

Art

Year 1	Vocab	Year 2	Vocab
<p>ELEMENTS OF ART: COLOUR AND LINE</p> <p>Colour</p> <ul style="list-style-type: none"> Observe how colours can create different feelings and how certain 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: <ul style="list-style-type: none"> Pieter Bruegel, <i>The Hunters in the Snow</i>, 1565 (Kunsthistorisches Museum, Vienna) David Hockney, <i>A Bigger Splash</i>, 1967 (Tate Modern, London) Henri Rousseau, <i>Surprised! A Tiger in a Tropical Storm</i>, 1891 (National Gallery, London) Vincent van Gogh, <i>Sunflowers</i>, 1888 (National Gallery, London) <p>Line</p> <ul style="list-style-type: none"> Identify and use different lines: straight, zigzag, curved, wavy, thick, thin Observe and describe different kinds of lines in: <ul style="list-style-type: none"> Rembrandt van Rijn, <i>Saskia in a Straw Hat</i>, 1633 (Kupferstichkabinett, Berlin) Pierre Bonnard, <i>The Luncheon (Le Déjeuner)</i>, 1923 (National Gallery of Ireland, Dublin) Joan Miró, <i>Painting (Peinture)</i>, 1925 (National Galleries of Scotland, Edinburgh) 	<p>primary colours tint shade brushstroke</p>	<p>I. ART OF ANCIENT EGYPT [Some of these pieces can be found with World History: Ancient Egypt]</p> <ul style="list-style-type: none"> Look at and discuss: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> The Rosetta Stone, Ptolemaic Period, 196 BC (Essential for the deciphering of hieroglyphics, British Museum, London) <p>II. EARLY CHRISTIAN AND MEDIEVAL ART IN ENGLAND AND NORTHERN EUROPE</p> <p>[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.]</p> <ul style="list-style-type: none"> Observe and describe the Celtic (also called Insular) style of illumination (manuscript decoration) as seen in: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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] 	<p>Ancient Egypt Pharaoh Pyramid</p> <p>Sarcophagus Sphinx Bust Papyrus Paper The Book of the Dead</p>
<p>TYPES OF ART: SCULPTURE</p> <p>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]</p> <ul style="list-style-type: none"> Hubert Le Sueur, <i>King Charles the First</i>, 1633 (Trafalgar Square, London) Hamo Thornycroft, <i>Oliver Cromwell</i>, 1899 (Palace of Westminster, London) E. H. Baily, <i>Lord Horatio Nelson</i>, 1840-43 (Trafalgar Square, London) Henry Moore, <i>Family Group</i>, 1944 (Fitzwilliam Museum, Cambridge) Edgar Degas, <i>Little Dancer Aged Fourteen</i>, 1880-81 (Tate, Liverpool) Barbara Hepworth, <i>Infant</i>, 1929 (Tate, St Ives) Antony Gormley, <i>Angel of the North</i>, 1998 (Gateshead) 	<p>architecture</p> <p>architect dome pillar arch roof tower sculptor 3D art 2D art</p>	<p>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:</p> <p>A. COLOUR Teachers: Review, if necessary, ‘warm’ and ‘cool’ colours from Year 1.</p> <ul style="list-style-type: none"> Primary colours: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Blue + yellow = green Blue + red = purple Red + yellow = orange Secondary colours: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Claude Monet, <i>The Beach at Trouville</i>, 1870 (The National Gallery, London) James A. McNeill Whistler, <i>Arrangement in Grey and Black No. 1</i> (also called ‘Portrait of the Artist’s Mother’), 1871 (Musée d’Orsay, Paris) 	<p>Primary Colours tint shade geometric shape organic shape</p>
<p>LOOKING AT AND TALKING ABOUT WORKS OF ART</p> <p>This section includes a selection of useful and specialist words for talking about works of art. We can use many of these terms in other areas, particularly language and literacy (where it is also customary to consider character, narrative, style</p>	<p>style technique pointillism brushstroke</p>	<p>A. SHAPE</p> <ul style="list-style-type: none"> Recognise basic geometric shapes—square, rectangle, triangle, circle, oval—in nature, man-made objects, and artworks including: <ul style="list-style-type: none"> in the work of Pablo Picasso, such as his images of Sylvette David from 1954 (various) 	

<p>etc.). We aim to enable the children to understand these terms; at this stage very few will be able to use these terms in their speech, but building recognition and re-call is an important step towards this.</p> <ul style="list-style-type: none"> 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’ 	<p>narrative character setting</p>	<p>and additionally:</p> <ul style="list-style-type: none"> old masters such as Leonardo da Vinci’s <i>Vitruvian Man</i> of 1492 (Gallerie dell’Accademia, Venice) in the work of Alexander Calder, such as <i>Standing Mobile</i> of 1937 (Tate Modern, London) <ul style="list-style-type: none"> Look at and discuss the use of shape in: <ul style="list-style-type: none"> David Hockney, <i>The Road to York Through Sledmere</i>, 1997 (artist’s collection, on view Royal Academy of Arts, London, 2012) <p>B. TEXTURE</p> <p>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’ <i>Little Dancer</i>.</p> <ul style="list-style-type: none"> Describe qualities of texture (as, for example, rough, smooth, ridged, etc.) in: <ul style="list-style-type: none"> The King’s Gold Belt Buckle (early 7th century from Sutton Hoo burial, now British Museum, London) Albrecht Dürer, <i>Young Hare</i>, 1502 (Albertina, Vienna) Johannes Vermeer, <i>The Music Lesson</i>, 1662-65 (The Royal Collection, London) 	
<p>TALKING ABOUT PAINTINGS OF CHILDREN</p> <p>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).</p> <ul style="list-style-type: none"> William Hogarth, <i>The Graham Children</i>, 1742 (National Gallery, London) Pieter Bruegel, <i>Children’s Games</i>, 1560 (Kunsthistorisches Museum, Vienna) John Singer Sargent, <i>Carnation, Lily, Lily, Rose</i>, 1885-6 (Tate Britain, London) Gabriel Metsu, <i>The Sick Child</i>, 1660 (Rijksmuseum, Amsterdam) 	<p>artist luxury wealth message past pose cubism</p>	<p>IV. KINDS OF PICTURES: PORTRAITS AND SELF-PORTRAITS</p> <p>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’.</p> <p>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.</p> <p>A. RECOGNISE AS A PORTRAIT (an artwork depicting a real person):</p> <ul style="list-style-type: none"> Leonardo da Vinci, <i>Mona Lisa (Portrait of Lisa Gherardini)</i>, 1503-06 (Louvre, Paris) Hans Holbein the Younger, <i>Edward VI as a Child</i>, 1538 (National Gallery of Art, Washington DC) <p>Additional works:</p> <ul style="list-style-type: none"> Sir Anthony van Dyck, <i>Equestrian Portrait of Charles I</i>, 1637-38 (National Gallery, London) <p>B. RECOGNISE AS A SELF-PORTRAIT (an artwork made by an artist of him/herself):</p> <ul style="list-style-type: none"> Rembrandt van Rijn, <i>Self-portrait in a Flat Cap</i>, 1642 (Royal Collection, London) William Hogarth, <i>Self-Portrait at an Easel</i>, 1757 (National Portrait Gallery, London) Vincent van Gogh, <i>Self-portrait</i>, 1889 (Musée d’Orsay, Paris) 	<p>portrait self- portrait facial fea tures skin tone represent</p> <p>Cubism</p>
<p>TALKING ABOUT NARRATIVE PAINTINGS: SAINT GEORGE AND THE DRAGON</p> <p>Observe and talk about two paintings showing George and the Dragon [Cross-curricular link with Language and Literature]. Use a version of the legend from literature to help read what you can see in the paintings.</p> <p>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.</p> <ul style="list-style-type: none"> Paolo Uccello, <i>Saint George and the Dragon</i>, 1470 (National Gallery, London) Jacopo Tintoretto, <i>Saint George and the Dragon</i>, 1555 (National Gallery, London) 	<p>sculpture sculptor subject style maquette model sketch casting mould bronze patina armature</p>	<p>V. TYPES OF ART: MURAL</p> <p>Teachers: Remind the children of the cave painting studied in Year 1, helping them to understand that cave painting is a form of mural.</p> <p>A. RECOGNISE AS A MURAL (a painting on a wall):</p> <ul style="list-style-type: none"> Leonardo da Vinci, <i>The Last Supper</i>, 1495-98 (Refectory, Santa Maria delle Grazie, Milan) Paula Rego, <i>Crivelli’s Garden</i>, 1990 (Sainsbury wing restaurant, National Gallery, London) <p>Additionally: William Hogarth, <i>The Pool of Bethesda</i> (1736) and <i>The Good Samaritan</i> (1737), Staircase hallway, St Bartholomew’s Hospital, London</p>	<p>mural fresco plaster Pope Sistine Chapel National Gallery tapestry weaving</p> <p>composit ion</p>
<p>TYPES OF ART: ARCHITECTURE (OF THE STATE)</p> <p>Children will focus on the art of buildings and building design. Children will 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]</p> <ul style="list-style-type: none"> 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) 		<p>VI. MONUMENTS OF ROME AND BYZANTIUM</p> <p>[Cross-curricular links with Year 2 World History]</p> <ul style="list-style-type: none"> Become familiar with the public monuments of ancient Rome such as: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Hagia Sofia (537 AD) 	<p>Monum ent Ancient Rome Amphit heatre Column</p>

<ul style="list-style-type: none"> The Banqueting House (part of the former Whitehall Palace), by Inigo Jones, 1622, with ceiling paintings by Rubens added in 1636 (Whitehall, London) 		<ul style="list-style-type: none"> 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: <p>Justinian I and Theodora, mosaic panels in the apse of San Vitale, 548 AD (Ravenna, Italy)</p>	<p>Dome Arch Symmetrical In relief In the round Frieze</p>
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