

Art

Year 5	Vocab	Year 6	Vocab
<p>I. LANGUAGE OF ART: STYLE</p> <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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 	<p>Form Tone style Shade/Shadow Highlights Mid-tone Cast shadow Tints/shades Chiaroscuro Ground Underpainting</p>	<p>I. THE LANGUAGE OF ART</p> <p>A. UNDERSTAND AND BE ABLE TO APPLY APPROPRIATELY THE FOLLOWING TERMS:</p> <ul style="list-style-type: none"> 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 	<p>Renaissance Classical Figurative Abstract Genre Perspective</p>
<p>II. ISLAMIC ART AND ARCHITECTURE</p> <p>[Cross-curricular links with Year 5 World History]</p> <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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) 	<p>Illuminated Dome Architect Architecture Palace Islamic Manuscript</p>	<p>II. ART AND ARCHITECTURE OF THE ITALIAN RENAISSANCE</p> <p>Teachers: you could introduce the students to Renaissance art by reviewing previously observed works and also looking at:</p> <ul style="list-style-type: none"> 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 <p>A. UNDERSTAND THE TERM RENAISSANCE see section I, part A, above</p> <ul style="list-style-type: none"> Recognise that Renaissance art is not only defined by style but reflects new attitudes, achievements and influences; namely: <ul style="list-style-type: none"> 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) <p>B. OBSERVE AND DISCUSS A RANGE OF PAINTINGS BY ITALIAN RENAISSANCE ARTISTS</p> <p>Consider what makes them ‘Renaissance’ works, including:</p> <ul style="list-style-type: none"> 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) <p>BECOME FAMILIAR WITH RENAISSANCE SCULPTURE</p> <ul style="list-style-type: none"> Consider what makes sculptures ‘Renaissance’, including: <ul style="list-style-type: none"> 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) 	<p>Mural</p>
<p>III. THE ART OF AFRICA</p> <p>[Cross-curricular links with Year 5 World History]</p>		<p>D. BECOME FAMILIAR WITH RENAISSANCE ARCHITECTURE</p> <ul style="list-style-type: none"> 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): 	<p>Sculpture</p>

<p>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</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Antelope headdresses of Mali • Ivory carvings from Ife and Benin <p>Bronze sculptures and panels from Benin</p>	<p>Mask Technique Influence Carving Sculpture</p>	<ul style="list-style-type: none"> • 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) <p>Villa Farnesina, 1506-10 (Trastevere, Rome) (Retreat of Papal banker Agostino Chigi, who commissioned decorations from Raphael, del Piombo and Guilio Romano)</p>	
<p>V. TYPES OF ART: PRINTS AND PRINTMAKING</p> <p>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!</p> <ul style="list-style-type: none"> • 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. <p>Recognise as products of printmaking (prints), and discuss:</p> <ul style="list-style-type: none"> • 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) 	<p>Print Technique Engrave</p>	<p>VICTORIAN ART</p> <ul style="list-style-type: none"> • 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-, The last sleep of Arthur in Avalon, 1881-98 (Museo de Arte de Ponce), Puerto Rico 	