

# YEAR 10 Scheme of Work – BBAB

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

## Year 10 Summer 1 – Visual Theory, Artist Studies, and Visual Communication

Lesson 1 of 6		
Learning Objectives	Success Criteria	I can
<p>Language is abstract; narrative is representational. Increased representation = decreased abstraction</p> <p>When we look at Rene Magritte’s artwork ‘The Treachery of Images’, we can clearly see a pipe?!? No - we see a representation of a pipe! The artwork’s narrative is “this is a pipe” – this could be considered the ‘story’ told by the picture in the artwork</p> <p>A simple definition of ‘abstract’ is ‘thought’. When we think of an elephant, the elephant exists in thought only; this is then an abstract elephant</p> <p>Consider the difference between a professional wildlife painter’s representation of an elephant, and a toddler’s. The toddler’s elephant will likely be much less accurate, and so less representational</p> <p>Real life objects do not just exist in thought. Real life is then not abstract. Highly realistic images are highly representational of reality, so require less imagination (or thought) to fill in the blanks. Then, the more representational an image is, the less abstracted it is</p> <p>Expressionism aims to communicate a mood/emotion through the language they use to create the artworks. Language is abstract. In his artwork, ‘The Scream’, Edvard Munch has</p>	<p>Choose a real-life object (which has some meaning/emotion attached to it)</p> <p>Represent the object as realistically as possible, using pencil</p> <p>On a separate sheet of paper, consider the mood/emotion associated with the object. In pencil, attempt to record this mood/emotion (without making any attempt to represent the object)</p>	<p>Use abstract language to further the communication from the representational narrative symbols</p>

represented a human, in some sort of built and natural environment. These elements are representational, as they depict reality. However, the language used, has ensured the outcome is abstracted i.e. it does not perfectly represent reality. Munch's choice of colours, tones, lines etc. is intended to communicate, and evoke emotion in the viewer. In this way, the artist has led the viewer's imagination.

Some artists work entirely in the abstract i.e. they do not aim to represent reality. There is a type of art known as 'Abstract Expressionism'. Arnulf Rainer aims to capture emotion in its raw, unprocessed state. He often makes no attempt to represent reality, instead, he uses abstract mark-making to communicate emotions.

Key Vocabulary

*Narrative symbol* – a depicted object i.e. the pipe looks like a pipe

<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Pencil (student's choice of grade)	Rene Magritte 'The Treachery of Images'  Edvard Munch - Expressionism  Arnulf Rainer – Abstract Expressionism	Representational pencil drawing (from observation); Abstract pencil drawing, communicating mood and/or emotion associated with the object

**Extension**

Aim to represent the object by using expressive language

**Lesson 2 of 6**

<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Consider how you feel when something unexpected occurs. Maybe you have been surrounded by relative peace and quiet, when something has happened to disturb the peace (like a sudden loud sound). For many, this will lead to tension, discomfort, and possibly a heightened sense of threat</p> <p>Conversely, consider when you are most comfortable and relaxed – these tend to be times when we feel safe and secure, and nothing unexpected is likely to happen i.e. things appear to be consistent and predictable, without a great deal of change</p> <p>‘Contrast’ refers to the difference between things, within the same system i.e. South is highly contrasting with North; it is as different as possible, while remaining in the same system. The smell of coffee is even more different from North, but it is not in the same system (so it just doesn’t make sense)</p> <p>We can consider contrast in abstract language when considering the mood/emotion we are attempting to evoke/communicate. High contrast can communicate/evoke high energy/tension/drama; low contrast can evoke/communicate peace, stability, consistency etc.</p> <p>If multiple elements are very similar (and are in the same system), they can be considered ‘analogous’; opposites in the same system can be considered ‘complementary’</p>	<p>Choose the mood/emotion you would like to communicate/evoke</p> <p>Consider the visual elements, and how they can be manipulated to evoke/communicate the mood/emotion intended</p> <p>Use a mix of collage and paint to create your artworks</p> <p>Take inspiration from Wassily Kandinsky</p>	<p>Use abstract formal visual elements to communicate/evoke a mood/emotion</p>

<p>Contrast can be applied to any of the elements e.g. tone – black and white are opposites, so are highly contrasting; colour cyan and red are complementary colours (opposites), so they are highly contrasting; shape – circles and triangles are highly contrasting, whereas squares and rectangles are very similar, so are analogous (low contrast)</p> <p><u>Key Vocabulary</u>  <i>Analogous</i> - comparable in certain respects</p>		
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Mixed media collage	Wassily Kandinsky	Abstract collage employing the formal visual elements (suggested – use coloured paper for the graphic shapes, and paints etc. on top)
<b>Extension</b>		
Consider a highly contrasting mood/emotion, and repeat the process; consider how different the artworks appear		

**Lesson 3 of 6**

<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>In abstract language, there are components known as the 'Formal Visual Elements'. These are – shape, line, tone, texture, form, pattern, colour</p> <p>These are the elements which an artist will employ when creating their artworks; they are entirely abstract, when considered by themselves i.e. a rectangle is not a thing, but things can be rectangles – a rectangle could be used in an artwork to depict a building (the narrative would then be building), but the rectangle itself, is just a simple shape</p> <p>Shapes are two-dimensional. They can be geometric, or organic. A shape is a separate and distinct two-dimensional area of space</p> <p>A line is a long narrow mark on a surface. Lines can be used to lead the viewer's eye (the eye will naturally travel with a line). Lines can also be used to stop the path of a travelling eye i.e. a line can be used to separate space, so creating shape. In this instance, the line will aid in stopping the eye from travelling outside the shape</p> <p>'Form', in art, refers to three-dimensional space. A three-dimensional object is a form. Form can be depicted on two-dimensions (this is 'depicted form' as opposed to 'actual form' [actual forms being real life, three-dimensional objects])</p> <p>One of the most common challenges when creating artworks exists in representing three-dimensions on a two-dimensional surface. We can use depiction lines to create shapes, and contour lines to</p>	<p>Observe from real-life reference</p> <p>Within your frame, use line to outline the surface planes of the forms you are aiming to depict</p> <p>Use contour lines to describe the surface of the forms</p> <p>Consider the mood/emotion you would like to evoke/communicate. Choose forms to depict which further your intentions i.e. if you would like to evoke/communicate a sense of drama/tension, consider using highly contrasting forms (also consider their scale and placement in the frame)</p>	<p>Use outline to create shapes</p> <p>Use contour lines to describe form</p> <p>Represent a three-dimensional form on a two-dimensional surface</p>

<p>describe the surface of the forms</p> <p>In artworks, we tend to use frames, to choose what should be in relationship together</p> <p><u>Key Vocabulary</u>  <i>Geometric</i> - regular lines and shapes</p> <p><i>Depiction lines</i> – lines used to represent the subject matter (as opposed to construction lines which are used as a process of creating the image, but are not visible in the final outcome)</p>		
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
HB pencil (line drawings)	Barbera Hepworth – contour lines (also contrasting forms)	Line used to depict form – composition of depicted forms in particular relationship (chosen by the student)
<b>Extension</b>		
Consider how the lines are created – could this element be employed to further communicate/evoke the core concept?		

**Lesson 4 of 6****Learning Objectives**

Tone is the element used to create light and dark

When we look at three-dimensional forms, it is the light reflecting from them that we are actually seeing. The surfaces of the object which receive light directly from the source, tend to be bright, while those far away from the source, or angled away, tend to be darker

We can emulate the effect of this phenomenon when drawing. We can observe the form from real -life, but then reduce it to a two-dimensional representational drawing. We can fool the viewer's eye, however, by reproducing the effect of light i.e. recording shadows, mid-tones, and highlights. In this way, tone can be used to depict form

A three-dimensional object is a form. The three dimensions are width and height (these are easy to achieve on a two-dimensional surface, as the surface has these two dimensions), and depth. In the past, we have depicted whole forms using tone. Now consider how the texture of a surface exists in three dimensions i.e. a smooth surface does not have any depth, but any other texture will have depth. We can depict this depth using tone (this is using tone to depict texture)

Creating a texture, we tend to repeat the same marks, over and over. When something is repeated, as described, this is called pattern.

Pattern, by definition is low contrast i.e. many things need to be similar to create a pattern. When discussing contrast, we discovered that

**Success Criteria**

Find a textured surface

Place a piece of paper over the textured surface, and rub chalk pastels over the paper

This should create a print on the paper, appearing to depict the surface texture, through the use of tone

**I can**

Use tone to depict form

Use tone to depict texture

<p>when something maintains consistency, it is calming and reassuring, but when something breaks the consistency, this can lead to a sense of tension in the viewer. Breaking a pattern will lead to a sense of tension in many viewers</p> <p><u>Key Vocabulary</u>  <i>Emulate</i> - reproduce the function</p>		
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Pastel rubbings	Gerhard Richter – Google ‘seascapes’	Texture rubbings in chalk pastel
<b>Extension</b>		
Overlay multiple textures; also, consider trying different colours		



**Lesson 5 of 6****Learning Objectives**

Throughout this project, we have been concentrating on the effect our created visuals will likely have on the viewer. There are seven major colour harmonies, and they are likely to evoke different effects in the viewer; these are:

- Monochromatic - one colour
- Analogous – colours next to each other on the colour wheel
- Complementary – colours opposite each other on the colour wheel
- Split complementary – warm cool contrast (see illustration)
- Triadic – three colours equally spaced on the colour wheel
- Square – four colours equally spaced on the colour wheel
- Rectangular (AKA tetradic) – like square, but rectangular – see diagram

These accepted colour harmonies will likely evoke different feelings/emotions in the viewer. Consider how in the analogous harmony, the colours are all very similar to each other – this is likely to have a calming affect on the viewer. The triadic colour palette tends to be used in children’s entertainment, and toys, because the colours are all so different, this is a very lively and energetic harmony.

**Success Criteria**

Choose which mood/emotion you would like to portray, and decide which colour harmony would be appropriate to this communication

Collage the paper by sticking the various pieces to another surface

Consider your previous learning – would you like to have contrasting or analogous shapes? Should you cut the paper to achieve clean outlines, or tear them

**I can**

Use colour to communicate/evoke particular moods/emotions

<u>Key Vocabulary</u> <i>Evoke</i> - bring or recall (a feeling, memory, or image) to the conscious mind		
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Paper collage	Ellsworth Kelly Henri Matisse Josef Albers	Collection of abstract paper collages
<b>Extension</b>		
Use the process and understanding of colour to create an artwork including narrative		

**Lesson 6 of 6****Learning Objectives**

So far, we have looked at how the formal visual elements can be used in an artwork to communicate a concept/evoke a mood or emotion. We now need to consider the placement of the elements in the frame.

Composition can be considered how the parts of the image relate to each other to create a whole. There are accepted compositional devices, which are employed in influencing the communication, and which moods or emotions are likely to be evoked:

- Rule of thirds – the frame is divided into horizontal and vertical thirds; the depiction lines should be on the grid lines, and the focal points, on the intersections
- Phi – this is a concept in mathematics; it is a ratio of 1:1.618. Using this ratio is considered, by many, to result in a feeling of balance and harmony
- Leading lines – the viewer's eye will naturally follow a line. Leading lines will guide the viewer's eye
- Colour (warm dominant/cool recessive) – warm colours stand out, so can be used as focal points
- Dynamic tension - the focal point of the artwork has leading lines aiming out of the frame

**Success Criteria**

Use an iPad to record photographs evidencing your understanding of as many of the compositional devices listed as possible

(suggested – incentive for evidencing **all** of the compositional devices)

**I can**

Use photography to observe and record:

- Rule of thirds
- Phi
- Leading lines
- Colour (warm dominant/cool recessive)
- Dynamic tension
- Simplification
- Frame within a frame
- Negative space
- Rhythm
- Symmetry

<ul style="list-style-type: none"> <li>• Simplification – the subject matter is the only thing depicted in the frame</li> <li>• Frame within a frame – the over all frame of the outside of the image is one frame; when you include a frame as part of your composition, this is within the over all frame</li> <li>• Negative space – positive space is filled i.e. something is in that space; negative space is empty. This can be used as context for the subject matter</li> <li>• Rhythm – a lot like pattern, rhythm is soporific, in that the viewer learns what to expect next, so this can evoke a feeling of predictable stability</li> <li>• Symmetry – our brains have so much sensory information to process, it will take shortcuts wherever possible. Symmetry allows our brains to process one half of an image, and use this information to process the other half much more easily, therefore evoking a sense of peace, calm, and resolve</li> </ul> <p><u>Key Vocabulary</u>  <i>Soporific</i> – tending to induce drowsiness or sleep</p>		
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
iPad photography	JMW Turner Da Vinci Salvador Dali Claude Monet Umberto Boccioni Van Gogh	Photographs evidencing an understanding of compositional devices

	Henri Cartier-Bresson Arnold Newman (Igor Stravinsky) Lucio Fontana Georgia O'Keefe	
<b>Extension</b>		
Edit the photos digitally		