



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)