

Line

- Recognise lines as horizontal, vertical, or diagonal.

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.

Form

- 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.

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Core Knowledge
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Visual Arts Unit Overview - Year 3
Elements of Art: Line, Symmetry and Form

- 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)

Children to create drawings, paintings or collages inspired by the use of line in these works.

Application of knowledge
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- Observe the use of symmetry in:

- Leonardo da Vinci, *The Last Supper*, 1495-98 (Refectory, Santa Maria delle Grazie, Milan)
- Meindert Hobbema, *The Avenue at Middelharnis*, 1689 (National Gallery, London)

Children to create drawings, paintings or collages inspired by the use of symmetry in these works.

- 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:

- Stubbs, *Whistlejacket*, 1762 (National Gallery, London)
- Vincent van Gogh, *Wheatfield with Cypress Trees*, 1889 (National Gallery, London)

Children to create drawings, paintings or collages inspired by the use of form in these works.



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)

Still life

Recognise and discuss the following as still lives (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)

Still life continued

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.]

Core Knowledge

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Kinds of Pictures: Landscape and Still Life

Application of knowledge

Children can complete versions of the paintings above. Teachers to print in colour copies of the paintings, and cut up so children have paper with part of painting on left and right, or top and bottom, but the middle is missing. They need to fill the gap, using the original to help them, and their imaginations.

Children can do still-lives of fruit and other inanimate objects to compare with Cézanne and the ancient still life from Herculaneum (see top right box).

Objets could be set up to match as far as possible the composition in the original artworks.

Children's final pieces at the end of this unit can be their own interpretations of landscapes and still life.

Children can make their own landscape artworks inspired by landscapes they have seen.

They could also make a more 'modern' still life, thinking about inanimate objects which represent things in their lives.



Introduction to mythological paintings

Understand that a mythological work of art depicts characters or a narrative from mythology. In western European painting these are generally from classical mythology.

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.

Works to look at:

- Antonio del Pollaiuolo, *Apollo and Daphne*, c. 1432-1498 (National Art Gallery, London)
- 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)

Core Knowledge

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Mythological Paintings

Application of knowledge

Children can choose a classical myth they know, and create an artwork to represent it (inspired by works in top right box).

They can present their artwork and retell the myth to the class.

Children to look at a range of mythological paintings and identify the characters, setting and narrative.

For those myths they do not know, this presents an opportunity for them to learn the story, and to invent their own inspired by the characters, setting and events in the artwork.

Different portrayals of the same mythological character can be compared and contrasted. Children can think which they prefer and why. They can also be discussion around why there is so much variation when the characters are the same.

Children can then do their own representation of the character.



Symmetry in architecture

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. For symmetrical buildings from around the world, see [Pinterest](#).

Children to compare images of buildings and sort between those with symmetry and those without. In those with symmetry, they can draw the line of symmetry.

Relating buildings to World History

Noting line, shape, and special features (such as columns and domes), look at and consider the structures below in relation to World History.

Modern Architecture

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

Core Knowledge

Visual Arts Unit Overview - Year 3

Architecture

Application of knowledge

- 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, Raichur district, Madhya Pradesh, India).
- Sir Christopher Wren, St Paul's Cathedral, 1675 (London)
- 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]

Look into projects by the [Heatherwick studio](#) e.g. London's Garden Bridge and the Teesside Power Station.

Children can sort images of buildings and try to put them in chronological order based on their design.

Children could think about how buildings may be different in the future and why.

