

Knowledge Organiser- Colour and Shape (Art - Year Two) (for example with images see <https://www.wfs-primary.org/Curriculum/Knowledge-Organisers/>)

Key Vocabulary	Definition
primary colours	Yellow, red and blue. These colours cannot be mixed from other colours. Two of them can be mixed to make secondary colours.
secondary colours	Green, orange and purple. These colours are mixed by combining two primary colours.
Warm/cool colours	Yellow, orange and red are warm colours. These colours create a warm mood. Blue, green and grey are cool colours. These colours create a cold mood. For image of warm and cool colours https://www.tes.com/lessons/mN9SXiCFWYTjTA/e-warm-and-cool-colors
tint	When a colour is made lighter by adding white, e.g. a tint of blue (light blue).
shade	When a colour is made darker by adding black, e.g. a shade of blue (dark blue).
geometric shape	Shapes we can name, e.g. square, rectangle, triangle, circle.
Organic shape	A shape we cannot give a name to, unlike a geometric shape. These shapes are often found in the natural world.

Primary and Secondary Colours

For image of primary and secondary colour wheels

<https://www.tes.com/lessons/PnIWEklgZg7-IQ/primary-and-secondary-color-landscape-paintings>

Painting	Artist and Title
For image see https://www.metmuseum.org/art/collection/search/483148	Klee, <i>Three Houses</i> , (1922)
For image see https://www.christies.com/lotfinder/Lot/alexander-calder-1898-1976-lone-zig-zag-5621973-details.aspx	Calder, <i>Lone zigzag</i> , (1966)

Year 2

Art

Colour, Shape and Texture

Lesson Series:

1. Introducing Matisse's Cut-Outs
2. Cut-Outs – organic shapes and complementary colours
3. Cut-Outs - composition
4. Visual texture
5. Creating visual texture 1
6. Creating visual texture 2

What you need to know:

- Matisse's 'Cut-Outs' were pictures made out of cut out paper shapes which Matisse made in his old age, after an operation and when he had failing health. During the last part of his life he was often bedridden or in a wheelchair and found it difficult to paint. He could, however, cut-out colourful paper to create pictures. He called this "painting with scissors". Matisse made many cut-outs and referred to the making of them as his "second life".
- Matisse used organic shapes in his cut-outs. Organic shapes often appear in nature.
- Matisse often used complementary colours in his cut-outs. Complementary colours are opposite each other on the colour wheel.
- Matisse carefully considered the composition of his cut-outs. Composition means how different ingredients in art (e.g. colour and shape) are put together to make up a whole work of art.
- Visual texture means how artists show what something feels like.
- Artists can create visual texture using different marks and different colours.
- Durer painted a picture called **Young Hare** which is considered to be a masterpiece in observational painting. In it he builds up the appearance of the fur of the hare using a variety of fine brushstrokes.
- The Arnolfini Portrait is a masterpiece in visual texture by Jan van Eyck. It shows of a rich cloth merchant and his wife.

National Curriculum Coverage:

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, shape and texture
- about the work of a range of artists, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Multiple Choice Quiz (Assessment Tool)

Colour, shape and texture			
1. Matisse made the cut-outs:	A	In the middle of his life	
	B	When he was very young	
	C	At the end of his life	
	D	While he was at school	
2. In the cut-outs Matisse used lots of:	A	Tomatoes	
	B	Organic shapes	
	C	Pieces of string	
	D	Squares	
3. Organic shapes often appear in:	A	buildings	
	B	factories	
	C	nature	
	D	computers	
4. Visual texture is:	A	When an artist uses organic shapes	
	B	When an artist shows texture in a picture	
	C	When an artist uses yellow, red and blue	
	D	When an artist paints with a sponge	
5. The man in the Arnolfini portrait was a:	A	Teacher	
	B	Seller of cloth	
	C	Clown	
	D	Bank manager	
6. The Arnolfini portrait shows:	A	Two people and a dog	
	B	Chickens	
	C	A computer	
	D	Three men	

Knowledge Organiser - Colour, Shape and Texture (Art - Year Two)

Key Vocabulary	Definition
primary colours	Yellow, red and blue. These colours cannot be mixed from other colours.
secondary colours	Green, orange and purple. These colours are mixed by combining two primary colours.
complementary colours	Any two colours which are opposite each other on the colour wheel, for example yellow and purple are complementary to each other.
geometric shape	Shapes we can name, e.g. square, rectangle, triangle, circle.
organic shape	A shape we cannot give a name to, unlike a geometric shape. These shapes are often found in the natural world.
composition	How different ingredients in art (e.g. colour, shape, texture) are put together to make up a whole work of art.
cut-out	The words Matisse used to describe his method of creating pictures with scissors and coloured paper.
texture	How an object feels.
visual texture	When an artist uses different shapes, marks, colours, light or shade to show how something feels (texture).

Complementary Colours

For image showing complementary colours see

<https://www.tes.com/lessons/tal6yyXS-RsMHQ/e-p-complimentary-colors-lesson-ex-projects>

Painting	Artist and Title
For image see https://shop.royalacademy.org.uk/panoramic-postcard-panel-with-mask-by-henri-matisse	Matisse, <i>Panel with Mask</i> (1947)
For image see https://en.wikipedia.org/wiki/Young_Hare	Dürer, <i>Young Hare</i> , (1502)
For image see https://www.nationalgallery.org.uk/paintings/jan-van-eyck-the-arnofini-portrait	Jan van Eyck, <i>The Arnofini Portrait</i> (1434)

Lesson 1: Introducing Matisse’s Cut-Outs

Teacher knowledge: The first three lessons in this unit explore the subject of colour and shape through looking at Matisse’s ‘Cut-Outs’. These were pictures made out of cut out paper shapes which Matisse made in his old age, after an operation and when he had failing health. During the last part of his life he was often bedridden or in a wheel chair and found it difficult to paint. He could, however, cut-out colourful paper to create pictures. He called this “painting with scissors”. He would ask his assistants to paint paper with particular colours and then cut out the shapes he wanted. He would arrange the shapes in front of him or ask his assistants to place them on the wall. This would be done by pinning them so that Matisse could alter their position before they were stuck down. Matisse would spend considerable time carefully considering the arrangement of the composition. Matisse made many cut-outs and referred to the making of them as his “second life”.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand how Matisse made his cut-outs	<p>Task: To paint two sheets of paper.</p> <p>Success Criteria: I can paint one sheet with a primary colour and one sheet with a secondary colour.</p> <p>I can mix a secondary colour well.</p> <p>I can cover the whole sheet of paper with paint.</p>	<p>Prior learning: Explain that we will continue to think about colour and shape in the next few lessons. Review understanding of organic and geometric shapes and primary and secondary colours. Read briefly through knowledge organiser.</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show children an images of two cut-outs by Matisse (The Parakeet and the Mermaid – 1952 and Panel with Mask 1947) (see Knowledge Organiser and resources).</p> <ul style="list-style-type: none"> • What can you see? • How do you think these pictures have been made? • What can you say about the colours the artist has used? • What can you say about the shapes he has used? <p>Teach: Explain these pictures are by Matisse and he called them his ‘cut outs’. As a class watch clip of Matisse working. Explain it shows Matisse cutting out shapes which he called “painting with scissors”, then placing shapes in an arrangement that he likes. https://www.youtube.com/watch?v=qInBcaZEGb0</p> <p>Talk task: Watch Tate clip re Matisse exhibition. https://www.youtube.com/watch?v=rLgSd8ka0Gs Whilst watching children to think about these questions and then answer:</p> <ul style="list-style-type: none"> • What does “painting with scissors” mean? • Why are there pin-marks in the shapes of the cut outs? • How big were his cut outs? • When, in his life, did Matisse create the cut outs? <p>Teach: Explain the background to Matisse’s Cut-outs as describe in teacher knowledge above. Explain to the children the meaning of composition i.e. considering how the different ingredients of the picture (in this case the colours and shapes) are put together to make up a successful whole work of art.</p> <p>Demonstrate/Task: Explain that today we will start the process of making our own cut-outs by painting sheets of paper with colours that we will use next lesson. Provide the children with primary colours and tell them they can use these and mix a secondary colour. Each child should paint a sheet with a primary colour and a sheet with a secondary colour. Review good mixing technique i.e. thoroughly mixing the paint and washing the brush before getting another colour. Explain that it is fine see the brushstrokes on the paper – Matisse himself liked to see these and you can see them in the real cut-outs.</p> <p>Partner teach/Plenary: Ask children to tell their partners: <i>What do you know about Matisse’s cut-outs? How did you mix this secondary colour?</i></p>	<p>Primary, secondary, organic shape, cut-out, composition</p> <p>Relevant Artists</p> <p>Matisse</p>
<p>Knowledge goals</p> <p>Matisse made colourful pictures by cutting out and arranging shapes.</p> <p>Matisse called this “painting with scissors”.</p> <p>Matisse made the cut-outs when he was old and ill.</p> <p>Matisse carefully considered the arrangement (composition) of his shapes</p>			
<p>Suggested resources: A4 cartridge paper, large brushes, paint – primary colours, water pots, mixing palettes.</p>			

Lesson 2: Cut outs – organic shapes and complementary colours

Teacher knowledge: In this lesson the children will review what they learnt about Matisse’s cut-outs in the last lesson and look at how he uses organic shapes and complementary colours. Complementary colours are opposite each other on the colour wheel and look very bright when put next to each other.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To know that Matisse used organic shapes and complementary colours in his cut-outs	<p>Task: To cut out shapes for my cut-out</p> <p>Success Criteria: I can cut out at least 6 organic shapes</p> <p>I can select complementary colours.</p>	<p>Prior learning: Review learning from last week. Ask children: How did Matisse create these pictures? When did he create them? Why did he make them? (Why didn’t he keep painting?) What do we mean by composition?</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: As a class read cartoon which sets out the process for making the cut outs to help the children with starting to make their own cut-outs today. https://www.theguardian.com/childrens-books-site/gallery/2014/jul/26/how-to-make-matisse-cut-outs-laurence-anholt This can also be found in Laurence Anholt’s Artists Activity Book.</p> <p>After reading children to answer the following questions:</p> <ul style="list-style-type: none"> • What kind of shapes can you use for your cut out? What can you use for ideas? (Organic shapes – natural objects) • What does the cartoon say about composition? (Review this word and discuss that a good composition can look as good upside down and the right way round). • What are complementary colours? (These are opposite colours). <p>Teach: Look at colour wheel (see knowledge organiser) showing complementary colours. Explain that these are opposite colours on the colour wheel (always a primary colour opposite a secondary colour). Look at Matisse’s cut-outs Mimosa (1951) and Panel with Mask (1947) (see resources). <i>Where can you see complementary colours next to each other?</i> Explain that when you put one colour next to its complementary colour they look very bright against each other.</p> <p>Demonstrate/Task: Explain that in this lesson the children will choose their colours and cut out their shapes for their cut-out. Children to use paper they painted last week and other brightly coloured paper including black and white. Ask the children: What shapes will you make? How big will they be? What shapes can you use around you to inspire you? Encourage the children to keep the waste paper that they cut their shapes out from – they can also use these shapes for their cut-out. What colour will your shapes be? Encourage the children to cut out some shapes in two complementary colours. The children can draw their shapes on the coloured paper if they want to before they start. They should cut out at least six shapes.</p> <p>Partner teach/Plenary: Ask children to describe what they have done today. <i>What kind of shapes have you cut out? What did you use for inspiration? Which complementary colours have you used?</i></p>	<p>Primary, secondary, complementary, organic shape, cut-out</p>
<p>Knowledge goals</p> <p>Organic shapes often appear in nature.</p> <p>Matisse used organic shapes in his cut-outs.</p> <p>Complementary colours are opposite each other on the colour wheel.</p> <p>Matisse used complementary colours in his cut-outs.</p>			<p>Relevant Artists</p> <p>Matisse</p>
<p>Suggested resources: Painting paper from last week, other coloured paper in bright colours, scissors, plastic wallets to put shapes in once cut. Laurence Anholt – <i>Anholt Artist Activity Book</i></p>			

Lesson 3: Cut outs – composition

Teacher knowledge: In this lesson the children will consider the term composition and how Matisse carefully considered the composition of his cut-outs, asking his assistants to rearrange the shapes before sticking them down. Composition means how the different ingredients in art are put together to make a successful work of art. In this case, the ingredients that the children will be considering are shape and colour.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand that Matisse carefully considered the composition of his cut-outs	<p>Task: To create a cut-out.</p> <p>Success Criteria: I can choose a background colour I can arrange my shapes. I can stick my shapes down.</p>	<p>Prior learning: Review the meaning of the words complementary colour and organic shape and the work the children completed last week. <i>What did you use to give you inspiration for your organic shapes? Which two complementary colours did you choose for your shapes?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Teach: Explain today we will be placing our shapes on our background and then gluing them in place. We will carefully need to consider the composition (go over term) i.e. how we arrange our shapes and colours. Remind the children that the reason that the shapes in Matisse’s cut outs had holes in them was because he would get his assistants to pin up the shapes and consider their position for they got stuck down. He would alter their position many times before deciding on a final composition. <i>Explain what composition in art means.</i></p> <p>Demonstrate/Task: Demonstrate arranging shapes on a background colour before sticking the shapes down. Children should consider: What background colour do they want to choose? Explain to the children that might like to use a complementary colour to the colour of one of their shapes. How will they place their shapes? Encourage them to place big shapes then small shapes. Will you overlap your shapes? Will you put complimentary colours next to each other?</p> <p>Partner teach/Plenary: Ask children to tell their partners: <i>What can you tell me about the composition of your piece of work? How is it successful?</i></p>	<p>complementary, organic shape, cut-out, composition</p>
<p>Knowledge goals</p> <p>To know that composition means how different ingredients in art (e.g. colour and shape) are put together to make up a whole work of art.</p> <p>To know that Matisse carefully considered the composition of this cut-outs.</p>			<p>Relevant Artists</p> <p>Matisse</p>
<p>Suggested resources: Large background paper (ideally A2, bright colours), glue, cut-out shapes from last lesson.</p>			

Lesson 4: Visual Texture

Teacher knowledge: Over the course of the next three lessons the children will learn about how artists show texture in their work. Visual texture is the term used to describe how artists use shape, marks, colour, light and shade to show how an object feels. In this lesson the children will look at Durer's **Young Hare** (1502) which is considered to be a masterpiece in observational painting. In it he builds up the appearance of the fur of the hare using a variety of fine brushstrokes. The children will then begin to look at Jan van Eyck's **Arnolfini Portrait** which is considered to be a masterpiece in visual texture. This portrait is of a rich cloth merchant and his wife. Jan van Eyck is showing off in the painting by depicting many different textures, not only of the rich fabrics which show the wealth of the cloth merchant, but by showing the hardness of the mirror and light as well as the small, roughly textured dog in the foreground.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand that artists can show how something feels.	<p>Task: To explore how to create visual texture.</p> <p>Success Criteria:</p>	<p>Prior learning: Establish prior knowledge. <i>What does texture mean? How could you describe the texture of a cat?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Have various objects in a bag with different textures eg a woolly hat, rough sandpaper, a smooth stone. One child to pick up an item from the bag without looking and describe how it feels. Then they should guess what it is. Repeat with other objects. Show a picture of a kitten on board. Ask children to close their eyes and imagine they are holding a kitten. How does it feel? What words come to mind? Now show a picture of a frog and children to imagine they are holding it. How does it feel? What words come to mind? Record words around the pictures on interactive white board.</p>	Texture, visual texture, feel, rough, smooth, soft, hard, fluffy
<p>Knowledge goals</p> <p>To know that visual texture means how artists show what something feels like.</p> <p>To know that artists can create visual texture using different marks.</p> <p>To know that the Arnolfini Portrait is a masterpiece in visual texture.</p>	<p>I can make charcoal rubbings of different textured materials.</p> <p>I can use different marks to show the texture of an object.</p>	<p>Teach: Explain that to find words to describe how something feels is called describing the texture. Texture is how something feels. Explain that artists may show texture in their work (how something feels) to make something look real. This is called visual texture. <i>What does texture mean? What does visual texture mean?</i></p> <p>Show children Durer's <i>Young Hare</i> (1502). Ask: What can you see? <i>What words can you use to describe how the hare feels? How has the artist shown this?</i> (He has used very fine brushstrokes showing individual hairs in lots of different tones of brown). Explain that the artist has used considerable skill to use paint to show exactly how the hare feels.</p> <p>Introduce Jan van Eyck's <i>The Arnolfini Portrait</i> (1434). Explain the factual background to this painting (see above in teacher knowledge). Ask children to describe the different textures they can see in the painting. Explain that the portrait is considered to be a masterpiece in visual texture.</p> <p>Demonstrate/Task: The children will start by exploring texture by taking charcoal rubbings of various textured items on newsprint paper. Demonstrate how to use the charcoal on its side and explain how the soft, thin newsprint paper means that the texture of the objects underneath are picked up. This activity should take a maximum of five minutes to do two rubbings.</p> <p>Children will then use charcoal to draw the texture of various highly textured objects. Choose objects where the children can concentrate on mark-making to show the texture of the object eg the inside of an orange, a shell, a dried leaf etc. Emphasise their drawings need to be large and that they need to use lots of different kinds of marks to show the feel of what they see.</p> <p>Partner teach/Plenary: Ask children to tell their partners: <i>Describe the texture of the object you have been drawing. How have you shown the texture? What marks have you used?</i></p>	<p>Relevant Artists</p> <p>Durer Jan van Eyck</p>
<p>Suggested resources: Newsprint paper (A5), cartridge paper (A5), charcoal, material to draw and take rubbings from e.g. bubble wrap, textured material, sandpaper. Texture items for observational drawing e.g. shells, dried leaves, the inside of an orange. For National Gallery information on the Arnolfini Portrait see https://www.nationalgallery.org.uk/paintings/jan-van-eyck-the-arnolfini-portrait For information about Durer's <i>Young Hare</i> see https://en.wikipedia.org/wiki/Young_Hare</p>			

Lesson 5: Creating Visual Texture 1

Teacher knowledge: In this lesson the children will consider in detail how Jan van Eyck shows texture in parts *The Arnolfini Portrait*. They will consider the different marks and colours he uses and then use oil pastels in different marks and colours to show the texture of clothes on a washing line.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To explore how artists create visual texture.	<p>Task: To draw and show the texture of different fabrics.</p> <p>Success Criteria:</p>	<p>Prior learning: Review the Arnolfini Portrait which the children looked at last lesson. Ask the children to describe the different textures they can see in the painting. Children to review the drawings they did last lesson. <i>How did you show the texture of your object? Describe the different marks you made.</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. Review term texture and visual texture.</p> <p>Talk task: Show enlarged images of the dog's hair and the wife's hair and lace headscarf from Jan van Eyck's <i>Arnolfini portrait</i>. Ask: Which bits of the painting can you see? Describe the different marks the artist has used to show the texture. Describe the different colours the artist has used to show the texture.</p> <p>Teach: Explain to the children that Jan van Eyck uses fine, long marks in lots of different shades of brown, layered on top of each other to show the fur of the dog. He uses wiggly lines in bright white and off-white to show the texture of the lace headscarf. Explain artists use different marks and colours to show different textures.</p> <p>Demonstrate/Task: Explain to the children that they will draw different pieces of clothing on a washing line strung across the classroom. They are going to try and replicate the different textures they can see using oil pastels, thick pencils and chalk. First they need to draw the line in pencil across their wide page. Then they need to draw the outline of the garment – emphasise that this must be big. Then they should use layers of the chalk, pencil and oil pastels to make different marks to show the textures of the clothes. What colours will they use? What marks will they make? Demonstrate how to do this.</p> <p>Partner teach/Plenary: Ask children to tell their partners: <i>How have you shown the different textures of the clothes? What marks have you made? What colours have you used?</i></p>	Texture, visual texture, feel, mark rough, smooth, soft, hard, fluffy
<p>Knowledge goals</p> <p>To know that artists can create visual texture by using different marks.</p> <p>To know that artists can create visual texture by using different colours.</p>	<p>I can draw a washing line and the outline of items of clothing.</p> <p>I can use different marks and colour to show texture.</p> <p>I can layer the oil pastels, pencil and chalk.</p>		<p>Relevant Artists</p> <p>Jan van Eyck</p>
<p>Suggested resources: Pastels, chalk, thick, soft pencils (6b), washing line, pegs, interesting textured clothes hung on line (e.g. woolly hat, socks, silk scarf, furry hat, coloured sugar paper – wide format to allow children to draw various items of clothes on one washing line.</p>			

Lesson 6: Creating Visual Texture 2

Teacher knowledge: In this lesson the children will further their knowledge about the Arnolfini Portrait by watching a clip made by the National Gallery. They will then complete their washing line drawings showing the texture of different fabrics.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand more about the Arnolfini Portrait	<p>Task: To finish drawing showing the texture of different fabrics.</p> <p>Success Criteria:</p>	<p>Prior learning: Children to review the drawings they did last lesson. <i>How did you show the texture of the clothes? Describe the different marks you made and colours you used.</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Teach: Point out to the children that portraits can often tell us things about the people in them (refer back to learning on portraits in previous unit on portraits and self-portraits) or about the painter who has painted the picture.</p> <p>Talk task: Watch National Gallery clip about the Arnolfini portrait from 1.05 (the beginning of the clip refers to the question of the couple's relationship which is not appropriate for this age group) https://www.nationalgallery.org.uk/paintings/jan-van-eyck-the-arnolfini-portrait . Ask different groups of children to concentrate on the questions below to learn more about the portrait:</p> <ul style="list-style-type: none"> • Why is there a bed in the picture? • What do the oranges tell us about the people in the painting? • What can we see in the mirror? • What has Jan van Eyck written on the picture? Why? <p>Demonstrate/Task: Children to continue and finish their drawings started last week.</p> <p>Partner teach/Plenary: Ask children to tell their partners: <i>What does texture/visual texture mean? How have you shown the different textures of the clothes? What marks have you made? What colours have you used?</i></p>	Texture, visual texture, feel, mark rough, smooth, soft, hard, fluffy
<p>Knowledge goals</p> <p>Parts of the Arnolfini portrait show us things about the people in it.</p> <p>Parts of the Arnolfini portrait show us things about Jan van Eyck.</p>	<p>I can use different marks and colour to show texture.</p> <p>I can layer the oil pastels, pencil and chalk.</p>		<p>Relevant Artists</p> <p>Jan van Eyck</p>
<p>Suggested resources: Pastels, chalk, thick, soft pencils (6b), washing line strung across the classroom, pegs, interesting textured clothes hung on line (e.g. woolly hat, socks, silk scarf, furry hat, drawings started last lesson.</p>			

Resources

Lesson 1: Introducing Matisse's Cut-Outs

Art



For image see
<https://www.moma.org/audio/playlist/6/312>


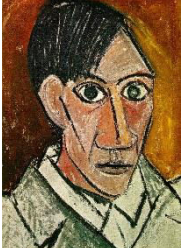
Matisse. The Parakeet and the Mermaid, 1952

Knowledge Organiser- Portraits and Self-Portraits (Art - Year Two)



Key Vocabulary	Definition
portrait	A piece of art work showing a person
self-portrait	A portrait that an artist creates of themselves
facial features	Eyes, nose, mouth, ears
skin tone	The shades of a person's skin
represent	How an artist shows what a person is like in a portrait
cubism	A way of painting and drawing where artists show more than one view of something in the same picture, like looking at many sides of a cube at once.

Portraits	Artist
	Leonardo da Vinci, Mona Lisa, 1503-06
	Hans Holbein the Younger, Edward VI as a Child, 1538

Self-Portraits	Artist
	Vincent Van Gogh, Self-portrait 1889
	Rembrandt van Rijn, Self-portrait, 1659
	Pablo Picasso, Self-portrait, 1907

Knowledge Organiser- Landscape and Symmetry (Art - Year Two)



Key Vocabulary	Definition
landscape	A painting or drawing of a large area of the natural world, for example mountains or fields.
seascape	A type of landscape painting which is of the sea.
method	A way of doing something, for example the steps for painting a picture.
sketch	A rough drawing or painting, possibly to be looked at to be able to complete a finished drawing or painting.
brushstroke	The mark made by a paintbrush.
symmetry/symmetrical	Where the parts of a picture or object look exactly the same on both sides, a mirror image.
natural materials	Things from nature, used to make art, for example leaves, sticks or stones.
temporary	Something which lasts for a short time.

Landscapes/Seascapes

Constable (1831)
Salisbury Cathedral from the Meadows



Turner (1842)
Snowstorm



Art that uses symmetry



Leonard van (Aldy Goldsworthy)

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