

Topic	Portraits of a Queen	Key Subject focus	Art	Phase	1/2	Cycle no.	1
						Term	Aut 2
Previous learning: EYFS Magic and Make Believe EYFS Around the World				Future learning: Years 3/4 Thrones Years 5/6 Tudor Exploration			
National Curriculum objectives				School KPI's			
Art	<ul style="list-style-type: none"> To learn about the work of a range of artists, describing the differences and similarities between different practices and disciplines and making links to their own work To use drawing and painting to develop and share their ideas, experiences and imagination To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape form and space 			<ul style="list-style-type: none"> To evaluate and analyse works of portraiture using the language of art, craft and design To understand that a portrait has been carefully composed to send a message about the subject to those who see it To learn to compose a face, developing the relative shape and size of features To develop their confidence and control when using paint and a range of painting tools To understand that portraits were expensive and difficult to make and reproduce and so the subjects of portraits were often significant people To understand that Elizabeth 1 was a significant Tudor monarch, whose reign marked a period of national growth and exploration 			
History	<ul style="list-style-type: none"> To learn about the lives of significant individuals in the past who have contributed to national and international achievements in the past [Queen Elizabeth 1 and Queen Elizabeth 2] 						
Geography	<ul style="list-style-type: none"> To use world maps, atlases and globes to identify countries and continents 						
Statement of intent: During this topic pupils will: <ul style="list-style-type: none"> Explore, compare and discuss a range of portraits of Elizabeth 1 and Elizabeth 2. They will explore the composition of the portraits, the messages that they intend to send and the technology used to produce them. Complete an in-depth study of The Darnley Portrait (1575) of Elizabeth 1 and Queen Elizabeth 2 (Equanimity) by Chris Levine 2012. Learn how to use sketching and overlay techniques to compose portraits of themselves and Queen Elizabeth 1st. Design and compose a portrait of Queen Elizabeth 2nd using their own understanding of who she is and what she represents. Learn about the lives of Elizabeth 1st and Elizabeth 2nd. 							
Activities: <ul style="list-style-type: none"> National Portrait Gallery – Kings and Queens Workshop National Portrait Gallery website – The Queen’s Likeness: Portraits of Elizabeth 1st <p>The National Portrait Gallery’s website will be an essential part of the learning in this unit. The reference number for portraits is referred to in the plans. Search for the NPG reference number on the National Portrait Gallery Website. On the website, you can get a large IWB size image to zoom in and out of using the enlarge icon.</p>							
Learning intentions				Tasks			

<p><u>Week 1</u></p> <ul style="list-style-type: none"> • To learn about the work of a range of artists, describing the differences and similarities between different practices and disciplines and making links to their own work • To evaluate and analyse works of portraiture using the language of art, craft and design • To understand that a portrait has been carefully composed to send a message about the subject to those who see it. 	<ul style="list-style-type: none"> • Show children Queen Elizabeth II, by Cecil Beaton (NPG P1455). Who is this? How do they know? Where was it made? What does it mark/commemorate? How was it made? Lead the children in a discussion on this being a photographic portrait of Queen Elizabeth II, taken to commemorate her coronation in 1953. Help children to explore the clothes, her crown, the orb and sceptre, her jewellery, the setting etc. What message does this picture send out? Youth, beauty, optimism, power, confidence??? • Introduce the concept of Portraiture (see note from Tate below) • Show the children Prince Philip, Duke of Edinburgh; Princess Anne; Queen Elizabeth II; Prince Charles by James Reid (NPG P1659). Do the children recognise Queen Elizabeth in this picture? How is it different from the Cecil Beaton picture? Collect the children's differences. What message is this portrait sending out? Family, caring, traditional etc. • Which of the portraits do the children prefer and why? • Children record their observations on the two portraits – what they can see in each, how they differ, things that are the same about them – how they were made. <p>-Homework task? Can the children collect images of the queen from everyday life? Newspapers, magazines, etc. to bring in to school – to form a collage of images of our queen.</p>
<p><u>Week 2</u></p> <ul style="list-style-type: none"> • To learn about the work of a range of artists, describing the differences and similarities between different practices and disciplines and making links to their own work • To evaluate and analyse works of portraiture using the language of art, craft and design. • To understand that a portrait has been carefully composed to send a message about the subject to those who see it. • To learn about the lives of significant individuals in the past who have contributed to national and international achievements in the past [Queen Elizabeth 1 and Queen Elizabeth 2] 	<ul style="list-style-type: none"> • Where do you see the queen's portrait in everyday life? Magazines, coins, stamps – why? A symbol of the nation, something that we all have in common. • Show children Queen Elizabeth II by John Swannell (NPG P1702). How is this portrait different/similar to the portraits from previous lesson – The queen is much older in this photograph, but power, authority etc still in the message. Do the children know the setting? • Teach the children about the reign of Queen Elizabeth II, Coronation on 2nd June 1953 – postwar period until present. Share with children key changes in our nation's/world's history over the period of her reign, technological advances etc. That she is the longest reigning queen in our history. The Newsround video: https://www.bbc.co.uk/newsround/44370212 may help. • Children complete a factfile on the life of Queen Elizabeth II, illustrating it with a timeline and their own portrait of the Queen – bringing in the symbols of power etc. discussed in previous lesson.
<p><u>Week 3</u></p> <ul style="list-style-type: none"> • To learn about the work of a range of artists, describing the differences and similarities between different practices and disciplines and making links to their own work • To evaluate and analyse works of portraiture using the language of art, craft and design. • To understand that a portrait has 	<ul style="list-style-type: none"> • Recap on children's knowledge of portraits and discussions from previous lessons. • Show children Queen Elizabeth I, by Unknown English artist (NPG 541). Who do they think this is a portrait of? Can they identify her as a Queen? What kind of art is it? Do they recognise that this is a painting, not a photograph? Why is this a painting? Establish that it was made long before photography. Help children to understand that before photography and printing portraits were far less widespread and far fewer images of people would have been seen. Do they recognise this a portrait of Queen Elizabeth I? Painted

<p>been carefully composed to send a message about the subject to those who see it.</p> <ul style="list-style-type: none"> To learn about the lives of significant individuals in the past who have contributed to national and international achievements in the past [Queen Elizabeth 1 and Queen Elizabeth 2] 	<p>almost 400 years before the coronation photo of Elizabeth I. Lead the children in a discussion on this being a painted portrait of Queen Elizabeth I, taken to commemorate her military victory (defeating the Spanish Armada) made in @ 1588. Help children to explore the clothes, her make-up, the her jewellery, the setting etc. Can they see the ships in the background? What message does this picture send out? power, confidence???</p> <p>Help children to understand that there will be very few copies of this portrait and that it will have taken a considerable time to sit for and produce. Specific details on the painting can be found at: https://www.npg.org.uk/research/programmes/making-art-in-tudor-britain/case-studies/the-queens-likeness-portraits-of-elizabeth-i</p> <ul style="list-style-type: none"> Children identify all the elements in the portrait that establish Elizabeth's power and majesty – perhaps annotating an image of their own.
<p><u>Week 4</u></p> <ul style="list-style-type: none"> To use drawing and painting to develop and share their ideas, experiences and imagination. To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape form and space 	<ul style="list-style-type: none"> A study of portraiture skills – demonstrate with children how to make a self-portrait, using a range of media – paper and pencil, chalk, pastel etc. This clip might support teaching elements of portraiture art that you would like to draw out with your class: https://www.bbc.co.uk/teach/class-clips-video/how-to-draw-a-portrait/zk28qp3 Children could create a portrait of themselves as royals – considering the clothes, setting, jewellery etc that they might have if they were royals. Draw their attention to the composition of the pictures that you have studied so far in this unit.
<p><u>Week 5</u></p> <ul style="list-style-type: none"> To learn about the work of a range of artists, describing the differences and similarities between different practices and disciplines and making links to their own work 	<p>Close Study of the 'Darnley' Portrait</p> <ul style="list-style-type: none"> Show children Queen Elizabeth I, by Unknown continental artist (NPG 2082) (The Darnley Portrait). Using the notes at: https://www.npg.org.uk/research/programmes/making-art-in-tudor-britain/case-studies/the-queens-likeness-portraits-of-elizabeth-i Help the children to study the portrait in depth. Show children Queen Elizabeth II ('Equanimity') by Chris Levine, by Rob Munday. Using the notes, explain why the portrait was made and how it was made. Discuss with children why the portraits are so very different – changes in portrait technology.
<p><u>Week 6</u></p> <ul style="list-style-type: none"> To use drawing and painting to develop and share their ideas, experiences and imagination To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape form and space To learn about the lives of significant individuals in the past who have contributed to national and international achievements in the past [Queen Elizabeth 1 and Queen Elizabeth 2] 	<ul style="list-style-type: none"> Show children "Magic Grandad" https://www.youtube.com/watch?v=62vn-W9IXpw to find out more about Elizabeth I Children use portraiture techniques from last lesson to compose their own portraits of Queen Elizabeth I – the IWB might be used to present a range of images of Elizabeth I – focus on some of the teaching points (making a portrait) from the previous lesson, as well as encouraging children to consider the background, clothing and other images to present the royal character of Queen Elizabeth I.

<p>Key vocabulary: Portrait, subject, foreground, background, sketch, overlay, symbol, features, message, mixing, blending, shading Elizabeth 1st, Elizabeth 2nd, Queen, Empire, Commonwealth, power, crown, jewels</p>	<p>Cross curricular links (may link to year before / after within other subjects) History Geography Computing – photographs</p>
<p>Resources: (already in school)</p>	<p>Resources: (may need)</p>

A note on Portraiture:

Portraiture is a very old art form going back at least to ancient Egypt, where it flourished from about 5,000 years ago. Before the invention of photography, a painted, sculpted, or drawn portrait was the only way to record the appearance of someone.

But portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter. Portraits have almost always been flattering, and painters who refused to flatter, such as William Hogarth, tended to find their work rejected. A notable exception was Francisco Goya in his apparently bluntly truthful portraits of the Spanish royal family.

(The Tate Gallery)