

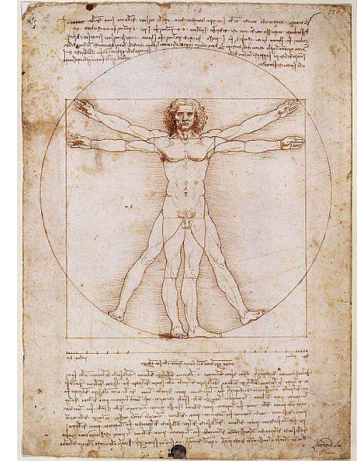


Knowledge Organiser - Art in the Italian Renaissance (Art - Year Six)

Key Vocabulary	Definition
medieval	The period in European history from about 600 AD to 1500 AD. Also known as the middle ages or dark ages.
renaissance	A French word that means 're-birth'. Used to describe a new style of art and culture that started in Italy around 1400.
classical	Something that is from ancient Greek or Roman culture.
humanism	The movement during the Renaissance to recover the values of Classical times which emphasised the extraordinary ability of the human mind.
proportion	The relationship of the size of one part of the body to another part e.g. how tall a person is compared to the width of their arms.
anatomy	The structure of a human body and how it is arranged.
optics	The study of sight and the behaviour of light.
sfumato	Allowing colours to blend into one another, to produce soft outlines.
linear perspective	The way lines and shapes are used to show three-dimensional space in a two-dimensional work of art.
vantage point	A place to view something from.
horizon line	The line where the sky meets the land or water.
vanishing point	The point in a view where lines appear to meet.

Art

Leonardo da Vinci Vitruvian Man (1492)



Raphael

School of Athens (1509-1511)



Art

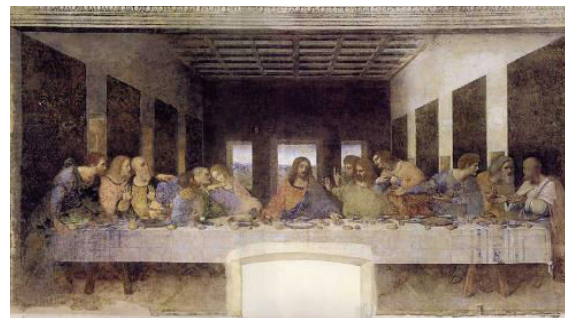
Michelangelo

The Prophet Jeremiah – Sistine Chapel (1511)



Leonardo da Vinci

The Last Supper (1495-98)



Year 6

Art

Renaissance Architecture and Sculpture



Lesson Series:

1. Brunelleschi - Florence Cathedral
2. Ghiberti - The Gates of Paradise
3. Donatello – St George
4. Michelangelo as architect - St Peter’s Basilica
5. Michelangelo as sculptor – The Pietà
6. Michelangelo’s David - The influence of classical sculpture. Assessment

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 and painting with a range of materials, for example clay

about great artists, architects and designers in history.

What you need to know:

- *Florence Cathedral (Il Duomo) was designed by Brunelleschi, who was also famous for discovering linear perspective. It is famous for the design of its dome, which is the largest brick dome in the world.*
- *St Peter’s Basilica in Vatican City is the largest church in the world and is thought to be the burial place of St Peter. There has been a church there since the time of Constantine, the first Christian, Roman emperor. The present design for the church was started in 1505 and finished 120 years later. The design is a combination of designs by different architects, including Michelangelo.*
- *The doors into Florence Baptistery were made by Ghiberti who was a renaissance sculptor and a goldsmith. Michelangelo called one set of the doors the “Gates of Paradise” because he thought they were so beautiful. Ten panels in the doors show different scenes from the Old Testament. The panels in the doors were made by casting and are fine examples of relief sculpture which use linear perspective.*
- *Donatello carved a stone sculpture of St George for the sword maker’s guild in Florence. The main sculpture is a sculpture in the round and shows St George in armour holding a shield. The bottom part of the sculpture is an example of flattened relief and shows St George killing the dragon. The flattened relief is an early example of linear perspective in stone carving.*
- *The Pietà is a sculpture made by Michelangelo which is now in St Peter’s Basilica. It shows Mary holding Jesus after the crucifixion and is carved out of marble. It is known for the realistic way Michelangelo has carved Mary and Jesus. Michelangelo sculpted it when he was only 24.*
- *Michelangelo was 26 when he created the sculpture David. It was originally intended to go on the roof of Florence Cathedral but ended up being so big that it was placed in a public square in Florence instead. It weighs 6 tonnes and was carved out of one piece of marble. The sculpture shows David from the biblical story of David and Goliath.*
- *During the renaissance, as well as rediscovering knowledge and ideas from classical times, sculptures were literally rediscovered in the rubble of Roman ruins. The Belvedere torso was rediscovered in the 1430s. Michelangelo knew and greatly admired the torso. The similarities between the Belvedere Torso and David demonstrate how classical sculpture influenced sculpture of the renaissance.*

Multiple Choice Quiz (Assessment Tool)

Renaissance Architecture and Sculpture			
1. Florence Cathedral is known for its:	A	Windows	
	B	Dome	
	C	Spire	
	D	Columns	
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2. Ghiberti's "Gates of Paradise" are an example of:	A	A dome	
	B	Sculpture in the round	
	C	Carving	
	D	Relief sculpture	
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3. St Peter's Basilica is thought to be:	A	Where St Peter lived	
	B	Where St Peter was born	
	C	Where St Peter is buried	
	D	Where St Paul was buried	
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4. Two of the architects who designed St Peter's Basilica were:	A	Michelangelo and Raphael	
	B	Donatello and Leonardo	
	C	Leonardo and Michelangelo	
	D	Donatello and Raphael	
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5. Michelangelo was:	A	A plumber	
	B	Just a sculptor	
	C	A sculptor, an architect and a painter	
	D	Just an architect	
<hr/>			
6. Michelangelo's sculpture <i>David</i> is	A	As tall as a person	
	B	Smaller than a person	
	C	Made of clay	
	D	Carved out of marble	

Knowledge Organiser – Renaissance Architecture and Sculpture (Art - Year Six)

Key Vocabulary	Definition
Florence	The capital of Italy's Tuscan region. Michelangelo's home city.
Medici	An important Italian family, who were bankers and lived in Florence during the renaissance.
guild	An organisation made up of a group of craftsmen.
Duomo	Italian word for cathedral.
Basilica	A name given by the Pope to some churches.
Pope	The head of the Roman Catholic church.
Vatican City	Headquarters of the Roman Catholic church and home to the Pope. Surrounded by the city of Rome (capital of Italy).
linear perspective	The way lines and shapes are used to show three-dimensional space in a two-dimensional work of art.
carve	The act of using tools to shape something from a material by scraping away.
cast	A way of making a sculpture by pouring liquid, for example liquid metal, into a mould.
in the round	Where sculptures are carved or built all around, from front to back.
in relief	Where sculptures stick out from a flat surface, rather than being made all the way around.
flat relief	Where relief sculpture is particularly flat – not very much raised from the surface.
contrapposto	An Italian word used to describe a standing human figure where the weight is placed on one leg causing the head, shoulders and body to twist.

Sculpture

Ghiberti

The Gates of Paradise (The story of Joseph) (1452)



Michelangelo

David (1504)



Architecture

Il Duomo (Florence Cathedral)



The Basilica of St Peter's, Vatican City, Rome



Lesson 1: Brunelleschi – Florence Cathedral

Teacher knowledge: In this lesson the children will be introduced to Renaissance architecture by looking at Florence Cathedral (Il Duomo). It was designed by Brunelleschi, who was also famous for discovering linear perspective. It is famous for the design of its dome, which was inspired by the Pantheon in Rome. It has the largest brick dome in the world and has no internal supporting wooden frame.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand what is special about Brunelleschi's design for the dome of Florence Cathedral	<p>Task: To draw Florence Cathedral.</p> <p>Success Criteria: I can use lines only.</p>	<p>Prior learning: Explain that this unit will look at Renaissance architecture and sculpture and will therefore build on knowledge gained in the unit on the Italian Renaissance. Start by reviewing learning on linear perspective as this will be used over the course of the next few lessons. Ask: <i>What is linear perspective?</i> Ask children to place the <i>horizon line, vanishing point and vantage point</i> on picture of railway line disappearing in the distance (see resources). Read briefly through Knowledge Organiser – in particular, prepare the children for the fact that this shows Michelangelo's <i>David</i>, who is naked.</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. Go over definitions for the words which appear in the Knowledge Organiser. Explain that today the children will learn about the important renaissance building, Florence Cathedral. Show them pictures of the cathedral, together with Florence baptistery (a church building specifically for baptisms) and the campanile (a bell tower) - see resources. Explain that the Cathedral, known as Il Duomo is next to the baptistery and campanile. Show a map of Italy locating Florence (see resources). Explain that Florence Cathedral was designed by Brunelleschi, who is the same person who discovered linear perspective. Show the children this video https://www.youtube.com/watch?v=bkNMM8uiMww from 2.09-3.35 which explains how he drew Florence Baptistery to show linear perspective.</p> <p>Talk task: Show children a photograph of Il Duomo and ask them to describe what they can see.</p> <p>Teach: Tell the children the following facts about Il Duomo:</p> <ul style="list-style-type: none"> • A competition was held to design the cathedral. • Brunelleschi won - with the support of Cosimo de Medici (go over who the Medici family were using the Knowledge Organiser). • The whole cathedral was built between 1294 and 1418 - except the dome which remained incomplete. • Brunelleschi's design for the dome was inspired by the Pantheon in Rome - he wanted it to be light. • It is the largest brick dome in the world and has no internal supporting wooden frame. • It is octagonal. <p>Talk task: Give the children information about the innovative design and use of materials used to make the dome (see resources). Ask them to summarise, on a white board in partners, 4 bullet points about what makes the design of the dome special.</p> <p>Demonstrate/Task: Explain to the children that throughout the course of this unit they will do an extended project designing and making a clay relief tile of Florence Cathedral. Show them examples of similar clay relief tiles (see resources). Explain that today they will do line drawings of the cathedral to prepare for making their design. Show different photographs of the building for the children to work from (see resources). Their drawings should use lines only and can include details in the background (e.g. the hills) and foreground (e.g. other buildings). Explain that they will have to simplify the detail shown in the photographs – this is something which artists always need to do in particular, when working from photographs.</p> <p>Partner teach/Plenary: Ask children: <i>What is special about the design of Florence Cathedral? Who designed it? What else is he famous for?</i></p>	<p>linear perspective, Florence, duomo, Il Duomo, baptistery, campanile, Medici</p>
<p>Knowledge goals</p> <p>Brunelleschi designed Florence Cathedral (Il Duomo)</p> <p>It is famous for the design of its dome, which is the largest brick dome in the world.</p>	<p>I can simplify the detail in my drawing.</p>		<p>Relevant Architects</p> <p>Brunelleschi</p>

Suggested resources: Pencils, sketchbooks. For further information about Il Duomo see: <https://study.com/academy/lesson/florence-cathedral-dome-brunelleschi-design-construction.html>

Lesson 2: Ghiberti – The Gates of Paradise

Teacher knowledge: The most famous doors into Florence Baptistery were made by Ghiberti who was a renaissance sculptor and a goldsmith. Michelangelo called the doors the “Gates of Paradise” because he thought they were so beautiful. Ten panels in the doors show different scenes from the Old Testament. The panels in the doors were made by casting and are fine examples of relief sculpture which use linear perspective.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand Ghiberti used relief sculpture and linear perspective in The Gates of Paradise	Task: To finish my line drawing of Florence Cathedral and design a relief tile.	Prior learning: Review learning from last lesson. Ask: <i>What is special about the dome of Florence Cathedral?</i> Vocabulary: Read through Knowledge Objective and vocabulary. Show a picture of Florence Baptistery and an illustration of Brunelleschi using it to demonstrate linear perspective (see resources). Remind the children about the video they watched last lesson which explains how Brunelleschi did this using a mirror and his drawing of the baptistery. Talk task: Explain that today the children will look at a pair of doors that are part of the baptistery made by the sculptor and goldsmith, Ghiberti. Show children a picture of the Gates of Paradise and ask what they can see. Teach: Explain that the gates show scenes from Old Testament - 10 square panels which are roughly 80x80cm. They are sculptures in relief, rather than sculptures in the round. Go over the definition of these terms using the Knowledge Organiser. Explain the gates were given the name the Gates of Paradise by Michelangelo because of their beauty. They took 27 years to complete in the mid-1400s. Talk task: Show the children the panel from the gates which shows the story of Joseph (see resources). Ask: <ul style="list-style-type: none"> What is different between the figures at the front and the figures at the back? <i>The figures at the front stick out more from the surface than the figures at the back. This helps to give the relief a greater sense of depth.</i> Can you find lines of perspective and a vanishing point? <i>These can be seen by following the lines made by the roof and the floor.</i> How do you think these panels were made? <i>Explain the gates were made by casting: wax originals were modelled and encased in clay. The wax was then melted away. Into the space that was left they poured liquid bronze, which then hardened as it cooled. After the casting process Ghiberti engraved the bronze (made marks in the bronze with a metal tool) and then painted it with gold (gilding).</i> 	linear perspective, baptistery, in relief, casting
Knowledge goals Ghiberti made doors for Florence Baptistery which Michelangelo called the “Gates of Paradise”. Ten panels in the doors show different scenes from the Old Testament. The panels in the doors were made by casting. The panels are examples of relief sculpture which use linear perspective.	Success Criteria: I can annotate my drawing to show 3 different layers on my relief tile. I can use a key to show the different layers.	Teach: Explain that this panel shows the story of Joseph from the Old Testament. Go through the story using https://www.topmarks.co.uk/judaism/story-of-joseph . Explain that in the panel different parts of the story are shown in one picture. Using resources show the children where the different parts of the story are shown in the panel. Demonstrate/Task: Children should finish their drawings started last week. They should then annotate the picture to show how they will build up their clay relief in different layers, included parts that may be cut away. See resources for example annotated drawing with a key. Partner teach/Plenary: <i>What do the Gates of Paradise show? How were they made? What is relief sculpture? How is it different from sculpture ‘in the round’.</i>	Relevant Artists Ghiberti
Suggested resources: Pencils, sketchbooks. For further information about the Gates of Paradise see: https://www.florenceinferno.com/gates-of-paradise/			

Lesson 3: Donatello – St George

Teacher knowledge: Donatello, one of the greatest renaissance sculptors carved a stone sculpture of St George for the sword maker’s guild in Florence. The main sculpture is a sculpture in the round, sits in a carved stone niche and shows St George in armour holding a shield. The bottom part of the sculpture is an example of flattened relief and shows St George killing the dragon while the princess watches. The flattened relief is an early example of linear perspective in stone carving.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To know that Donatello carved a sculpture of St George	Task: To roll and prepare a rectangle clay tile.	<p>Prior learning: Review learning from the last lesson by asking children to pick which answers are correct: The Gates of Paradise by Ghiberti used: a) Linear perspective (correct) b) Relief sculpture (correct) c) Sculpture in the round (incorrect). To make the Gates of Paradise Ghiberti used: a) casting (correct) b) carved stone (incorrect) c) gilding - covering in a thin layer of gold (correct).</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show children different views of Donatello’s carving of St George (see resources). Ask whether any of the children know the story of St George and the Dragon. Read the story as told in http://projectbritain.com/stgeorge2.html. Ask the children what they can say about Donatello’s sculpture. (It is a carved, stone sculpture in the round showing St George wearing armour and holding a shield. It sits inside a stone niche.)</p> <p>Teach: Explain that the sculpture was made for the guild of sword makers in Florence – go over definition of guild in Knowledge Organiser. Explain that the sculpture is carved out of stone, rather than being cast like Ghiberti’s doors looked at in the last lesson. Stone would have been a cheaper material than bronze and carving a cheaper process than casting.</p> <p>Talk task: Show the children the bottom part of the sculpture, showing a scene in relief (see resources). Ask:</p> <ul style="list-style-type: none"> Which part of the story is being shown? (<i>St George is on horseback killing the dragon, the princess stands and watches. On the left-hand side is a cave, the dragon’s home and on the right-hand side is a building and trees. The scene is flanked by swords and armour – showing that this was made for the sword maker’s guild.</i>) What kind of sculpture is this? (<i>A relief sculpture. Explain that this is flattened relief – it sticks out less than much of Ghiberti’s relief looked at last lesson.</i>) Can you see any evidence of linear perspective? (<i>Yes – by following the lines created by the top and bottom of the pillars in the building on the right-hand side.</i>) 	carve, guild, flattened relief, linear perspective
<p>Knowledge goals</p> <p>Donatello carved a stone sculpture of St George for the sword maker’s guild in Florence.</p> <p>The main sculpture is a sculpture in the round and shows St George holding his shield.</p> <p>The bottom of the sculpture is an example of flattened relief and shows St George killing the</p>	<p>Success Criteria:</p> <p>I can roll clay to roughly 1cm thick.</p> <p>I can cut the clay to form a rectangle roughly the size of my board.</p>	<p>Demonstrate/Task: In this lesson the children will roll out a rectangle of clay, roughly 1 cm thick which will be the base for their own relief sculpture, showing Florence Cathedral. Use New Clay for this project, which hardens by being air-dried but can be worked on week after week if kept moist by wrapping in a plastic bag. Demonstrate how the clay should be rolled: on a board roughly 20x30cm, ideally between two batons of 1cm depth (see example picture in resources – rolling between the batons ensures that the entire clay tile is the same thickness), continually lifting the clay and altering its position (as with pastry) so the clay does not stick to the board. Cut edges of the clay with a clay cutting tool to produce a neat edge on each side, roughly the size of the wooden board. Wrap in a plastic bag (without the board – if on top of the board the clay may go mouldy) to keep the clay tile moist enough to begin working on next lesson.</p> <p>Partner teach/Plenary: Ask: <i>What does Donatello’s sculpture show? Who was it made for? What kind of sculpture is the main sculpture which shows St George holding his shield? What kind of sculpture is the bottom part of the sculpture which shows St George killing the dragon?</i></p>	<p>Relevant Artists</p> <p>Donatello</p>

dragon.

Suggested resources: New Clay, rolling pins, clay cutting tools, wooden boards, 2 wooden batons per child (if possible), plastic bags. For further information about Donatello's St George see <https://www.britannica.com/topic/St-George-Killing-the-Dragon>

Lesson 4: Michelangelo as architect – St Peter's Basilica

Teacher knowledge: St Peter's Basilica in Vatican City is the largest church in the world and is thought to be the burial place of St Peter. There has been a church there since the time of Constantine, the first Christian, Roman emperor. The present design for the church was started in 1505 and finished 120 years later. The design is a combination of designs by different architects, including Michelangelo.

Knowledge Objective	Task	Lesson Detail	Vocabulary
<p>To understand Michelangelo was one of the architects for St Peter's Basilica in Vatican City</p>	<p>Task: Modelling clay tile relief</p> <p>Success Criteria:</p> <p>I can add clay and ensure I score, wet and smooth down.</p> <p>I can carve clay away.</p> <p>I can draw details onto my clay.</p>	<p>Prior learning: Review learning from the last lesson and ask the children to identify the correct answers: Donatello made a sculpture of the story of: a) Romeo and Juliet (incorrect) b) St George and the Dragon (correct) c) Julius Caesar (incorrect). In his sculpture showing St George killing the dragon Donatello made use of: a) Sculpture in relief (correct) b) Sculpture in the round (incorrect) c) Linear perspective (correct).</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show 3 pictures of St Peter's Basilica. Ask: What can you see? What do you know? What can you guess? Go over definitions for key vocabulary from Knowledge Organiser.</p> <p>Teach: Explain that the pictures show St Peter's Basilica in Vatican City. Explain:</p> <ul style="list-style-type: none"> • It is the largest church in the world. • Tradition says it is the burial place of St Peter - under the high altar. • There has been a church here since the time of Constantine, the first Christian Roman emperor. • 1505 Pope Julius II had the old church demolished and held a competition for designing a new church. Bramante won. • The design as it is now is a combination of designs by different architects who worked on it for 120 years. <p>Talk task: Show the children 3 different designs for the church shown in bird's eye view, by Bramante, Raphael and Michelangelo (see resources). Remind the children that Raphael was a painter (see his painting <i>The School of Athens</i> studied in the unit on the Italian Renaissance) and that Michelangelo was also a painter and a sculptor (see paintings on the ceiling of the Sistine Chapel studied in unit on the Italian Renaissance). Ask how each design is different. Bramante's design is based on a Greek cross. Raphael elongated the design to extend the lower portion of the cross. Michelangelo reverted to the Greek cross design with embellishments and amendments. Explain that the design which ended up being built was Michelangelo's design. Show a photograph of the inside of the basilica showing the result of Michelangelo's design.</p> <p>Demonstrate/Task: In this lesson the children will start building their relief clay tiles. See resources for examples of tiles. Explain they can, in accordance with their design made in lesson 2:</p> <ul style="list-style-type: none"> • Add pieces to their base. • Cut pieces away from their base. • Draw into the clay. • If they add clay make sure they score (a criss-cross pattern), wet and smooth down where they attach their pieces to the base. • Wrap the clay in plastic at the end to ensure they can work on it next lesson. 	<p>architect, basilica, Pope, Vatican City</p>
<p>Knowledge goals</p> <p>St Peter's Basilica in Vatican City is the largest church in the world and is thought to be the burial place of St Peter.</p> <p>The present design for the church was started in 1505 and finished 120 years later.</p> <p>The design is a combination of designs by different architects, including Michelangelo</p>			<p>Relevant Artists/Architects</p> <p>Michelangelo, Bramante, Raphael</p>

Partner teach/Plenary: Ask: *Where is St Peter's Basilica? What can you tell me about it? What can you say about its design?*

Suggested resources: Clay tiles made last lesson, wooden boards for rolling clay on, rolling pins, plastic clay cutting and modelling tools, New Clay for adding layers and details to clay tiles, sketchbooks with relief design made in lesson 2. For further information about St Peter's Basilica see https://en.wikipedia.org/wiki/St._Peter%27s_Basilica

Lesson 5: Michelangelo as sculptor – The Pietà

Teacher knowledge: So far this unit and the unit on the Italian Renaissance has explored how Michelangelo was a painter and an architect. What he really considered himself to be, however was a sculptor. The Pietà (pity) is a sculpture made by Michelangelo which is now in St Peter's Basilica. It shows Mary holding Jesus after the crucifixion and is carved out of marble. It is known for the realistic way Michelangelo has carved Mary, Jesus and Mary's clothes. Michelangelo sculpted it when he was only 24.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To study Michelangelo's sculpture, the Pietà	<p>Task:</p> <p>Modelling relief clay tile</p> <p>Success Criteria:</p> <p>I can add clay and ensure I score, wet and smooth down.</p> <p>I can carve clay away.</p> <p>I can draw details onto my clay.</p>	<p>Prior learning: Ask children to pick the correct answers: St Peter's Basilica was designed by a) Michelangelo (correct) b) Raphael (correct) c) Leonardo (incorrect). Michelangelo was an a) sculptor b) painter c) architect (all correct!)</p> <p>Show pictures of St Peter's Basilica, the ceiling of the Sistine Chapel, Jeremiah/Adam and God from the ceiling of the Sistine Chapel and ask: What do you remember about Michelangelo? (Children to use knowledge gained in last lesson re Michelangelo as an architect, and from unit on the Italian Renaissance about him as a painter).</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show children a picture of Michelangelo's <i>Pietà</i> (see resources). Provide a small picture of the sculpture and children to annotate the picture with bullet points answering: What can you see? What do you know? What can you guess?</p> <p>Teach: Explain:</p> <ul style="list-style-type: none"> This sculpture is called the <i>Pietà</i> which means pity. It is presently in St Peter's Basilica and was made by Michelangelo when he was only 24. It was originally made for a tomb of a cardinal (a senior priest) who wanted to be remembered long after his death. It is carved out of one piece of marble. It shows Mary holding her son, Jesus, after the crucifixion. It is known for the realistic way Michelangelo carved Mary and Jesus. It is also known for the amazing way Michelangelo has carved the drapery (Mary's clothing). <p>Ask: <i>Why do you think the sculpture is called pity? What do you think is realistic about the way Michelangelo shows Mary and Jesus?</i></p> <p>Demonstrate/Task: Children to continue modelling their relief clay tile.</p> <p>Self-reflection: Partner teach/Plenary: Ask: <i>What can you tell me about the Pietà? Is it a sculpture in the round or a sculpture in relief?</i></p>	<p>Pietà, carve, St Peter's Basilica, realistic, drapery, marble</p>
<p>Knowledge goals</p> <p>The Pietà is a sculpture made by Michelangelo which is now in St Peter's Basilica.</p> <p>It shows Mary holding Jesus after the crucifixion.</p> <p>It is known for the realistic way Michelangelo has</p>			<p>Relevant Artists</p> <p>Michelangelo</p>

carved Mary, Jesus and Mary's clothes.			
Suggested resources: Clay tiles worked on last lesson, wooden boards for rolling clay on, rolling pins, plastic clay cutting and modelling tools, New Clay for adding layers and details to clay tiles, sketchbooks with relief design made in lesson 2.			

Lesson 6: Michelangelo's David – the influence of classical sculpture. Assessment

Teacher knowledge: Michelangelo was 26 when he created the sculpture *David*. It was originally intended to go on the roof of Florence Cathedral but ended up being so big that it was placed in a public square in Florence instead. It weighs 6 tonnes and was carved out of one piece of marble. The sculpture shows David from the biblical story of David and Goliath. David was a shepherd boy who killed the giant Goliath with a sling shot, with the support of God. During the renaissance, as well as rediscovering knowledge and ideas from classical times, sculptures were literally rediscovered in the rubble of Roman ruins. The Belvedere torso was rediscovered in the 1430s. Michelangelo knew and greatly admired the torso. The similarities between the Belvedere Torso and David demonstrate how classical sculpture influenced sculpture of the renaissance.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand how classical sculpture influenced Michelangelo's sculpture, David	<p>Task:</p> <p>Modelling clay tile relief</p> <p>Success Criteria:</p> <p>I can add clay and ensure I score, wet and smooth down.</p> <p>I can carve clay away.</p> <p>I can draw details onto my clay.</p>	<p>Prior learning: Ask: What do you remember about Michelangelo? (Children to use knowledge gained in lesson 4 re Michelangelo as an architect, his <i>Pieta</i> studied last lesson and information from unit on the Italian Renaissance about him as a painter). Ask children to order the ages: renaissance, classical, medieval (classical, medieval, renaissance). Children to pick the correct answer: Renaissance means: re-calculate (incorrect), re-birth (correct), report (incorrect).</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Show children pictures of Michelangelo's <i>David</i> (see resources – NB before showing the sculpture explain that it is nude. This is perfectly normal in sculpture and in art generally.) Provide a small picture of the sculpture and children to annotate the picture with bullet points answering: What can you see? What do you know? What can you guess? (In particular ask the children to guess how big the sculpture is and what it is made from. Also ask the children to comment on the look on David's face.) Show children https://www.youtube.com/watch?v=rjb8wE397uQ from 12.46 to 13.00 without the sound on. This shows the art historian Kenneth Clarke walking out from behind the sculpture and will emphasise to the children how enormous this sculpture is.</p> <p>Teach: Explain that Michelangelo was 26 when he created this sculpture. It was originally intended to go on the roof of Florence Cathedral but it ended up being so big that it was placed in a public square in Florence instead. It now stands in a museum in Florence. It weighs 6 tonnes and was carved out of one piece of marble. To make the sculpture Michelangelo built a wooden structure around the mammoth piece of stone (which stood outside) from which it was carved. The sculpture shows David from the biblical story of David and Goliath. David was a shepherd boy who killed the giant Goliath with a sling shot, with the support of God. The sculpture shows David before the fight, ready for combat, holding the sling in one hand and the stone in the other. His brow and his neck are tense as he contemplates the forthcoming fight. The head and the hands of the sculpture are disproportionately big, perhaps because Michelangelo originally intended that the sculpture would be a long way off the ground and seen from below. For Florence, at the time surrounded by enemies, the sculpture was a symbol of strength.</p> <p>Show the children a picture of the Belvedere Torso (1st century BCE or CE) alongside <i>David</i>. Explain the torso was rediscovered and on display in Rome in the 1430s. In the renaissance, as well as rediscovering knowledge and ideas from classical times sculptures were literally rediscovered in the rubble of Roman ruins. Ask the children to say what is similar about the two sculptures (they are both carved out of marble, and show a muscly idealised form of a man). Explain that Michelangelo knew and greatly admired the Belvedere Torso. The similarities between the two sculptures demonstrate how classical sculpture influenced sculpture of the renaissance.</p> <p>Finally explain that the way <i>David</i> is standing shows influence from the classical era as well. He stands with all his weight on one leg, in <i>contrapposto</i> pose, which makes his body twist. Go through the definition of <i>contrapposto</i> using the Knowledge Organiser.</p> <p>Demonstrate/Task: Children to finish modelling their relief clay tile. This can be glazed with mod podge or PVA glue if desired, once the clay has fully dried and hardened. Children to demonstrate their knowledge of the whole unit by completing the multiple-choice quiz.</p>	<p>classical, Belvedere Torso, contrapposto, marble</p>
<p>Knowledge goals</p> <p><i>David</i> is a sculpture by Michelangelo which shows David before his fight with Goliath.</p> <p>The sculpture is huge and is carved out of marble.</p> <p>The Belvedere Torso was a classical sculpture rediscovered during the renaissance and demonstrates how classical sculpture influenced the sculpture of the renaissance.</p>			<p>Relevant Artists</p> <p>Michelangelo</p>

		Partner teach/Plenary: Ask: <i>What do you know about Michelangelo's David? How did classical sculpture influence renaissance sculpture?</i>	
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Suggested resources: Clay tiles worked on last lesson, wooden boards for rolling clay on, rolling pins, plastic clay cutting and modelling tools, New Clay for adding layers and details to clay tiles, sketchbook design made in lesson 2, mod podge or PVA glue for glazing. For further information about *David*, *The Belvedere Torso* and contrapposto see https://en.wikipedia.org/wiki/Belvedere_Torso , <https://www.nationalgalleries.org/art-and-artists/glossary-terms/contrapposto> , <https://mymodernmet.com/michelangelo-david-facts/>



Resources

Lesson 1: Brunelleschi – Florence Cathedral

Photograph demonstrating linear perspective



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ce Cathedral (continued)

Images relating to Florence



Florence Baptistery



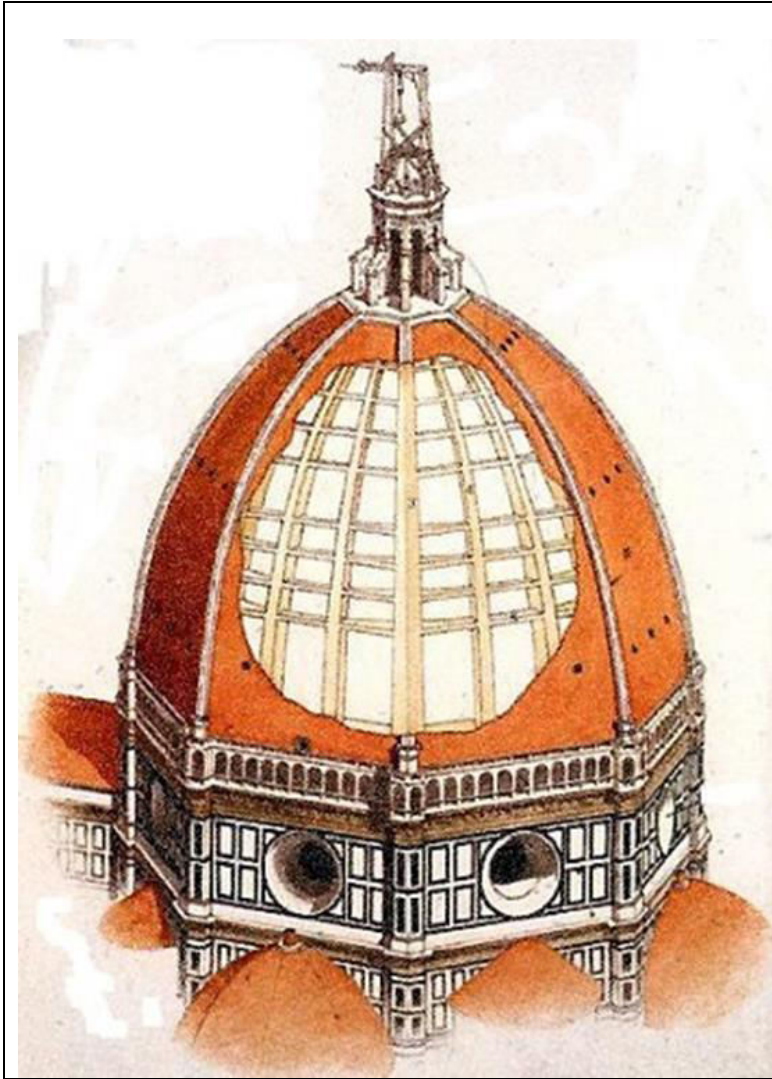
Florence Campanile



Map showing location of Florence within Italy

Lesson 1: Brunelleschi – Florence Cathedral (continued)

Information regarding design and materials for dome of Florence Cathedral

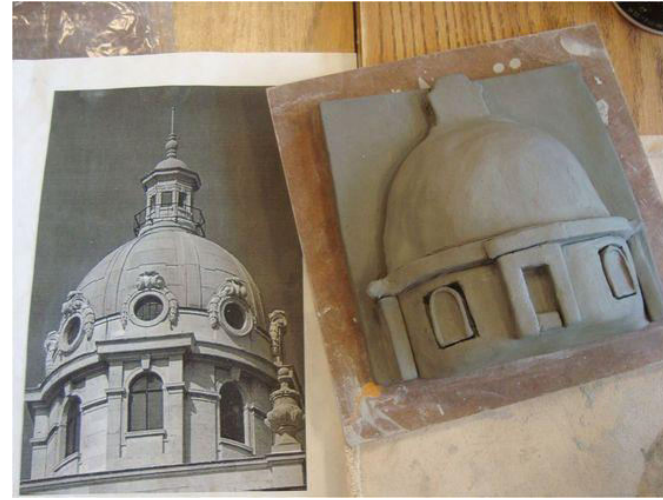


Innovative design and use of materials

Reducing the weight of the dome was a priority, to avoid additional reinforcements to the existing walls of the cathedral. Brunelleschi designed a **double shell**, consisting of one interior and one exterior dome with an empty space between them. The structure was conceived using **pointed arches** in an octagonal array, following the layout of the existing walls. The arches were reinforced by **horizontal rings**, making the structure rigid and distributing the weight. The arches, the rings and the dome were built mostly out of **brick**. The exterior bricks were placed using a **herringbone pattern**, which the designer ordered to remain visible. These innovative design features significantly reduced the weight of the dome, making its construction possible.

Lesson 1: Brunelleschi – Florence Cathedral (continued)

Examples of clay relief tiles



Lesson 1:
Brunelleschi
- Florence Cathedral
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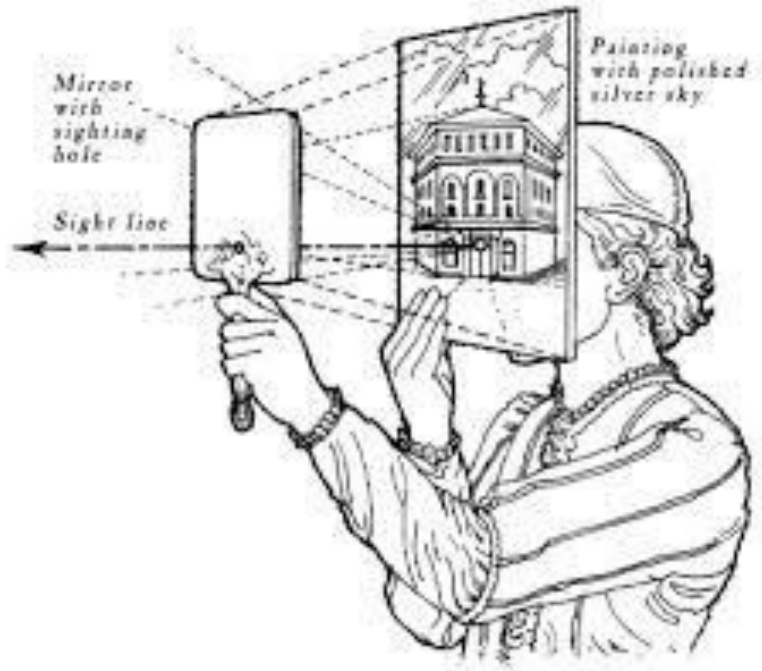
Images of Florence Cathedral



Illustration of Brunel

The Gates of Paradi

Lesson 2:
Ghiberti –
The Gates of Paradise



Lesson 2:
Ghiberti –
The Gates of Paradise (continued)

ed)

The Story of Joseph from the The Gates of Paradise with explanation of how the panel shows different parts of the story

Lesson 3:
Do not
sell
brother
Joseph

Joseph is taken out of the pit/well and sold.

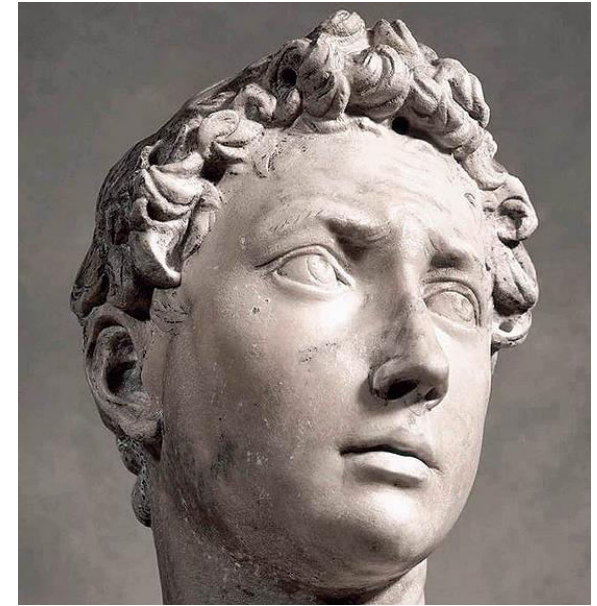
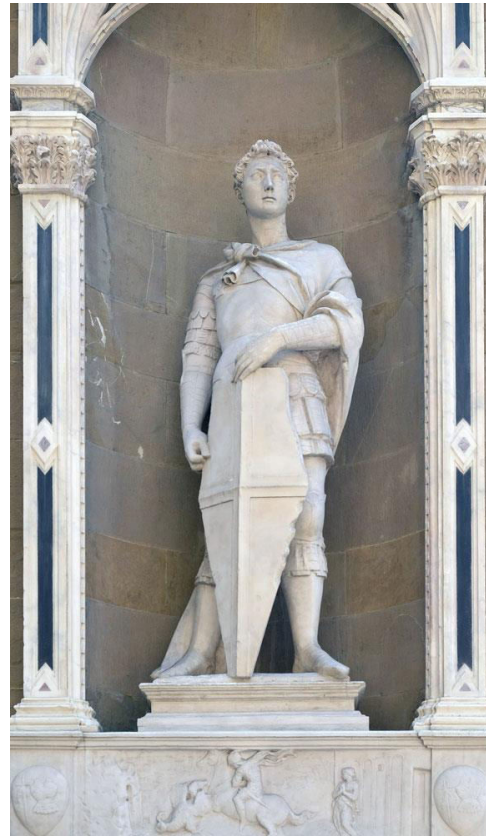
Joseph reveals himself to his brothers.



Joseph's brothers are given grain.

Different views of the sculpture

Discovery of the stolen cup.



Lesson 3:
Donatello – St. George (continued)

Flattened relief at the base of the sculpture



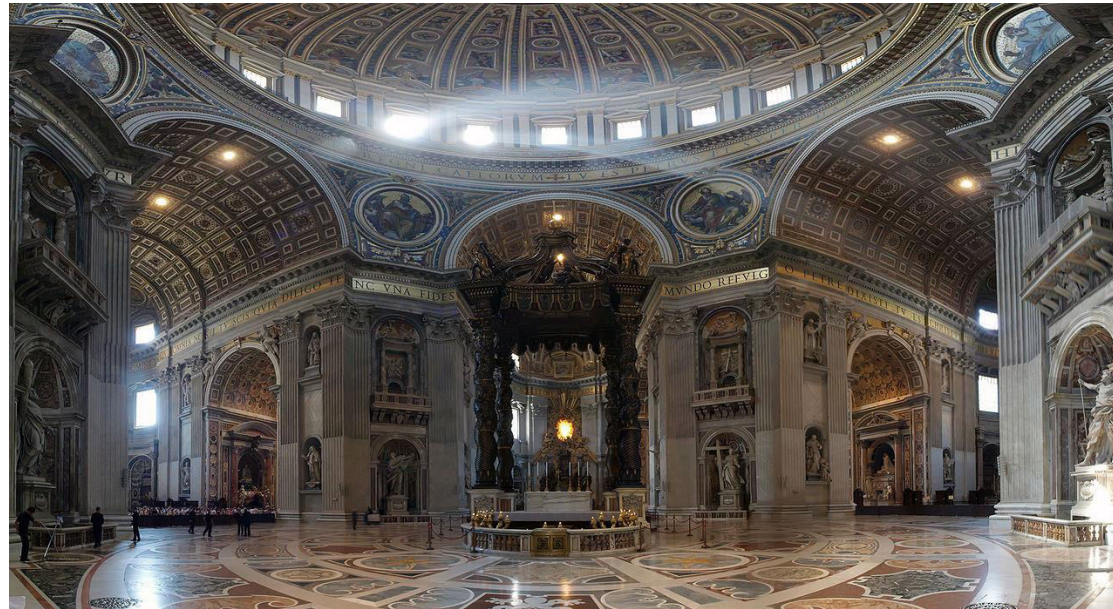
Lesson 4: Michelangelo as architect – St Peter's Basilica



Lesson 4: Michelangelo as architect – St

Peter's Basilica (continued)

St Peter's Basilica – exterior and interior



Lesson 4: Michelangelo as architect – St Peter's

Basilica (continued)

Architect's bird's eye views

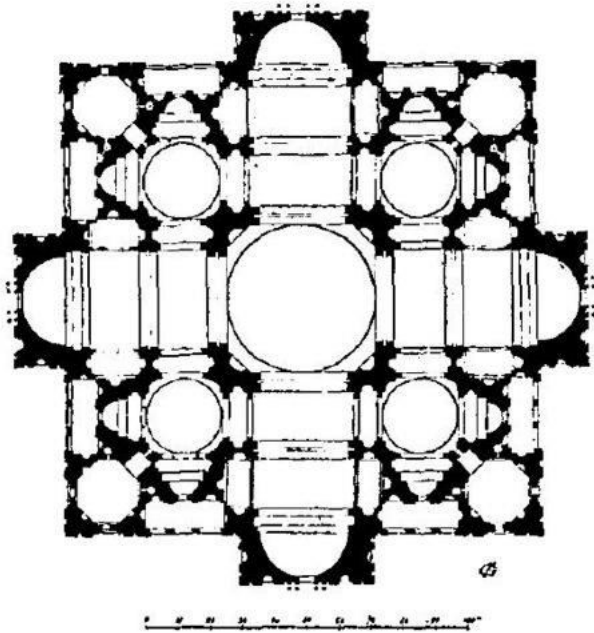


Fig. 6. — Saint-Pierre.
(Plan de Bramante.)

Bramante

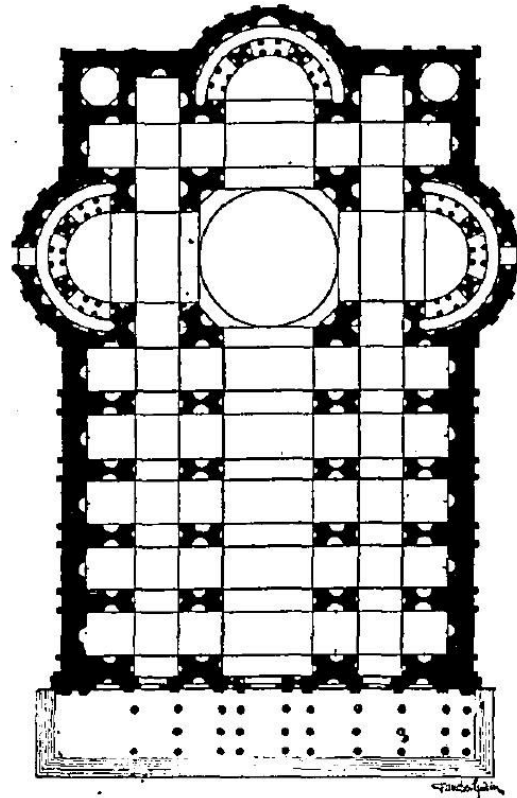
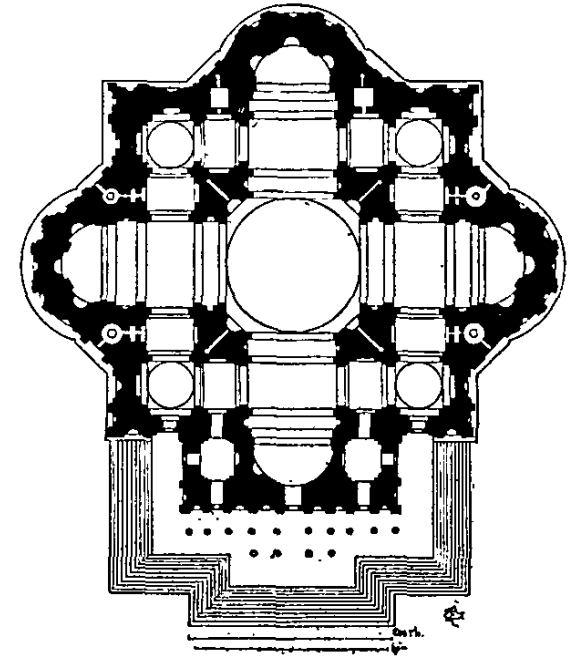


Fig. 8. — Saint-Pierre.
(Plan de Raphaël.)

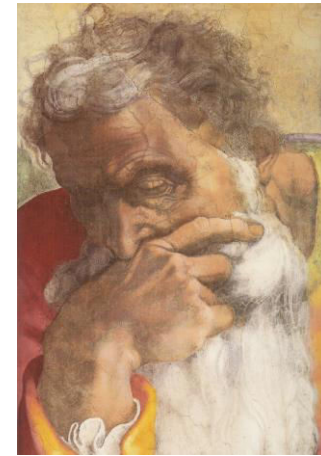
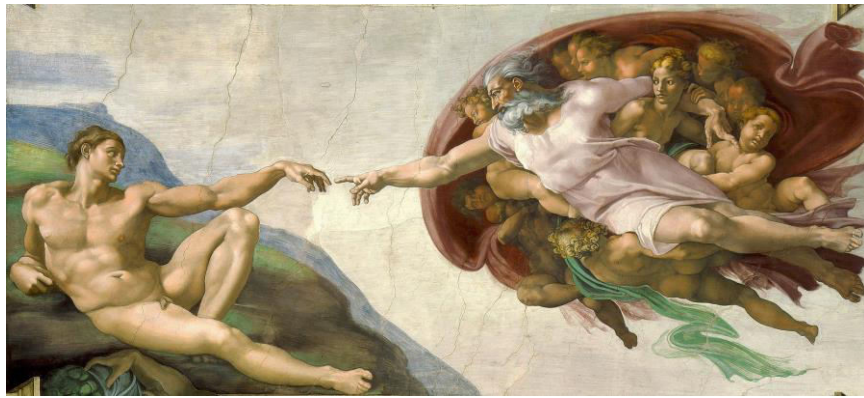
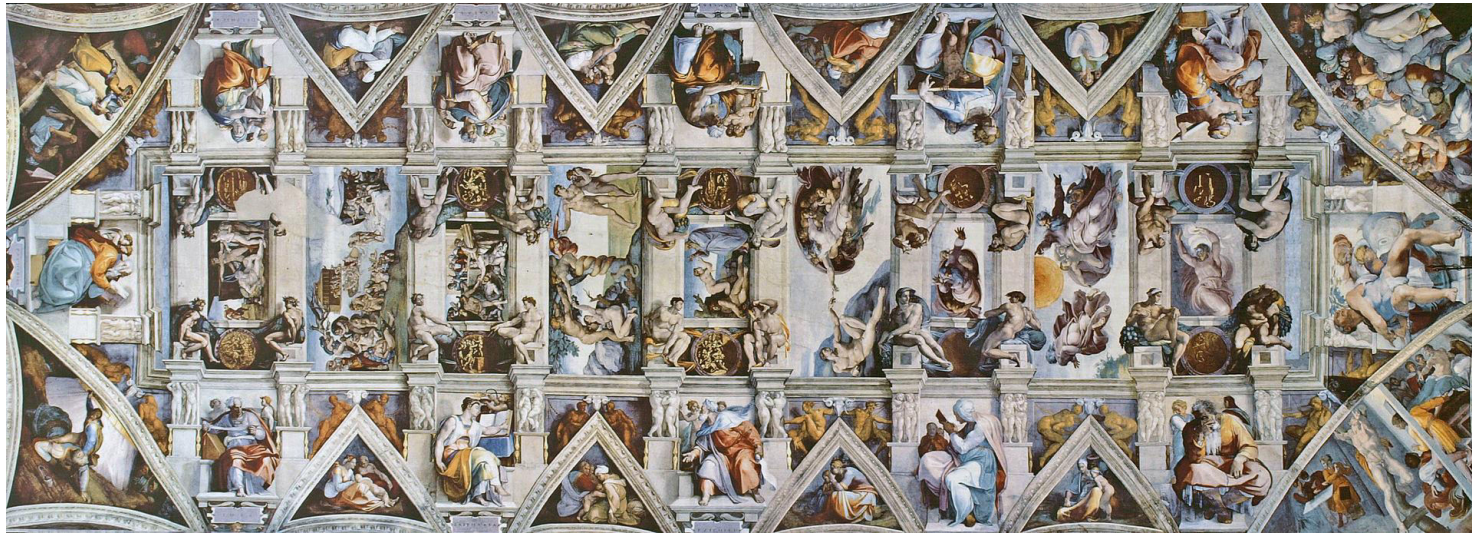
Raphael



Michelangelo

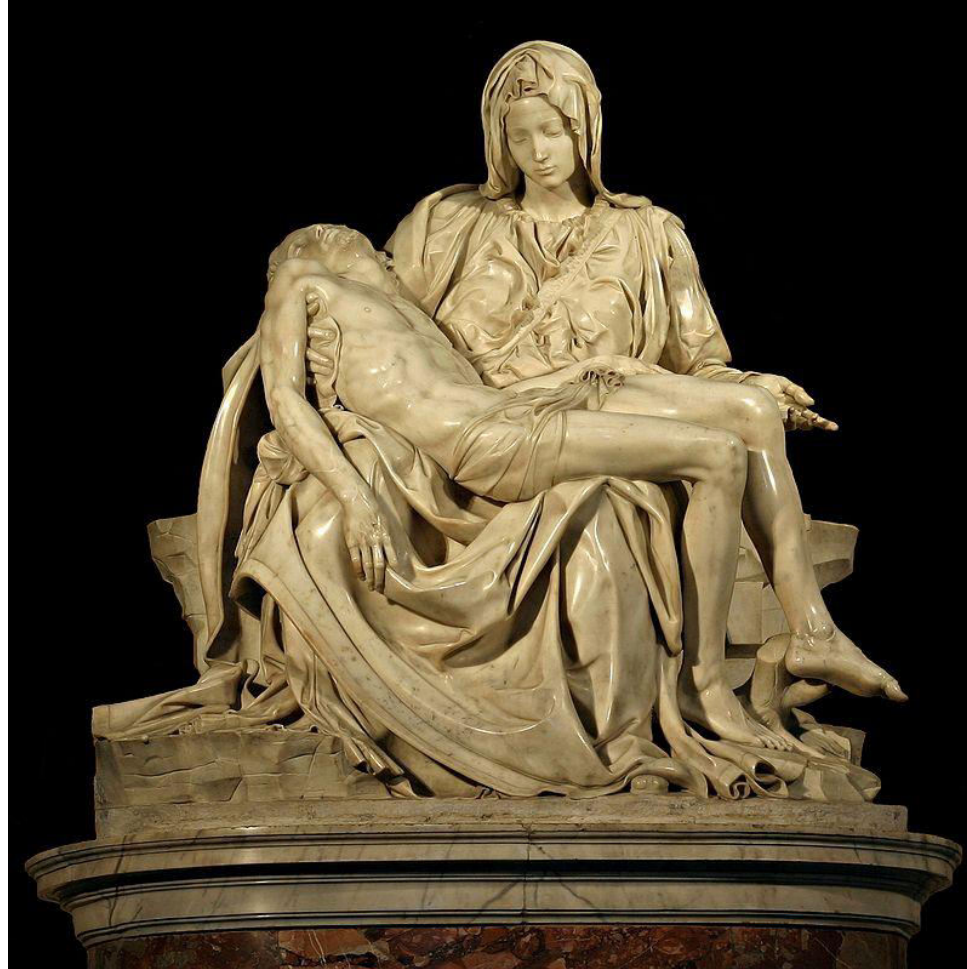
Lesson 5: Michelangelo as sculptor – The Pietà

Michelangelo's paintings from the ceiling of the Sistine Chapel



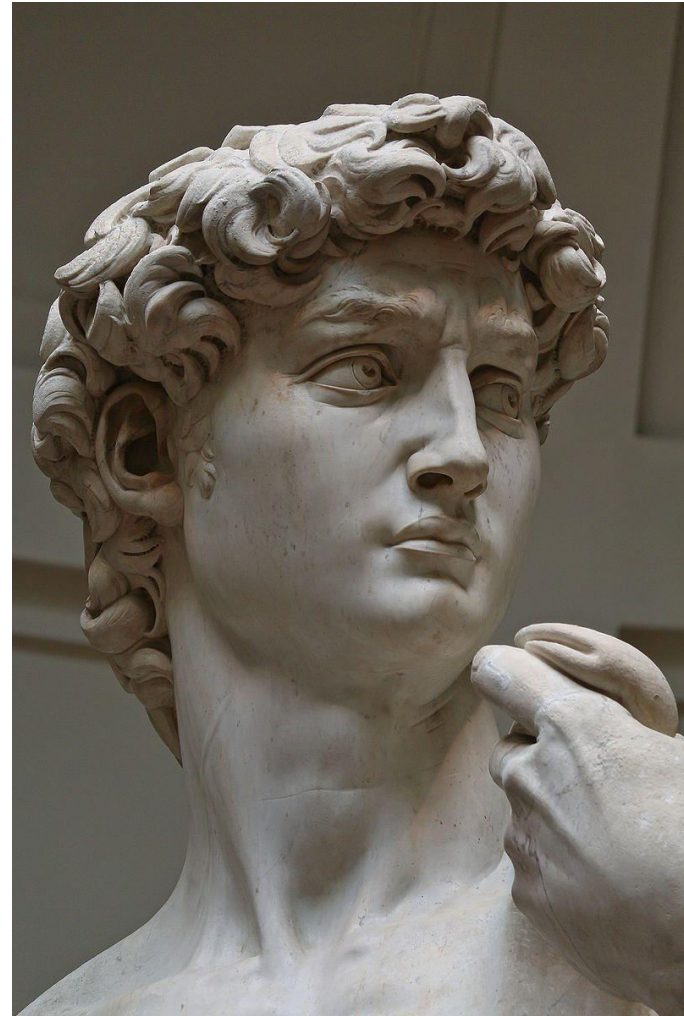
Lesson 5: Michelangelo as sculptor – The Pietà (continued)

The Pieta



Lesson 6: Michelangelo's David – The influence of classical sculpture

Michelangelo's David



Lesson 6: Michelangelo's David – The influence of classical sculpture (continued)

The Belvedere Torso



Knowledge Organiser – Victorian Art and Architecture (Art - Year Six)

Key Vocabulary	Definition
Victorian	The period of history during the time of the reign of Queen Victoria.
classical architecture	The style of architecture in ancient Greek or Roman times.
neoclassical	The style of architecture that got its inspiration from classical architecture.
gothic architecture	The style of architecture in medieval times.
gothic revival	An architectural style that got its inspiration from medieval (gothic) architecture.
medieval	The period in European history from about 600 C.E. to 1500 C.E. Also known as the middle ages or dark ages.
Pre-Raphaelites	A secret society of young artists founded in London in 1848. They were against the promotion of paintings that showed ideal human forms and settings, as shown in the work of Raphael.
realism	When used in relation to Pre-Raphaelite paintings this means when an artist makes something look realistic, like in a photograph.
watercolour	Paint thinned with water, giving a transparent colour.
wet-on-wet	Where layers of paint are painted on top of previous layers of paint which are still wet.
wet-on-dry	Where layers of paint are painted on top of previous layers of paint which are dry.

Paintings

Millais, Ophelia (1851-2)



Rossetti,

The Annunciation, (1849-50)



Architecture

Barry/Pugin, The Houses of Parliament (1840-76)



Knowledge Organiser – William Morris (Art - Year Six)

Key Vocabulary	Definition
designer	A person who plans the look of something before it is made. Can include, for example, how a room should be furnished and decorated (interior design).
decorative arts	The arts concerned with the production of objects which are both useful and beautiful. Includes interior design but not usually architecture (designing buildings). This is different to the “fine arts” which are usually viewed as painting, drawing, sculpture and photography.
Arts and Crafts movement	A trend in the decorative and fine arts which began in Britain in about 1880 where designers, craftsmen, artists and architects placed value on how things were made, using traditional craftsmanship, in small workshops. This was a reaction against mass industrialization in factories of the Victorian period.
stylized	To design something according to a particular style, rather than in accordance with nature or reality.
medieval	The period in European history from about 600 C.E. to 1500 C.E. Also known as the middle ages or dark ages. William Morris, the Pre-Raphaelites and the Arts and Crafts movement were interested in the designs and art from this time.
textiles	A cloth or fabric produced by, for example weaving or knitting.
woodblock printing	A print made from a design cut in a block of wood, and then printed onto paper or fabric.
block printing	To print from a hand-cut wooden block. Multiple separate blocks can be used to print onto the same design. This is how Morris’ wallpaper designs were printed.
reduction printing	A multicoloured print where the separate colours are printed from the same block, which is reduced each time the block is used to print.
printing press	A machine that can print books, newspapers or magazines. Morris started his own press company in Hammersmith, called the Kelmscott Press.

Designs



Honeysuckle furnishing fabric
1876



Pink and Rose Wallpaper
1890

Photographs



*"Have nothing in your houses that
you do not know to be useful or
believe to be beautiful."*



The Morris Room at the Victoria and Albert Museum