

YEAR 10 Scheme of Work – BBAB

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

Year 10 Spring 1 – Perspective; Human Form; Figurative Studies

Lesson 1 of 8		
Learning Objectives	Success Criteria	I can
<p>Space has three dimensions – width, height, and depth. Three-dimensional objects are called ‘forms’. A painting or drawing on a flat surface only has width and height, not depth; so it is two dimensional.</p> <p>On a two-dimensional surface, we can use lines to depict (represent) depth. Lines appearing to move forward and back (in depth), are commonly known as ‘perspective lines’.</p> <p>Consider a ploughed field, with many parallel lines; when we look down the lines (in depth), we can notice the lines appear to converge (meet) at the horizon (this is the ‘converging point’).</p> <p>On a two-dimensional surface, it is easy to represent width, and height, but depth lines must converge on the horizon line to be considered in correct ‘perspective’.</p> <p>A three-dimensional cube at eye level, and in the centre of our eye line will appear very much like a two-dimensional shape (square). However, when it is rotated, the flat plane we were viewing, will appear to distort, and the parallel lines will begin to appear to converge.</p> <p>The horizon line represents the height of our viewpoint (our eye level). Moving the depicted object anywhere away from perfect centre will create this illusion of the</p>	<p>Depict cuboid forms in one-point perspective</p> <p>Depict cuboid forms in two-point perspective</p> <p>Depict cuboid forms in three-point perspective</p>	<p>Depict cuboid forms in one-point perspective</p> <p>Depict cuboid forms in two-point perspective</p> <p>Depict cuboid forms in three-point perspective</p>

parallel lines converging, and creating a converging point on the horizon line.

Note that as the object moves into the distance, it will appear distorted, with the 'closer' end appearing bigger than the part furthest away (which will appear smaller. The object will also appear to be compressed, or 'foreshortened'

Key Vocabulary

Dimension – a line representing a direction of travel i.e. there are three directions of travel in space – up and down, side to side, forward and back (or any mix of these)

Perspective drawing - the art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other

Converging point – meeting point (AKA 'vanishing point')

Plane – a completely flat surface

1, 2, 3 point perspective - one-point perspective, lines are either vertical, horizontal or recede toward the vanishing point. In two-point, lines are either horizontal or recede toward one of the two vanishing points. In three-point perspective all lines recede toward one of the three vanishing points

Foreshortening – the distortion apparent whereby the object appears to have been compressed (in depth), thus it appears shorter

Process	Context	Expected outcome
HB pencil (and ruler if needed)	Renaissance	1,2,3 perspective drawings
Extension		
Rotate the forms		

Lesson 2 of 8

Learning Objective	Success Criteria	I can
<p>Using parallel perspective, we depict the depth lines diagonally, but in parallel.</p> <p>Parallel lines are side by side and having the same distance continuously between them. When drawing in parallel perspective, there are no converging points as parallel lines never meet.</p> <p>We can use parallel perspective to ensure there is reduced, and consistent distortion (de-selecting foreshortening).</p> <p>Using parallel perspective as a shortcut, it is easy to quickly sketch cuboid forms.</p> <p>We can use cuboid forms as a structure to secure other abstract forms i.e. sphere, pyramid, cone, cylinder</p> <p><u>Key Vocabulary</u> <i>Cuboid</i> – like a cube. A cube has six surface planes, each of which are equal, and are square. A cuboid also has six surface planes, but they do not have to be equal, or square</p> <p><i>Abstract forms</i> - do not have narrative i.e. they are not aiming to depict/represent a real life 'thing' e.g. a tennis ball is a sphere, but a sphere is not necessarily a tennis ball – a sphere does not have narrative, by itself</p>	<p>Depict cuboid forms in parallel perspective</p> <p>Depict a cylinder within a cuboid form</p> <p>Depict a cone within a cuboid form</p> <p>Depict a pyramid within a cuboid form</p> <p>Depict a sphere within a cuboid form</p>	<p>Depict cuboid forms in parallel perspective</p> <p>Depict a cylinder within a cuboid form</p> <p>Depict a cone within a cuboid form</p> <p>Depict a pyramid within a cuboid form</p> <p>Depict a sphere within a cuboid form</p>
Process	Context	Expected outcome
HB pencil (and ruler if necessary)	Shogi, Go and Ban-Sugoroku c. 1780 Torii Kiyonaga	Geometric abstract forms depicted contained within cuboid forms
Extension		
Drastically alter the dimensions of the cuboid forms		

Lesson 3 of 8

Learning Objectives	Success Criteria	I can
<p>We can use lines to describe the surface of our depicted forms. These lines follow the undulations and contours of the surface of the form, so they are known as ‘contour lines’</p> <p>Often form is depicted on a two-dimensional surface through the use of ‘tone’. Contour lines offer a solution for depicting a three-dimensional form in ‘line’</p> <p>Contour lines are an invaluable building block in constructing tone drawings, as the contour lines guide the artist to ensuring the mark-making follows the form when applying tone.</p> <p><u>Key Vocabulary</u> <i>Rendering</i> – shading</p> <p><i>Posterised tones</i> – where the tones jump to different values, rather than smoothly blending</p> <p><i>Half-tone</i> – 50% black, and 50% white</p> <p><i>Specular highlight</i> – bright spot of light that appears on shiny objects when illuminated</p> <p><i>Midtones</i> – all the tones between the extreme black and the extreme white</p> <p><i>Core shadow</i> – the darkest shadow on the form</p> <p><i>Cast shadow</i> – the result of the light being blocked by the object</p>	<p>Depict geometric abstract forms contained in cuboids</p> <p>Use contour lines to depict the surface of a cylinder and a cone</p> <p>Render the cone with posterised tones (shadow, half-tone, and highlight), ensuring the marks follow the form</p> <p>Render a sphere, demonstrating an understanding of:</p> <ul style="list-style-type: none"> • Specular highlight • Midtones • Core shadow • Cast shadow • Reflected light 	<p>Depict geometric abstract forms contained in cuboids</p> <p>Use contour lines to depict the surface of a cylinder and a cone</p> <p>Render a cone with posterised tones (shadow, half-tone, and highlight), ensuring the marks follow the form</p> <p>Render a sphere, demonstrating an understanding of:</p> <ul style="list-style-type: none"> • Specular highlight • Midtones • Core shadow • Cast shadow • Reflected light
Process	Context	Expected outcome
HB, and 6B pencils	Edward Weston Pepper 30	<p>Evidence of marks following the form when rendering abstract forms</p> <p>Evidence of an understanding of the effects of light on a form</p>
Extension		
Render an irregular form		

Lesson 4 of 8

Learning Objectives	Success Criteria	I can
<p>Abstract forms, such as pyramids, spheres, cones, cuboids, and cylinders, are geometric.</p> <p>Organic/more irregular forms can be depicted through the use of outlines (delineating the surface planes), and contour lines (describing the nature of the surface of the form).</p> <p>Forms can be moved, and rotated in space.</p> <p><u>Key Vocabulary</u> <i>Geometric</i> - characterized by or decorated with regular lines and shapes</p> <p><i>Organic/irregular forms</i> – forms which do not have a defined structure</p> <p>Worm’s eye – the viewpoint from being far below the subject</p> <p>Bird’s eye – the viewpoint from being far above the subject</p> <p>Eye level - the viewpoint from being on the same level as the subject</p>	<p>Depict irregular/organic forms</p> <p>Depict irregular/organic forms rotated through different angles i.e.</p> <ul style="list-style-type: none"> • Worm’s eye • Bird’s eye • Eye level 	<p>Depict irregular/organic forms</p> <p>Depict irregular/organic forms rotated through different angles i.e.</p> <ul style="list-style-type: none"> • Worm’s eye • Bird’s eye • Eye level
Process	Context	Expected outcome
HB pencil	Henry Moore (sketches for sculptures)	Organic form depicted from various viewpoints
Extension		
Render the forms		

Lesson 5 of 8		
Learning Objectives	Success Criteria	I can
<p>Forms, whether geometric or irregular, can be combined, to create compound forms</p> <p>Compound forms, like any forms, can be rotated in space</p> <p><u>Key Vocabulary</u> <i>Compound forms</i> – forms which are created by amalgamating other forms together</p> <p><i>Amalgamating</i> - combine or unite to create one structure</p>	<p>Depict a hemisphere</p> <p>Depict a hemisphere on top of a cuboid</p> <p>Depict a pyramid with a flat top</p> <p>Depict a pyramid with a flat top and a cylinder on the flat top</p> <p>Depict a compound form rotated through different angles i.e.</p> <ul style="list-style-type: none"> • Worm’s eye • Bird’s eye • Eye level 	<p>Combine abstract forms to create compound forms</p> <p>Rotate compound forms</p>
Process	Context	Expected outcome
HB pencil	Barbara Hepworth sketches	Compound forms depicted Depicted compound forms rotated
Extension		
Render the forms		

Lesson 6 of 8		
Learning Objectives	Success Criteria	I can
<p>We can combine our abstract forms to create drawings with narrative</p> <p>The human form is not one simple form, but a collection of many forms compounded to create a very complex one</p> <p>We can simplify the human form to simple shapes, initially, ensuring accurate scale and proportion mapping. Following this, we can consider the human form in three-dimensions, simplifying the whole into a few low-resolution compound forms</p> <p><u>Key Vocabulary</u> Narrative – what the image is intending to depict i.e. a photograph of a dog is not an actual dog – the picture has the narrative ‘dog’</p> <p><i>Proportion</i> - adjust something so that it has a suitable relationship to something else e.g. the head does not seem huge in comparison to the shoulders, if it is in accurate proportion</p>	<p>Depict the generic human figure using outlines to create simple shapes, ensuring scale and proportion is accurate</p> <p>Depict the generic human form using simple abstract forms, ensuring accurate scale and proportion</p> <p>Combine the abstract forms into a compound form</p> <p>Depict the figure in different positions:</p> <ul style="list-style-type: none"> • Standing • Sitting • Walking • Running • Creative 	<p>Use simple shapes to depict a human figure with accurate scale and proportion</p> <p>Use simple abstract forms to depict a human figure with accurate scale and proportion</p> <p>Combine abstract forms to depict a compound form, representing the generic human figure</p> <p>Depict the human figure, using compound forms, to depict a generic human figure in different positions</p>
Process	Context	Expected outcome
HB pencil	Richard Williams (also search ‘walk cycle’)	A series of drawings, increasing in complexity, depicting the human figure in multiple positions
Extension		
Begin abstracting human form (break limbs [see principles of animation])		

Lesson 7 of 8

Learning Objectives	Success Criteria	I can
<p>Once the human form has been simplified, and reduced to a guideline structure with intended scale and proportion, more detail can be added to increase the narrative of the depiction.</p> <p>Muscles are simple forms, and are covered by a stretched layer of skin. They can be depicted simply.</p> <p><u>Key Vocabulary</u> <i>Subtleties [subtle]</i> - so delicate or precise as to be difficult to analyse or describe</p>	<p>Draw the human figure using the method from the previous lesson (6 of 8); use this as a starting point for beginning to define muscle groups (use outlines and contour lines)</p> <p>Depict:</p> <ul style="list-style-type: none">• serratus anterior• rectus abdominis• external oblique• deltoid• pectoralis major• trapezius	<p>Depict the human figure with accurate scale and proportion, considering how the subtleties of muscle groups change the form</p>
Process	Context	Expected outcome
HB pencil	Leonardo da Vinci (anatomy drawings)	Evidence of an understanding of how to depict the major muscle groups
Extension		
Render the forms		

Lesson 8 of 8		
Learning Objectives	Success Criteria	I can
<p>Not all bodies are alike, with differences in height, and weight, but also styles like hair and clothes.</p> <p>Clothes, fat, and hair are all compound forms, made of more intricate compound abstract forms, so can be depicted using the same processes of depicting any other forms</p> <p><u>Key Vocabulary</u> <i>Characteristic</i> - typical of a particular person, place, or thing</p>	<p>Depict human hair as a collection of forms</p> <p>Depict clothes as a collection of forms</p> <p>Depict human fat on a figure, using the same principles as previously</p> <p>Depict a human figure with extremes in at least two areas i.e. extremely over/under weight; extremely long hair; extremely loose clothing</p> <p>Create your study of the human form figure, then represent it from an unusual angle; complete this drawing including context and rendering</p>	<p>Depict the human form considering different bodily characteristics</p>
Process	Context	Expected outcome
HB and 6B pencils	Lucian Freud Jenny Saville	Outcome standard depiction of a human figure considering clothes, hair, and body type
Extension		
Consider the context of the figure – what scene does the subject exist within?		