

YEAR 7 Scheme of Work – BBAO

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

Year 7 Spring 2 – Formal Visual Elements – Form

Lesson 1 of 6		
Learning Objective	Success Criteria	I can
<p>A 'form' is a three-dimensional object, meaning it has width, height, and depth</p> <p>A painting on the wall only has two dimensions width (side-to-side), and height (up-and-down). Otherwise it is flat, so its depth (forward-and-back) cannot be measured</p> <p>Forms can be represented on a two-dimensional surface, by depicting the effect of light on a three-dimensional form. This is called 'depicted' form, as opposed to 'actual' form</p> <p><u>Key Vocabulary</u> <i>Form</i> – a three-dimensional object i.e. it has width, height, and depth <i>Represent</i> – in this context, the artwork 'represents' a building <i>Depicted form/actual form</i> – forms can be represented on a two-dimensional surface; these are not 'actual' (or real life) forms; actual forms are three-dimensional objects <i>Collage</i> – a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing <i>Shape</i> – a two-dimensional area of space</p>	<p>Represent constructed forms (buildings in this case), through the use of collaged coloured card.</p> <p>Use a light toned card for the highlights, and a dark toned card for the shadows.</p> <p>Cut out, and stick, simple shapes, to represent the shadows and highlights on the constructed form.</p> <p>The choice of colour is up to you, but this may be something you would experiment with and consider – colour and tone can be perceived as overlapping, by our brains i.e. if we have yellow and blue of the same tone, our brains will still read the yellow as bright and the blue as dark.</p>	<p>Use collage to depict form on a two-dimensional surface</p>
Process	Context	Expected outcome
Coloured card collage	Ellsworth Kelly Charles Scheeler	Coloured card collage depicting constructed forms (architecture)
Extension		
Consider increasing your tonal range to include midtones		

Lesson 2 of 6**Learning Objective**

A photographic studio is any space where a photographer has total control over the light entering the lens

The word 'photo' comes from the Greek 'phos', meaning 'light'. The word 'graph' comes from the Greek 'graphos' meaning to paint or draw. A photograph is then a drawing created by light

Modern photographers will often choose to use artificial lamps to light their subjects. These lamps can be fitted with modifiers to change the quality of the light reaching their subjects. Often though, photographers will work with 'available light' i.e. light that already exists in the scene where the subject will be photographed. In this instance, the photographer will have the option of fashioning bespoke tools to modify the light falling on the subject

Key Vocabulary

Bespoke – made for a specific purpose

Fashion – in this context, the definition is to make into a particular thing

Sculpt - create or represent by carving, casting, or other shaping techniques; in this context, we are sculpting through the use of light

Scrim - a material placed between your light source and your subject that either reduces light or diffuses (and reduces) light

Success Criteria

Fashion bespoke light modifiers to control the light reaching the subject.

Photograph a simple three-dimensional form, using directional light to ensure the shadows, midtones, and highlights are effective in depicting depth.

I can

Modify light falling on a subject to be photographed

Sculpt with light to ensure the form is described in three dimensions

Process

Photography (iPads recommended) – use available light and modifiers

Context

Edward Weston (inc. Pepper # 30)

Expected outcome

Still life photograph clearly depicting form

Extension

Use imaging software to entirely de-saturate the outcome, ensuring an achromatic photograph

Lesson 3 of 6**Learning Objective**

The word 'contrast' refers to the difference between things, which are within the same system i.e. the highest level of contrast to North, is South. 'South' is as different as possible from North, while remaining in the same system. The colour blue is much more different from North, than South is, but 'blue' comes from another system, so cannot be compared to North

In visual art, when people talk about contrast, they are usually referring to tonal contrast i.e. the difference between light and dark. We can also consider, colour contrast e.g. yellow and blue; shape contrast e.g. circles and triangles; texture contrast e.g. rough and smooth. For the purposes of this lesson, we will focus on form contrast

When two things are 100% contrasting (so opposite), they can be described as 'complementary' (not complimentary!); if two things are similar, they can be described as 'analogous'

Key Vocabulary

Visual art – art which is perceived with the eyes. This is as opposed to music artists etc.

Compl-E-mentary – opposite

Compl-I-mentary - expressing a compliment; praising or approving / free of charge NB this has little or nothing to do with what we are studying. Compl-I-mentary is a spelling mistake in this context

Success Criteria

Create highly contrasting (complementary) forms

Create forms with low contrast (analogous forms)

Consider other types of contrast what could be in the mix too i.e. have you made one of your forms very large, and the other small..? Have you chosen to include colour, and if so, are the colours complementary or analogous..?

Place the forms together and photograph them for your sketchbook – annotate your observations about the level of contrast, and speculate on what created this level of contrast

I can

Define 'contrast'

Manipulate plasticine effectively, and with control

Create complementary forms

Create analogous forms

Process

Plasticine modelling

Context

Joan Miro
Ellsworth Kelly

Expected outcome

Abstract forms with contrast considered

Extension

Consider using string and/or wire to connect the forms in a composition for display

Lesson 4 of 6

Learning Objective	Success Criteria	I can
<p>All of space can be defined by three dimensions – width, height, and depth. For an object to exist, it has to take up space i.e. exist within the three dimensions. Space which is filled with matter (stuff), is known as ‘positive’ space. Empty space is known as ‘negative’ space</p> <p>In other words, the space where things are, is called positive space; the space where things are not, is called negative space</p> <p>In sculpture, the artist has the choice whether to work positively, or negatively. Stone carving, whereby the artist begins with a block of stone, and removes material, is a negative process as the space where material isn’t, increases. Working with clay, the artist has the choice of working with both a positive and negative process i.e. clay can be both added and removed</p> <p>Often, sculptors will employ the use of both positive and negative space in their finished artworks i.e. a sculpture may include an aperture whereby the negative space is surrounded by positive space. This will highlight the relationship between positive and negative space</p> <p><u>Key Vocabulary</u> <i>Aperture</i> – hole/opening</p> <p><i>Reminiscent</i> - suggesting something by resemblance</p>	<p>Work with a positive process using Modroc</p> <p>Create forms in positive space</p> <p>Depict human/animal form</p> <p>Include at least one aperture</p> <p>Abstract your artwork as much as you like, while ensuring it remains reminiscent of human/animal form</p>	<p>Sculpt using a positive process in Modroc</p>
Process	Context	Expected outcome
Modroc	Henry Moore	Modroc human form inspired sculptures
Extension		
Create a second sculpture in relationship with the first i.e. complementary, or analogous		

Lesson 5 of 6**Learning Objective**

The idea of what is art, was challenged in the 20th century by a number of artists, and art movements. Many people had very fixed and narrow opinions on what was art

Marcel Duchamp pioneered the idea that the artist does not have to create the artwork; they can use an existing artefact, and place it in the context of an art gallery, so it could be considered aesthetically, rather than only for its function. He called these artefacts 'found objects'

We tend to view the world from a position of searching for tools and useful objects. Consider your environment – how many of the objects you can see have no function aside being visually pleasing? My guess is very few! Now consider objects, forgetting their function, focussing purely on their visual characteristics

Key Vocabulary

Art movement - an art movement, is a style in art. It may have a common philosophy, followed by a group of artists

Pioneer - develop or be the first to use or apply

Artefact - an object made by a human being

Aesthetic - concerned with beauty or the appreciation of beauty

Juxtapose – place close together

Success Criteria

Juxtapose various 'found objects' in a space

Consider the relationships with the objects; ensuring some level of harmony (by including analogous forms), and some level of tension, and high energy (by including contrasting [or fully complementary] forms)

Use a glue gun to affix objects together, (if you are granted permission, due to your behaviour being appropriate; if not, ask a member of staff to do it for you).

I can

Juxtapose various 'found objects' in a space

Consider relationships between forms

Use a glue gun safely and appropriately

Process

Juxtapose found objects by affixing them using a glue gun

Context

Marcel Duchamp – include examples of Duchamp's core concepts (informing the extension task)

Expected outcome

Found object sculpture

Extension

Debate with your peers – does their creation have artistic merit?

Lesson 6 of 6

Learning Objective	Success Criteria	I can
<p>“A site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land art is site-specific almost by definition.” - https://www.tate.org.uk/art/art-terms/s/site-specific</p> <p>Land art is made directly in the landscape, by sculpting the land itself, or by making structures in the landscape with natural materials.</p> <p>Often land artists will react to the site they are working within e.g. using line to frame objects, or using sticks from the forest where the artwork will be, ensures the materials have an inextricable relationship with the context</p> <p>Consider the context (the colours, tones, textures, forms etc.), and whether you would like to create an analogous, or complementary artwork.</p> <p><u>Key Vocabulary</u> <i>Installation art</i> - is a broad term applied to a range of arts practice which involves the installation of objects in a space, where the combination of objects and space comprise the artwork</p> <p><i>Inextricable</i> – impossible to separate</p> <p><i>Context</i> - the setting for an idea, and in terms of which it can be fully understood</p> <p><i>Annotate</i> – add notes</p>	<p>Observe the context you are working within – try to avoid labelling what you see, instead, consider its visual characteristics e.g. an oval, red leaf could instead be considered a red shape</p> <p>Decide roughly (or exactly) what you would like to create (considering the context as key to the artwork), and gather the materials you will need</p> <p>Complete your artwork, and ensure it is recorded by taking a photograph</p> <p>Annotate your ideas and intentions in your book – evaluate how successfully you met your intentions</p>	<p>Work with natural found objects to create land art</p>
Process	Context	Expected outcome
Use natural found objects to create land art in context	Andy Goldsworthy Robert Smithson	Land art photographs
Extension		
If your artwork is analogous, create a complementary one, and vice versa		

