



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