



## Visual Arts: Year 3

**Teachers:** In schools, lessons on the visual arts should illustrate important elements of making and appreciating art, and emphasize important artists, works of art, and artistic concepts. When appropriate, topics in the visual arts may be linked to topics in other disciplines. While the following guidelines specify a variety of artworks in different media and from various cultures, they are not intended to be comprehensive. Teachers are encouraged to build upon the core content and expose children to a wide range of art and artists, particularly those that you can either take the children to see, or they can access with their carers.

### I. ELEMENTS OF ART: LINE, SYMMETRY AND FORM

**Teachers:** The generally recognised elements of art include line, shape, form, space, light, texture, and colour. In Year 3, continue to discuss qualities of line, shape, colour, and texture that children learned about in Years 1 and 2. Develop children's knowledge and understanding by considering line orientation, and begin to explain how to recognise and describe the more theoretical elements of symmetry and form.

#### A. LINE

- Recognise lines as horizontal, vertical, or diagonal.
- Observe the use of line in:
  - Paul Klee, *Was Fehlt ihm?* (*What's wrong with him?*), 1930 (Fondation Beyeler, Switzerland)
  - Pablo Picasso, *Mother and Child*, 1922 (Baltimore Museum of Art)
  - Katsushika Hokusai, *The Great Wave off Kanagawa*, 1829-33 (British Museum, London)

#### B. FORM

- Explain that form, in the discussion of art, is a term useful for describing complex shapes, often organic rather than geometric, as well as three-dimensional as opposed to flat shapes: the 'form' of a human figure, for example, or the form of a tree.
- Help the children consider form in the works they have considered for their use of line (such as Picasso's *Mother and Child*), and help them find ways to describe form in these additional works:
  - George Stubbs, *Whistlejacket*, 1762 (National Gallery, London)
  - Vincent van Gogh, *Wheatfield with Cypress Trees*, 1889 (National Gallery, London)

#### C. SYMMETRY

- Recognise common objects and shapes (squares, faces, trees) as symmetrical (where a part of an image or object is reflected or balanced in another side), or not symmetrical.
- Observe the use of symmetry in:
  - Leonardo da Vinci, *The Last Supper*, 1495-98 (Refectory, Santa Maria delle Grazie, Milan)
 Additionally in:
  - Meindert Hobbema, *The Avenue at Middelharnis*, 1689 (National Gallery, London)

### II. KINDS OF PICTURES: LANDSCAPE AND STILL LIFE

**Teachers:** When presenting the following works, ask the children to look before talking; then ask the children what they can see, what details they notice that help them read what they are looking at, what the picture makes them think of or feel and why. Go on to discuss lines, shapes, colours, textures, symmetry and form (as appropriate).

#### A. LANDSCAPE

- Recognise and discuss as landscapes (images of nature or the natural environment, from the Dutch word 'landschap'):
  - Jacob Ruisdael, *Landscape with Bentheim Castle*, 1653 (National Gallery of Ireland, Dublin)

- John Constable, *Salisbury Cathedral from the Meadows*, 1831 (National Gallery, London)
- Henri Rousseau, *Surprised! A Tiger in a Tropical Storm*, 1891 (National Gallery, London)

## B. STILL LIFE

- Recognise and discuss the following as still lifes (images of one or more inanimate objects):
  - Paul Cézanne, studies with fruit such as apples and/or oranges, for instance, *Still Life with Apples*, 1877-78 (Fitzwilliam Museum, Cambridge)

Additionally:

- Anon. (from Herculaneum, Italy), *Still Life with Peaches and a Glass*, AD 50 (Archaeological Museum, Naples) [Teachers: point out that we know that still life has been a popular art form since ancient times because works like this one have survived due to being long-lasting fresco murals.]

## III. KINDS OF PICTURES: MYTHOLOGICAL PAINTINGS

[Cross-curricular links with Year 3 Language and Literature: Mythology of Ancient Greece]

- Understand that a mythological work of art depicts characters or a narrative from mythology. In western European painting these are generally from classical mythology.
- Recognise as images from classical mythology and identify the characters/setting/narrative according to
- The children's knowledge of the depicted myths from their language and literature studies:
  - Antonio del Pollaiuolo, *Apollo and Daphne*, c.1432-1498 (National Art Gallery, London)

Additionally:

- Frederic (Lord) Leighton, *The Return of Persephone to Demeter*, 1891 (Leeds City Art Gallery, Leeds)
- Pablo Picasso, *Minotaur and his Wife*, 1937 (British Museum, London)

## IV. TYPES OF ART: ARCHITECTURE

[Cross-curricular links with World History]

- Understand architecture as the art of designing buildings.
- Understand symmetry and a line of symmetry as it applies to buildings; observe symmetry in the design of some buildings which are familiar to you and/or the children (you could look at your school, local houses, or focus on the Cathedrals studied previously).
- Noting line, shape, and special features (such as columns and domes), look at and consider the following structures in relation to World History:
  - The Parthenon (including the Parthenon Frieze or so-called Elgin Marbles', now at the British Museum, London) 440 BC (Acropolis, Athens, Greece)
  - Great Stupa, begun 3rd Century BC (Buddhist temple in Sanchi, Raipur district, Madhya Pradesh, India).
  - Sir Christopher Wren, St Paul's Cathedral, 1675 (London)

Additionally:

- Inigo Jones, The Banqueting House, 1619-22 (Whitehall, London) [include Rubens's painted ceiling, with its references to James I, the Union of England and Scotland, and the Gunpowder Plot]
- Consider an example of modern architecture, assessing what is traditional and what is innovative, such as:
  - Frank Gehry, Guggenheim Museum, 1997, Bilbao, Spain
  - Eric Miralles, Scottish Parliament Building, 2004, Edinburgh, UK