



## Visual Arts: Year 1

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasise important artists, works of art, and artistic concepts. It is often appropriate for works in the visual arts to be linked with subject matter in other disciplines; particularly in history and geography, but also with language and literature, and some of these links are suggested. While the following guidelines specify a variety of artworks in different media and from various times and places, they are not intended to be comprehensive. Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, and—whenever possible—to take children to see the works of art they have studied. For this reason, many of the works suggested for consideration can be found in Britain, or British collections.

### I. ELEMENTS OF ART: COLOUR AND LINE

**Teachers:** The generally recognised elements of art include line, shape, form, space, light, texture, and colour. In Year 1, introduce children to line and colour. Engage students in recognising and using different kinds of lines and colours, and point out lines and colours you see around you, in everything from the built environment to the natural world.

#### A. COLOUR

- Observe how colours can create different feelings and how certain colours can seem 'warm' (red, orange, yellow) or 'cool' (blue, green, grey).
- Identify and describe the use of colour—thinking about how it sets the scene, creates an atmosphere or feeling—in:
  - Pieter Bruegel, *The Hunters in the Snow*, 1565 (Kunsthistorisches Museum, Vienna)
  - David Hockney, *A Bigger Splash*, 1967 (Tate Modern, London)
  - Henri Rousseau, *Surprised! A Tiger in a Tropical Storm*, 1891 (National Gallery, London)
  - Vincent van Gogh, *Sunflowers*, 1888 (National Gallery, London)

#### B. LINE

- Identify and use different lines: straight, zigzag, curved, wavy, thick, thin.
- Observe and describe different kinds of lines in:
  - Rembrandt van Rijn, *Saskia in a Straw Hat*, 1633 (Kupferstichkabinett, Berlin)
  - Pierre Bonnard, *The Luncheon (Le Déjeuner)*, 1923 (National Gallery of Ireland, Dublin)
  - Joan Miró, *Painting (Peinture)*, 1925 (National Galleries of Scotland, Edinburgh)

### II. TYPES OF ART: SCULPTURE

**Teachers:** We introduce children to sculpture, or three-dimensional, 'all-around' art. We introduce various types and styles of sculpture, and encourage children to make their own sculptures. [Cross-curricular links with British History and Geography]

- Hubert Le Sueur, *King Charles the First*, 1633 (Trafalgar Square, London)
- Hamo Thornycroft, *Oliver Cromwell*, 1899 (Palace of Westminster, London)
- E. H. Baily, *Lord Horatio Nelson*, 1840-43 (Trafalgar Square, London)
- Henry Moore, *Family Group*, 1944 (Fitzwilliam Museum, Cambridge)
- Edgar Degas, *Little Dancer Aged Fourteen*, 1880-81 (Tate, Liverpool)
- Barbara Hepworth, *Infant*, 1929 (Tate, St Ives)
- Antony Gormley, *Angel of the North*, 1998 (Gateshead)

### III: LOOKING AT AND TALKING ABOUT WORKS OF ART

**Teachers:** After children have been introduced to some elements of art and a range of artworks and artists, and had opportunities for making art, engage them in looking at pictures and talking about them in greater depth. Encourage the children to use the new words they have been learning as they talk, to expand their word banks and enhance their oracy at the same time. Begin by asking questions about the lines and colours, move on to describing or identifying any details which have caught the children's attention, progressing to thoughts the children have about why the artist/s worked in a particular way or 'style', and what they might have been trying to say or communicate to us.

#### A. THE LANGUAGE OF ART

**Teachers:** This section includes a selection of useful and specialist words for talking about works of art. You will find that you can use many of these terms in other areas of your teaching, particularly language and literacy (where it is also customary to consider character, narrative, style etc.). Aim to enable the children to understand these terms; at this stage very few will be use these terms in their speech, but building recognition and re-call is an important step towards this.

- Style: the way a work of art looks (in literature, the way something has been written or sounds)
- Narrative: the word we use for a story in a work of art
- Character: a word to refer to the main or important figures in a work of art or literature; but also a term to describe a type of figure or person, such as 'hero'

#### B. TALKING ABOUT PAINTINGS OF CHILDREN

**Teachers:** Use detailed looking and talking about the following paintings to embed what the children have learned on the elements of art. Also help the children to verbalise they can observe about the depicted children, such as their status or relationship, how old they are, what are they doing, where they are and how might they be feeling (always referring back to things that can be seen).

- William Hogarth, *The Graham Children*, 1742 (National Gallery, London)
- Pieter Bruegel, *Children's Games*, 1560 (Kunsthistorisches Museum, Vienna)
- John Singer Sargent, *Carnation, Lily, Lily, Rose*, 1885-6 (Tate Britain, London)
- Gabriel Metsu, *The Sick Child*, 1660 (Rijksmuseum, Amsterdam)

#### C. TALKING ABOUT NARRATIVE PAINTINGS: SAINT GEORGE AND THE DRAGON

**Teachers:** Observe and talk about two paintings showing George and the Dragon [Cross-curricular link with Language and Literature]. Use the version of the legend you have used in literature to help you read what you can see in the paintings. Among artists, the version by Jacobus de Voragine in 'The Golden Legend' was a popular source. Start by identifying the characters (what can you see that tells you the girl is a princess, for example). Compare the different moments in the narrative (story) these artists have shown. Look at and talk about how the artists painted George, the princess, and dragon as very different characters, showing different reactions, and in very different settings.

- Paolo Uccello, *Saint George and the Dragon*, 1470 (National Gallery, London)
- Jacopo Tintoretto, *Saint George and the Dragon*, 1555 (National Gallery, London)

### ADDITIONAL UNIT: TYPES OF ART: ARCHITECTURE (OF THE STATE)

**Teachers:** This is an additional unit for you to explore. Children can focus on the art of buildings and building design. Children can learn about architecture of the 'state', meaning buildings for the rulers of our country - the government and royals. We also look for the lines in buildings. [Cross-curricular links with British History and Geography]

- The Palace of Westminster, focus on the parts by Charles Barry and Augustus Pugin, constructed 1840-1870 (Westminster, London)
- Westminster Abbey, present building begun under King Henry III in 1245 (Westminster, London)
- The Banqueting House (part of the former Whitehall Palace), by Inigo Jones, 1622, with ceiling paintings by Rubens added in 1636 (Whitehall, London)



## Visual Arts: Year 2

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasise important artists, works of art, and artistic concepts. When appropriate, topics in the visual arts may be linked to topics in other disciplines. While the following guidelines specify a variety of artworks in different media and from various cultures, they are not intended to be comprehensive. Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, particularly incorporating those that either you or the children's carers can take them to see.

### I. ART OF ANCIENT EGYPT

[Some of these pieces can be found with World History: Ancient Egypt]

- Look at and discuss:
  - The Great Sphinx (Giza, outside Cairo)
  - A bust of Queen Nefertiti (head and shoulder portrait sculpture): examples in New York (Metropolitan Museum) and London (British Museum)
  - Mummy cases: Sarcophagus of King Tutankhamun, circa 1323 BC (National Museum of Egyptian Antiquities, Cairo) or Nesperennub's (British Museum, London)
  - Animal gods in Egyptian art: such as Bronze statuette of a cat (Pitt Rivers Museum, Oxford)
- Find out about:
  - The Rosetta Stone, Ptolemaic Period, 196 BC (Essential for the deciphering of hieroglyphics, British Museum, London)

### II. EARLY CHRISTIAN AND MEDIEVAL ART IN ENGLAND AND NORTHERN EUROPE

[Cross curricular links with Year 2 British History and with Language and Literature: Aesop's Fables. These fables are illustrated in the borders of the Bayeux Tapestry, probably to reveal character traits of those depicted in the main panels above them.]

- Observe and describe the Celtic (also called Insular) style of illumination (manuscript decoration) as seen in:
  - The Lindisfarne Gospels, c. 715 (British Library, London)
  - The Book of Kells c. 800 (Trinity College Library, Dublin)
- Discover the variety of art treasures of England's early medieval rulers (range of materials, foreign influences, styles etc.) by observing:
  - Sutton Hoo Ship Burial (burial treasure of an Anglo-Saxon King, 7th century, Sutton Hoo, Suffolk). An example of an item to study is the Shoulder Clasp (British Museum, London)
  - Bayeux Tapestry (embroidery showing events leading up to the Norman Conquest, probably commissioned by Odo, Earl of Kent, for William the Conqueror, after 1067 or after, Musée de la Tapisserie de Bayeux, Bayeux). [Located in History and Geography]

### III. ELEMENTS OF ART: COLOUR, SHAPE AND TEXTURE

**Teachers:** The generally recognised elements of art include line, shape, form, space, light, texture, and colour. In Year 1 the children should have studied Colour and Line. In Year 2 build on these by examining the following:

#### A. COLOUR

**Teachers:** Review, if necessary, 'warm' and 'cool' colours from Year 1.

- Primary colours:
  - Know that red, yellow and blue are commonly referred to as the primary colours, meaning they are colours that cannot be made from mixing other colours together

- Mixing primary colours—know that:
  - Blue + yellow = green
  - Blue + red = purple
  - Red + yellow = orange
- Secondary colours:
  - Know that green, purple and orange (colours made from mixing primary colours) are commonly referred to as the secondary colours
- Observe and discuss the use of colour in:
  - Claude Monet, *The Beach at Trouville*, 1870 (The National Gallery, London)
  - James A. McNeill Whistler, *Arrangement in Grey and Black No. 1* (also called 'Portrait of the Artist's Mother'), 1871 (Musée d'Orsay, Paris)

## B. SHAPE

- Recognise basic geometric shapes—square, rectangle, triangle, circle, oval—in nature, man-made objects, and artworks including:
  - in the work of Pablo Picasso, such as his images of Sylvette David from 1954 (various) and additionally:
    - old masters such as Leonardo da Vinci's *Vitruvian Man* of 1492 (Gallerie dell'Accademia, Venice)
    - in the work of Alexander Calder, such as *Standing Mobile* of 1937 (Tate Modern, London)
- Look at and discuss the use of shape in:
  - David Hockney, *The Road to York Through Sledmere*, 1997 (artist's collection, on view Royal Academy of Arts, London, 2012)

## C. TEXTURE

**Teachers:** Provide opportunities for children to experience both 'tactile' and 'visual' texture by having them describe qualities of texture in extant or real objects, which they can actually touch (tactile texture), and as depicted or suggested in works of art (visual texture). You may find it helpful to introduce this by reviewing art works from Year 1 with obvious textural differences, such as Degas' *Little Dancer*.

- Describe qualities of texture (as, for example, rough, smooth, ridged, etc.) in:
  - The King's Gold Belt Buckle (early 7th century from Sutton Hoo burial, now British Museum, London)
  - Albrecht Dürer, *Young Hare*, 1502 (Albertina, Vienna)
  - Johannes Vermeer, *The Music Lesson*, 1662-65 (The Royal Collection, London)

## IV. KINDS OF PICTURES: PORTRAITS AND SELF-PORTRAITS

**Teachers:** Help the children become familiar with the terms we use to describe different kinds of paintings by focusing on portraits and self-portraits (in Year 1 children looked at narrative paintings, and in Year 3 children will look at still lives and landscapes). Discuss examples, provide opportunities for children to create their own works in the different 'genres'. When you look at the specified works, ask the children about their impressions—what they notice first, who they think the pictures are of and how old the subject is, what those painted are doing, wearing, feeling, and so on. Encourage the children to practice using the language they have already learned about (line, shape, colour, texture, detail/s) to help them express what they can see and share their ideas on why the artist chose to depict things in a certain way.

### A. RECOGNISE AS A PORTRAIT (an artwork depicting a real person):

- Leonardo da Vinci, *Mona Lisa (Portrait of Lisa Gherardini)*, 1503-06 (Louvre, Paris)
- Hans Holbein the Younger, *Edward VI as a Child*, 1538 (National Gallery of Art, Washington DC)

Additional works:

- Sir Anthony van Dyck, *Equestrian Portrait of Charles I*, 1637-38 (National Gallery, London)

**B. RECOGNISE AS A SELF-PORTRAIT** (an artwork made by an artist of him/herself):

- Rembrandt van Rijn, *Self-portrait in a Flat Cap*, 1642 (Royal Collection, London)
- William Hogarth, *Self-Portrait at an Easel*, 1757 (National Portrait Gallery, London)
- Vincent van Gogh, *Self-portrait*, 1889 (Musée d'Orsay, Paris)

**V. TYPES OF ART: MURAL**

**Teachers:** Remind the children of the cave painting studied in Year 1, helping them to understand that cave painting is a form of mural.

**A. RECOGNISE AS A MURAL** (a painting on a wall):

- Leonardo da Vinci, *The Last Supper*, 1495-98 (Refectory, Santa Maria delle Grazie, Milan)
- Paula Rego, *Crivelli's Garden*, 1990 (Sainsbury wing restaurant, National Gallery, London)

Additionally:

- William Hogarth, *The Pool of Bethesda* (1736) and *The Good Samaritan* (1737), Staircase hallway, St Bartholomew's Hospital, London



## Visual Arts: Year 3

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasize important artists, works of art, and artistic concepts. When appropriate, topics in the visual arts may be linked to topics in other disciplines. While the following guidelines specify a variety of artworks in different media and from various cultures, they are not intended to be comprehensive.

Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, particularly those that you can either take the children to see, or they can access with their carers.

### I. ELEMENTS OF ART: LINE, SYMMETRY AND FORM

**Teachers:** The generally recognised elements of art include line, shape, form, space, light, texture, and colour. In Year 3, continue to discuss qualities of line, shape, colour, and texture that children learned about in Years 1 and 2. Develop children's knowledge and understanding by considering line orientation, and begin to explain how to recognise and describe the more theoretical elements of symmetry and form.

#### A. LINE

- Recognise lines as horizontal, vertical, or diagonal.
- Observe the use of line in:
  - Paul Klee, *Was Fehlt ihm? (What's wrong with him?)*, 1930 (Fondation Beyeler, Switzerland)
  - Pablo Picasso, *Mother and Child*, 1922 (Baltimore Museum of Art)
  - Katsushika Hokusai, *The Great Wave off Kanagawa*, 1829-33 (British Museum, London)

#### B. FORM

- Explain that form, in the discussion of art, is a term useful for describing complex shapes, often organic rather than geometric, as well as three-dimensional as opposed to flat shapes: the 'form' of a human figure, for example, or the form of a tree.
- Help the children consider form in the works they have considered for their use of line (such as Picasso's *Mother and Child*), and help them find ways to describe form in these additional works:
  - George Stubbs, *Whistlejacket*, 1762 (National Gallery, London)
  - Vincent van Gogh, *Wheatfield with Cypress Trees*, 1889 (National Gallery, London)

#### C. SYMMETRY

- Recognise common objects and shapes (squares, faces, trees) as symmetrical (where a part of an image or object is reflected or balanced in another side), or not symmetrical.
- Observe the use of symmetry in:
  - Leonardo da Vinci, *The Last Supper*, 1495-98 (Refectory, Santa Maria delle Grazie, Milan)
 Additionally in:
  - Meindert Hobbema, *The Avenue at Middelharnis*, 1689 (National Gallery, London)

### II. KINDS OF PICTURES: LANDSCAPE AND STILL LIFE

**Teachers:** When presenting the following works, ask the children to look before talking; then ask the children what they can see, what details they notice that help them read what they are looking at, what the picture makes them think of or feel and why. Go on to discuss lines, shapes, colours, textures, symmetry and form (as appropriate).

#### A. LANDSCAPE



- Recognise and discuss as landscapes (images of nature or the natural environment, from the Dutch word 'landschap'):
  - Jacob Ruisdael, *Landscape with Bentheim Castle*, 1653 (National Gallery of Ireland, Dublin)
  - John Constable, *Salisbury Cathedral from the Meadows*, 1831 (National Gallery, London)
  - Henri Rousseau, *Surprised! A Tiger in a Tropical Storm*, 1891 (National Gallery, London)

## B. STILL LIFE

- Recognise and discuss the following as still lives (images of one or more inanimate objects):
  - Paul Cézanne, studies with fruit such as apples and/or oranges, for instance, *Still Life with Apples*, 1877-78 (Fitzwilliam Museum, Cambridge)

Additionally:

- Anon. (from Herculaneum, Italy), *Still Life with Peaches and a Glass*, AD 50 (Archaeological Museum, Naples) [Teachers: point out that we know that still life has been a popular art form since ancient times because works like this one have survived due to being long-lasting fresco murals.]

## III. KINDS OF PICTURES: MYTHOLOGICAL PAINTINGS

[Cross-curricular links with Year 3 Language and Literature: Mythology of Ancient Greece]

- Understand that a mythological work of art depicts characters or a narrative from mythology. In western European painting these are generally from classical mythology.
- Recognise as images from classical mythology and identify the characters/setting/narrative according to
- The children's knowledge of the depicted myths from their language and literature studies:
  - Antonio del Pollaiuolo, *Apollo and Daphne*, c.1432-1498 (National Art Gallery, London)

Additionally:

- Frederic (Lord) Leighton, *The Return of Persephone to Demeter*, 1891 (Leeds City Art Gallery, Leeds)
- Pablo Picasso, *Minotaur and his Wife*, 1937 (British Museum, London)

## IV. TYPES OF ART: ARCHITECTURE

[Cross-curricular links with World History]

- Understand architecture as the art of designing buildings.
- Understand symmetry and a line of symmetry as it applies to buildings; observe symmetry in the design of some buildings which are familiar to you and/or the children (you could look at your school, local houses, or focus on the Cathedrals studied previously).
- Noting line, shape, and special features (such as columns and domes), look at and consider the following structures in relation to World History:
  - The Parthenon (including the Parthenon Frieze or so-called Elgin Marbles', now at the British Museum, London) 440 BC (Acropolis, Athens, Greece)
  - Great Stupa, begun 3rd Century BC (Buddhist temple in Sanchi, Raipur district, Madhya Pradesh, India).
  - Sir Christopher Wren, St Paul's Cathedral, 1675 (London)

Additionally:

- Inigo Jones, The Banqueting House, 1619-22 (Whitehall, London) [include Rubens's painted ceiling, with its references to James I, the Union of England and Scotland, and the Gunpowder Plot]
- Consider an example of modern architecture, assessing what is traditional and what is innovative, such as:
  - Frank Gehry, Guggenheim Museum, 1997, Bilbao, Spain
  - Eric Miralles, Scottish Parliament Building, 2004, Edinburgh, UK





## Visual Arts: Year 4

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasise important artists, works of art, and artistic concepts. When appropriate, topics in the visual arts may be linked to topics in other disciplines. While the following guidelines specify a variety of artworks in different media and from various cultures, they are not intended to be comprehensive. Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, particularly those which may be locally accessible to the children and their carers.

### I. ELEMENTS OF ART: LIGHT, SPACE AND DESIGN

**Teachers:** The generally recognised elements of art include line, shape, form, space, light, texture, and colour. In Year 4, build on what the children have learned in earlier years as you introduce concepts of light, space and design.

#### A. LIGHT

- Observe how artists use light and shadow (to focus our attention, create mood, etc.) in:
  - Caravaggio, *Supper at Emmaus*, 1601 (National Gallery, London) [Explain that Caravaggio pioneered a very dramatic lighting contrasting dark shade with bright light, known as 'chiaroscuro', combining the Italian words for light and dark.]
  - Rembrandt van Rijn, *Belshazzar's Feast*, 1636 (National Gallery, London)
  - Johannes Vermeer, *The Milkmaid*, c. 1658 (Rijksmuseum, Amsterdam)
  - Joseph Mallord William Turner, *The Fighting Temeraire*, 1859 (National Gallery, London)

#### B. SPACE IN ARTWORKS

- Understand the following terms: two-dimensional (height, width), and three-dimensional (height, width, depth). [Note: perspective will be considered in Year 6.]
- Observe the relationship between two-dimensional and three-dimensional shapes: square to cube, triangle to pyramid, circle to sphere and cylinder.
- Observe how artists can make what they depict look three-dimensional, despite working in two-dimensions, by creating an illusion of depth. Also examine the foreground, middle ground, and background in paintings, including:
  - Pieter Bruegel the Younger, *The Peasant Wedding*, 1620 (National Gallery of Ireland, Dublin)
  - Jean-François Millet, *The Gleaners*, 1857 (Musée d'Orsay, Paris)

#### C. DESIGN: HOW THE ELEMENTS OF ART WORK TOGETHER

- Examine design—how the elements of art work together to create a balanced or coherent whole—in:
  - Henri Matisse (collage): *The Fall of Icarus (from Jazz)*, 1943 (Tate, London; Metropolitan Museum of Art, New York)

Additionally in:

- Edvard Munch, *The Scream*, 1893 (National Gallery, Oslo)
- Anthony van Dyck, *Portrait of Charles I, Henrietta Maria and their Children*, 1632 (Royal Collection, Buckingham Palace, London) [Cross-curricular links with Year 4 English History]

### II. TYPES OF ART: EMBROIDERY AND NEEDLEWORK

**Teachers:** Embroidery and needlework are important aspects of art and sewing is also a practical life skill for children to learn.

- Understand the basic principles of sewing techniques. Children can experiment with making their own cross-stitch design and appreciate the time and effort involved in needlework.
- Understand the basic principles of weaving.
- Recognise embroidery and tapestry and discuss examples:
  - Kate Farrer, *Icarus*, 2012 (Artist's Collection, now on display at the Royal School of Needlework at Hampton Court) [Cross-curricular connections with *Icarus* by Matisse and with Year 3 and Year 4 Language and Literature: Ancient Greek and Roman Mythology]
  - *Christ's Charge to Peter* tapestry commissioned by King Charles I and made in Mortlake (Forde Abbey, Boughton House, Belvoir Castle and Chatsworth House) and original cartoons by Raphael (Victoria and Albert Museum, London)
  - Norman Hartnell, Queen Elizabeth II's Coronation Robes (Royal Collection)
  - Royal School of Needlework, Queen Elizabeth II's Robes of Estate (Royal Collection)
  - Royal School of Needlework, Kate Middleton's Wedding Dress (Royal Collection)

### III. MONUMENTS OF ROME AND BYZANTIUM

[Cross-curricular links with Year 4 World History]

- Become familiar with the public monuments of ancient Rome such as:
  - Trajan's Column (113 AD) [Note: there is a cast in the Victoria and Albert Museum, London.]
  - The Pantheon (126 AD)
  - The Arch of Constantine (dedicated in 315 AD)
- Become familiar with the public monuments of ancient Byzantium such as:
  - Hagia Sofia (537 AD)
  - The Great Palace of Constantinople (330 AD)
  - The Walls of Constantinople (4th to 5th centuries AD)
- Explore how Emperors used and adapted these monuments to display their images, show power and represent history.
- Observe examples of Christian art works of the later Roman Empire (or Byzantium), such as the mosaics of Ravenna:
  - *Justinian I and Theodora*, mosaic panels in the apse of San Vitale, 548 AD (Ravenna, Italy)



## Visual Arts: Year 5

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasise important artists, works of art, and artistic concepts. When appropriate, topics in the visual arts may be linked to topics in other disciplines. While the following guidelines specify a variety of artworks in different media and from various cultures, they are not intended to be comprehensive. Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, particularly any that they may be able to view first-hand.

In studying the works of art specified below, and in creating their own art, students should review, develop, and apply concepts introduced in previous years, such as line, shape, form, space, texture, colour, light, design, symmetry, etc.

### I. LANGUAGE OF ART: STYLE

**Teachers:** In Years 1 - 4 students have learned a great deal about the elements of art and how to talk about works of art and architecture. In Year 5 extend this knowledge by helping children also consider and express styles as they see them in works of art and architecture. They should already be familiar with the term from Language and Literacy.

- Understand the meaning of 'style' as a noun and, in the context of art, as a term to refer to how something looks.
- Practice applying the term 'style' to describe contrasting works of art already known to students, comparing two works, for example:
  - Stubbs's *Whistlejacket* [from Year 3 - Form] (often described as smooth in style since no brushstrokes are visible and the colours have been carefully blended)
  - Munch's *The Scream* [from Year 4 - Design] (which can be described as rough or broad in style as the brushstrokes are evident and the paint appears to have been hastily applied and the colours are unmixed)
- Rococo Vs Modernism
  - Antoine Watteau, *The Pilgrimage to the Isle of Cythera*, 1717 (Louvre Museum, Paris, France)
  - Thomas Chippendale, *Ribbon-backed Chair*, made 1850-1880 from Chippendale's design of 1754 (V&A Museum, London, UK)
- Modernism and Abstract Art
  - Colour theory
  - Theo van Doesburg, *Contra-Composition of Dissonances XVI* (Haags Gemeentemuseum? The Hague, Netherlands)
  - Marcel Breuer, *Wassily Chairs*, 1925-1926 (Bauhaus) Dessau, Germany

### II. ISLAMIC ART AND ARCHITECTURE

[Cross-curricular links with Year 5 World History]

- Become familiar with examples of Islamic art, including illuminated manuscripts and illumination of the Qur'an (Koran).
- Note characteristic features of Islamic architecture, such as domes and minarets, in:
  - The Dome of the Rock (Mosque of Omar), initial construction completed in AD 691 (Jerusalem)
  - The Alhambra Palace, 1527 (Granada, Spain)
  - The Taj Mahal, 1632 (Agra, India)

### III. THE ART OF AFRICA

[Cross-curricular links with Year 5 World History: Early and Medieval African Kingdoms]

- Note the spiritual purposes and significance of many African works of art, such as masks used in ceremonies. In addition, recognise cultural changes that are reflected in artwork. For instance, in parts of West Africa where Portuguese traders arrived in the 16th century, many works of art display Portuguese influence in the materials and techniques used, as well as in what was depicted in the art.
- Become familiar with examples of art from specific regions and peoples in Africa. The following suggestions can be found in the British Museum in London:
  - Antelope headdresses of Mali
  - Ivory carvings from Ife and Benin
  - Bronze sculptures and panels from Benin

## V. TYPES OF ART: PRINTS AND PRINTMAKING

**Teachers:** Prints and printmaking provides an excellent opportunity to allow your students to create original artworks using the media and techniques they are examining. Specialist equipment is not necessary to experience print-making; mono-printing, for example, requires little other than paint, wooden sticks and paper, and desks or tablets that can be wiped down!

- Understand that printmaking is an indirect art form, where the artist usually creates a design on a block or plate (or wood, plastic or metal), or even on a screen of silk, and this is transferred to a support—usually paper—after a pressing with ink. Printmaking can be a positive (relief), negative (intaglio) or stencil process.
- Appreciate that the benefit of printmaking is that it allows the creation of multiple versions of the same design. Artists like Rubens and Hogarth realised they could use this to spread their images to a wider audience, not least because paper prints were generally cheap and comparatively quick to produce.
- Find out about some of the various printmaking techniques, ranging from mono-printing, engraving, etching, screen-printing to lithography and brass rubbing.
- Recognise as products of printmaking (prints), and discuss:
  - Albrecht Dürer, *The Rhinoceros* (woodcut) 1515 (British Museum, London)
  - Paulus Pontius after Rubens, *Self-Portrait (of Rubens)*, 1630 (British Museum, London)
  - William Hogarth, *Industry and Idleness Plate 1: The Fellow 'Prentices at their Looms*, Plate 12: *The Industrious 'Prentice Lord Mayor of London*, 1747 (Tate Britain, London)
  - Henri de Toulouse-Lautrec, *Troupe de Mlle Églantine*, 1896 (colour lithograph), (V&A, London)

## ADDITIONAL UNIT: THE ART OF THE EAST: CHINA

[Cross-curricular links with Year 5 World History: China - Dynasties and Conquerors and Year 3 World History: China]

### A. CHINA

- Become familiar with examples of Chinese art, including:
  - Silk scrolls
  - Calligraphy (the art of brush writing and painting)
  - Porcelain (such as Ming ware)
  - Jade Carving (for statuary and jewellery)



## Visual Arts: Year 6

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasise important artists, works of art, and artistic concepts. When appropriate, topics in the visual arts may be linked to topics in other disciplines. While the following guidelines specify a variety of artworks in different media and from various cultures, they are not intended to be comprehensive. Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, particularly those which they may visit at first-hand.

In studying the works of art specified below, and in creating their own art, students should review, develop and apply concepts introduced in previous years, such as line, shape, form, space, texture, colour, light, design, symmetry and style.

### I. THE LANGUAGE OF ART

#### A. UNDERSTAND AND BE ABLE TO APPLY APPROPRIATELY THE FOLLOWING TERMS:

- Renaissance: comes from the Italian word 'Rinascita' (meaning re-birth), applied to describe a regeneration of the arts along classical lines, which took place after the Middle—or so-called 'Dark' Ages
- Figurative: refers to the style of works of art which attempt to depict convincing reality or life-like forms
- Abstract: the opposite of figurative, referring to artworks wherein the depicted reflects an idea or suggestion of something, rather than the thing itself
- Genre: a term to describe distinct types of subject matter, applicable in literature as well as art, such as landscape or portrait
- Perspective: in art refers to the mathematical techniques, and linear arrangements used to rationalise space in two-dimensional art works

### II. ART AND ARCHITECTURE OF THE ITALIAN RENAISSANCE

[Cross-curricular links with Year 5 World History]

**Teachers:** you could introduce the students to Renaissance art by reviewing previously observed works and also looking at:

- Leonardo da Vinci's Vitruvian Man (Year 2: Shape), Mona Lisa (Year 2: Portraits) and Last Supper (Year 2: Murals)
- Bruegel's *Peasant Wedding* (Year 4: Space in Artworks)
- Dürer's *Self-Portrait* (Year 2: Portraits and Self-Portraits)
- Raphael (Raffaello Sanzio da Urbino), *The School of Athens*, 1510-1511 (Vatican Museums and Galleries), Vatican City

#### A. UNDERSTAND THE TERM RENAISSANCE

- See section I, part A, above
- Recognise that Renaissance art is not only defined by style but reflects new attitudes, achievements and influences; namely:
  - A shift in world view from medieval to Renaissance art, with a new emphasis on humanity and the natural world

- The influence of Greek and Roman art on Renaissance artists (a return to classical subject matter; idealisation of the human form; balance and proportion in design; the literal re-discovery of classical art works, such as Laocoon Group by Michelangelo, or Apollo Belvedere)
- The development of linear perspective during the Italian Renaissance (the vantage point or point-of-view of the viewer; convergence of lines toward a vanishing point; the horizon line)

## B. OBSERVE AND DISCUSS A RANGE OF PAINTINGS BY ITALIAN RENAISSANCE ARTISTS

- Consider what makes them 'Renaissance' works, including:
  - Sandro Botticelli, *The Birth of Venus*, c. 1485 (Uffizi, Florence)
  - Raphael, *Madonna of the Pinks* (La Madonna dei Garofani), 1506-7 (National Gallery, London)
  - Michelangelo, Sistine Chapel decorations, 1508-12 (Vatican, Rome)

## C. BECOME FAMILIAR WITH RENAISSANCE SCULPTURE

- Consider what makes sculptures 'Renaissance', including:
  - Donatello, *Saint George*, (Bronze cast after stone original), c. 1415-17 (Orsanmichele—the Kitchen Garden of St Michael, Florence)
  - Michelangelo, *David*, 1504 (Galleria dell'Accademia, Florence)

## D. BECOME FAMILIAR WITH RENAISSANCE ARCHITECTURE

- Consider—where possible—who the buildings were designed and built by, who used them and what for, and how they were decorated (often with works by important Renaissance artists):
  - Il Duomo (Florence Cathedral), particularly Brunelleschi's Dome which completed it in 1436 (consider the role of Cosimo de Medici as a patron, supporting Brunelleschi to win the commission over Ghiberti)
  - Palazzo Pitti, Florence, begun 1458, (from 1549 chief residence of the Medici and the ruling families of the Grand Duchy of Tuscany)
  - The Basilica of St Peter's, Vatican City, Rome, 1506 (includes Michelangelo's Pietà, and later additions by Bernini)
  - Villa Farnesina, 1506-10 (Trastevere, Rome) (Retreat of Papal banker Agostino Chigi, who commissioned decorations from Raphael, del Piombo and Giulio Romano)

## III. VICTORIAN ART

- Augustus Welby Pugin 'a Catholic town in 1440' and 'a town in 1840', *Contrasts: Or A Parallel between the Noble Edifices of the Middle Ages and Corresponding Buildings of the Present Day*, 1836 (Cambridge University Press, 2013)
- Gothic Revival: a return to the gothic style of architecture from the Middle Ages
- The Houses of Parliament: designed in a gothic style
- William Morris: wallpaper, tiles, furniture, fabrics and books
- Sir Edward Coley Burne-Jones, *The last sleep of Arthur in Avalon*, 1881-98 (Museo de Arte de Ponce), Puerto Rico