

## NPAT Art Appreciation Appendix

<b>Reception</b>		
<b>Key Question</b>	What's the Story? <i>Narrative</i>	
<b>Intention</b>	The children will learn how to "read" a picture, discover how art can have hidden meanings and explore how art can tell a story	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
Leonardo Da Vinci	The Mona Lisa	1504
Titan	Bacchus and Ariadne (National Gallery)	1520
Henri Rousseau	Tiger in a storm "surprised"	1891
Marc Chagall	The magic flute	1967
James Turrell	Sky Window	2017
<b>Rationale</b>		
<p>This is a mixture of pieces from different time periods. The style of the painting can be simply discussed with young children. All the pieces selected have clear stories to be told but will also expose young children to very established and well-renowned artists thus paving the way for their future art appreciation. James Turrell has been added as a complete contrast to the other artists as a modern artist who creates pieces with open spaces to make up one's own stories and interpretations.</p>		
		

## NPAT Art Appreciation Appendix

Year One		
<b>Key Question</b>	Where in the World? <i>Landscape</i>	
<b>Intention</b>	The children will learn that for years artists have painted/created landscapes and images from the landscape for different purposes – to tell a story or to reflect and understand nature or to capture a time in history. Their interpretations through colour, brushstroke and composition can add a hidden depth and meaning	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
Constable	The Haywain	1821
Turner	The Fighting Temeraire (National Gallery)	1838
Alfred East (Local Artist)	Opulent Autumn	1849 - 1913
LS Lowry	Coming from the Mill	1930
Tarsila do Amaral	Hills of the Favela	1945
Picasso	Mediterranean Landscape	1953
Stephen Wiltshire	Autistic Artist who draws landscapes and landmarks from memory	Current
<b>Rationale</b>		
An opportunity to compare and contrast Turner, Constable and Alfred East as well as comparing these traditional works to those of Picasso's Mediterranean landscape and Tarsila do Amaral. Lowry allows an opportunity to learn about life at the Mill and what it was like at that time e.g. mood, weather, whether people were happy? This can be done by looking at body posture etc. The work of Stephen Wiltshire is included as a contrast for the skill of memory and accuracy of detail. Stephen is autistic and draws cityscapes from memory.		

## NPAT Art Appreciation Appendix

Year Two		
<b>Key Question</b>	Is it Still? <i>Still life</i>	
<b>Intention</b>	Children will learn how artists capture a moment in time by looking at still life. They will learn about the significance of the objects included in the paintings and their symbolism	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
Jan Jansz Treck	Vanita's Still life (National Gallery)	1648
Jan Van Huysum,	Flowers in a Terracotta Vase (National Gallery)	1736
Cezanne	Still life with Skull 1890 (National Gallery)	1890
Picasso	Fruit Dish Bottle and Violin (National Gallery)	1914
Georgia O'Keefe	Red Canna	1924
Picasso	Still life with skull leeks and pitcher	1945
Andy Warhol	323 soup cans 1961	1961
Andy Goldsworthy	Look at range of work	Current
Claire Jarvis	Use of everyday objects / accessible art	Current
<b>Rationale</b>		
Compare Jan Jansz Trecks' Still life with Cezanne's Still life with skull and then with Picasso's still life work. Explore the symbolism of the items chosen e.g. the skull etc. Look at similarities between Andy Goldsworthy, Claire Jarvis and Andy Warhol and way they use nature, the environment and accessible objects. Art can be anything and everything. Look at the two examples of flowers with Jan Van Huysum and O Keefe and compare and contrast their style and approach.		

## NPAT Art Appreciation Appendix

<b>Year Three</b>		
<b>Key Question</b>	Where are the Women? <i>Landscape</i>	
<b>Intention</b>	Learn about strong female artists who have earned success against the odds in the art world.	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
Elisabeth Louise Vigee Le Brun	Associated herself with one of the great male portrait artists (Ruben's portrait of Susanna Lunden) and presented herself with power and dignity as a strong woman.  Self-Portrait in a Straw Hat (National Gallery)	1782
Mary Cassatt	Influential impressionist painter. Family did not want her to become an artist because she was female. She left art training because she was patronised for being female	1900
Eileen Agar	One of few women who had work exhibited in surrealist shows.	1936
Yayoi Kusama	Distinctive motifs multimedia. Lots of dots. Sees Art as a way of life - mental health benefits	1980s
Rebecca Salter	First female president of The Royal Academy 2019	2019
<b>Rationale</b>		
Explore these artists for their triumph in the art world rather than look at individual pieces of work. Focus on their struggles and character to overcome their unique situations.		

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<b>Year Three</b>		
<b>Key Question</b>	Where are the Women?	
<b>Intention</b>	There is an obvious lack of women present in many art images. Explore what we can learn from this about the role of women in society through the ages.	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
George Bellows	Men of the docks (National Gallery)	1912
Evelyn Dunbar	St Thomas Hospital in evacuation quarters	1940s
<b>Rationale</b>		
Discuss the significance of the subject matter, the representation (or lack of representation) of women, how this can be interpreted and what can be learned about the role of women and their place in society.		
		

## NPAT Art Appreciation Appendix

### Year Four

Year Four will take part in the National Gallery's Take One Picture Project which focusses on the life and works of a different painter each year. The children will have the opportunity to visit the National Gallery and see the paintings from the collection represented in the NPAT Art Appreciation strand for themselves.

Year Five		
<b>Key Question</b>	What's the Point? <i>Political</i>	
<b>Intention</b>	Children will look at pieces of artwork that are trying to have a political meaning, have the opportunity to discuss the relevance of this and its effect. It is an opportunity to consider if this is what art is for.	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
Hans Holbein	The Ambassadors (National Gallery)	1533
Picasso	Guernica	1937
Chris Ofili	No woman no cry	1998
Banksy	Sewing child on Poundland wall (and other images)	2012
<b>Rationale</b>		
This would be an opportunity to take each image in turn and pull out the meaning and political message from it. The children could discuss the key question of 'is this what art is for?' Use Banksy as example for discussion of who art is for. What does the artist want us to think?		
		

## NPAT Art Appreciation Appendix

Year Six		
<b>Key Question</b>	Who am I? <i>Portrait</i>	
<b>Intention</b>	The children will examine how portraits and the human form have been depicted through different pieces of artwork. They will consider how art presents reflection of self. This may link to transition work as they prepare for Secondary School.	
<b>Artist</b>	<b>Piece(s)</b>	<b>Date</b>
Van Gogh	Van Gogh's Chair (National Gallery)	1888
Barbara Hepworth	Mother and Child	1934
Pablo Picasso	Weeping woman	1937
Frida Kahlo	Self-portraits- range capturing moments of her life Self-portrait with thorn necklace and hummingbird	1940
Henry Moore (visit St Matthews Church, Kingsley)	Madonna and Child	1943
Anthony Gormley	Angel of the North	1998
Lynette Yiadom Boakye	Fictitious people – range of images 10pm Saturday	2012
<b>Rationale</b>	Compare and contrast the 4 different portrait artists and discuss the purpose for painting portraiture and depth of meaning Compare and contrast the 3 sculptures and their similarities and differences and reducing human bodies to simple forms.	
		

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