

Year Three Pupils Explore Stencils, Composition and Expressive Mark Making with Oil Pastels

By [Sheila Ceccarelli](#)

AccessArt was absolutely delighted to be invited for the third consecutive year to support [Ridgefield Primary School, Cambridge](#), with their Art Week.

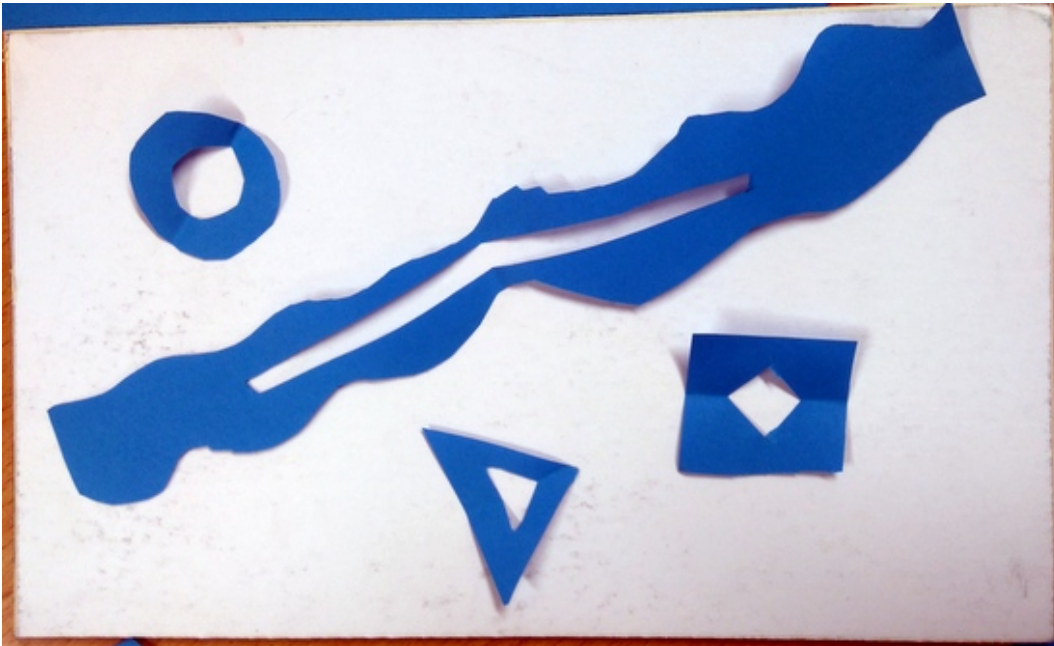
This year, I worked with individual classes delivering a series of short workshops aiming to give pupils a quick flurry of creative activity and some new skills.

The session with the year three class was particularly successful as a quick workshop to explore composition, negative & positive and expressive mark making with oil pastels.

We used minimal, easily available materials, including off-cuts of mount board to work on, coloured ink-jet print paper, masking tape, scissors and soft oil pastels.

Pupils were fully immersed in the activity and produced excellent results, which reminded me of works by great modern masters like Henri Matisse,

Joan Miro and Gustav Klimt.



Pupils started by cutting shapes out of paper and laying them onto a piece of mount board

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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.

You May Also Like...

Pathway: working with shape and colour



[This is featured in the 'Working with Shape and Colour' pathway](#)

Talking Points: Henri Matisse Cut Outs



Talking Points: Romare Bearden

**...What I have tried
to do in my collages is
bring the Afro American
experience into art and
GIVE IT A
UNIVERSAL
DIMENSION.**

Making Collographs with Andy Mckenzie: Week Two

Following on from the previous week, when teenagers were introduced to making Collagraph Plates, this week teenagers took prints from their textured plates.

Making Mini Food

Making mini meals from Sculpey or Fimo clay takes good eye sight and nimble fingers! Here are some tips and tricks I have learnt along the way.

Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room at the Fitzwilliam Museum, Cambridge

This post follows on from Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge and shares how teachers enjoyed monoprinting on a big scale. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge.

Sarah Dudman & Debbie Locke: Collaborative Working

Creativity Session at Spinney Primary School

Making Collographs with Andy Mckenzie: Week One

Artist, Andy Mckenzie worked with teenagers for two, one and a 1/4 hour sessions and introduced them to making collagraphs.

Teachers Make Mark Making Tools and 'Battle it Out' with Ink on a Spring InSET Day

Printing processes that use everyday materials to develop a creative focus for anyone, anywhere By Ruth Purdy

Printing processes that use everyday materials to develop a creative focus for anyone, anywhere. By Ruth Purdy

Talking Points for Pupils

**Linking Flock Together to
your Curriculum: Key Stage 5**

**Linking Flock Together to
your Curriculum: Key Stage 4**

**Flock Together: How the
collaboration worked**

**Linking Flock Together to
your Curriculum: Key Stage 1**

Sara Dudman & Debbie Locke: Flock Together: Interpretation Activities

Introduction to Flock Together

[‘Flock Together’](#) was a collaborative project which explored how the artists Sara Dudman and Debbie Locke might work together to make creative contemporary artwork in response to sheep farming.

The exhibition of work took place at the Thelma Hulbert Gallery in Devon. This resource shares information about the artists, how they worked collaboratively, describes the work they produced and includes suggested activities which you may like to try in the classroom.

We hope this resource provides teachers of all key stages with access to the working practices and resulting artwork of contemporary artists, and shows you how to use their work as inspiration in your classroom.

[Understand more about how the work was created here.](#)



Get Away, Debbie Locke & Sara Dudman

Introducing the Artists: Sara Dudman & Debbie Locke

Debbie and Sara have been working together as an [artist collaboration](#) for 3 years, whilst also maintaining their own individual practice as artists. The “Flock Together” collaboration relied upon both artists bringing their diverse methods, media and techniques together to explore their shared interests in movements, relationships, behaviours and mapping.

[Find out more about Sara and Debbie](#)

Flock Together Artwork

The artwork below was created as a result of the Flock Together collaboration. You may use the images below in the classroom to inspire the activities below.



**Sheep-cam in barn 00.45 – 02.25 Debbie
Locke & Sara Dudman**



**Field-cam farmer feeding sheep
00.51-01.25 Debbie Locke & Sara Dudman**



**Sheep-cam in airfield 06.47-07.21 Debbie
Locke & Sara Dudman**



**Farmer-cam in Field 02.52 – 03.33 Debbie
Locke & Sara Dudman**

Talking Points for Pupils

“So, what are you looking at and how do you best go about understanding and responding to these abstract artworks?”

[Find out how you might talk about these images with your pupils](#)

Linking “Flock Together” to your Art & Design Curriculum

Use the buttons below to explore how you might work with pupils in each different Key Stage.



[Key Stages 1 – 3](#)



Key Stage 4



[Key Stage 5](#)

Links & Project Supporters

Flock Together artworks were originally exhibited at the Thelma Hulbert Gallery. The project has received great support from a range of partners including Arts Council England, Double Elephant Print Workshop and Somerset Film at the Engine Room who have either financially supported the project or provided technical assistance with prints and video editing.

<https://flocktogethernews.wordpress.com>

Facebook: <https://www.facebook.com/flocktogethernews>

Twitter: @flocktognews

www.debbielocke.com

www.saradudman.com

www.thelmahulbert.com

Using Monoprinting and Sketchbooks to Explore GCSE English Literature Poetry

A session for teenagers exploring how a hands on creative activities might engage students in their revision, and how monoprinting and sketchbook processes might aid a personal connection to the poetry text.

Be Inspired by the Photographs of AccessArt Young Artist Chloe Fox & Join in our Photography Challenge

Is choice at the heart of art? By Joanna Grace

Joanna Grace, founder of The Sensory Project discusses the exceptional talents of artists with PMLD (profound and multiple learning disabilities)

AccessArt at the Houses of Parliament: Permission to Make

On Tuesday 3rd May 2016 Paula Briggs and Sheila Ceccarelli presented the AccessArt New Manifesto for Making at the Houses of Parliament, at the All Party Parliamentary Group for Art, Craft and Design Education.

Please read, share and comment. We welcome your views. Thank you.



“My name is Paula Briggs, and I’m here with my friend and colleague Sheila Ceccarelli, and together we co-founded [AccessArt](#). Thank you to [Susan Coles](#) for inviting us to speak – we appreciate the opportunity, and to NSEAD and the [Campaign for Drawing](#) for their support. And it’s been wonderful to hear about the work taking place in schools across the country – very uplifting and a huge thank you for that.

To start, just a few words about AccessArt. AccessArt is a charity that aims to inspire high quality visual arts teaching, learning and practice. We do this through our evolving collection of [online resources](#), [online participatory projects](#) and physical workshops and events. We were established in 1999 and we’re extremely proud of what we’ve achieved and of our creative output. There’s just two and a half of us: we’re unfunded – relying on income from [memberships](#) (we now have around 2000 members made up of 50% teachers and 50% creative practitioners) to carry out our

activities.

I should also give you a little context about Sheila and I to make sense of what follows: Sheila and I were both makers as children. We were both lucky enough to have parents who gave us time, space and materials, and taught us that time spent making things was a good use of our time. We had teachers who valued making, and this shared passion was the driving force in our setting up AccessArt – a belief that we could inspire and enable others to pursue their own creative journey.

I want to speak today about how we (collectively) might give permission to the next generation to make. I use the word “make” in its loosest sense: to describe any activity which connects the hand, eye, brain, and which results in a transformative experience (transformative for both materials and the person involved, in addition to those who then experience the transformation third hand). Making a sculpture, making a print, making a model, making a film, making a painting, making a costume... the list goes on.

I think we should stop for a moment to recognise just what an incredible act that is – that we can take thoughts, impressions, instincts, add materials, and through our hands (and tools) manipulate those materials of the world to create something new. Let’s not underestimate what an important, unique, optimistic, intelligent act that is. And let’s remember how fundamental that is to us as a species – EVERYTHING around us is a result of our urge to transform, manipulate and reshape.

And yet, in 2016, we have children in schools who spend NO portion of their day, week and in some cases term, engaged in activities which involve them manipulating the world in a physical way.

- Does it matter if children don’t use their hands to connect eye, brain, heart with the material world?

- Do we want to create a future generation of creative contributors?
- Do we want to empower children with the idea that they can transform the world for the better?
- How will the artists, architects, craftspeople, makers, designers, builders, plumbers, carpenters, engineers, surgeons of the future begin to explore and realise their ability to manipulate?

AccessArt has tried throughout its 27 years, to remain apolitical. Instead we attempt to create positive and outward looking projects in direct response to perceived need. So, in recognition of the importance of our ability to make things, we have grouped our ongoing strands of activity, described below, into the AccessArt New Manifesto for Making. The Manifesto describes four key areas that AccessArt has identified in which we can work together to bring change. We hope this inclusive action plan will enable us ALL to support and enable making and makers. Please join in where you can.

The AccessArt New Manifesto for Making

No. 1 Quality of Experience

First of all, we need to be brave. Because we want to defend art, I think sometimes it's hard for us to admit that actually we have a lot of art in schools across the country which is not well taught. We need to recognise that not all art teaching is actually worth defending. That was really hard for me to write, and I do not like to criticise, and I certainly do not mean to criticise those who are teaching. There is a great deal of very good (outstanding) teaching in art, and lots of average teaching in art. We recognise the reasons for the (well-meant) but less-than-great teaching in art is often due to lack of specialist teachers and lack of training opportunities for those involved, as well as time and money pressures. BUT, until we raise standards in art teaching, across the board, then it will be hard for us to always defend

the importance of art in schools, and the opportunities for children to make will continue to decline:

So, putting aside the teaching which is already outstanding, we need to concentrate on making sure that all art in schools is taught with as much rigour as any other subject. I certainly don't mean rigorously assessed and didactically delivered. There are many creative ways to teach rigorously. A lot of the making which takes place in schools is not of a good enough quality: there is an underestimation of what kind of materials and tools children can use, and of the kind of creative journey children are capable of. Making is often too easy, too controlled, too limited in scope and vision and the outcomes too closed and poor. And when we don't respect the process of making, we drive the subject into a corner which we can easily get rid of: we talk ourselves out of the activity. We can do without it. Gone.

So No.1, we need to work together to raise quality in art education – right from the youngest primary school children. What if:

- We ASPIRE to deliver the best facilitation we can, wherever it takes place;
- We REVERSE the deskilling of teachers through accessible, cost effective, relevant training (online and physical);
- We SHARE examples of good practice, which is most definitely happening around the country.

NO. 2 Artists CAN transform lives

It's not that artists make *better* teachers, but they can make a *different kind* of teacher, and one which complements existing teaching. What if:

- Artists are encouraged to see their potential as educators? How can we enable artists to recognise their unique skills as communicators, enablers and inspirers?

- Artists see artist in education opportunities as a role to aspire to, not a role to fall back on?
- Every artist works with a group of children and changes lives one child at a time?
- It turns out that artists can save the world?

No. 3 Empowering parents to ask

Parents feel enabled to contact their child's school if they have concerns about maths, english, friendship problems... What if:

- Parents understand the importance and gravity of the lack of making in their child's school week? Not just to potential artists and makers, but also to architects, builders, plumbers, engineers, scientists, surgeons... anyone who exists in the physical world (all of us), those who aren't motivated or feel included by existing lessons, those who are in danger of exclusion, those who struggle socially...
- Parents begin to understand the problem with the disconnect between a school which doesn't provide opportunities for hands-on experience of the physical world, with high quality creative experience, and the statistics about the cultural economy (at the moment parents are not aware of the disconnect);
- Parents feel able to ask of the school the simple question ["What did my child make with their hands this week?"](#)

No. 4 Telling children it's more than OK...

We all need [someone](#) to give us [permission to make](#):

- [Here is the permission.](#)

You May Also Like...

Make, Build, Create: Sculpture Projects for Children by Paula Briggs



[Published by Black Dog Books](#)

#WHATDIDMYCHILDMAKE



[A collection of resources to consider how you can increase opportunities for making](#)

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We work in collaboration with artists, educators, schools, museums, galleries and arts organisations to create inspirational visual arts resources.

Find out how you can be an AccessArt resource contributor below.

Please contact content@accessart.org.uk for more information.



A big part of what makes AccessArt special is the evolving collection of [unique resources](#) which form a huge pot of inspiration for our users.

As well as inspiring others, these resources also serve to highlight artist educator practice, providing a 'shop window' for your work so that you can reach new audiences and find new work.

They also help provide a legacy home for projects which might otherwise not get shared quite so effectively.

[Resource contributors](#) can live in the UK or overseas. You might be working alone, in partnership or with another organisation. Wherever possible we try to ensure contributors are paid for their contribution.

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