# Talking points: Olympic and Paralympic Medals

A collection of imagery and sources designed to explore Olympic and Paralympic Medals.

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

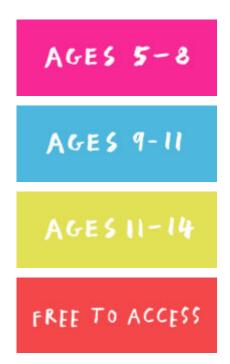
Please <u>let us know</u> if you find a 404 link, or if you feel content is no longer appropriate.

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

\*If you are having issues viewing videos it may be due to your schools firewall or your cookie selection. Please check with your IT department.\*

This resource is free to access and is not a part

of AccessArt membership.



#### Olympic and Paralympic Medal Design

"The gold, silver and bronze medals awarded to competitors at the Olympics and Paralympics represent the highest levels of athletic achievement at the Games. The design of the medals is the responsibility of the host city's organizing committee, and varies with each edition of the Games." — Olympics.com

Explore the videos and resources below to focus a discussion about medal design.

See medals and other artefacts from past Paralympic games in 3D <a href="here">here</a>.

#### Paris 2024

"On each medal, original iron from the Eiffel

Tower was cut into a hexagon, the geometric shape that evokes France to the point of becoming its nickname. Placed in the centre and embossed with the emblem of the Paris 2024 Games, this piece of heritage fits elegantly among the gold, silver and bronze to give the medals a two-tone effect. "Find out more at Olympics.com.

#### Questions to Ask Children

What can you see?

What does the medal represent?

Do you like the medal design? Why?

Is there a significant object in your life you might incorporate into a medal? Why?

#### Rio 2016 Paralympic Medals

The medals for the Paralympic games in 2016 had a distinct rattling noise so that visually impaired athletes could distinguish between the gold, silver and bronze medals.

#### Questions to Ask Children

How else might you make a medal accessible for those with visual impairments?

#### Vancouver 2010

Choose clips from this video to show as not all of it may be accessible for younger pupils.

#### Questions to Ask Children

Does this medal challenge your existing ideas of what a medal looks like? Why?

What can you identify on the medal?

#### Olympic and Paralympic Medals

Find images and information about past Olympic and Paralympic medals <a href="here">here</a>.

## **ALL MEDALS**



#### Questions to Ask Children

Which is your favourite medal and why?

Can you find out how the images on the medals are designed to represent the country? eg.

geographical landscape, historic moment etc
How Are Olympic Medals Made?

## You May Also Like...

#### ACCESSART OLYMPIC RESOURCES



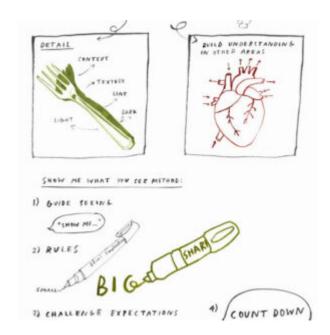
Explore projects to celebrate the 2024
Olympics

**Visual Notes** 



Find out how pupils can respond to artists work in sketchbooks

#### Show me what you see



Enable close looking and drawing with
this exercise

Why Use Drama in an Art Lesson?

Drama Activity: An Art Conversation

Drama Activity: Hot-seating a Character

Drama Activity: Spontaneous Role Play

# Drama Activity: Freeze Frame and Thought-tapping

## Drawing From Life: How Artists Use Sketchbooks

### You May Also Like

Drawing from Life with Lance Richardson: 3 Sketchbook Exercises



The Sketchbook Journey



Video enabled resources: Sketchbooks



## **Artist Residencies in Schools**

## Talking Points: Samantha Bryan

A collection of sources and imagery to explore the work of Samantha Bryan.

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

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

Please <u>let us know</u> if you find a 404 link, or if you feel content is no longer appropriate.

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

AGES 9-11

AGES 11-14

FREE TO ACCESS

#### Samantha Bryan

"Working from her garden studio in Mirfield, West Yorkshire, Samantha Bryan has produced a new body of work for her exhibition at <a href="YSP">YSP</a> celebrating 20 years of making. Known for creating distinctive figures, she has gained a worldwide cult following.

For two decades Bryan has been making humorous yet industrious fairy-like creatures; adorned with items from her eclectic hoard of buttons, spotted feathers, seed pods, dyed leathers, and contraptions influenced by Victorian flying machines. She combines these materials and found objects to inform their intriguing personalities."

- Yorkshire Sculpture Park



#### Introducing the BAAV Blimp

Brain's Ariel Application Vehicle is a new cutting edge tool welcomed by the Fairy Dust Industry. This aircraft can do in minutes what it would take ground-based workers days to complete. Its increased capacity makes dust spreading incredibly efficient. It's hopper can hold 120 pounds of dust and can sprinkle around 80 acres per hour. Revolutionary for fairy life.

51 x 41 x 21cm (w,h,d) 2022 Image: Red Photograpgy



Introducing... Brain's Bottom Warming Garments for fairies. Vital for high altitude flying. 36 x 12cm x 10cm (h,w,d) 2022 Image: Joanne Crawford

Fairies often find themselves flying at high altitude. A dangerous pursuit with its many risks. The most obvious and most disastrous outcome would be 'wing or limb freeze'. The consequence of which is high speed plummeting fairies. This is easily preventable if body temperature is maintained.

Bottom Warming Garments for fairies © were first developed in 2008. Rolled out in 2009, the revolutionary bottom warming garment has prevented numerous fairy injuries to date.



Brain's Crash Helmet, designed specifically for accident prone fairies...

36 x 12cm x 10cm (h,w,d) 2015 Image: Jess Petrie

The clumsier variety of fairy would always be advised to wear a crash helmet rather than a standard issue helmet. The Crash Helmet offer greater head coverage and substantial inner padding for increased protection.

The fairy is wearing a tan leather flight suit, hand stitched with patch detail. It stands securely on a wooden base that can be easily mounted on the wall should you wish to do so. It features a typed label and is signed on the reverse



**Brain's Dust Distribution Vehicle (Glider)** 

35 x 31 x 35cm (w,h,d) 2014 Image: Edward Chadwick

Designed to enable a busy fairy to spread dust easily and efficiently

#### **Questions to Ask Children**

What objects can you see in Samantha's fairies and inventions?

What do you like about the fairies and why?

Which fairy is your favourite and why?

How has Samantha created personalities for the fairies? Consider accessories, outfits and props.

Do you think the personality grows as she creates the fairies or she plans it in advance? Why?

If you were going to design a fairy based on you, what personality traits might it have? And how could you highlight those traits through accessories, outfits and props?

### You May Also Like...

**Our Creative Community** 



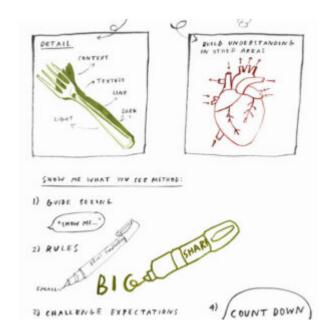
Explore this community focused, pupil-led
exemplar project, modelled by Natalie
Deane

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

#### Show me what you see



Enable close looking and drawing with
this exercise

Our Creative Community: Curating an Exhibition Part One

Our Creative Community: Curating an Exhibition Part Two

Our Creative Community: Tips for Organising an Exhibition Setting

Our Creative Community: The Island: A Thinking Skills

## Workshop

Our Creative Community: Finding Artists In Your Community

Our Creative Community: Top Tips for Facilitating an Island Thinking Workshop

Our Creative Community: Yorkshire Sculpture Park Visit

# Adapting AccessArt: Plinth People

This Project Uses The Following Resources...

Plinth people: Sculptural Self Portraits



**Quick Clay Figurative Sketches** 



## Talking Points: Alexander Calder

A range of sources designed to help you explore the work of sculptor, Alexander Calder.

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

Please <u>let us know</u> if you find a 404 link, or if

you feel content is no longer appropriate.

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

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



#### Alexander Calder

Alexander Calder (July 22, 1898 — November 11, 1976) was an American sculptor known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, his static "stabiles", and his monumental public sculptures. Calder preferred not to analyse his work, saying, "Theories may be all very well for the artist himself, but they shouldn't be broadcast to other people." —

#### **Wikipedia**

Explore his work at the **Calder Foundation**.

<u>Calder at the Tate.</u>

Discussion & Sketchbook Work

Watch the video below to introduce children to the idea of "mobiles". Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children's' attention to:

- -The idea of slowing down
- The relationship of the elements to natural objects
- The relationship of a moving sculpture to dance and music.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make visual notes.

Watch the video below to introduce children to the idea of "mobiles". Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children's' attention to the idea of "trial and error" (or as we call is Design through Making) as a way of constructing the mobiles.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make <u>visual notes</u>.

#### Sketchbook Development Work

Turn the sound down on the video below, and choose certain frames to stop the video so that pupils can make drawings in their sketchbooks based upon the compositions they see.

At first, you as teacher can choose the freeze frame, but then let the pupils make their own choices.

Encourage them to think of the paper of their sketchbook as the "stage" and invite them to draw the shapes, lines and colours they see, thinking carefully about the white space of the page as well as the shapes they draw.

Invite them to use a variety of different materials to capture the shapes. In particular you might want to invite them to use soft B pencils or graphite sticks in one drawing for example, handwriting pen in another, charcoal or collage in another....

Encourage them to work with momentum — for example tell them the film will be frozen for 1 minute/5 minutes etc. Set a clock and invite them to draw, before moving on.

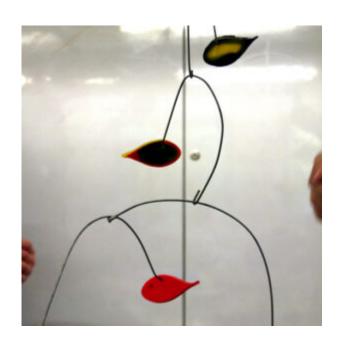
Spend time looking at the drawings they create and invite them to share their thoughts:

- -What did they think when they were drawing Calder's mobiles? How did they make them feel?
- -What do they think when they see the shapes they have drawn? What do they remind them off?

You may like to show children this drawing by Calder of one of his own mobiles.

## This Talking Points Is Used In...

Pathway: explore sculpture through making a mobile

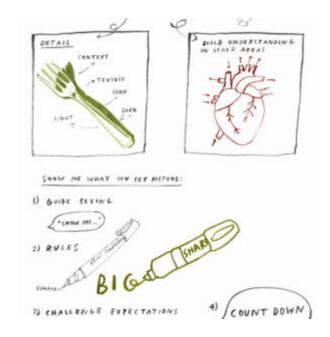


This is featured in the 'Explore Sculpture Through Making a Mobile' pathway

#### using sketchbooks to make visual notes



#### Show me what you see



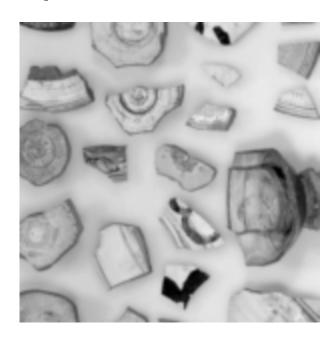
## Working in a Studio

## You Might Also Like...

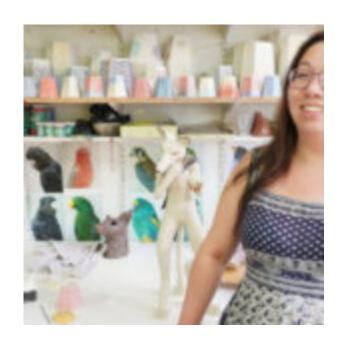
**Artist Studio Series** 



Talking Points: Artists as Collectors and Explorers



Explore Contemporary Artists, Designers and Makers



Returning to Our Bodies — Poised Between The Slip and The Grub