

# Adapting AccessArt: Monoprint and Painting: The Great Fire of London

By Ruth Sohn-Rethel

In the '[Adapting AccessArt](#)' series, we will be spotlighting teachers who have used AccessArt resources to develop their own pathways.

In this post, teacher at Carden Primary School Ruth Sohn-Rethel, shares with us how she developed a pathway exploring The Great Fire of London for a Year 2 class (ages 6-7).

Inspired by the colours, layering, characters, and grainy monoprints from AccessArt resource "[7-8 Year Olds Explore Monoprinting and Oil Painting](#)", Ruth adapts an exciting exploration of drawing, print and paint to enrich a popular topic taught in schools.



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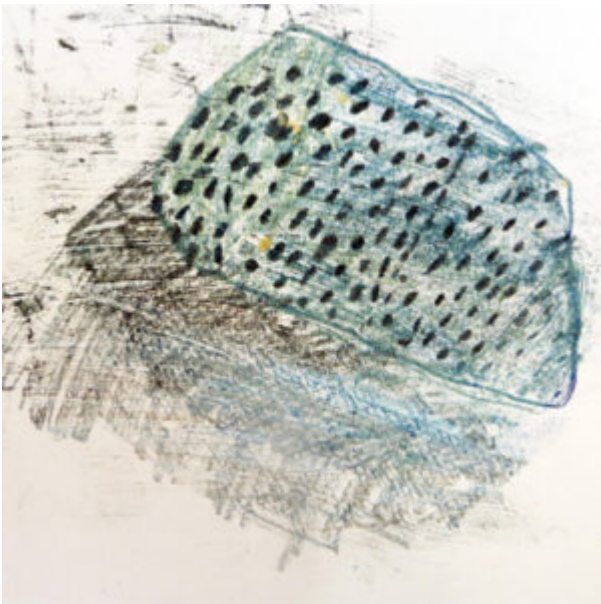
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## **Monoprinting with Oil Pastel and Carbon Copy Paper**



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## The Art Now Report

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**AccessArt Value #3: Having the Confidence to Hold Ideas Lightly, Enables us to Create Space for Everyone to Reach their Potential**

[AccessArt Core Value](#) #3 “Having the Confidence to Hold Ideas Lightly, Enables us to Create Space for Everyone to Reach their Potential” illustrated by [Jagoda Sadowska](#).



**Jagoda** is a Polish illustrator and designer based in Glasgow, Scotland. They are a big advocate of joyful colour palettes and a great enthusiast of textures. Jagoda's work is full of juvenile sense of humour and hopeless romanticism. They enjoy exploring narrative abilities of illustration and tell absurd stories or complex feelings through their work. They find a lot of beauty and inspiration in mundane, day to day life.



At AccessArt we love the colour, energy and humour that Jagoda pours into their work. The playfulness of their artwork brings a real joy to the viewer and we are really excited by the clever way in which Jagoda has communicated the core value 'Having the confidence to hold ideas lightly, enables us to create space for everyone to reach their potential'.

We feel that this illustration really resonates with the AccessArt core value highlighting that there is importance in giving people the freedom to face the unknown, get lost in their ideas and pave their own path. Existing in a space of 'not knowing' and finding your own way will result in a journey that is authentically yours.

## AccessArt Value #3

When we feel threatened, or lack confidence, we have a tendency to hold things tightly. They might be entrenched ideas, beliefs, behaviours – even loved ones – fear of uncertainty keeps us tense, rigid, small.

But the opposite is also true. It's so much easier to be open and embracing towards others when we ourselves feel at ease. Think power pose – body open, strong, reaching outwards. Taking up as much space as can be taken up at that moment. But remember there is no aggression in power pose – the body is actually exposed and vulnerable, but there is no fear – instead there is courage to be

open enough to be strong.

When exploring ideas and practices in art, holding ideas lightly is such a helpful process. When artists make work, they often start from a position of “not knowing” – that is why they make the work – to explore, to find out, to uncover, and they can’t access that journey if they are not willing to hold their thoughts loosely, letting them ravel and unravel.

Through holding lightly, art can help us feel safe in the territory of “not yet knowing” which is a useful place to be, a place which helps us to learn to feel safe in the face of uncertainty.

And when we facilitate that exploration in others, holding ideas and preconceptions lightly allows space for our learners to make ideas their own. Art is all about experiential understanding. As facilitators we can help our audiences grow, and we can hint and tempt and signpost them towards discovery and understanding, but if we can do this by offering rather than telling, then we leave space for the learning to be truly theirs. By growing our own knowledge as facilitators we build our confidence to not be afraid, not be threatened and not hold tightly. We are able to see the teaching of art for what it really is – a service which taps into fulfilling a human need for expression and empathy.

But few of us can thrive when there is too much

space. We do need structures to help us think and operate, so the question for facilitators (and for AccessArt) is how do we provide enough structure to help people feel safe, and enough space to help facilitate exploration.

So next time you feel contraction from fear or uncertainty, think about the confidence and openness of power pose. Better still, visualise yourself holding your hand out, palm upwards. What sits on your palm? And how loosely can you hold it?

[See all our core values here.](#)

Paula Briggs, April 2023

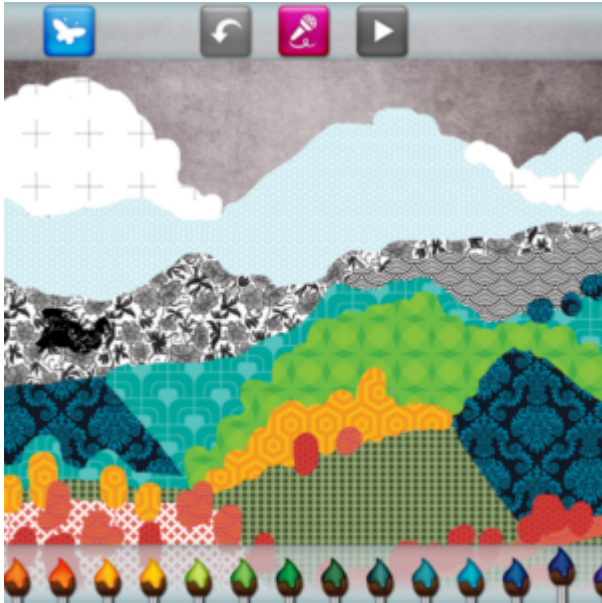
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## Exploring Scale with Green Screen

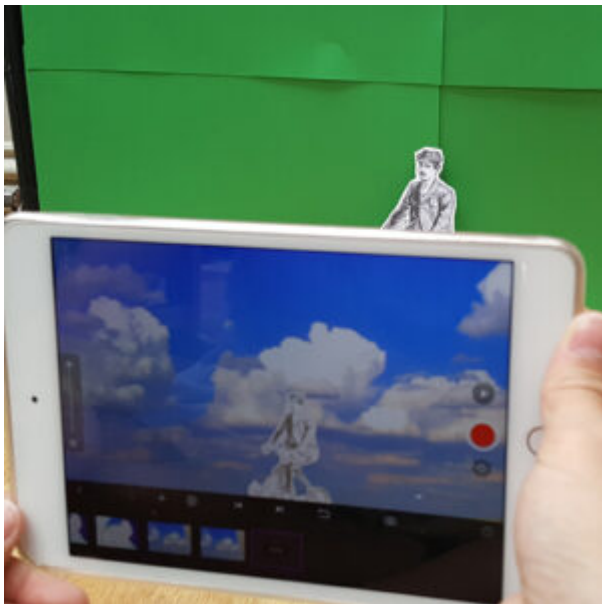
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# Making Digital Bookmarks

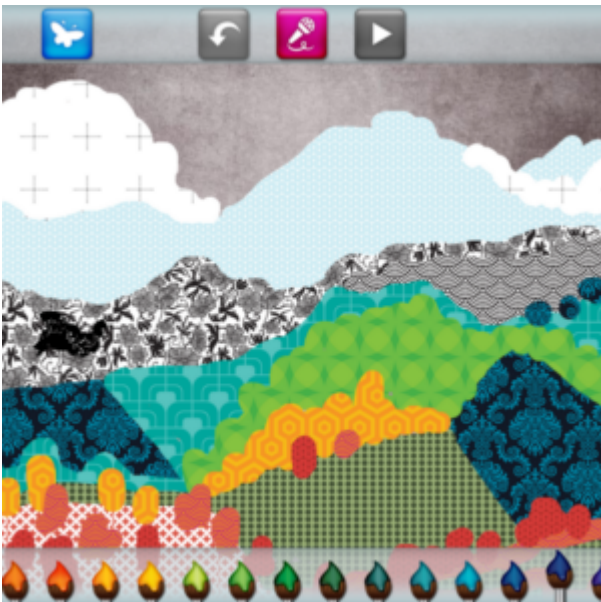


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## Session Recording: Connecting Approaches

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**AccessArt Value #2:  
Enthusiasm is Infectious and  
We Can all Play a Role in  
Fuelling or Stalling the  
Creative Potential of Others**

[AccessArt Core Value #2](#) "Enthusiasm is Infectious"

and We Can all Play a Role in Fuelling or Stalling  
the Creative Potential of Others” illustrated by  
[Lizzie Lovejoy](#).



Lizzie Lovejoy is a North East based working-class  
Poet, Performer and Picture Maker who loves  
stories. They believe that everyone deserves to  
experience art and everyone has a tale to tell.

With community and culture being at the core of



Lizzie's work, we felt that they would be a perfect fit to work on the core value 'Enthusiasm is infection and we can all play a role in fuelling or stalling the creative potential of others'. We love the playful outcome of the illustration, symbolising the enthusiasm, playfulness and creative potential that can be found in all young people, and should be nurtured through the communities around them.

## AccessArt Value #2

What is our individual responsibility to those around us? What do we do, to encourage or interrupt positivity? How might we enable a more curious and playful approach?

*"85% of the men and women who I interviewed remembered an event in school that was so shaming, it changed how they thought of themselves for the rest of their lives. Fifty percent of that 85% percent, half of those people: those shame wounds were around creativity. So fifty percent of those people have art scars. Have creativity scars." – Brene Brown, Magic Lessons*

The statistic from Brene Brown's research are staggering but not surprising – we all have examples in our own lives of when we have been "stopped" by an often casual comment by someone about the way we express ourselves. These stray comments about creativity seem to cut straight to the quick. For me, it was when I was eight. Until

then I had sung out loud happily enough. But then one day, a boy I was sitting next to in assembly at school asked me why my voice had a weird “lining” to it when I sang (I imagine I was out of tune and merrily unaware). So from that day on – I mimed. Happy to say I’m over it now and singing to my baby daughter proved to me I could hold a tune “enough” and that was all that mattered.

But many of us are stopped before we even get started, and we don’t recover. Luckily the opposite is also true, and we can SO easily be enabled by others, and enable others, by thoughtful, careful approach.

It’s easy to fall into the mindset whereby we wait for things to improve, but there is a greater reality at play: while we actively campaign and patiently wait for things in art education to bloom, we don’t want to let down whole generations by not doing the very best we can do for them now.

So, positivity is important. Not a mindless positivity but an intentional and insightful positivity which makes people around feel safe, supported and carried.

For AccessArt, that means a few things. It means reassuring our users that their heartfelt instinct is to be followed, even if it doesn’t always chime with the “systems” around us. It means acknowledging overwhelm in the face of

inexperience is valid and to be expected, but that there are people around who can support and guide. It means nurturing environments in which learners and educators have a safe space in which to explore their creativity, supported by stepping stones or a framework they can hold on to. And it means lightening up – remembering that as humans we are SO privileged to have access to this thing we call creativity – so let's be playful and celebratory – and most of all gentle. These are big aims, but they are made real by tiny everyday actions and intentions...

[See all our core values here.](#)

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# Visual Arts Planning: Birds



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## AccessArt Primary Art Curriculum FAQ

Pls find frequently asked questions relating to the [AccessArt Primary Art Curriculum](#).

If your question is not answered below pls [email the team here](#).

### Getting Started...

- What makes AccessArt special?

To summarise our offering and AccessArt's USP:



All AccessArt resources promote open-ended creative learning. We place great value on the creative journey – understanding that outcomes are generally excellent when each pupil is enabled to explore their own creativity. Our aim is to ensure that by the time they leave school, all pupils understand what it means to enjoy exploring their creativity through the visual arts. [See our Step by Step Start up Guide here.](#)

- We want to nurture aspiration amongst teachers and pupils. Our aim is to help build your understanding of what it means to teach art, so that you can offer your pupils a rich and broad visual arts education. All our resources are created by experts and often in collaboration with other experts in the field. We draw down experience from other settings including art schools, adapting it to show you how to structure activities in inspirational yet effective ways.
- Although we encourage you to aspire high, it's important to us that ALL teachers feel able to use our resources. Videos and CPD help support our pathways so that as a teacher you can build your skills
-

(understanding WHY as well as HOW) as pupils build theirs. Members can access [free CPD](https://www.accessart.org.uk/primary-art-curriculum-introductory-videos-and-recordings/) each term and we also record many events which you can watch in your own time [www.accessart.org.uk/primary-art-curriculum-introductory-videos-and-recordings/](https://www.accessart.org.uk/primary-art-curriculum-introductory-videos-and-recordings/)

- Many schools use us as a scheme [www.accessart.org.uk/primary-art-curriculum/](https://www.accessart.org.uk/primary-art-curriculum/) – whilst other schools use our [1500+ resources](#) to [supplement and extend](#) their own planning or external scheme. If you use us as a scheme it's important to note it's a completely flexible scheme which can be tailored and developed to suit your school.
- AccessArt has the UK's collection of visual arts ed resources. Visual arts education is all we do – you will find no other organisation which works the way we do.
- We are a small team and very responsive and can give email or telephone advice to member schools.
- Lastly, we are a UK charity and Subject Association. we are not doing this to make a profit. We care deeply about arts education. We have over 18,000 members and

keep membership fees as low as possible – making us a very cost effective solution. Membership prices can be found at [www.accessart.org.uk/membership-benefits/](http://www.accessart.org.uk/membership-benefits/) .

The following videos might also help:

[www.accessart.org.uk/introducing-accessart/](http://www.accessart.org.uk/introducing-accessart/)

[www.accessart.org.uk/support-videos-for-the-new-accessart-primary-art-curriculum/](http://www.accessart.org.uk/support-videos-for-the-new-accessart-primary-art-curriculum/)

- I am wondering where to start, I would love to see the videos and attend training.

The following are useful starting points:

[Starting Out With AccessArt](#)

[EYFS](#)

[Primary Art Curriculum](#)

[Primary Art Curriculum Supporting Documents](#)

[Zoom CPD](#)

[Pedagogy](#)

- Do you have a list of learning outcomes which we can use for tracking students' progress as they move through the curriculum?

You can either take the learning outcomes from the sequencing documents at [www.accessart.org.uk/accessart-primary-art-cu](http://www.accessart.org.uk/accessart-primary-art-cu)

[rriculum-disciplines-sequencing-artists/](#) or via individual pathway Medium Term Plans [www.accessart.org.uk/accessart-primary-art-curriculum-medium-term-plans/](http://www.accessart.org.uk/accessart-primary-art-curriculum-medium-term-plans/).

It is important to note that the “I Can” statements found on each pathway are deliberately holistic and go beyond technical skills as we believe this is how art is best taught. You might also like to read posts at [www.accessart.org.uk/how-do-we-assess-creativity/](http://www.accessart.org.uk/how-do-we-assess-creativity/) in particular [www.accessart.org.uk/what-does-success-look-like/](http://www.accessart.org.uk/what-does-success-look-like/) and [www.accessart.org.uk/why-we-need-to-allow-art-to-be-the-unique-subject-it-is/](http://www.accessart.org.uk/why-we-need-to-allow-art-to-be-the-unique-subject-it-is/).

- Do you have a bank of vocab used for each Pathway?

You can find a document of vocab at [www.accessart.org.uk/accessart-primary-art-curriculum-key-vocabulary/](http://www.accessart.org.uk/accessart-primary-art-curriculum-key-vocabulary/) (also available via the [www.accessart.org.uk/primary-art-curriculum/](http://www.accessart.org.uk/primary-art-curriculum/) main page).

- Do you provide Knowledge Organisers?

We don't have knowledge organisers although we have written an article suggesting alternate ways to think about 'organising' knowledge in art. [www.accessart.org.uk/knowledge-organisers-for](http://www.accessart.org.uk/knowledge-organisers-for)



[-art-in-primary-schools/](#).

- Where can I find supporting documents for the curriculum?

You can find all supporting documents here [www.accessart.org.uk/primary-art-curriculum-supporting-documents-and-information/](http://www.accessart.org.uk/primary-art-curriculum-supporting-documents-and-information/).

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# The AccessArt Curriculum and Ofsted

- We need to be clear why we are using your scheme – if Ofsted asks. Can you help?

It's vital that you choose a scheme which suits your school and that the intent behind our scheme supports/matches your own intent behind teaching art as a school. [See our article here.](#)

Pls take a look at the videos below to understand more about the intent/ethos behind AccessArt. If your school does not already have an intent statement, you can use the messages in these videos to inform the creation of one for your school.

- [www.accessart.org.uk/the-philosophy-and-approach-behind-accessart-resources-for-primary-schools/](http://www.accessart.org.uk/the-philosophy-and-approach-behind-accessart-resources-for-primary-schools/)
- [www.accessart.org.uk/support-videos-for-the-new-accessart-primary-art-curriculum/](http://www.accessart.org.uk/support-videos-for-the-new-accessart-primary-art-curriculum/) (we recommend watching the first 9 videos – the first four are longer so maybe watch later but the ones underneath are only minutes long).
- The progression document mentions substantive knowledge vs implicit knowledge. How does this related to Ofsted's practical, theoretical and disciplinary knowledge?

In the [review](#) Ofsted are very clear that they

don't expect every school to use their terms of practical, theoretical and disciplinary knowledge. There are lots of models of knowledge and even experts disagree about terminology and approach. I think all Ofsted are implying by those terms is that there is a hierarchy of knowledge, which when put together make for a rich and memorable experience for children. By hierarchy I mean it includes very tangible, finite and practical knowledge, and also more embracing, overarching knowledge, which is harder to define, but which is vital to the subject, (for example getting children to think about the purpose of art). The AccessArt Curriculum includes all those types of knowledge, with different names.

- How can I highlight I have identified points in the curriculum where it is clear whether pupils are working towards convergent or divergent goals?

Think of things like drawing exercises being seen as convergent – the whole class is being asked to make a drawing in a certain way (ie continuous line), thinking about certain aspects of looking and mark making, and using a certain drawing tool.

Think of things like projects where children create their own artwork (ie most of the projects in our curriculum) as being divergent – children are given choices and use their experience to make creative decisions, each of which added up helps their

work be unique to them. Sketchbooks are often a mixture of divergent and convergent thinking and action.

- How can I show that curriculum content enables pupils to understand the journey of art throughout history and culture (theoretical knowledge)?

This is embedded within the pathways. Please note we do not show the “journey of art through history and culture” – that’s a massive thing to do and often results in a reductionist approach. Instead we focus on elements which we think are relevant, engaging and exciting for pupils to know today.

- Is it okay that units do not necessarily include what may be considered the more ‘great’ artists like Van Gough, Warhol, Monet, Lowry?

Within the curriculum, our main aim is to ensure children see the relevance of the artists they are studying: a) to their own lives and b) to the projects. So all artists we link to in our Talking Points are chosen on those grounds.

The National Curriculum as you know states “know about great artists, craft makers and designers” and there is general agreement amongst experts that this is very outdated. For too long there has been a focus on “dead white male” artists, almost always judging

“great” from a Western perspective. We now understand that looking at art from a colonial perspective is not appropriate. So we really need to go beyond this now, and look at all kinds of artists, from all kinds of backgrounds, countries and perspectives. Doing this makes art as accessible and inclusive to as many pupils as possible.

Our understanding is that as long as you can explain why you have chosen the artists you have, Ofsted will be happy. If as a school you decide you do want to supplement (not replace) the existing artists with more “traditionally great” artists then you can do so – but do bear in mind that if you do this too much you will end up by default with male dead artists.

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## Adapting the Curriculum

- Can the pathways be taught in different terms and with different year groups? Can I adapt the pathways to fit with topic links?

Yes the pathways can be taken out of order, both within the school year and between adjacent years (or even wider apart years) to fit into your plans better. Children will work at all pathways, whenever presented them, at their own level.

- Can I adapt the pathways easily to incorporate curriculum links?

Take a look at [www.accessart.org.uk/full-primary-art-curriculum-adaptations/](http://www.accessart.org.uk/full-primary-art-curriculum-adaptations/) – on that page we have listed curriculum areas and how we think the pathways might be linked to topics.

The pathways are designed (and our bigger aim) so that schools can adapt and

personalise them – that’s really important to us and to the children. So yes use your imagination and adapt as much as you like.

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The pathways are designed (and our bigger aim) so that schools can adapt and personalise them – that’s really important to us and to the children. So yes use your imagination and adapt as much as you like.

## Mixed and Split Curriculum

- My school is organised differently to the norm and I need some advice on the best way to plan progression and which pathways to include.

On [our page of support videos](#) you will find a video called “How to tailor the split curriculum for mixed year groups”.

Choose pathways from the years which make up your rolling years – so for instance if you have a mixed class yrs 3 and 4, choose pathways from those years.

- Choose pathways you think your pupils will like/respond to and which the teachers will enjoy teaching. Once you have chosen pathways, look back over your selection to ensure you are happy with your balanced curriculum.
- Don't worry if they do a year 4 pathway before a year 3 pathway. The reality is that progression in art is never strictly linear and so you can pick and choose the pathways you like the sound of and it's ok to introduce them to children in a slightly different order. Think of it more as layering opportunities. Many key concepts such as line, colour, shape, form etc are revisited in different disciplines/pathways so there will still be progression.
- In your DT half terms, try to keep some drawing going – even if it is just a fifteen minute transition exercise (eg after lunch) once or twice a week. This can take place in their sketchbooks and can be standalone activities (ie not linked to a topic). This will help keep drawing skills developing and means when pupils return to an art “half-term” they

•

ease easily into it. [See this post which shares lots of drawing exercises](#) you can try in your non-art half terms.

- Does AccessArt cover DT?

We don't aim to cover the D&T curriculum. The resources we share do help build skills in many other areas of the DT curriculum, especially when it comes to construction, using tools, understanding structures, intention, review/reflection etc.

In many cases it is a subtle change in language – DT requires you to talk about iterative processes, prototypes, intention in relation to a design brief, function, and product.

When we use the making skills we talk about them from a visual arts perspective – where the role is often not to create something with a functional purpose in response to a brief, but instead is to make a personal creative response to a stimulus. These are important differences. Explore the [Projects on a Page](#) created by the Design and Technology Association.

There are resources on AccessArt though, which straddle the line a little bit – and which you could introduce into your curriculum to help meet some curriculum aims

- [www.accessart.org.uk/tool-box-resources-](http://www.accessart.org.uk/tool-box-resources-)

[for-pupils-and-teachers-supporting-design-and-technology-in-schools/](#)

- [www.accessart.org.uk/the-abc-of-tools-pdf-download/](http://www.accessart.org.uk/the-abc-of-tools-pdf-download/)
  - [www.accessart.org.uk/?s=tool+tips](http://www.accessart.org.uk/?s=tool+tips)
  - [www.accessart.org.uk/redesigning-food-packaging/](http://www.accessart.org.uk/redesigning-food-packaging/)
  - [www.accessart.org.uk/wave-bowls/](http://www.accessart.org.uk/wave-bowls/)<https://www.accessart.org.uk/tag/design-technology/>
- I need to create an overview of the artists each class will follow. However, I am not sure which ones to suggest to staff to teach alongside your planning.

The artists featured in the [Talking Points](#) area of the AccessArt website refer to the artists used in the pathways in our Primary Art Curriculum. So which artists you and your colleagues want to explore will probably depend on which pathways in the Curriculum you are using or thinking about might use.

As a teacher/school, you are free to pick whichever artists, designers, craftspeople etc that you think will help expand the children's experience of what art is. Of course as well as trying to include a diverse range of contemporary artists, the most important thing is that you choose artists



who help your pupils build their understanding of a particular topic or discipline. So in this sense, the topic/discipline comes first, and then you find an artist to fit.

If you haven't seen them yet, have a look at our section on [Pedagogy in Practice \(accessart.org.uk\)](http://Pedagogy.in.Practice(accessart.org.uk)) and in particular [www.accessart.org.uk/which-artists-should-we-look-at-in-primary-school/](http://www.accessart.org.uk/which-artists-should-we-look-at-in-primary-school/)

- Which documents should I be looking at for 'skills progression' to support with delivery of the Split Curriculum?

Take a look at our video at [www.accessart.org.uk/accessart-progression-of-skills-years-1-to-6/](http://www.accessart.org.uk/accessart-progression-of-skills-years-1-to-6/) to help you edit the progression plan.

- We have to follow a four year cycle in KS2 and I was wondering how easy it would be to adapt the planning and teach to all four year groups at the same time?

Because our pathways don't follow a strict linear progression, adapting the pathways and teaching they way you described should work well. If it helps, most of the activities which are now being used in schools in specific year groups started out as activities first tested in community groups which always contained a mix of ages spanning 4 or 5 years.

Each activity can be adapted and children will enter the activity with their existing knowledge and develop what's right for them at the time that they do it. We feel its more about layering opportunities (whenever they happen and in whatever order).

On [our page of support videos](#) you will find a video called "How to tailor the split curriculum for mixed year groups".

- Choose pathways from the years which make up your rolling years – so for instance if you have a mixed class yrs 3 and 4, choose pathways from those years.
- Choose pathways you think your pupils will like/respond to and which the teachers will enjoy teaching. Once you have chosen pathways, look back over your selection to ensure you are happy with your balanced curriculum.
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- [www.accessart.org.uk/redesigning-food-packaging/](http://www.accessart.org.uk/redesigning-food-packaging/)
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# Assessment

- How do I challenge the more able children using your curriculum?

The beauty of the AccessArt approach/pathways is that each child will meet each activity at their own level. Because there is plenty of freedom in each activity and the emphasis is on exploration there is plenty of space for more able children to stretch themselves.

Ensure you are always encouraging (all) children to push at the edges of what they do... prompt curiosity by asking them (and get them to ask themselves) “what would happen if...” “what might that materials enable me to do...” “what if I...”. “Pushing at the edges” can happen through use of materials, exploration of an idea, scale, ambition, function etc.

The resources have been used with all abilities including high attaining children – they will fly as long as you don’t hold them back with restricted access to materials, or by having preconceived ideas as to what they might make. Give them the space/permission to take up their own space, and to show to you what they discover.

- Does AccessArt have any facilities or resources for assessment in primary art?



See the following to help you think about assessment:

[www.accessart.org.uk/how-do-we-assess-creativity/](http://www.accessart.org.uk/how-do-we-assess-creativity/).

In addition, pls see the “I Can” statements on each pathway (and also written on each MTP for each pathway) of [www.accessart.org.uk/primary-art-curriculum/](http://www.accessart.org.uk/primary-art-curriculum/).

Please keep an eye on our [events page](#) as we do put on CPD on assessment from time to time.

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# Sketchbooks

- We have recently introduced the use of sketchbooks. What sort of things do you think I should be teaching / looking for in sketchbooks?

In terms of sketchbooks, look out for:

- Evidence of experimentation of materials
- Evidence of regular drawing practice – this does not always have to be tied to the project (for instance you might do ten minute sketchbook drawing exercises in DT half terms as a transition activity after lunch)
- Evidence that when children look at an artists' work, they demonstrate close looking and thinking in their sketchbooks via techniques such as [Show Me What You See](#) and [Making Visual Notes](#)
- Evidence that children are given permission to make notes in their books, including annotations, but that spelling/good handwriting is not a criteria for success
- Evidence of reflection – “how do i feel about...”
- Evidence of risk taking – “what happens

if.." type thinking

- Beyond the sketchbooks, ensure teachers are also making time to talk to pupils alone or in small groups about their sketchbooks. Remember sketchbooks should be used not just for personal exploration but also as a focus for conversation about intention as well as outcome.
- Sketchbooks are by nature places of open ended, exploratory investigation. Don't look for linear progression, instead look for rich, layered thinking and encourage children and teachers to revisit old pages to remember, reflect, and bring ideas forward...

Keep an eye on the [events page](#) to see if we have any CPD on sketchbooks coming up. Take a look at our [Sketchbook Share recording](#).

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## SEND

- We are a special school 3-19 mostly working at KS2 and below. Could you please provide me with some further information about how you could support us?

We have lots of schools working with SEND as part of the AccessArt community – the resources lend themselves to being used by a wide range of ages and abilities.

We have a selection of activities for SEND and EYFS which can be found here:  
[www.accessart.org.uk/accessart-eyfs-exploring-art-in-early-years-settings/](http://www.accessart.org.uk/accessart-eyfs-exploring-art-in-early-years-settings/)

We also have a tag cloud on the right hand side of the majority of the pages on the site and if you click SEN you can see many resources which are specifically tailored for SEND. You can also explore [www.accessart.org.uk/artist-led-for-send/](http://www.accessart.org.uk/artist-led-for-send/). However, most send schools find they can adapt the majority of the resources on the site.

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## EYFS

- How do I map out progression across Nursery and Reception using the EYFS curriculum?

We feel the aim of this phase in terms of art, in deliberately simple terms, is to:

- Build dexterity skills
- Explore materials and mark making in a playful way
- Use bodies and imaginations to inspire

making

- Explore how they can reflect and share their views about what they have seen or made
- Explore how art enriches our lives

We don't outline where each child should be by the end of a certain year – there is no need to measure children in this way, instead we believe the onus is on the school to provide a layering of rich opportunities which will impact the children's experience and understanding of the list above. Make choices that suit your school and balance 2D work with 3D. Once you have chosen which areas you would like to explore, go into the [Resources and Skills editable document](#) and see which areas are being progressed. See our [EYFS resources](#) here.

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## Feedback & Share

- How can I share work made as a result of the AccessArt resources?

Please see how you can feedback to us and share your work [here](#).

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## Joining AccessArt

- I am the only teacher teaching and leading art, do I still need to buy a multiuser account?

As you are the only teacher delivering the

art curriculum in your school, you won't need a multi-user membership and you can access the curriculum and all the resources through a single membership login. However we do believe it is good practice that not one person (no matter how skilled) should be responsible for art in a school – it is far better to build expertise across staff – in which case you will need a multi-user membership so that all staff can access resources.

- Where can I find information about memberships?

You can find details of all membership benefits and costs at [www.accessart.org.uk/membership-benefits/](http://www.accessart.org.uk/membership-benefits/) and [www.accessart.org.uk/teachers-of-ages-4-to-11/](http://www.accessart.org.uk/teachers-of-ages-4-to-11/)

- Which schools use AccessArt?

See a [map of schools using AccessArt here](#).

- Can we use AccessArt as a scheme if we live outside England?

We believe our resources and pathways can be adapted to many schools in many countries. Pls see the [table on this page](#) to help you understand age/year group equivalents.

- Where can I network with other teachers using AccessArt?

Join our [Facebook group](#). Attend [CPD events](#).

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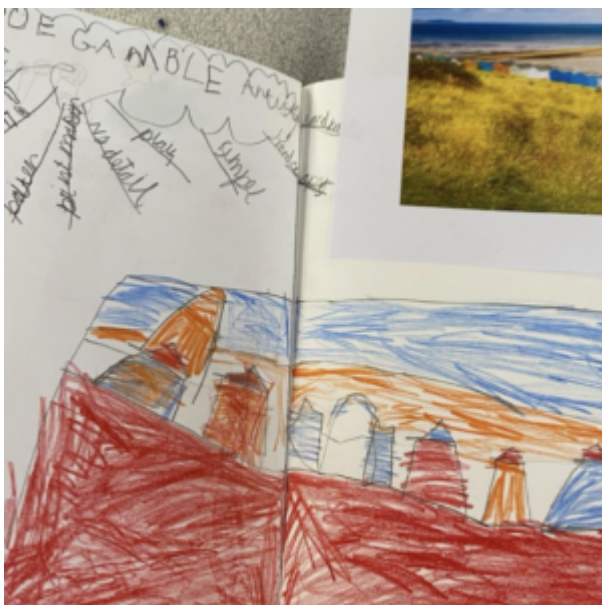
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# Manipulating Forms in

# Landscape Painting

See How This Resource Is Used in Schools...







**You Might Also Like...**

**Landscape Painting: Plein Air Painting**



## Working With and In the Landscape



## Painting The Storm



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# **Key Differences Between Sketchbooks and Exercise Books**

## **You May Also Like**

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visual arts pedagogy



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**Equivalent Age/Year Groups  
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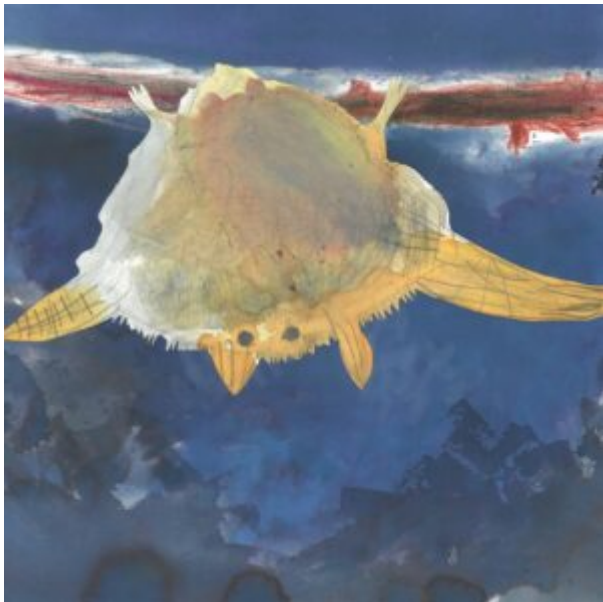
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## Adapting AccessArt: Woodland Creatures

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Session Recording: Adapting AccessArt



Drawing Fish with Pen, Pencil and

## Watercolour



## the geometry of chickens



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**AccessArt Core Value No 1:**



# Growth is Driven by Ideas, Opportunities and Reflection

[AccessArt Core Value #1](#) “Growth is driven by ideas, opportunities and reflection” illustrated by [Yu-Ching Chiu](#).





[Yu-Ching](#) is an illustrator, designer and artist educator working in Cambridge. Yu-Ching graduated from Cambridge School of Art with an MA degree in Illustration and Book Arts. She is passionate about visual storytelling and enjoys working with a mixture of digital and analogue methods.

When Yu-Ching applied to illustrate our first core value we were instantly drawn to her calming and contemplative visual language. We loved how she combines mixed media; creating works on paper and moving it through to the digital realm to add extra touches to her painterly style.

The theme of Yu-Ching's work often touches upon state of mind, which she uses to create narratives that resonate with her audience. She spoke about how, as people, we respond to transformation – the type of transformation that we don't always expect or understand – and how we can take these experiences, both accidental and purposeful, and use them to grow. This really resonated with our core value 'growth is driven by ideas, opportunities and reflection' as we felt that it touched upon the idea of growth coming to us in different ways and how we can identify, reflect and respond with a new found freedom and clarity.

We love the outcome of Yu-Ching's commission, sharing a tale of how the thoughts and actions of individuals can work towards achieving something amazing for all.

## AccessArt Value #1

*Growth is driven by ideas, opportunities and reflection.*

What kind of growth makes us feel stimulated and fulfilled? As individuals, what drives us to keep creating? As communities, what makes us fair, inclusive and forward-thinking?

Society is saturated with measures of growth, and as individuals we often feel the pressure to prove, map and compare our own growth in all kinds of ways. But what other kinds of growth are there that sit outside a wrapper of numbers, and that don't rely on the assumption that a bigger number means more success?

For AccessArt, growth has been both defined and driven by ideas. Our aim is to help enable high quality visual arts teaching and learning, and we feel that can only happen through a creation, curation and sharing of ideas relating to aspects of creative making and understanding. Ideas excite us, and giving form to those ideas so that others can access them excites us even more.

Having an ear to the ground and being agile enough to both identify and act upon needs and opportunities is the next driver of AccessArt's work. Where we see a need experienced by pupils, teachers, educators and artists, we enjoy identifying a creative solution.

Finally, through reflection: of what worked, what didn't work, what is happening on the horizon, and what can we help steer, AccessArt is able to refine our vision of what we need to do next.

Through all these modes: ideas, opportunity and reflection, our position of sitting slightly outside and around (fill space) the users we serve helps us act with freedom and clarity, and enables us to work hard to create a product which is both relevant to and accessible by as many people as possible.

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

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## 8 Values That Have Helped Shape AccessArt

In 2024 AccessArt celebrates 25 years. As a self-sustaining arts organisation (a [Charity](#), Limited Company and [Subject Association](#)), we thought it would be timely to share the values that continue to shape AccessArt

These organisational values are important at every level. Their meaning is enriched by their context; they are the values by which we act as a team, they impact the work we deliver, and our

relationships with users. They are values which not only describe the way AccessArt endeavours to exist in the world, but also describe how best creativity might be allowed to flourish in the world, and to this end we hope some of these values might resonate with you, the user, and impact upon the way you enable creativity in yourself and those around you.

To share and celebrate our ethos, we will be commissioning 8 artists to illustrate our values. [Find out how to apply here.](#)

Please share how our core values resonate with you  
#AccessArtCoreValues



## Beliefs



**AccessArt Value #1: Growth is Driven by Ideas, Opportunities and Reflection**

**Illustrated by Yu-Ching Chiu**

**What kind of growth makes us feel stimulated and fulfilled? As individuals, what drives us to keep creating? As communities, what makes us fair, inclusive and forward-thinking? [See & Read More](#)**





**AccessArt Value #2: Enthusiasm is Infectious and We Can all Play a Role in Fuelling or Stalling the Creative Potential of Others**

**Illustrated by Lizzie Lovejoy**

**What is our individual responsibility to those around us? What do we do, to encourage or interrupt positivity? How might we enable a more curious and playful approach? [See & Read More](#)**



**AccessArt Value #3: Having the Confidence to Hold Ideas Lightly, Enables us to Create Space for Everyone to Reach their Potential**

**Illustrated by Jagoda Sadowska**

How can we always aim to open out thinking so that it embraces more possibility? How can we balance structure and freedom so that we feel safe yet free? [See & Read More](#)



# Actions



[AccessArt Value #4: Through small acts of understanding we can enable big thinking.](#)

Illustrated by Rachel Ng

How can we create small stepping stones of experience which enable us to explore complex ideas and experiences? [See & Read More](#)



**The intentions behind even the smallest actions are important. Incrementally, these intentional actions create impact.**

**(Call for commissioning TBC)**

**How can we be enabled to act with clarity? How can we avoid overwhelm and at the same time empower? How can we see every action as a jewel?**

# Relationships



We can be our most brave and creative self when we feel safe and valued. To help others feel valued we need to be kind.

(Call for commissioning TBC)

How can we cultivate a space in which we feel safe enough to show our true selves? How can we show

compassionate understanding which enables individuals to feel understood and enabled?



We all have something to contribute which is of value to others. There is strength in shared experience which empowers us all.

(Call for commissioning TBC)

How can we learn to recognise what we have to

offer to others, perhaps outside our usual sphere of influence? How can we feel supported by others in our community? How can we be energised by encounters with those experiences and ideas outside our comfort zone?



Generosity of spirit can help build a bigger, more diverse and inclusive world, bringing more

opportunities and greater understanding for all.

(Call for commissioning TBC)

How can we hold ourselves less tightly, so that we feel able to share and embrace the experience of others? How might we feel safe, strong and empowered whilst being small in a very large crowd?