

YEAR 10 Scheme of Work – BBAB

****NB Baselines should be completed at the beginning of each half-term****

Year 10 Autumn 2 – Loose Drawing Processes

Lesson 1 of 6		
Learning Objectives	Success Criteria	I can
<p>'Drawing' is a loose term; all art, however representational, is abstracted i.e. it is not the real/actual object</p> <p>As we journey into abstraction, we will have different levels of control, based on the processes we use</p> <p><u>Key Vocabulary</u> <i>Representational</i> - aims to depict the physical appearance of things</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p><i>Process</i> – in this context, you should think of this as the way you use your 'media' i.e. you could use a pencil to produce a line drawing or a tone drawing – you have used the same media, but changed process (your handling of the media)</p> <p><i>Media</i> – in this context this is the mark-making tool you are using e.g. a pen could be your drawing media, or a pencil could be your drawing media</p> <p><i>Constructed forms</i> – man-made three dimensional objects</p>	<p>Observe constructed forms, and attempt to record your observations as accurately as possible, without looking at the drawing</p>	<p>Create 'blind drawings' depicting constructed forms</p> <p>Effectively use dip pens and ink</p>
Process	Context	Expected outcome
Blind drawing – dip pen	Esrif Armagan Kimon Nicolaides	Constructed forms depicted in dip pen and ink
Extension		
Create a drawing; produce another drawing on the same surface i.e. on top of the existing		

Lesson 2 of 6**Learning Objective**

We are aiming to represent reality as closely as possible, but due to the process used, we have very little control, so the outcome is likely to be heavily abstracted

Key Vocabulary

Representational - aims to depict the physical appearance of things

Abstract – does not intend to represent reality

Observe – instead of looking at the subject you will be drawing, and thinking of the ‘thing’ you label it as i.e. person; car etc. try to notice the shapes and light that come together to make that ‘thing’ recognisable to you

Recording – in this context, you will be recording your observations through drawing

Natural forms – anything that has been created by nature * technically then, humans are natural forms, but we categorise them separately, under ‘human form’

Success Criteria

Observe natural forms, and make attempt to record them as accurately as possible, in line

I can

Use processes to attempt to record natural forms (line)

Process

Process based – e.g. spinning; dripping; blowing (thinned gouache)

Context

Jackson Pollock

Expected outcome

Natural forms (process based)

Extension

Combine the processes

Lesson 3 of 6

Learning Objectives	Success Criteria	I can
<p>We are generally most comfortable using pencil, as we are so practised at it. Using your non-dominant hand allows a loss of control, so will ensure a greater level of abstraction</p> <p><u>Key Vocabulary</u></p> <p><i>Non-dominant hand</i> – if you are right handed, then this is your dominant hand, and your left is your non-dominant hand (and vice versa)</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p><i>Hard and soft pencils</i> – may pencils have grades printed on them e.g. ‘HB’; the ‘H’ stands for ‘hard’, and the ‘B’ stands for ‘black’. Many have numbers before the letter e.g. ‘6B’ – the higher the number, the more of the characteristic the pencil has. A 6H is then harder than a 2H. The scale’s maximum is ‘9’ i.e. the hardest pencil is 9H and the softest is 9B</p>	<p>Attempt to depict constructed forms using your non-dominant hand</p> <p>Use a hard pencil to create a line drawing</p> <p>Use a soft pencil to create a tone drawing</p>	<p>Use my non-dominant hand to depict constructed forms in line</p> <p>Use my non-dominant hand to depict constructed forms in tone</p>
Process	Context	Expected outcome
Non-dominant hand – pencil (differing grades)	Wendy Wagner	Constructed forms
Extension		
Create a non-dominant hand drawing, then use your dominant hand to draw additionally on the surface		

Lesson 4 of 6		
Learning Objectives	Success Criteria	I can
<p>Our mark-making can be tight and controlled; this is what most people consider 'drawing'; loosening up allows much more expressive mark-making</p> <p><u>Key Vocabulary</u> <i>Mark-making</i> – this is the process by which you make marks on a surface e.g. pencil can make marks on paper</p> <p><i>Expressive mark-making</i> – this is where the artist can communicate a mood or emotion to the viewer through the characteristics of the marks made</p> <p><i>Gestural</i> - the application of paint in free sweeping gestures with a brush</p> <p><i>Implement</i> – a tool or utensil</p>	<p>Use gestural movements when mark-making on the surface</p> <p>Experiment with various mark-making implements</p>	<p>Make gestural movements</p> <p>Use gestural movements to make marks</p>
Process	Context	Expected outcome
Action painting (gestural) – poster paints (RYB & neutrals); differing grades of brush & mark-making devices	Arshile Gorky Franz Kline Willem de Kooning	Natural forms
Extension		
Mix colours using the RYB method		

Lesson 5 of 6

Learning Objectives	Success Criteria	I can
Limiting our options can force us to think differently about what it is to 'draw' <u>Key Vocabulary</u> <i>Continuous line</i> – Paul Klee said "A line is a dot that went for a walk"; continuous line is where the 'dot' (drawing tool) does not leave the surface until the drawing is complete	Create a continuous line drawing of a face Create another from a different angle	Use continuous line to depict human faces
Process	Context	Expected outcome
Continuous line – pens (fine liners/biro)	David Hockney Paul Klee	Human form (faces)
Extension		
Draw another continuous line face over the top of an existing drawing		

Lesson 6 of 6		
Learning Objectives	Success Criteria	I can
<p>Through processes, we can gain or lose control of our mark-making</p> <p>The further our mark-making tool is from our fingers, the less control we will have; this will often lead to increased abstraction</p> <p><u>Key Vocabulary</u> <i>Mark-making</i> – this is the process by which you make marks on a surface e.g. pencil can make marks on paper</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p>Human form – real life (3D) humans</p>	<p>Depict human form figures using charcoal attached to something which will distance your hand from the charcoal e.g a ruler/bamboo</p>	<p>Depict human form figures, abstracted through process</p>
Process	Context	Expected outcome
Loose drawing – charcoal and bamboo	Frank Reilly Alberto Giacometti	Human form (figures)
Extension		
Include tight, controlled lines over the top of one of your loose drawings		