

# Adapting AccessArt: From 2D to 3D

[By Yu-Ching Chiu](#)

In this resource, artist and artist educator Yu-Ching Chiu shares her adaptation of the [Manipulating Paper: Turning 2D into 3D](#) resource. This session aims to give pupils the opportunity to gain experience in executing 3D design on paper using the [Design through Making](#) approach. Yu-Ching works across pre-university Foundation level, however, her adaptations could be translated across a variety of ages.

[Log in](#) below to access the full resource.



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

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## You May Also Like

**Manipulating Paper: Turning 2D into 3D**



## Making Prompt cards



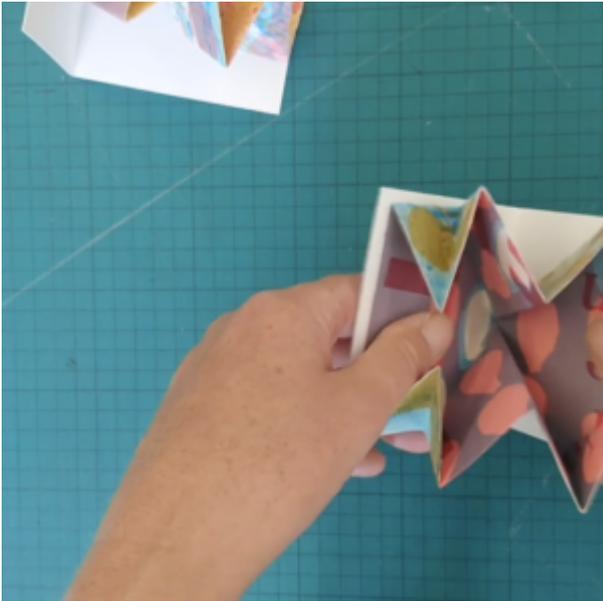
## playful making pathway



**ASTRONAUT PAPER BODY CASTS**



**Turkish map fold**



## **Adapting AccessArt: Playful Making Inspired by Nnena Kalu**



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## **Adapting AccessArt: Pattern**

# and Colour

## You May Also Like...

Screenprinting in the classroom



## SCREENPRINTING USING OVERLAID PATTERN



**exciting colour**



## **Creating Repeat Patterns With Rachel Parker**



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

## What We Like About This Resource...

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

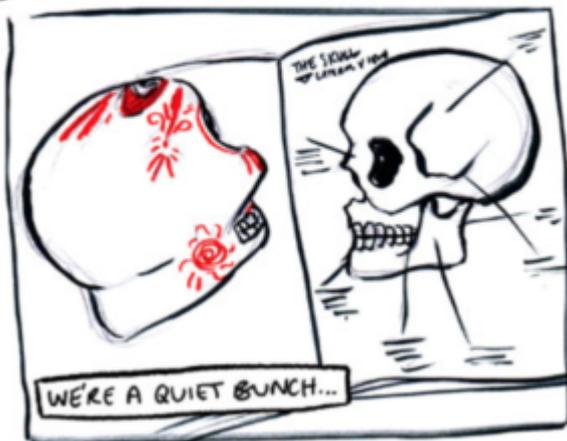
## You May Also Like...

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**3.**



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## Illustrating The Jabberwocky



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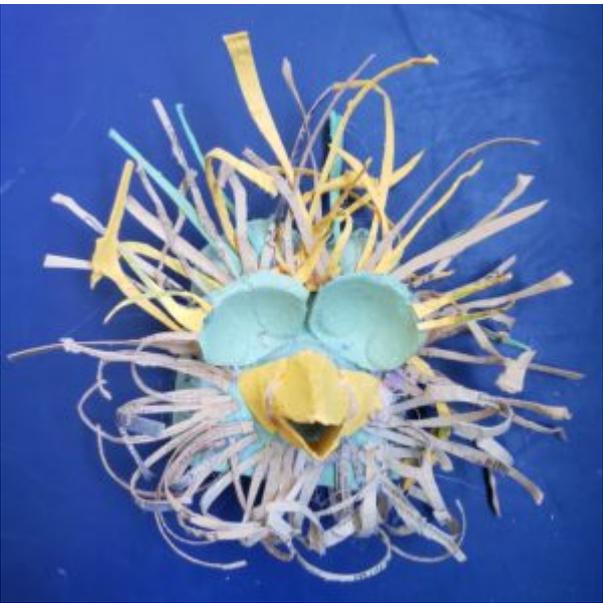


Making a Mask from Sticks and Tissue Paper



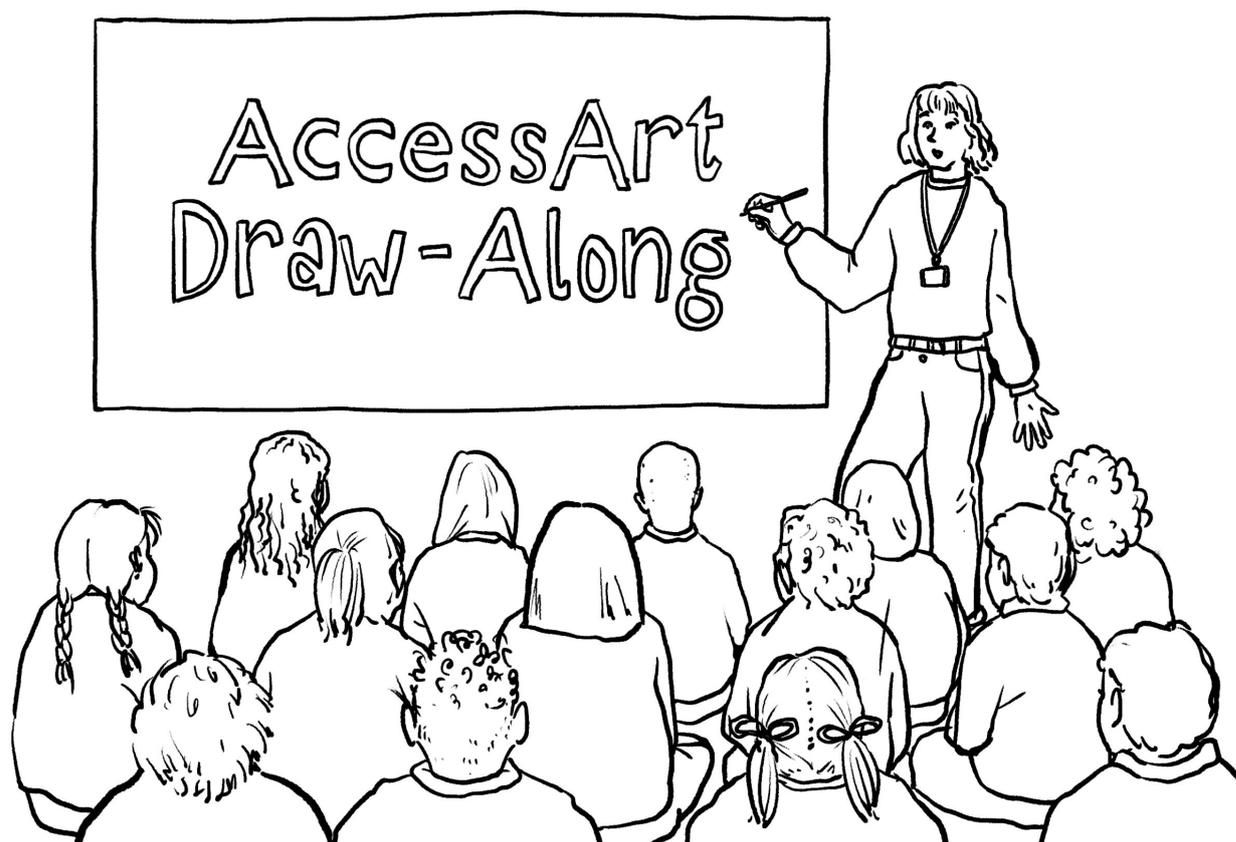
**See This Resource Used in Schools...**





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# 25 Year Celebration: The AccessArt Draw-Along



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

The AccessArt team led a number of drawing exercises, and [Rowan Briggs Smith](#) was our live drawing demonstrator.

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

### Register Your Interest in the Next Draw-Along

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

Keep an eye on the [CPD Zoom Events page](#) to get updates on when the next Draw-Along will be.

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

### Please Remember:

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

- The event is free of charge but only open to AccessArt members. The Zoom webinar link will be behind the AccessArt membership wall – so please make sure you are a [member of AccessArt](#) and can login!
  - These events will NOT be recorded.
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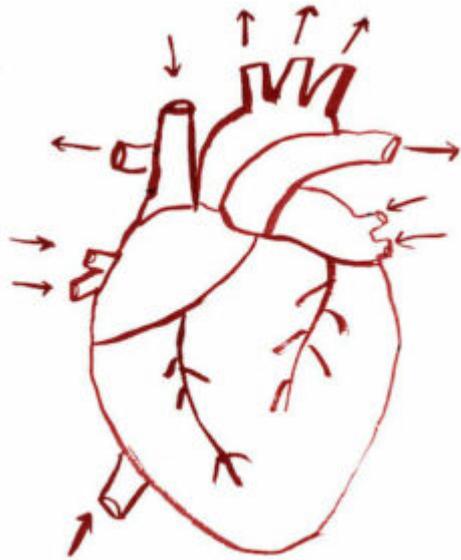
## **CPD Recording: Celebrating AccessArt Pathways: Creating School Exhibitions & Displays**

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## **CPD Recording: Developing The Creativity of Teachers**

### **You May Also Like...**

how do non-specialist teachers teach art?



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



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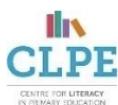


**all recorded cpd sessions**



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



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

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

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

[Please download the full statement and share](#)

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

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

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

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

The arts are essential to human fulfilment; they

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

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

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

## **We demand systemic change**

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

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

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

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

**Child.**

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

**We want politicians to pledge the following:**

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

curriculum is reviewed.

The Arts Apocalypse statement is supported by the following organisations:

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

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**CPD Recording: Working With Shape and Colour Pathway**

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

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# 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.

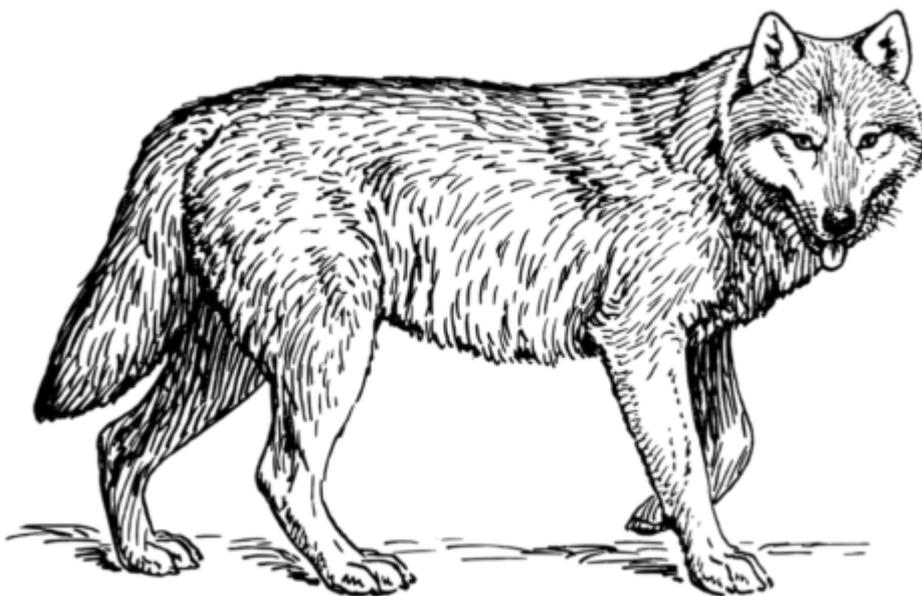
**Can Labour Show It Really Understands The Power Of The Arts To Transform Lives?**



## 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...

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



## 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**

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# 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.**

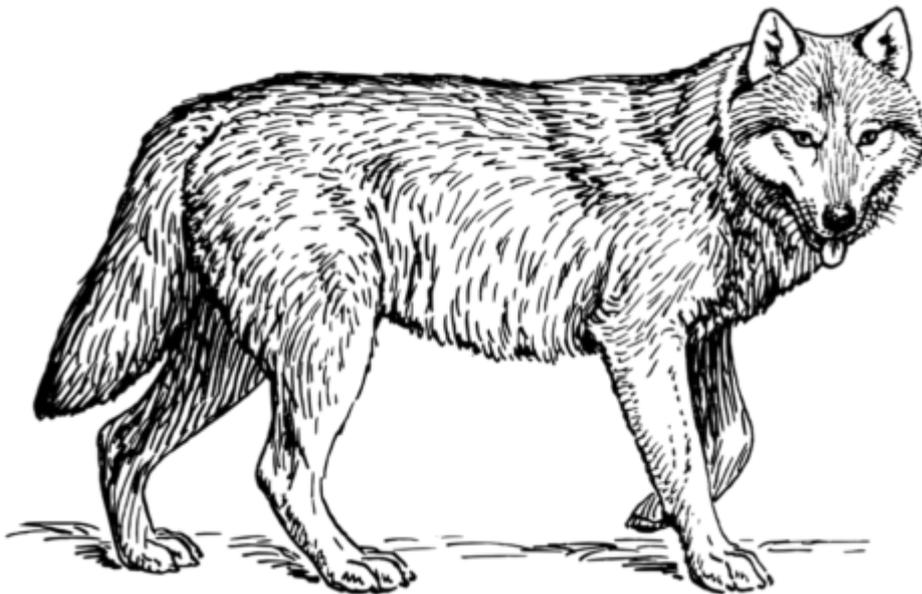
**As a Subject Association and charitable organisation which has worked long and hard to develop expertise which develops and enables our community of users to feel supported, inspired and empowered, AccessArt will continue to work independently through our principles and practice**

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

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## January day?"

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

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# 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](#)

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## 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](mailto: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](mailto: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.](#)

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# 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.”

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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](#)

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## 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.

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### 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.

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### 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.

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## 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](#) )

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# 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

## 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.

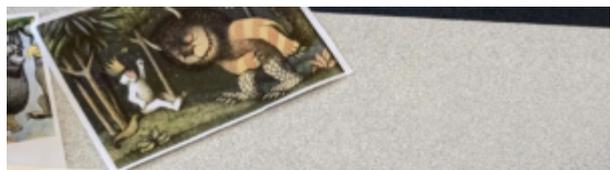
Encourage children to reflect upon all stages of the journey.

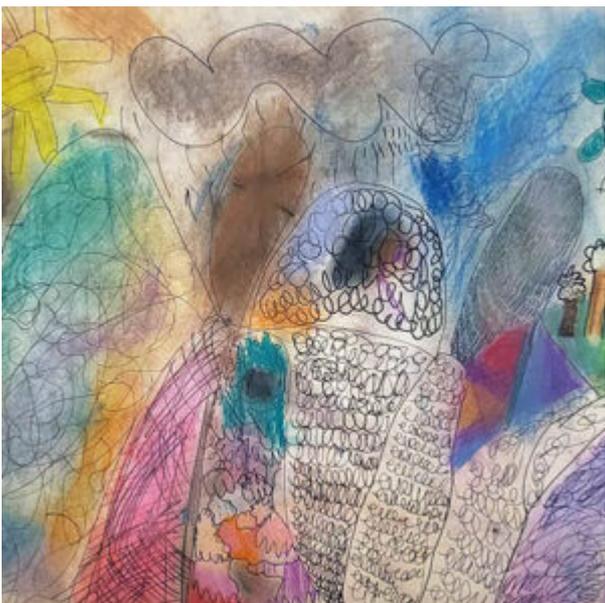
If available, children can use tablets or cameras to take photographs of the work.

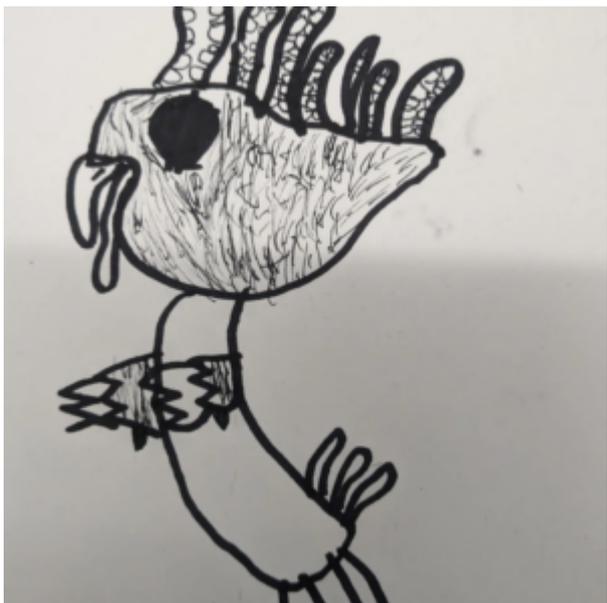
[Explore how children can take high quality photographs of 3d artwork with this resource.](#)

**See This Pathway Used In**

# Schools















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

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# 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

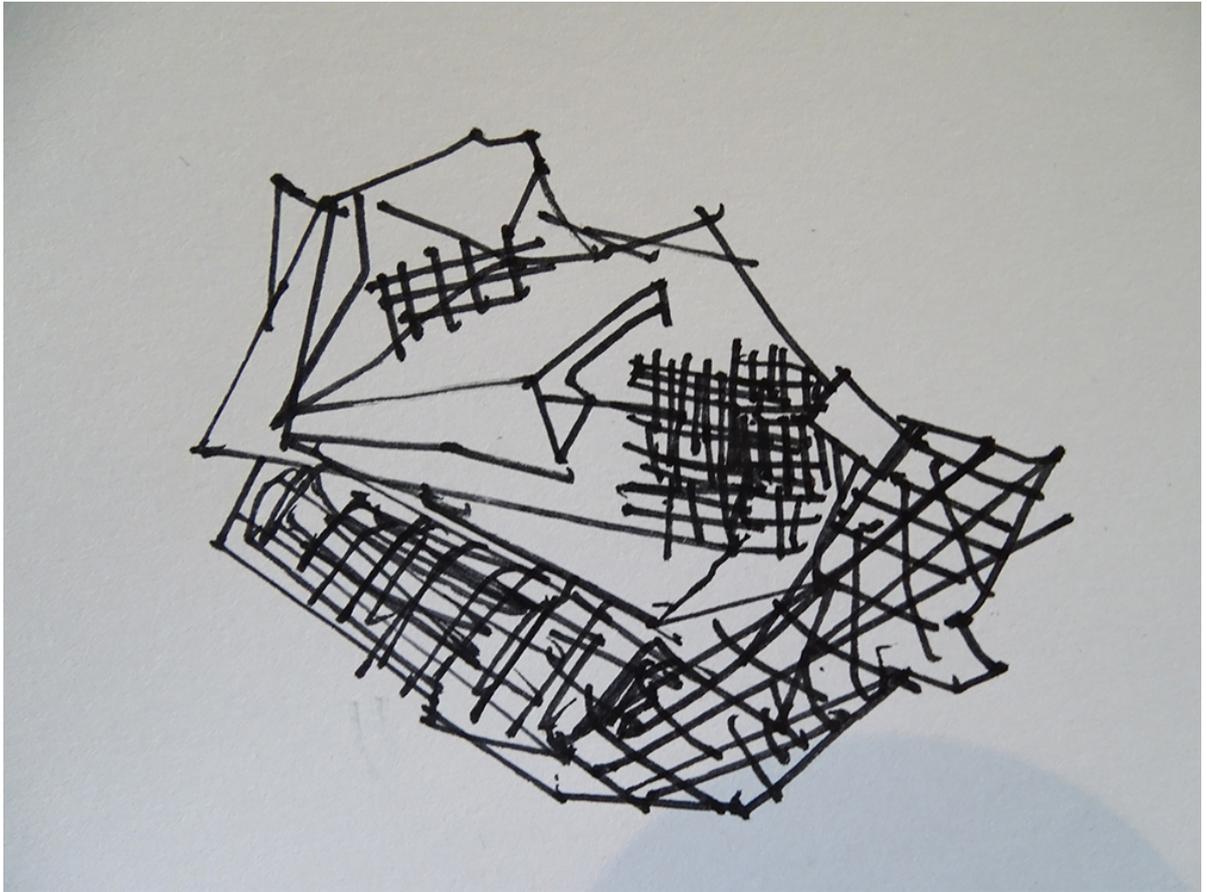
**See Three Shapes**



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?

▪ Week

6:

Sketchbook

# **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.

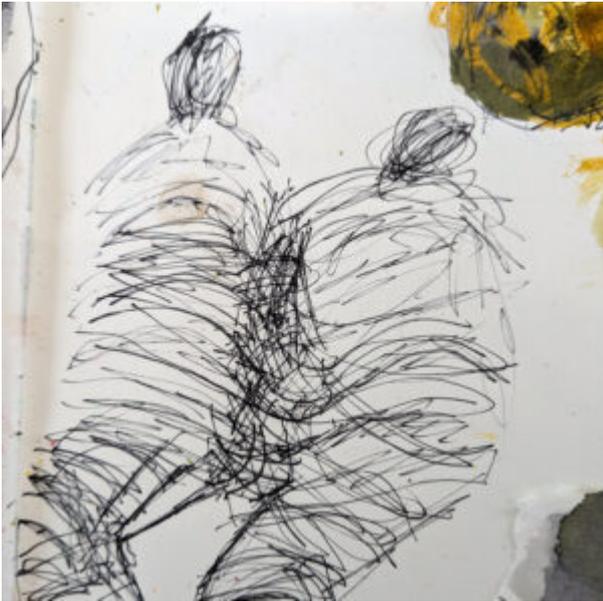
If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.

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

**See the Pathway Used in**

# Schools...





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**Share and Tag**



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

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

### **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.](#)



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.

[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.

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## **Adapting AccessArt: Egypt in**

# Ink

See This Resource Used In Schools...









**You May Also Like...**

**Graphite**



**ink**



**Graphic inky still life**



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**Talking Points: Maurice Sendak**

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

*Please note that this page contains links to external websites and has videos from external websites embedded. At the time of creating, AccessArt checked all links to ensure content is appropriate for teachers to access. However external websites and videos are updated and that is beyond our control.*

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

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

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

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**

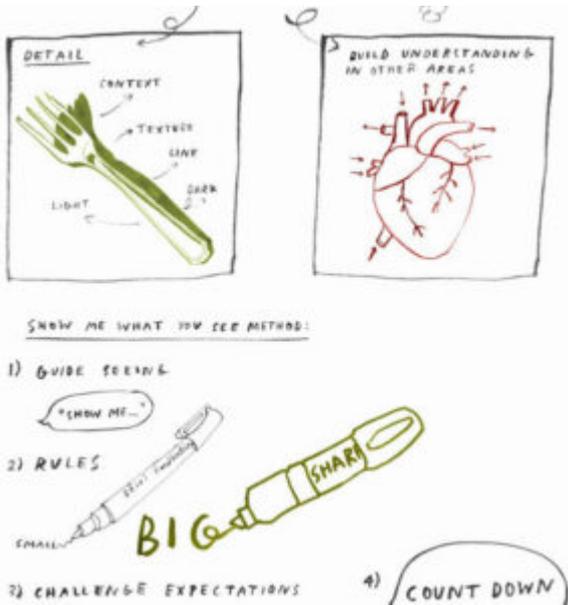


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



Show me what you see



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# Talking Points: Christo and Jeanne-Claude

How can we explore 'form' across both 2D surfaces and 3D structures?

Christo and Jeanne-Claude built large-scale, in situ temporary [installations](#). Often wrapping existing structures in [fabric](#), their projects took years to plan, with the aim of bringing joy and offering new ways of seeing familiar places. The installations existed only briefly before being removed, leaving behind only the preparatory [drawings](#) and [collages](#) of which they viewed as being just as important as the works themselves.

Take a look at the below preparatory drawings for some of Christo and Jeanne-Claude's work and use the following questions to begin a discussion.

Please Note:

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

Teachers should review all content for classroom suitability.

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

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

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](http://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](http://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](http://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](http://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](http://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

**Christo and Jeanne-Claude Wrap Up the Reichstag**

## **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 Drawings**



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

using sketchbooks to make visual notes

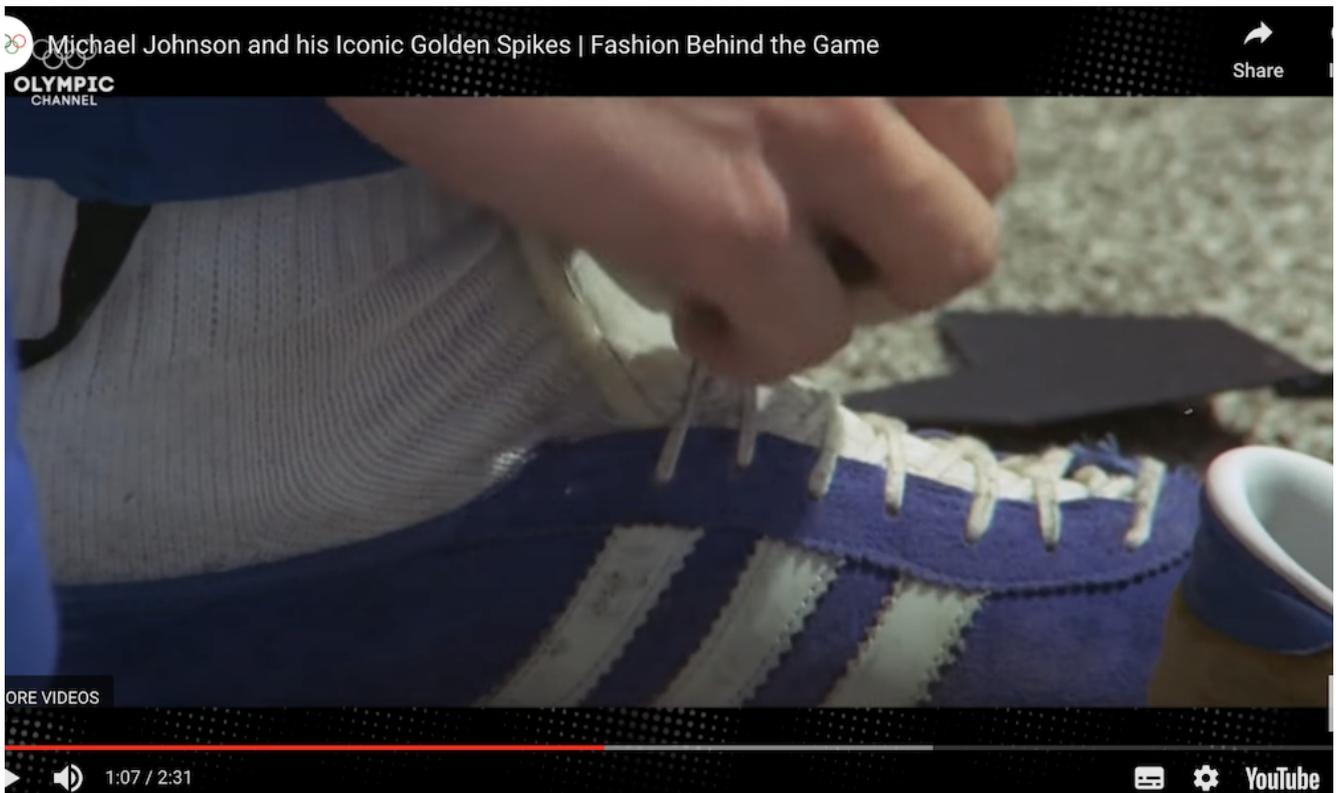


Show me what you see



## 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

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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**

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## Adaptations:

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

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## Explore Other Resources in Athletics:



## Making Medals



## Sporting Sculptures



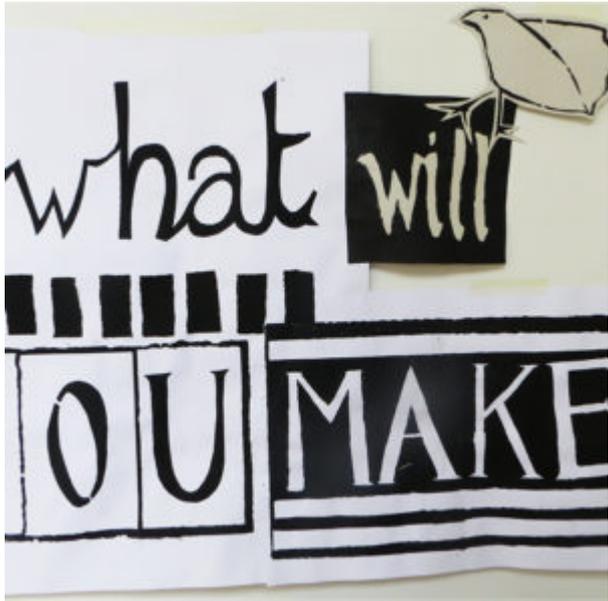
## Sportswear Design

Explore other olympic themes

history



Values



**ceremony**

