

Drawings

Artist/Title

Knowledge Organiser- Line (Art - Year Three) (for example see with images see

<https://www.wlfs-primary.org/Curriculum/Knowledge-Organisers/>.)

Key Vocabulary	Definition
Sketch	A rough drawing or painting, possibly to be looked at to be able to complete a finished drawing or painting.
Line weight	The strength, heaviness or darkness of a line.
Continuous line	A line which does not end. It keeps going.
Form	Where an artist shows in a drawing or painting that an object is 3d rather than flat or 2d.
Print	Where an artist has created an image on a block, put paint or ink on the block and then placed paper on top of the block. The image on the paper is the print.
Woodblock print	Where a print is made by carving lines in a block of wood.

“A drawing is simply a line going for a walk.”

Paul Klee

Woodblock Print	Artist/Title
	Katsushika Hokusai, <i>The Great Wave</i> , 1829-33

For image see https://www.rct.uk/collection/912660/studies-of-water	Leonardo da Vinci, <i>Studies of Water</i> , c.1508-1509
For image see https://www.tate.org.uk/art/artworks/moore-shelter-scene-bunks-and-sleepers-n05711	Henry Moore, <i>Shelter-scene: bunkers and sleepers</i> , 1941

Year 3

Art

Still Life and Form

Lesson Series:

1. An introduction to still life
2. Creating form with tone
- 3/4. Drawing a still life using cross-hatching
5. A study of Cezanne
6. Drawing a still life using colour

What you need to know:

- A still life is a picture of something that does not move.
- Still lifes have been painted for thousands of years:
- ❖ **Still life with Peaches and Glass** (A.D. 50) is a fresco which was found when part of the Roman site of Herculaneum was excavated. It decorated a Roman house that was covered up by ash during the catastrophic eruption of Mount Vesuvius in A.D. 79. It was one of a whole series of still life paintings found in the visiting quarters of the same house, designed to show that the owner was generous and hospitable.
- ❖ An example of modern still life is Andy Warhol's **Campbell's Soup I** (1968). Andy Warhol (1928-1987) was part of the 'pop' art movement. 'Pop' is short for 'popular' and was an artistic movement that started in the 1950s where artists rebelled against traditional views about what and how to paint. They felt that old paintings in museums had nothing to do with their everyday lives. In their pictures they used comic book and advertising styles to paint everyday products.
- Giorgio Morandi (1890-1964) is particularly known for his still lifes and kept a supply of vases, bottles and jars in his studio, which he used as models in a variety of arrangements again and again. He was prolific, completing 1350 oil paintings and 133 etchings, many of which were of still lifes. His work is known for its simplicity and economy.
- Paul Cézanne (1839-1906) has been described as the father of modern art. He painted almost 200 still lifes using the same simple household objects again and again. He was interested in the basic shapes and richness of colour of fruit. He once said, "I will astonish Paris with an apple."
- Mary Moser (1744-1819) was a founder of the Royal Academy of Art in London, one of only two female founders amongst a large group of men. She is known for her flower paintings although she painted portraits and historical subjects too. At this time women were not allowed to undertake drawing classes of nudes, as the male members of the Royal Academy did and this may explain her concentration on flower paintings.
- Form means the 3d shapes in art. In a drawing or painting an artist can create the illusion that an object is 3d.
- Artists can use tone to create form. Tone means how dark or light something is.
- Artists can use different drawing techniques to create tone and form, such as cross hatching. They can also use tints and shades of different colours to create for

National Curriculum Coverage:

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:


- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing with a range of materials for example, pencil
- about great artists in history.

Multiple Choice Quiz (Assessment Tool)

Still Life and Form			
1. A still life is a picture of	A	A moving animal	
	B	A person	
	C	Something that does not move	
	D	The sea	
2. Still lifes have been painted for:	A	50 years	
	B	A few months	
	C	A few years	
	D	Thousands of years	
3. Tone means:	A	Using lines which cross to make something darker	
	B	When something is very dark	
	C	When something is very light	
	D	How dark or light something is	
4. Cross hatching is:	A	When an artist draws lines crossing each other	
	B	When an artist draws squiggles	
	C	When an artist presses hard with their pencil	
	D	In when a chick is born	
5. Cezanne is known for painting:	A	Guitars	
	B	The sky	
	C	Still lifes	
	D	Dogs	
6. A highlight is:	A	Where there is a shadow on a table	
	B	Where the light is lightest	
	C	Where the light is darkest	
	D	Where the light is neither light nor dark	

Knowledge Organiser- Still Life and Form (Art - Year Three) (for example see with images see <https://www.wfs-primary.org/Curriculum/Knowledge-Organisers/>)

Key Vocabulary	Definition
Still life	A picture of something that does not move.
Form	Form means the 3d shapes in art. In a drawing or painting an artist can create the illusion that an object is 3d rather than flat.
Tone	How dark or light something is. Tones are created by the way light falls on a 3d object.
Shade/shadow	The parts of an object that are darker.
Highlight	The parts of an object where the light is strongest or lightest.
Mid-tone	Tones between the highlights and shadows.
Cast shadow	Where an object makes a shadow on something else e.g. a table underneath it.
Cross hatching	A technique of creating tone by drawing lines which cross over each other.
Tints/Shades	A tint is the mixture of a colour with white, which increases lightness, and a shade is the mixture of a colour with black, which reduces lightness.

Art	Artist/Title
<p>For image see https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/still-life-with-peaches</p>	<p><i>Still Life with Peaches and a Glass</i>, from Herculaneum, (50 CE)</p>
<p>For image see https://www.artgallery.nsw.gov.au/collection/works/554.2000/</p>	<p>Giorgio Morandi, <i>Still Life with Five Objects</i>, (1956)</p>
	<p>Paul Cézanne, <i>Still Life, Pitcher and Fruit</i> (1894)</p>

Lesson 1: An introduction to still life

Teacher knowledge: In this lesson the children will learn what a still life is and look at examples of still life from different moments in history. The oldest painting they will look at is a fresco (the children should know this term from their study of Murals and Tapestries in year 2) that was found when part of the Roman site of Herculaneum was excavated. It decorated a Roman house that was covered up by ash during the catastrophic eruption of Mount Vesuvius in A.D. 79. It was one of a whole series of still life paintings found in the visiting quarters of the same house, designed to show that the owner was generous and hospitable. The mud from the volcano may have changed the colours - when it was painted they may have been brighter. The children will go on to look at a print by Andy Warhol, **Campbell's Soup I** (1968). This is an example of 'pop' art. 'Pop' is short for 'popular' and was an artistic movement that started in the 1950s where artists rebelled against traditional views about what and how to paint. They felt that old paintings in museums had nothing to do with their everyday lives. In their pictures they used comic book and advertising styles to paint everyday products.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand what a still life is and that they have been painted for a long time.	<p>Task: To copy a painting with a continuous line.</p> <p>Success Criteria: I can say what I see, know and guess.</p>	<p>Prior learning: Introduce topic. Explain that in this lesson the children will learn about still life and move onto learning about form next lesson. Establish prior knowledge of still life. <i>What is a still life? What does 'still life' mean?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show children various still life paintings (see Knowledge Organiser and resources):</p> <ul style="list-style-type: none"> • <i>Still Life with Peaches and a Glass</i>, from Herculaneum, (AD 50) • Paul Cézanne, <i>Still Life, Pitcher and Fruit</i> (1894) • Fernand Leger <i>Still Life with a Beer Mug</i> (1921-22) • Andy Warhol <i>Untitled from Campbell's Soup I</i> (1968) <p>Ask children what is similar/different about the paintings? Explain they are all still lives – go through term with reference to knowledge organiser. Explain that they are painted in very different ways or styles. <i>What is a still life?</i> Ask: Which painting to you think is the oldest, and which is most modern? Order the paintings, oldest first and emphasise to children that still lives have been painted for thousands of years and are still painted today.</p> <p>Show the children the still life from Herculaneum. Ask children to say what they can see, know and guess about the painting. Children to write bullet points under these three headings around a copy of the painting stuck into their sketchbooks. Next show the children Warhol's print and go through the same process in relation to this.</p> <p>Teach: Explain the facts about the Herculaneum and Warhol paintings as shown in teacher knowledge section above.</p> <p>Demonstrate/Task: Set children task to copy the Herculaneum painting using just lines – this should take 2 minutes. Next ask the children to copy the painting using a continuous line: once their pencil is on the page they cannot take it off the page until they finish their drawing – this should take 2 minutes. Finally, they should copy the painting trying not to look at their own drawing but only at the image they are copying – again this should take 2 minutes.</p> <p>Partner teach/Plenary: Children to review with their partners: <i>What is a still life? What can you tell me about the still life found in Herculaneum/Andy Warhol's 'pop' art still life?</i></p>	<p>Still life Pop art Herculaneum</p>
<p>Knowledge goals</p> <p>To understand what a still life is.</p> <p>To understand that still lives have been painted for a long time.</p> <p>To understand that styles of painting still lives have changed.</p>	<p>I can copy a picture using just lines</p> <p>I can copy a picture using a continuous line</p> <p>I can copy a picture without looking</p>		<p>Relevant Artists</p> <p>Warhol</p>

Suggested resources: Small copies of Warhol and Herculaneum paintings for sketchbooks. Pencils and sketchbooks. For more information about still life see: <http://www.tate.org.uk/art/art-terms/s/still-life> For Herculaneum still life see: <https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/still-life-with-peaches> For Andy Warhol see: <http://www.tate.org.uk/art/artists/andy-warhol-2121>

Lesson 2: Creating form with tone

Teacher knowledge: *Giorgio Morandi was an Italian painter who lived from 1890-1964. He is particularly known for his still lifes and kept a supply of vases, bottles and jars in his studio, which he used as models in a variety of arrangements again and again. He was prolific, completing 1350 oil paintings and 133 etchings, many of which were of still lifes. His work is known for its simplicity and economy. The still life discussed in this lesson, **Still Life with Five Objects** (1956) is an etching (where lines are drawn onto a metal plate which are then eaten away by acid and a print taken from the plate) which shows the use of extensive cross hatching.*

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand that artists use tone to create form.	<p>Task: To use different pencil techniques to show tone and form</p> <p>Success Criteria:</p>	<p>Prior learning: Review learning from last lesson: <i>What is a still life?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. In particular, address what we mean by 3d – i.e. an object that has three dimensions, height, width and depth. Something is 3d if we can touch it all around or walk around it.</p> <p>Talk task: Show children Giorgio Morandi, <i>Still Life with Five Objects</i>, (1956) (see Knowledge Organiser). Ask: What can you see? What shapes can you see? How has the artist shown us that the objects which he has drawn are 3d? How can you see that the jugs are curved?</p> <p>Teach: Explain that the objects look 3d and this is done by using different tones (highlights, mid-tones and shades/shadows) within the shapes of the objects. We call this showing the ‘form’ of the object. Point out where the objects have cast a shadow on the table to the left of the picture. Review the terms form, tone, highlight, shade/shadow, mid-tone and cast shadow by looking at the definitions on the knowledge organiser. Ask children to identify where the light was coming from when Morandi drew his still life. Ask them to identify the highlights, shades and mid-tones in Morandi’s still life. <i>What do we mean by tone/form?</i></p>	<p>still life, form, tone, 3d</p> <p>highlight, shade/shadow, cast shadow, mid-tone, cross hatching</p>
<p>Knowledge goals</p> <p>Form means the 3d shapes in art. In a drawing or painting an artist can create the illusion that an object is 3d rather than flat.</p> <p>Artists can use tone to create form.</p> <p>Artists can use different drawing techniques to create tone and form.</p> <p>Morandi made many still lifes and used cross hatching in some of them.</p>	<p>I can show form with:</p> <ul style="list-style-type: none"> • cross hatching • marks in one direction • squiggles • shading 	<p>Ask the children to look at Morandi’s still life again. Ask what marks the artists has used to create the different tones? Explain that he has used cross hatching. Demonstrate cross hatching to the children using lines further apart and pressing lightly to create lighter areas and using lines closer together and pressing harder to create darker tones. Point out to the children that where the highlights are strongest Morandi has not used any marks but relied on the white of the paper. <i>What is cross hatching? How would you create shade/mid-tones/highlights using cross hatching?</i></p> <p>Demonstrate/Task: Explain to children that they are going to practice using 4 different pencil techniques to draw a cube with different tones. For example see resources. Provide the children with a worksheet which has the outline of four different cubes drawn already.</p> <p>They need to use the four different techniques, cross hatching, lines, squiggles and shading to show different tones – one light face, one slightly darker and another darker still. Model each different technique to the children. Emphasise to the children that this is not an activity that needs the precision of a ruler, lines should not be stiffly straight but drawn free hand. Extension: to draw the cast shadow for each cube.</p> <p>Partner teach/Plenary: Children to review their own work with a partner: <i>How did you show the different tones on your cubes? How did you make the highlights/mid-tones/shades?</i></p>	<p>Relevant Artists</p> <p>Morandi</p>

Suggested resources: Worksheet which has the outline of four different cubes already drawn, drawing pencils (2b). For further information on Morandi see <http://www.tate.org.uk/art/artists/giorgio-morandi-1660>

Lesson 3/4: Drawing a still life using cross-hatching

Teacher knowledge: The children will apply their cross hatching skills practised last lesson drawing a still life in pencil. The plan below sets out detailed instructions on how to set up still life objects to try and ensure best results. Modelling how to approach the activity is essential to ensure that the children are not overwhelmed by the activity. This drawing will take at least two lessons.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To know that artists can show tone and form using cross hatching	<p>Task: To draw a still life using cross hatching</p> <p>Success Criteria: I can use a light pencil to sketch out the shapes in the still life.</p>	<p>Prior learning: Look at Morandi's work <i>Still Life with Five Objects (1956)</i> and ask children <i>How has Morandi created tone and form?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Teach/Demonstrate/Task: Explain to children that they are going to draw a still life with pencil and using cross hatching. Have still life objects in the middle of the room (at least 6-7 objects) on top of a piece of cloth. Children should sit around the still life so they can all see it from different angles. Ideally have small boxes under the material to provide a variety of levels which the objects can sit on. Avoid glass objects as transparency is difficult to draw and anything with writing on it, as this will distract the children from the form of the objects. Objects such as wooden boxes, opaque bottles (or dark glass), cups, bowls are generally successful. If spot lighting is available to shine from one angle then use this as it will make the tones more obvious and easier to notice and to draw. However, if this is not available switch off electrical lighting as a wash of electrical lighting tends to flatten the tones and makes them more difficult to read.</p>	<p>still life, form, tone, 3d highlight, shade/shadow, cast shadow, mid-tone, cross hatching</p>
<p>Knowledge goals</p> <p>Artists can use tone to create form.</p> <p>Cross hatching can be used to show tone.</p>	<p>I can add cross hatching in variety of tones.</p> <p>I can add different tones in the background.</p>	<p>Model the process for drawing, as set out below:</p> <ul style="list-style-type: none"> • They should start by looking: They must draw what they see, not what they think they see. It is unlikely they will be able to see the whole of one object as some objects will obscure parts of other objects. Where does the light fall? Where is the lightest part/darkest part? Encourage them to squint with their eyes to see dark and light more clearly. Squinting cuts out light and allows the eye to focus on the contrast of light. • Start drawing by using the pencil lightly to sketch out the outline of the different shapes of the objects. What different lines (straight? curved?) will they need to use? They should make the objects fill the page. • Next pick one object to add cross-hatching to. They shouldn't make the dark parts too dark to start with. Ask how will they use cross hatching to vary the tone? Point out that they should use stronger lines, closer together for darker areas and light lines further apart for lighter tones. • Finally, once the objects are finished the should make sure they add the cloth/table in the background. They should look at where the background is dark and light (including adding any cast shadows) and show this with cross hatching. <p>Partner teach/Plenary: Ask children to walk around the room looking at each other's completed drawing in a 'silent gallery'. They should provide comments on each other's work. <i>What is successful about this drawing? Why?</i></p>	<p>Relevant Artists</p> <p>Morandi</p>

Suggested resources: Still life objects on top of material set up in middle of room and viewable from all sides, drawing pencils 2b, cartridge paper (ideally between A4 and A3 size).

Lesson 5: A study of Cezanne

Teacher knowledge: In this lesson the children look at the work of one of the greatest painters of still life, Paul Cézanne (1839-1906). Cezanne has been described as the father of modern art. Picasso said he was “my one and only master.....[He was] was like the father of us all”. He painted almost 200 still lifes using the same simple household objects again and again. He was interested in the basic shapes and richness of colour of fruit. He once said “I will astonish Paris with an apple.” After looking at the richness of colour in his painting **Still Life, Pitcher and Fruit (1884)** the children will draw their own still life of a single pear, using oil pastels.

Knowledge Objective	Task	Lesson Detail	Vocabulary
<p>To understand that artists can use colour to create form</p>	<p>Task: To draw a pear with oil pastels</p> <p>Success Criteria: In can use the oil pastels lightly.</p>	<p>Prior learning: Children to review learning from last lesson: <i>How did you create tone when drawing your still life? What does tone mean? What does form mean?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. In particular, review the terms tints and shades which the children should know from year 1 and 2.</p> <p>Talk task: Show children painting by George Stubbs, <i>Whistlejacket</i>, (1762) (see resources). Ask: What can you see? Is it 2d or 3d? Does it look 2d or 3d? <i>How does the artist use colour to show us the form of the horse?</i></p> <p>Teach: Explain to the children that Stubbs uses tints and shades of brown to show the light and dark parts of the horse. The tints and shades show the form of the horse, they make it look 3d.</p> <p>Talk task: Show children Paul Cézanne’s, <i>Still Life, Pitcher and Fruit (1894)</i>. Ask:</p> <ul style="list-style-type: none"> • What can you see? • What colours has the artist used? • Where are the darkest shades/lightest tints? • Where are the shadows created by the fruit? <p>Teach: Explain that Cezanne has used different tints and shades on the fruit to show the form and make the fruit look really 3d. Point out that he has applied the colour in patches and that he doesn’t just use one colour on the fruit – for example a green apple may have also have yellow or red patches on it. Go through facts re Cezanne and still life as in teacher knowledge section above.</p> <p>Demonstrate/Task: Explain we are going to use oil pastels to draw a still life of a pear, using different layers of colour. Set up pear on white paper (so that any cast shadow is clear) so that every child has a clear view of it. Follow similar instructions for lighting as expressed in lessons 3/4. Follow the step by step guide below. Emphasise to the children that it is really important that they do not touch or move the pear as the person on the other side of the table will be drawing it too.</p> <ul style="list-style-type: none"> • Ask the children what different colours they can see on the pear – highlight that there will be more than first appears e.g. a green pear will have parts which appear yellow or brown. • Start by drawing with the basic colour of the pear. Draw the outline as you see it and then add that colour inside some of the pear. Add colour lightly at first. Do not press too hard. • Add shade with a darker colour. Avoid using black. • Layer on different colours that you can see on the pear. These may be tints and shades of green, brown, red or yellow. • Add lighter colours (e.g. light brown, yellow or white) to show where the form is lighter. • Add colour in the background including any cast shadow. This will not be one colour. Add the colour in patches and always layer the colours. • Always remember to layer the pastels on, don’t add too much at once or press to hard. <p>Partner teach/Plenary: Children to discuss: <i>Describe how you drew your pear. How do the different tones help to create form?</i></p>	<p>still life, form, tone, tints, shades</p>
<p>Knowledge goals</p> <p>Artists can use different colours to create form.</p> <p>Artists use tints and shades to create form.</p> <p>Cezanne painted over 200 still lifes and was interested in painting everyday objects.</p>	<p>I can use layers of colour.</p> <p>I can use different tones to create form.</p>		<p>Relevant Artists</p> <p>Stubbs, Cézanne</p>

Suggested resources: Oil pastels, square of coloured sugar paper (beige/light brown is successful) big enough to fit a life size pear in it, pears on white paper. For a filmed representation of the steps to follow for drawing a pear in oil pastels see <http://thevirtualinstructor.com/how-to-use-oil-pastels.html>

Lesson 6: Drawing a still life using colour

Teacher knowledge: In this lesson children will use their knowledge of using oil pastels from last lesson to draw a still life of three pieces of fruit. This activity will allow the teacher to assess how well they have grasped how to create form using different tones. They will start by looking at a flower painting by Mary Moser. Moser was a founder of the Royal Academy of Art in London, one of only two female founders amongst a large group of men. She is known for her flower paintings although she painted portraits and historical subjects too. At this time women were not allowed to undertake drawing classes of nudes, as the male members of the Royal Academy did and this may explain her concentration on flower paintings.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To know how to use colour to create form	<p>Task: To draw a still life using oil pastels</p> <p>Success Criteria:</p>	<p>Prior learning: Review Still Life, Pitcher and Fruit (1884) by Cezanne, looked at last lesson. Ask: <i>How does Cezanne create the illusion that the objects are 3d? How does he use colour to create form?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show children painting by Mary Moser, <i>Summer</i>, (c.1780) and close up of the pink rose (see resources). Ask: What can you see? Is it 2d or 3d? Does it look 2d or 3d? <i>How does the artist use colour to show us the form of the rose?</i></p> <p>Teach: Explain that this is a still life of flowers. The rose looks 3d because of the different tones, tints and shades of pink shown on the flower. Where the light hits the flower it is lighter. When it goes back into the shadow, or where the petals overlap it looks darker. Go through information in teacher knowledge about Mary Moser.</p> <p>Talk task: Explain that this week we will draw a still life of 3 pieces of fruit using oil pastels. Children in pairs to look at their drawings of pears from last week and discuss: <i>Describe the different steps you took to draw the pear. How have you made your pear look 3d?</i> Go through the different stages as shown in the bullet points in last lesson plan.</p> <p>Demonstrate/Task: Model using oil pastels for still life before children start following the different stages as shown in the bullet points in the last lesson plan. Set up three pieces of fruit of varying colours and shapes (e.g. apple, pear, banana) on a white sheet of paper so that all children can see. Follow instructions re lighting as in lesson 3/4.</p> <p>Highlight following points:</p> <ul style="list-style-type: none"> • They should start by looking. • They must draw what they see, not what they think they see. • It is unlikely they will be able to see the whole of one object as some objects will obscure parts of other objects. • Where does the light fall? Where is the lightest part/darkest part? • Encourage them to squint with their eyes to see dark and light more clearly. Squinting cuts out light and allows the eye to focus on the contrast of light. • They should make their objects fill the page. No tiny pieces of fruit! <p>Partner teach/Plenary: Ask children to walk around the room looking at each other's completed drawing in a 'silent gallery'. They should provide comments on each other's work. <i>What is successful about this drawing? Why?</i></p>	still life, form, tone,
<p>Knowledge goals</p> <p>Artists can use different colours to create form.</p>	<p>In can sketch out the shapes of the objects to fill the whole page.</p> <p>I can use the oil pastels lightly and use layers of colour.</p> <p>I can use different tones to create form.</p>		<p>Relevant Artists</p> <p>Cézanne Moser</p>

Suggested resources: Oil pastels, A4 sugar paper (beige/light brown is successful), pieces of fruit on white paper. For information about Moser see <https://www.royalacademy.org.uk/art-artists/name/mary-moser-ra>

Resources

Lesson 1: An introduction to still life

Art

For image see
<https://www.tate.org.uk/art/artworks/leger-still-life-with-a-beer-mug-t02035>

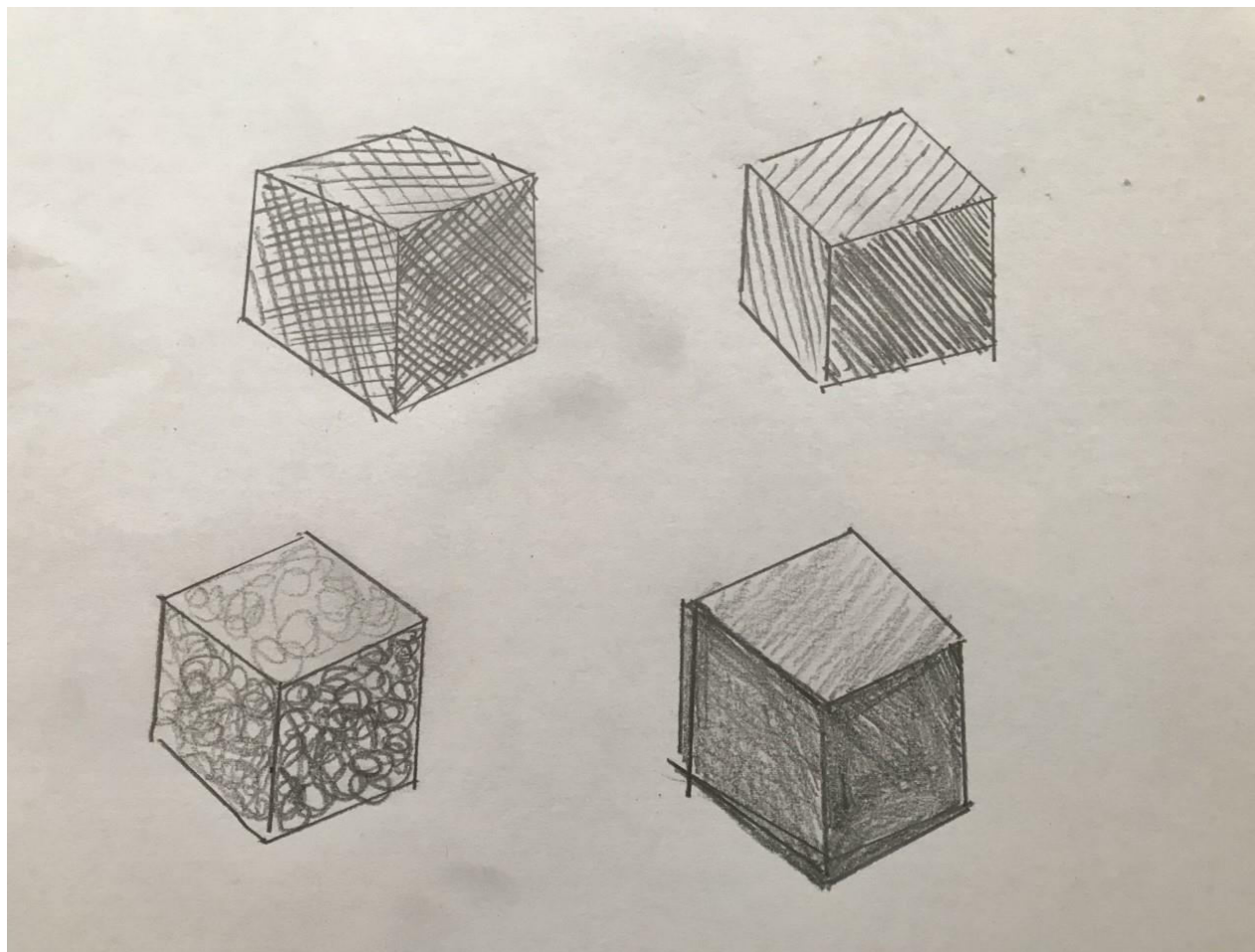
For image see
<https://www.moma.org/collection/works/72312>

Fernand Leger *Still Life with a Beer Mug* (1921-22)

Andy Warhol *Untitled from Campbell's Soup I* (1968)

Lesson 2: Creating form with tone

Different ways of creating tone on a cube



Lesson 5: A study of Cezanne

George Stubbs, *Whistlejacket*, (1762)

For image see

<https://www.nationalgallery.org.uk/paintings/george-stubbs-whistlejacket>

Lesson 6: Drawing a still life using colour




Mary Moser, *Summer*, (c.1780)

For image see

<https://www.royalacademy.org.uk/art-artists/work-of-art/spring-4>




Knowledge Organiser- The Art of Ancient Egypt (Art - Year Three)

Key Vocabulary	Definition
Ancient Egypt	An ancient civilisation which grew along the River Nile, in the country we now call Egypt
Pharaoh	A ruler in Ancient Egypt
Pyramid	A large stone building in the shape of a pyramid, built as a royal tomb
Tomb art	Art painted on the walls of special places where the Ancient Egyptians placed important people who had died
Sphinx	A mythical creature with the head of a man and the body of a lion
Bust	A sculpture of a person's head, shoulders and chest
Papyrus	Paper made from reeds
The Book of the Dead	A collection of art work and hieroglyphs that tells stories about the afterlife, often found on the walls of Ancient Egyptian tombs, on coffins and on papyrus

Art	Description
	The Great Sphinx
	A Bust of Queen Nefertiti
	Book of the Dead (painting on papyrus)

Knowledge Organiser – Anglo-Saxon Art (Art - Year Three)

Key Vocabulary	Definition
Anglo-Saxon	The name for people who lived in England from about 400-1066
Sutton Hoo	A place in Suffolk where important Anglo-Saxon treasures were found in a burial ship.
shoulder clasp	A pin which held different parts of clothing together at the shoulder. One was found in the burial ship at Sutton Hoo.
symmetrical	Where parts of a pattern are a mirror image of each other.
interlocking	Where two parts of a pattern overlap or fit together.
interlace	Where two parts of a pattern are crossed together.
Lindisfarne Gospels	Books of the Bible which tell the story of Jesus (The Gospels) and which were written out and decorated by a monk at Lindisfarne.
illuminate	To decorate writing with patterns and pictures.
manuscript	A piece of writing written by hand, rather than being typed or printed.
The Bayeux Tapestry	A famous embroidery showing the events of 1066 and the Battle of Hastings.
tapestry	A thick piece of cloth made by weaving threads together. Contains patterns and sometimes pictures.
embroidery	Sewing patterns or pictures onto a piece of cloth.
The Battle of Hastings	The Battle in 1066 which William the Conqueror (leading the Normans) won against Harold II (leading the Anglo-Saxons).

Painting	Description
	Shoulder clasp found at Sutton Hoo (British Museum, London)
	Illuminated letter from The Lindisfarne Gospels (British Library, London)
	Extract from The Bayeux Tapestry showing Harold being shot in the eye (Bayeux, France)