

Lesson Series

1. Victorian Architecture: *Reviving different architectural styles*
2. The Houses of Parliament
3. Local Victorian Architecture
4. Introduction to the Pre-Raphaelites: *Millais*
5. The Pre-Raphaelites and realism: *Rossetti*
6. 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 painting with a range of materials for example, pencils and paint
- About great artists, architects and designers in history

What you need to know

- The Houses of Parliament are an important example of Victorian architecture. Victorian architecture is known for looking back to and using previous architectural styles. The Houses of Parliament are influenced by classical and gothic architecture.
- The Houses of Parliament were designed by the Victorian architect Charles Barry for Parliament to use. It contains the house of commons and the house of lords. In 1836 a public competition was organised to design a new Palace. Charles Barry won. Construction of the Clock Tower, known as Big Ben, but actually called the Elizabeth Tower, began in September 1843.
- In many towns/cities in Britain there are examples of Victorian architecture. Such architecture can show both gothic and classical influences.
- The Pre-Raphaelites were a group of young Victorian artists founded in London in 1848. Three of the artists who were central to the group were Rossetti, Millais and Holman-Hunt. They were against the promotion of paintings that showed ideal human forms and settings, as shown in the work of the renaissance painter, Raphael. The brotherhood's aims were vague, and even paradoxical. They painted pictures inspired by religion, literature including poetry and medieval stories. In particular, they wanted to paint what they painted with photographic realism and did this by carefully observing nature.
- Millais' painting of Ophelia from Hamlet is a prime example of photographic realism.
- Rossetti's painting The Annunciation shows the angel Gabriel announcing to Mary that she will give birth to Jesus. Traditionally, paintings of this scene show Mary in serious study and contemplation. Rossetti, however, painted the scene with hyperrealism. Mary is shown sitting on a bed and seems to have just woken up. Whilst both Mary and Gabriel are shown with halos and Gabriel has fire around his feet he is not portrayed with wings. Rossetti used his brother and sister as models for Gabriel and Mary. Both are shown wearing white, indicating purity and Gabriel hands Mary a lily, the flower which is traditionally associated with her. A lily is also embroidered on the cloth in front of the bed. A blue cloth is seen behind the bed – this colour is also traditionally associated with Mary. The painting provoked strong opinions when it was first exhibited, some finding the realistic presentation of such a sacred scene questionable.

Teacher Knowledge

The first three lessons in this unit focus on Victorian architecture and, in particular, look at the Houses of Parliament. The Houses of Parliament (The New Palaces of Westminster) were designed by the Victorian architect Charles Barry for Parliament to use. It contains the house of commons and the house of lords. In 1836 a public competition was organised to design a new Palace. Charles Barry won. Construction of the Clock Tower, known as Big Ben, but actually called the Elizabeth Tower began in September 1843. Victorian architecture is known for looking back to and using previous architectural styles. The Houses of Parliament is known for demonstrating features of the gothic revival but also demonstrates influences of classical architecture as well. This lesson is an introduction to these ideas and revises the features of classical and neoclassical architecture studied in year 3.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand that Victorian architecture used architectural styles from the past.	To draw one of 3 important London buildings using lines.	<p>Prior learning: Explain that this unit of work is about the Victorian period. Ask: <i>What do you already know about Victorian Britain?</i> After ascertaining children's knowledge explain these basic facts to give the children some background about the period: Victoria's reign was from 1837-1901, it was a class-based society, there was a growing economy, Britain had a status as the most powerful empire in the world, most people were Christian, there were great developments in science.</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. Go over definitions for the words which appear in the Knowledge Organiser.</p> <p>Talk task: Show children a picture of the Houses of Parliament (Knowledge Organiser). Children to stick a small picture of this in their sketchbooks and around it to write bullet points about what they see, know and guess about the building.</p> <p>Teach: The Houses of Parliament Explain that the Houses of Parliament are an important example of Victorian architecture. Tell the children the following facts about the Houses of Parliament: The Houses of Parliament (The New Palaces of Westminster) were designed by the Victorian architect Charles Barry for Parliament to use. It contains the house of commons and the house of lords. In 1836 a public competition was organised to design a new Palace. Charles Barry won. Construction of the Clock Tower, known as Big Ben but actually called the Elizabeth Tower began in September 1843. Show the children pictures of 3 important London buildings: The Houses of Parliament, St Pauls' Cathedral and Westminster Abbey (see resources). Explain that St Paul's Cathedral is an example of neoclassical architecture, Westminster Abbey is an example of gothic architecture and that The Houses of Parliament combines both gothic and classical influences. To assess these influences explain we need to remember about classical architecture (this lesson) and learn about gothic architecture (next lesson).</p> <p>Neoclassical/Classical Architecture Go over the meanings of these two words in the Knowledge Organiser. Explain that neo means new. Show pictures of the Parthenon and St Paul's Cathedral (see resources). The Parthenon (studied in Year 3) is the prime example of classical architecture and St Paul's Cathedral (studied in year 1) is an example of neoclassical architecture. Ask children to stick pictures of the buildings in their sketchbooks and write a list of what they can see that is similar about these buildings. (They both have columns, they both have porticos – a roof supported by columns attached as a porch to the front of the building, they both have sculptures in the triangular shaped portico, they are both symmetrical). Explain that all these things are characteristics of classical architecture.</p> <p>Demonstrate/Task: Explain that the children are going to spend 3 lessons creating detailed drawings of one of 3 important London buildings, The Houses of Parliament, St Pauls' Cathedral or Westminster Abbey. (Note that this is a task undertaken by Year 1 in their unit on architecture so a comparison of the work the children produce can be interesting!) The children should just use lines. Show children drawings of buildings by the artist Piper (see resources) to inspire them. Demonstrate drawing one of the buildings using the guidelines below:</p> <ul style="list-style-type: none"> • They can draw the whole building or just a part of it. • Draw it as you see it in the photo – i.e. at an angle, not necessarily face on. • Vary the weight of your line. • Decide what to include and what NOT to include (they cannot draw all the details and an artist always has to make this decision). • Not every line needs to be complete – it can be broken. <p>Partner teach/Plenary: Ask children: <i>What do you know about the Houses of Parliament? What can you tell me about classical architecture?</i></p>	<ul style="list-style-type: none"> • Victorian • Classical • Neoclassical • gothic
Knowledge Goals	Success Criteria		Relevant Artists
<p>The Houses of Parliament are an important example of Victorian architecture.</p> <p>The style of the Houses of Parliament is influenced by classical and gothic architecture.</p> <p>Characteristics of classical architecture are pillars, porticos, sculptures and symmetry.</p>	<p>I can copy shapes accurately</p> <p>I can vary the weight of my line</p> <p>I can decide which details to include</p>		Barry
Suggested Resources	Small pictures of the Houses of Parliament, The Parthenon and St Pauls' Cathedral to annotate. Sketchbooks. 2b drawing pencils. Large (A4) photographs of The Houses of Parliament, St Pauls' Cathedral and Westminster Abbey to draw from.		

Teacher Knowledge

The Houses of Parliament are an important example of Victorian architecture. The style of the Houses of Parliament is influenced by classical and gothic architecture. In this lesson the children will learn about gothic architecture which was produced in medieval times and is characterised by stained-glass windows, ribbed vaulted ceilings, pointed arches and ornamentation. They will go on to consider what influences of classical and gothic architecture can be seen in The Houses of Parliament.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand that the design of the Houses of Parliament shows gothic and classical features.	To draw one of 3 important London buildings using lines.	<p>Prior learning: Show the children a picture of the Houses of Parliament and ask them what they remember about it. Remind them it is an important Victorian building and shows influences of past architectural styles.</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. Go over definitions for the words which appear in the Knowledge Organiser.</p> <p>Talk task: Ask the children to look back at their notes made last lesson and tell you what are characteristics of classical/neoclassical architecture. Explain that today the children will learn about gothic architecture. Show a picture of Westminster Abbey and explain that this is an important piece of gothic architecture built in the medieval times.</p> <p>Teach: Show the children https://www.youtube.com/watch?v=vrdkL7Y8Who and ask them while they are watching to note down characteristics of gothic architecture around a picture of Westminster Abbey (stained-glass windows (including rose windows), pointed arches, slender columns, ribbed vaulted ceilings, flying buttresses, sculpture and ornamentation, gargoyles). Next, show the children pictures of the exterior and interior of Westminster Abbey (see resources) and ask them to identify where they can see these features.</p> <p>Talk task: Explain to the children that they will use the notes they have made about characteristics of classical and gothic architecture to identify what they can see that is classical/gothic about the Houses of Parliament. Show different pictures of the interior and exterior of the Houses of Parliament (see resources). Children to make a table with two columns, gothic and classical and note down what characteristics they can see in the pictures. (Gothic – stained glass windows, ribbed vaulted ceilings, pointed arches, gargoyles, sculptures and ornamentation. Classical – sculptures and ornamentation and symmetry of certain sections of the building.)</p> <p>Teach: Explain to the children that the Houses of Parliament mostly shows gothic influences – this was the gothic revival. The building does, however, also show the symmetrical regularity seen in classical architecture. Explain that a man called Pugin helped Barry with his design for the Houses of Parliament. He was a leading architect with knowledge of gothic architecture.</p> <p>Demonstrate/Task: Children to carry on with the task started last lesson.</p> <p>Partner teach/Plenary: Ask children: <i>What can you tell me about gothic architecture? How does the Houses of Parliament show gothic/classical influences? Which building are you drawing? What architectural style is it in? Why?</i></p>	<ul style="list-style-type: none"> Victorian Classical Neoclassical Gothic Revival medieval
Knowledge Goals	Success Criteria		Relevant Artists
<p>The Houses of Parliament are an important example of Victorian architecture.</p> <p>The style of the Houses of Parliament is influenced by classical and gothic architecture.</p> <p>Gothic architecture was produced in medieval times and is characterised by stained-glass windows, ribbed vaulted ceilings, pointed arches and ornamentation.</p>	<p>I can copy shapes accurately</p> <p>I can vary the weight of my line</p> <p>I can decide which details to include</p>		Pugin, Barry

Suggested Resources

Drawing resources as for last lesson. For background information about the architectural style of the Houses of Parliament see <https://www.youtube.com/watch?v=vrdkL7Y8Who> / <https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/early-victorian/v/palace-westminster>

Teacher Knowledge

In many towns/cities in Britain there are examples of Victorian architecture. Such architecture can show both gothic and classical influences. This lesson asks the children to spot these influences. **Note that the content of this lesson can be altered to include examples of Victorian architecture which are local to the group of children being taught.**

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand we can see Victorian architecture in our local environment.	To draw one of 3 important London buildings using lines.	<p>Prior learning: Show the children pictures of the interior and exterior of the Houses of Parliament looked at last lesson and ask: What is classical/gothic about this building?</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. Go over definitions for the words which appear in the Knowledge Organiser.</p> <p>Talk task: Show children two photographs of Victorian houses in London. Ask: <i>Where do you think these houses are?</i> (London) <i>When do you think they were built?</i> (Victorian times). Explain that there is a lot of Victorian architecture around us in our towns and cities. Many of us live in Victorian buildings – whether in houses or blocks of flats.</p> <p>Show children pictures of the Parthenon, one from the front and another close up of the roof of the portico (see resources) and remind the children that this is a prime example of classical architecture. Compare these with the photographs of Victorian houses in London and ask: <i>What classical influence can you see in Victorian London houses?</i> (Porticos with pillars, triangular shapes above the windows echoing the shape of the roof of the portico of the Parthenon, decoration of 3 vertical lines in the portico above the pillars.)</p> <p>Show the children pictures of Westminster Abbey and remind the children that this is an example of gothic architecture. Compare these with photographs of Victorian houses in London (see resources) and ask: What gothic influence can you see in Victorian London houses? (Pointed arches, stained glass windows, carved ornamentation, steep pointed rooves.)</p> <p>Teach: Explain to the children that both of these examples, like the Houses of Parliament, show that Victorian architecture looked back to and used architectural styles of the past (neoclassical and the gothic revival). Show the children a picture of factories in Victorian Britain (see resources) and remind the children that Victorian times saw a massive rise in industry, with harsh working environments and pollution. Ask: <i>Why do you think there was a revival of gothic and classical architecture in Victorian times?</i> Suggest to the children that this was to try and create a more pleasant and more civilised environment to live in.</p> <p>Demonstrate/Task: Children to finish drawing from lessons 1 and 2.</p> <p>Partner teach/Plenary: Ask children: <i>What can you tell me about Victorian architecture? Name an important Victorian building. What can you see from classical/gothic architecture in Victorian buildings?</i></p>	<ul style="list-style-type: none"> Victorian classical neoclassical gothic gothic revival
Knowledge Goals	Success Criteria		Relevant Artists
<p>In many towns/cities in Britain there are examples of Victorian architecture</p> <p>This Victorian architecture can show both gothic and classical influences</p>	<p>I can copy shapes accurately</p> <p>I can vary the weight of my line</p> <p>I can decide which details to include</p>		
Suggested Resources	Drawing resources as for last lesson.		

Teacher Knowledge

*The Pre-Raphaelites were a group of young artists founded in London in 1848. Three of the artists who were central to the group were Rossetti, Millais and Holman-Hunt. They were against the promotion of paintings that showed ideal human forms and settings, as shown in the work of the renaissance painter, Raphael. The brotherhood's aims were vague, and even paradoxical. They painted pictures inspired by religion, literature including poetry and medieval stories. In particular, they wanted to paint what they painted with photographic realism and did this by carefully observing nature. Millais' painting of Ophelia from Hamlet is a prime example. **Note that this lesson looks at Millais' painting of Ophelia, who drowns having fallen into a river. Teachers will need to exercise judgement about showing this picture to any children who may be sensitive to this subject matter (depicted with photographic reality) because of any particular personal circumstances.***

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand who the Pre-Raphaelites were and what they stood for.	To practise using different watercolour techniques.	<p>Prior learning: Review learning from last lesson. Ask which statement is true: The Houses of Parliament were built in medieval times (false). The architecture of the Houses of Parliament was influenced by both classical and gothic architecture (true).</p> <p>Vocabulary: Read through Knowledge Objective and vocabulary. Show the word Pre-Raphaelite and ask whether the children can identify any words or parts of words in this word which they understand the meaning of. Point out the <i>pre</i> means before and <i>Raphael</i> was a painter that they learnt about from the renaissance period. Go through the definition of Pre-Raphaelite in the Knowledge Organiser. Show the children <i>The School of Athens</i> by Raphael (studied in the unit on the renaissance, for image see resources) and ask whether this looks like an everyday scene? Point out that it shows ideal people in a very formal setting. This is what the Pre-Raphaelites rejected.</p> <p>Teach: Explain to the children that there were 3 leading artists in the Pre-Raphaelite group: Dante Gabriel Rossetti, John Everett Millais and William Holman Hunt. Show pictures of these artists (see resources). Explain that as a group of artists they are known for: painting with photographic realism; painting stories from literature; painting religious stories; painting medieval stories; and producing paintings inspired by poetry. Review the definition of realism in the Knowledge Organiser.</p> <p>Explain that the Pre-Raphaelites ideas about art were expressed in four declarations:</p> <ul style="list-style-type: none"> • to have genuine ideas to express; • to study nature attentively, so as to know how to express it; • to sympathise with what is direct and serious and heartfelt in previous art, not what is conventional; and • to produce thoroughly good pictures and statues. <p>Talk task: Children to reflect on these declarations and say what they think about them. Ask the children to write 4 declarations of their own about their own ideas about art/goals as an artist.</p> <p>Teach: Show the children Millais' painting <i>Ophelia</i> (see Knowledge Organiser). Explain that this painting is of Ophelia from Shakespeare's Hamlet. Briefly go over the story (see https://wiki.kidzsearch.com/wiki/Hamlet). The scene depicted shows how Ophelia, driven out of her mind when her father is murdered by Hamlet, falls into a stream and drowns. It is a stunning example of the Pre-Raphaelite's second declaration. Point out that the painting portrays photographic realism. Ask: How do you think Millais made the picture look so real? Tell them that Millais achieved this by careful observation. He spent 5 months sitting on a riverbank working for 6 days a week. During November he had a hut built so he could continue painting in bad weather. He then painted Ophelia, using a model who sat in a bath, heated by oil lamps underneath. She became ill after spending so long in the water and Millais was threatened by her father with legal action until he agreed to pay for her medical expenses.</p> <p>Demonstrate/Task: Explain that in the next two lessons the children will observe and paint flowers carefully, just as Millais did. They will use watercolours. In this lesson they will practise using the watercolours. They should ensure when painting that they use the paints with plenty of water – if they do not the paint will start to look scratchy and dry. They should draw small circles in their books and paint inside the circles using these different techniques:</p> <p><i>Wet-on-dry:</i> Applying paint to dry paper. This can be done straight onto the white paper, or on top of other watercolour paint which has already dried.</p> <p><i>Wet-on-wet:</i> Applying paint to wet paper. This can be done by applying just water to the surface of the paper and then seeing how the paint 'bleeds' into the water once applied on top or by applying one colour on top of another wet colour.</p> <p><i>Painting over wax resist:</i> Marking some of the circle with white oil pastel and then painting on top to see how the oil pastel resists the paint.</p> <p>Partner teach/Plenary: <i>What does Pre-Raphaelite mean? Tell me one of the aims of their art. How did Millais make his painting Ophelia look so realistic?</i></p>	<ul style="list-style-type: none"> • Victorian • Pre— • Raphaelite • realism • Medieval • watercolour • wet-on-dry • wet-on-wet
Knowledge Goals	Success Criteria		Relevant Artists
<p>The Pre-Raphaelites were a group of young artists founded in London in 1848.</p> <p>They were against the promotion of paintings that showed ideal human forms and settings, as shown in the work of Raphael.</p> <p>They wanted to make what they painted look real.</p> <p>Millais made his painting of <i>Ophelia</i> look real by careful observation.</p>	<p>I can paint using the wet-on-dry technique</p> <p>I can paint using the wet-on-wet technique</p> <p>I can paint with watercolour over wax resist</p>		<p>Millais</p>
Suggested Resources	<p>sketchbooks, pencils, circular objects to draw around, good watercolour paints (cheap watercolour paints are less intense in colour and produce a chalky surface), medium sized sable/imitation sable brushes, water pots. For further information about the Pre-Raphaelites see https://www.tate.org.uk/art/art-terms/p/pre-raphaelite</p>		

Teacher Knowledge

In this lesson the children will look at Rossetti's painting *The Annunciation* where the angel Gabriel announces to Mary that she will give birth to Jesus. Traditionally, paintings of this scene show Mary in serious study and contemplation. Rossetti, however, painted the scene with hyperrealism. Mary is shown sitting on a bed and seems to have just woken up. Whilst both Mary and Gabriel are shown with halos and Gabriel has fire around his feet he is not portrayed with wings. Rossetti used his brother and sister as models for Gabriel and Mary. Both are shown wearing white, indicating purity and Gabriel hands Mary a lily, the flower which is traditionally associated with her. A lily is also embroidered on the cloth in front of the bed. A blue cloth is seen behind the bed – this colour is also traditionally associated with Mary. The painting provoked strong opinions when it was first exhibited, some finding the realistic presentation of such a sacred scene questionable.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To understand the Pre-Raphaelites wanted to make what they painted look real.	To paint a flower using watercolour.	<p>Prior learning: Review learning from the last lesson. Show the children pictures of the 3 Pre-Raphaelite artists introduced last lesson and ask: Why were this group of painters called the Pre-Raphaelites? Show Millais' painting of <i>Ophelia</i> and ask: <i>How did Millais make this painting so realistic?</i></p> <p>Vocabulary: Read through Knowledge Objective and vocabulary.</p> <p>Talk task: Remind the children that the Pre-Raphaelites as a group of artists are known for: painting with photographic realism; painting stories from literature; painting religious stories; painting medieval stories; and producing paintings inspired by poetry. Explain that today we will look at a painting of a religious story. Show children Rossetti's painting <i>The Annunciation</i> (see Knowledge Organiser and ask them to write lists of what they see, know and guess about it next to a small copy of the painting in their sketchbooks. Feedback to the rest of the class.</p> <p>Teach: Explain details about the painting detailed in teacher knowledge above. Show the children the painting next to Jan van Eyck's of the same title (see resources). Point out that van Eyck's portrayal is more traditional – showing Mary at study in the temple. Gabriel is grandly dressed and has wings. There are similarities between the paintings, however. In van Eyck's painting we see the traditional lily and Mary wears blue.</p> <p>Demonstrate/Task: Explain that today the children will be painting flowers with watercolours, carefully observing the flower in front of them and drawing and painting what they see, just as the Pre-Raphaelites did. Explain that when painting with watercolours we need to work from light to dark – painting highlights first, adding mid-tones and then shades last. Demonstrate how to do this on one petal using the instructions below:</p> <ul style="list-style-type: none"> • Draw the shape of your flower LIGHTLY in pencil • Decide where your highlights are going to be and mark these with white oil pastel • Start with one petal – paint it with water • Mix your lightest colour you need in the palette – add water to make it lighter. • Add light colours first on top of the water already added to the petal (wet-on-wet), progressing to dark colour last. • Repeat for each petal and then the stem and leaves <p>Emphasise to the children that watercolour paintings should be painted fast – they need to know when to stop painting and not keep adding colours on top of each other as this will muddy the colours and lose their highlights, mid-tones and shades.</p> <p>Partner teach/Plenary: Ask: <i>What can you tell me about Rossetti's painting The Annunciation? How is it different to traditional pictures of the same scene?</i></p>	<ul style="list-style-type: none"> • realism • watercolour • wet-on-dry • wet-on-wet • highlight • shade • mid-tone • light to dark
Knowledge Goals	Success Criteria		Relevant Artists
<p>Rossetti painted <i>The Annunciation</i> showing a realistic depiction of Gabriel and Mary.</p> <p>Rossetti's painting was different to traditional depictions of the same scene.</p>	<p>I can sketch the flower lightly in pencil</p> <p>I can add water to each petal and use the wet in wet technique</p> <p>I can work from light to dark</p>		Rossetti

Suggested Resources

Watercolour paper, pencils, good watercolour paints (cheap watercolour paints are less intense in colour and produce a chalky surface), small sable/imitation sable brushes, water pots, white oil pastels, flowers to draw (a flower with an unusual form tends to produce a more successful painting as children are more inclined to draw what they see rather than their idea of what a flower looks like).

Teacher Knowledge

In this lesson the children will review what they have learnt in the unit by completing a multiple-choice quiz, practise their watercolour skills by painting another flower and complete a self-reflection task of their paintings.

Knowledge Objective	Task	Lesson Detail	Vocabulary
To show what I know about Victorian art and architecture.	To paint a flower using watercolour.	<p>Prior learning: Show children Rossetti's painting of the Annunciation looked at last lesson. Ask children to pick the right answer: This painting shows a) A hospital b) Two angels c) The angel Gabriel and Mary (correct). Ask: <i>What was unusual about Rossetti's painting of this scene?</i> (It portrayed Mary and the angel in a much more realistic way and in a more realistic setting than previous paintings using this subject matter.)</p> <p>Vocabulary: Read through Knowledge Objective.</p> <p>Demonstrate/Task: Children to complete multiple choice quiz and then paint a flower, practising the skills which they learnt last lesson.</p> <p>Self-reflection: Children to review each other's paintings as well as their own. At first look at each other's paintings from this lesson and last lesson in a silent gallery. Ask the children to identify 2 paintings which use colour in a different way and feedback to the class. Then children to write in their sketchbook the answers to these questions: <i>What is successful about your painting? What do you like? What would you do differently next time?</i></p>	All previously covered
Knowledge Goals	Success Criteria		Relevant Artists
All previously covered.	<p>I can sketch the flower lightly in pencil.</p> <p>I can add water to each petal and use the wet in wet technique.</p> <p>I can work from light to dark.</p>		
Suggested Resources	Painting resources as for last lesson. A new flower to paint (bear in mind instructions about which flowers to paint as in last lesson). Multiple choice quizzes.		