



KS2 Looking at Landscapes: Teachers' pack

This resource is for use in the classroom and is divided into two parts:

- **Part 1** gives some suggestions for investigating landscapes.
- **Part 2** describes some further supporting gallery and classroom activities.



On the River Yare by Alfred Stannard © Norfolk Museums Service

Part 1: Investigating landscapes

Introducing landscapes

Start by getting the children to think about what a landscape is and why the artist made the landscape.

- **Describe what you see in the painting.** Is it urban, rural or a seascape? What features tell you this? How is the painting arranged? Describe how the buildings, countryside, people, animals, sky etc appear in the picture. Identify sections in the painting: foreground (details), middle and background (distance) and the features in each. What time of year is it? What time of day is it? How would you know? What would you smell if you were within the picture? Imagine you are walking through this landscape, touching everything as you pass. Describe the different textures you can feel.
- **How is the picture put together?** Name the colours in the picture. How many different browns, greens, yellows, blues? How many different shades of one colour are used? Is it bright or dark? Look at the light. Where is it coming from? Look for shadows and reflections. Where does your eye travel? e.g. in a curve up a river; in a straight line down a road; between and through buildings. Contrast soft, natural shapes against angular, built ones. Which textures has the artist illustrated? E.g.: the roughness and texture of tree bark, or soft, fluffy sheep's wool. How has the artist created the effect of space and distance? Think about perspective and how it's achieved.



The Coming Day by John Alfred Armesby Brown © Norfolk Museums Service

- **What is the artist trying to say?** What does the painting make you feel when you look at it? To explore this further, think about how the artist has created the mood through use of colours (soft tones or bright ones), the positioning of figures (what are they doing?), and the weather in the painting. Imagine you are one of the figures or creatures in the painting. What are you thinking about? Does the artist make you feel involved with the people in the landscape? Do you think the painting shows a real landscape or is it one which the artist imagined? What do you think this landscape is about? Does it have a 'special message' for you, the audience?

Part 2: Supporting activities

The following activities can be completed with paper, pencil and clipboard within a gallery or back in the classroom with reproductions of paintings.

Drawing

Choose a small part of the painting to sketch, such as one corner of the canvas, or one chosen detail (e.g. a building, tree or person). The rest of the group can try and identify which extract of the painting each of their classmates has chosen to sketch.

Games

- Ask children to look at the picture for a short period of time (e.g. 30 seconds) and then move away. Children then draw or describe what they remember seeing with as much detail as possible.
- Find a painting with a group of people within it. Ask the children to recreate the group exactly as they look within the painting, as if posing for a photograph.
- Ask children to walk around the gallery and choose their favourite painting. Pupils then show the rest of the group their chosen piece and explain why they chose it and what appealed to them about it.



Pevensy Bay by George Vincent © Norfolk Museums Service

- Ask pupils to think up as many questions as possible that they would like to ask about the painting – we needn't find the answers, just ask questions to encourage enquiry (e.g. who are the people? Where are they going? What are they carrying? How long did the painting take to complete?).

Written responses

- Think of as many words as you can to describe a painting.
- Write a conversation between a few chosen characters in a painting.



The Anvil Cloud by Edward Seago (left) and **Cromer** by James Stark (right), both © Norfolk Museums Service

- Write down everything you can see within a painting (this can include anything from colours, to buildings, to marks in the sky and land).
- Write a short story based on a chosen painting.
- Choose a painting with people within it. Write a diary entry from the point of view of one of the characters on the day the painting was created.
- Make up a new title for the painting or a new fictitious museum label.
- Write a poem which reflects the mood of this painting.

Talking Points

- Find a painting which depicts a group of people. What are the people doing? If you could hear them, what would they be talking about? Add speech bubbles to the picture.
- Discuss the clothing the people are wearing. What are they carrying? What objects surround them? What historical period is the painting set in?

Skies and Seasons

- Landscapes display a huge variety of moods within skies which depict different times of day and different weather patterns. Choose two contrasting skies in the paintings within the exhibition and ask children to compare them.
- Ask the children to find a picture that displays a stormy scene. How can they tell the weather from looking at the sky?
- Find pictures which show sunrise or sunset and discuss the variety of colours that the artist has chosen to make up the sky.
- Choose one of the paintings which shows a vivid and colourful sky. Can pupils recreate it on paper using coloured pencils?
- Can the pupils find pictures depicting different seasons? Find a picture with a summer scene and compare it with a winter scene and discuss how they differ.

Explore Visual Elements

- Explore natural or man-made features. Look at postcards or pictures from magazines showing landscape scenes. Which parts of the landscape are natural and which are man-made? Take a picture which includes man-made objects, such as houses, and paint them out. How does it change the picture?
- Textures. Explore texture by collecting photographs, postcards and pictures of your area, then cut out sections which represent different textures, e.g. trees, walls, doors, river. How would you describe the texture? (e.g. rough, jagged, smooth). Try reproducing the texture using paint mixed with sawdust, sand, etc. Where possible, include something from the actual object – e.g. bark of a tree, grass etc.
- Perspective. Cut up a landscape picture into three areas – foreground, middle ground and background. Compare the differences between each (e.g. size and scale, clear or hazy outlines, bright or dull colours). Ask the children to use these elements to create a landscape of their own.



Fishing Boat in a Storm by Alfred Priest © Norfolk Museums Service

- The effects of colour. Give children black-and-white copies of a landscape image and ask them to paint one as a hot, sunny day, and the other as a cold, stormy day.



Norwich River: Afternoon by John Crome © Norfolk Museums Service

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