 3: Making

Decide at this point whether you would like to add a digital element to the project or if you would prefer to stick to model making.

Option 1: Create a 3d map by adapting the resource "[Inspired by Google Maps: Making](#)". Invite pupils to create additional blocks representing the facilities they're creating for their town olympics based on their drawing work and arrange them into their 3d model.

Option 2: Create a 3d map linking to Olympic planning by adapting "[Inspired by Google Maps: Making](#)"...

Cover the polystyrene with white tissue paper.

Using a projector, project pupils drawings from the google maps drawing activity onto their models (they can hold them up against the whiteboard). Bear in mind the drawings don't have to be to scale but it will be nice to see the line work projected onto models. Invite pupils to take photos.



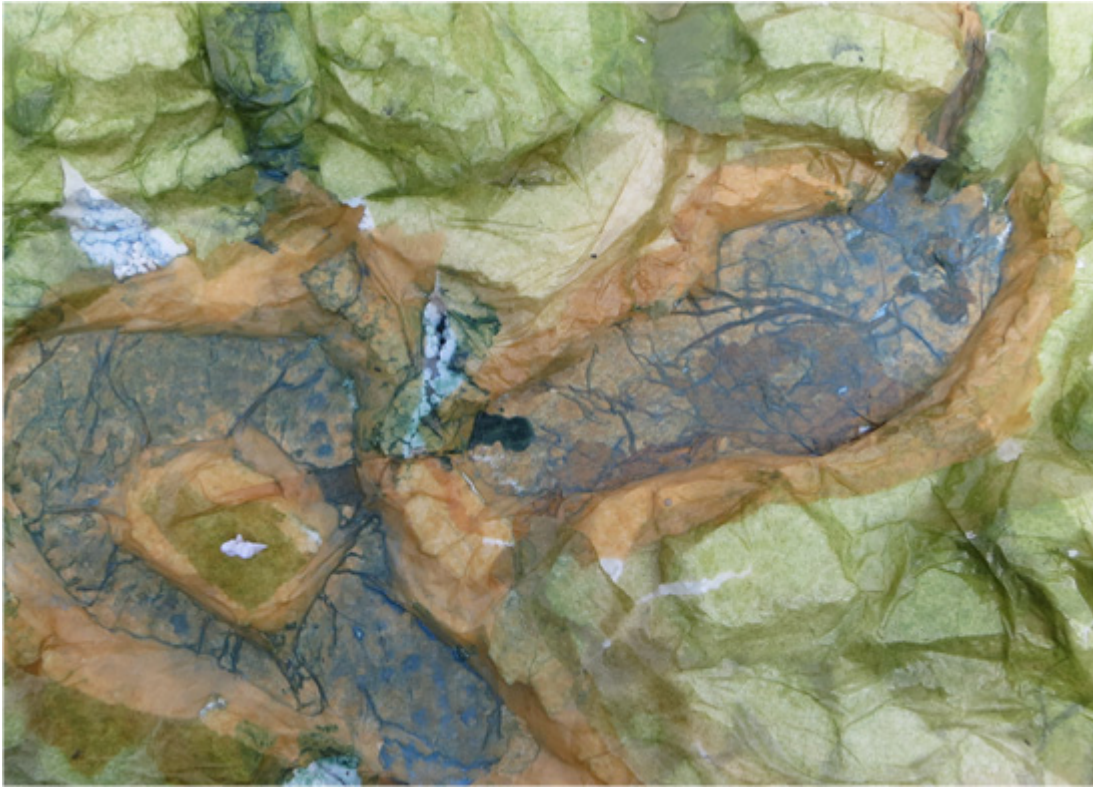
Step 4: Reflect

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

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the

children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

Drawing Materials

Polysterene

PVA Glue

Tissue Paper

Projector (Optional)

Adaptations:

Base your event in a historical context, for example around the ancient Pyramids in Egypt, or the town of Pompeii. How could you incorporate historical landmarks into your event?

Explore Other Resources in Ceremony:



Mascot Design



Stadium Design



Friendship Tower

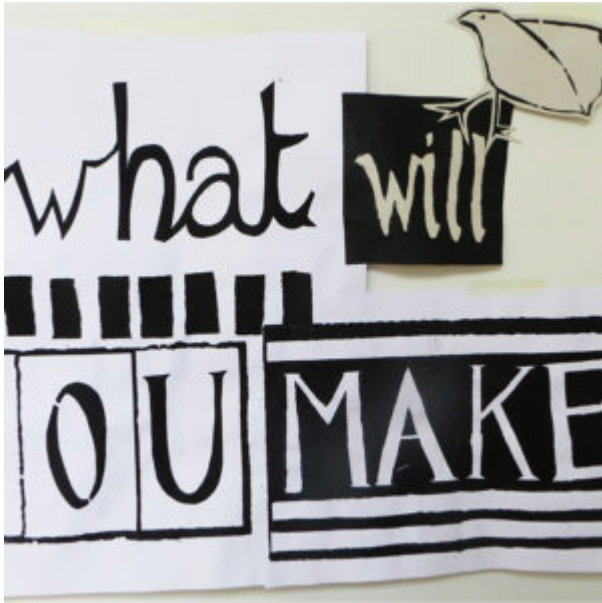
Explore other olympic themes
history



Athletics



Values



AccessArt Olympics: Sporting Sculptures

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils create a sculptural figure inspired by Olympic [Athletics](#).

Sporting Sculptures

Aim: To introduce pupils to the work of sculptors and painters inspired by human form with a focus on athleticism. Pupils will get the opportunity to create figurative drawings and develop their work through to sculpture.

Step 1: Introduce

Begin by introducing pupils to the sculptures made by Rosa Serra, commissioned for the Seoul 1988 Olympics, with "[Talking points: Rosa Serra](#)".

Invite pupils to create "[Visual Notes](#)" in their sketchbooks inspired by the information they see.



Use "[Drawing Source Material: Athletes in Action](#)" material for pupils exploring the human form during sports. In the first instance you might want to pause the videos at suitable points to enable the children to carefully look at the main forms and details.

Encourage close and slow looking by talking as

they draw – use your voice to attract their attention to features of the athletes.

Invite pupils to draw what they can see in their sketchbooks. See “[Show Me What You See](#)” to find out how to run the guided session.



Step 2: Drawing and Sketchbooks

Start the session by introducing choreographer and painter Serge Lifar to pupils using “[Talking Points: Serge Lifar](#)”. Use the questions to prompt discussions about how he captures moving forms through line and colour.

Follow on by using the “[Exaggerating To Communicate](#)” resource 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. Invite children to get into a position relating to a sport they like or they saw in the [Drawing Source Material](#) above. You might like to introduce props.



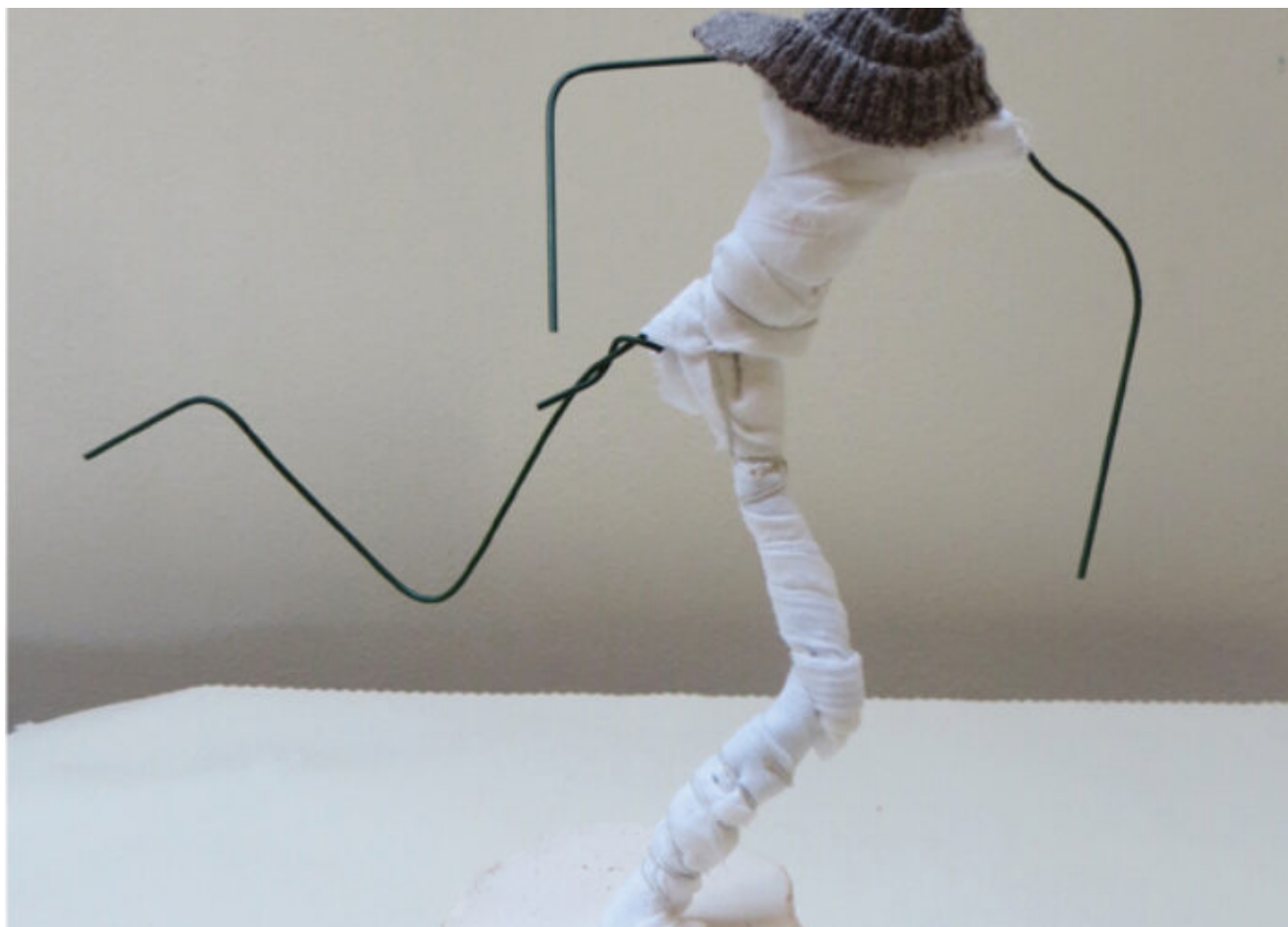
Step 3: Making

Follow on by adapting the “[Plinth People](#)” resource, inspired by the work done so far.

Invite pupils to think about a movement they would like to capture in their sculptures and whether this is reflected in a particular sport.

Encourage pupils to think about how they can bring

exaggerated form, colour and shape to their sculptures.



Step 4: Reflect

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

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

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



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 Cartridge Paper

Drawing materials

Watercolour

Soft wire

Wire cutters

Plaster for the plinth

Cardboard

Scrap fabric strips

PVA glue

Adaptations:

If you are working with younger children and would prefer to use modroc instead of clay you can adapt the "[Friendship Tower](#)" resource.

Explore Other Resources in Athletics:



Making Medals



Sculptural Sneakers

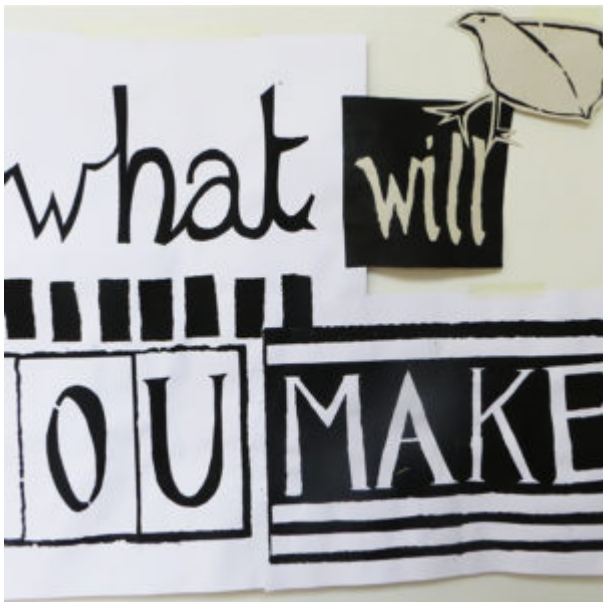


Sportswear Design

Explore other olympic themes
history



Values



ceremony



Talking Points: Serge Lifar

A collection of imagery and sources designed to explore the work of choreographer and painter, Serge Lifar.

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AGES 9-11

AGES 11-14

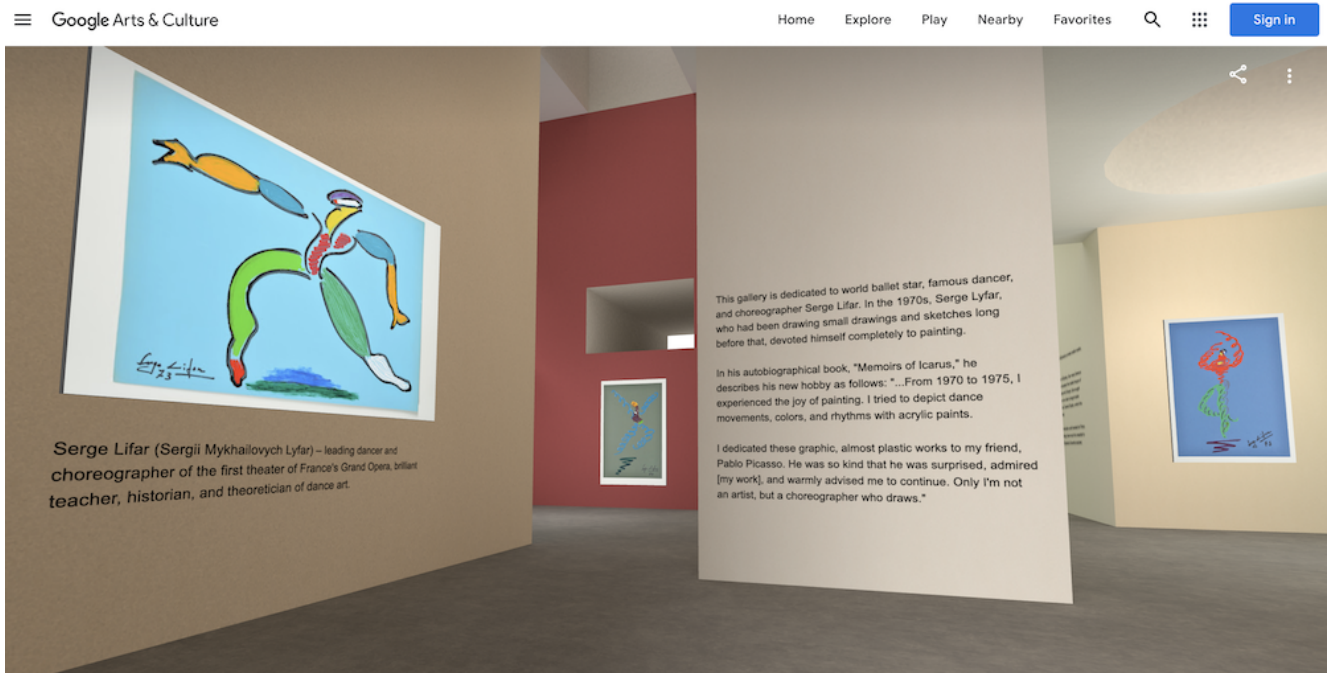
FREE TO ACCESS

Serge Lifar

Serge Lifar was a famous dancer and choreographer born in 1905. Throughout his career as a dancer and choreographer he kept drawings and sketches of the dancers and movements he would choreograph. Later in life he devoted himself to painting.

[Enter the Pocket Gallery of Google Arts and](#)

[Culture](#) to explore some of Serge's works in 3D.



Find more of [Lifar's paintings here](#) to discuss with the class using questions below.

Questions to Ask Children

Describe what you can see in the paintings.

How has Lifar used colour in his paintings? Why do you think he chose those colours?

Describe the lines you can see. How has Lifar used line to achieve a sense of movement in his paintings?

What do you like/dislike about the painting?

How does the painting make you feel? Why?

Which is your favourite painting and why?

You May Also Like...

AccessArt Olympic Resources



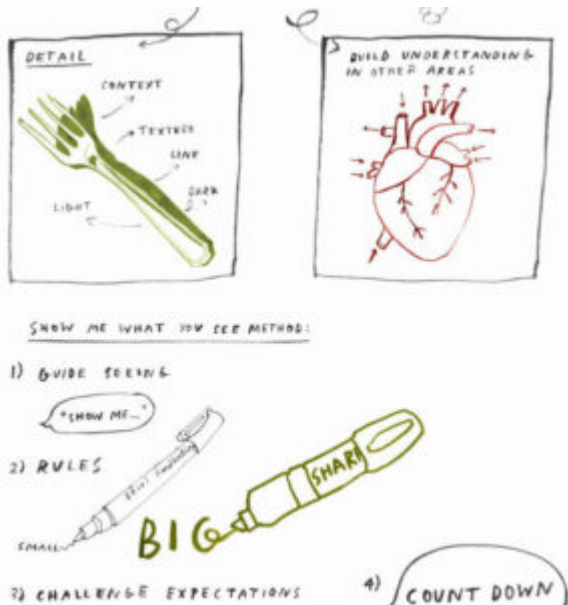
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

Talking Points: Rosa Serra

A collection of imagery and sources designed to explore the work of sculptor, Rosa Serra.

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AGES 9-11

AGES 11-14

FREE TO ACCESS

Rosa Serra

“Serra is a Spanish sculptor born in 1944. She received the sculpture prize at the III Bilbao Biennial in 1976 and was commissioned by the International Olympic Committee to create sculptures for the 1988 Seoul Olympic Games. She is known for her sculptures influenced by Henry Moore, characterised by risky curves, roundness, and harmony.” –[askART](#)

See a selection of Serra's sculptures from the 1988 Seoul Olympics on [Google Arts and Culture](#).

Questions to Ask Children

Describe what you can see in the sculpture.

How might you describe the form and movement of the piece?

Which sculpture is your favourite and why?

Compare and contrast Serra's work with the work of [Henry Moore](#).

Mute the video and watch Serra's process.

Go to 0:20 to see how Serra builds up the mold for her sculpture from armatures.

Questions to Ask Children

What is a [cast](#)?

How does Serra create the [mold](#) for her sculptures?

You May Also Like...

ACCESSART OLYMPIC RESOURCES



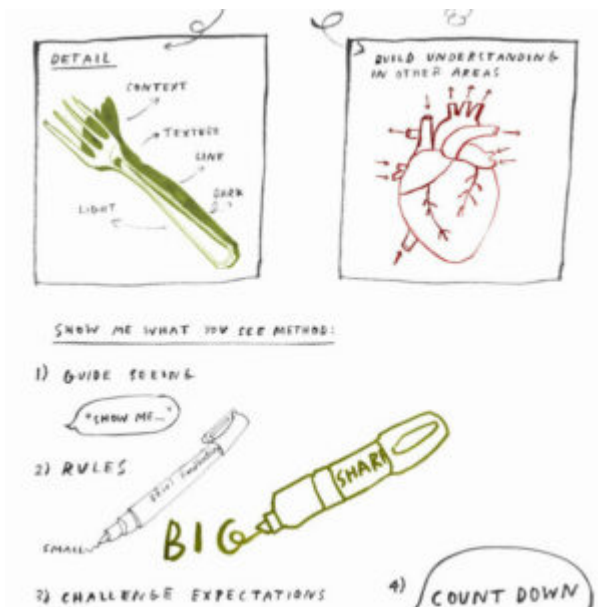
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

AccessArt Olympics: Ancient Greek Architecture

<<Explore Other Olympic Themes

Explore the project below to help pupils discover Ancient Greek architecture inspired by Olympic History.

Ancient Greek Architecture

Aim: Pupils will explore Ancient Greek architecture through sketchbooks, collage and sculpture.

Step 1: Introduce in Sketchbooks

Consider asking pupils to make an Olympic project sketchbook using one of the “[Making Sketchbooks](#)” resources.

Begin by introducing pupils to the first ever Olympic stadium in Olympia with “[Talking Points: Olympic and Paralympic Stadiums](#)”. Use the questions to prompt discussion.

Follow on in sketchbooks with a drawing activity, exploring architecture using “[Drawing Source Materials: Ancient Greek Architecture](#)” as a drawing prompt.

Invite pupils to create drawings inspired by the source material using the “[Show Me What You See](#)” method. You can find a case study for this method inspired by [Anglo Saxon architecture](#) which will need to be adapted.



Step 2: Drawing

Adapt the “[Houses From Around The World](#)” resource to create textured collage drawings inspired by Ancient Greek Architecture. Invite pupils to look at the range of marks and lines made in sketchbooks in the previous session and build upon them.

If you would like to focus on making skills you may like to skip this step.



Step 3: Making

Create Sculptures with Personality inspired by the ["Sculptures with Personality, Inspired by anglo Saxon Houses"](#) resource.

Making "sculptures" rather than "models" enables pupils to grow their ideas in individual directions, using the architecture of Ancient Greek buildings as a starting point.



Step 4: Reflect

[Use the resource here to help you run a class](#)

[“crit” to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

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



ACCESSART OLYMPIC
RESOURCES

AGES 5-8

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 cartridge and newsprint paper

Drawing materials

Making Materials: Card, Corrugated cardboard, Coffee stirrers, Lolly sticks, Twigs, Toothpicks, Wire (various thicknesses for structure and binding), String, Withies, Hessian, Calico, Felted Wool

PVA Glue

Pliers

Scissors

Glue Guns

Adaptations:

You could invite pupils to create sculptures inspired by [a modern Olympic stadium](#).

Explore Other Resources in History



[Making Medals](#)



[Sportswear Design](#)



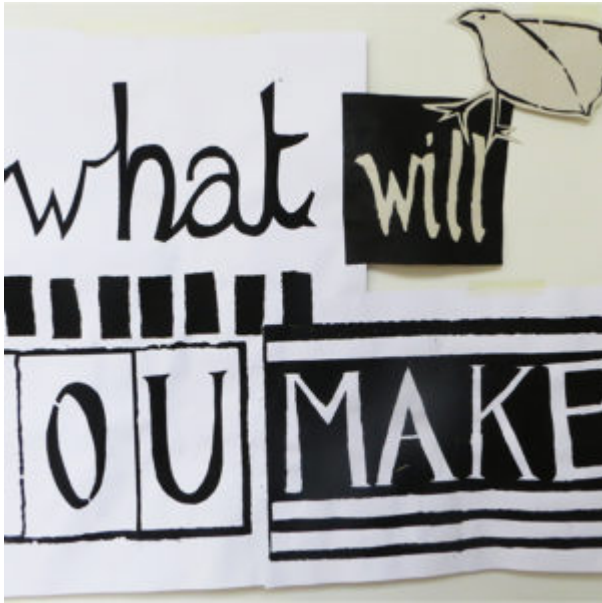
An Olympic Poster

Explore other olympic themes

Athletics



Values



ceremony



Talking Points: Olympic and Paralympic Stadiums

A collection of imagery and sources designed to introduce pupils to Olympic and Paralympic Stadiums.

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AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Since the first Ancient Olympic games held in Olympia in 6B.C. Olympic stadiums have developed to hold huge capacities of spectators and house a multitude of different sports.

The Paralympics began in 1948 at the military hospital [Stoke Madeville](#) as a way to speed up recovery of paraplegic War Veterans after World War Two. Sir Ludwig Guttman, a German-British neurologist, came up with the idea of organising a series of sports competitions to be held at the same time as the Olympic Games in London. Since 1988 the Paralympics have always been held in the same city and stadiums as the Olympics. – [Paris 2024](#)

Ancient Olympia Stadium

“The stadium of Ancient Olympia was a holy place for the ancient Greeks, where all the sports activities were held dedicated to the god Zeus. Originally, the stadium was constructed in such a manner that spectators could view the events from

the slopes of Mount Cronion. But the stadium was gradually moved further east, and eventually, it was placed outside the temple of Zeus.” – [Greeka](#)

The first Olympics in 6 B.C. had mud seats made for 20,000 spectators. When the stadium was rebuilt in 5 B.C., it had capacity for 45,000 spectators.

Find out more information about the Olympia Stadium [here](#).

Explore the first Olympic Stadium and surrounding grounds. You may find [this resource](#) useful for finding out about the names of the different areas around the stadium.

Questions to Ask Children

Can you picture what the stadium might've looked like in 6 B.C. and then again in 5 B.C.?

Why do you think all that's left is the track field?

What kind of sports do you think the Ancient Greeks would've competed in on this track?

Beijing 2008

The Beijing National Olympic Stadium was created by Swiss architect firm Herzog & de Meuron. The stadium housed the opening ceremony of the Olympics in 2008 and the Winter Olympics in 2022.

The stadium is nicknamed 'The Nest' due to its interesting steel frame. See the development of the stadium [here](#).



© Iwan Baan



© Iwan Baan

Questions to Ask Children

What do you think influenced the shape of the stadium? What is the significance of this?

What are the most notable features of this stadium?

What do you like/dislike about this stadium?

If you designed your own stadium would you make a simple or decorative exterior? Why?

London 2012

Designed by Zaha Hadid – go to minute 15:50 to

find out about Hadid's Aquatic Centre, designed for the 2012 London Olympics.

Populous redesigned the London Olympic Park to make it part of the community for years to come.

Find more work from Populous at "[Talking Points: Populous](#)".

Questions to Ask Children

What do you notice about the shapes in Saha Hadid's Aquatic Centre? Why are they relevant?

Do you like/dislike the Aquatic Centre? Why?

Why do you think it's important to ensure that these constructions last for a long time?

What do you think a stadium should provide a community with once they are not being used for sporting competitions?

This Talking Points Is Used In...

ACCESSART OLYMPIC RESOURCES



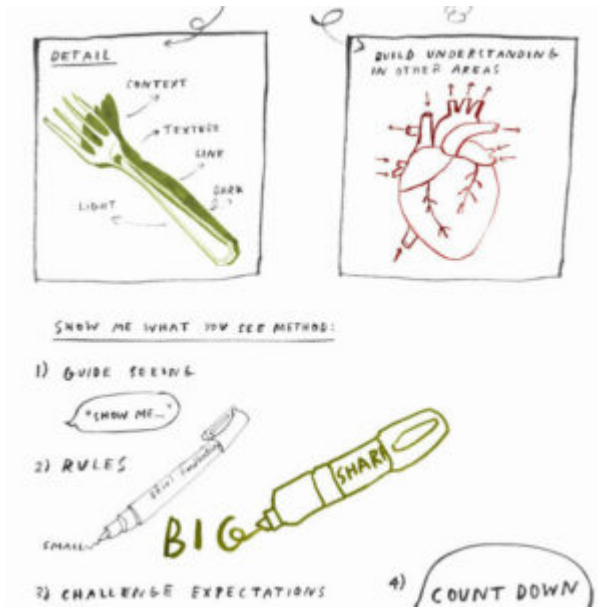
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Visual Notes



[Find out how pupils can respond to artists work in sketchbooks](#)

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