

YEAR 7 Scheme of Work – BBAO

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

Year 7 Summer 2 – Formal Visual Elements – Pattern

Lesson 1 of 6		
Learning Objective	Success Criteria	I can
<p>We can create patterns through the repetition of simple lines, shapes, forms, and colours</p> <p>Some processes make creating patterns very easy e.g. in many types of printmaking, the artist will spend time creating a print block, which can then be used to produce the same image repeatedly</p> <p><u>Key Vocabulary</u> <i>Printmaking</i> – an area of art practice whereby (with a few exceptions) the artist creates a print block, so can then mass produce the same image</p> <p><i>Print block</i> – the artefact in printmaking which the artist creates to apply ink to, then presses the block against the print surface (the surface the image will be printed on)</p> <p><i>Reference</i> – the thing you observe to aid in realising your intentions i.e. it is much easier to draw a tree when you can see one, rather than from your imagination/memory</p> <p><i>Foam board</i> – expanded plastic sheets which can easily be indented</p>	<p>Work from reference (animal form)</p> <p>Create a line drawing on your foam board print block</p> <p>Use ink rollers to apply a consistent layer of block printing ink to your print block</p> <p>Place your print block onto the printing surface (ink side down), and use a clean roller to apply even pressure to the rear side of the print block</p> <p>Repeat this process in the same frame to create repetition</p>	<p>Create a foam board print block in line</p> <p>Apply printing ink to a foam board print block</p> <p>Print from a foam board print block</p>
Process	Context	Expected outcome
Foam board printing	MC Escher	Multiple prints composed in the same frame
Extension		
Consider how colour can be used as pattern e.g. alternate blocks could be in a different colour		

Lesson 2 of 6		
Learning Objective	Success Criteria	I can
<p>Repeating patterns can create a feeling of tension in the viewer, when the pattern is highly contrasting, and busy</p> <p>The feeling of tension is created as our eyes struggle to process the visual information (it is too busy). Many forms of camouflage rely on this phenomenon to be effective</p> <p><u>Key Vocabulary</u> <i>Contrast</i> – the difference between things in the same system</p> <p><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</p>	<p>Cut coloured (or toned) paper into many similar shapes</p> <p>Collage these shapes onto a surface which is a highly contrasting tone/colour</p> <p>Consider whether you would like your artwork to be chaotic or ordered (so long as your shapes are similar enough, you will still create a pattern by these means)</p>	<p>Create an Op Art artwork using collage</p>
Process	Context	Expected outcome
Paper collage	Bridget Riley	Op art inspired paper collage
Extension		
Consider using multiple patterns together		

Lesson 3 of 6

Learning Objective	Success Criteria	I can
<p>Our brains filter the external stimulus from our sensory systems, to avoid overwhelm, and allow us to focus on specific tasks. Our brains also make assumptions, and take short cuts – this is how we can be fooled by illusions!</p> <p>Imagine a rhythmic beat, we can tap along to the music. We can do this as our brains analyse previous experience, and make predictions about the future</p> <p>Rhythm is calming, as we can allow our brains to relax, since there will be little/no need to process new information</p> <p>Repetition of simple lines, shapes, forms, and colours can appear balanced and resolved</p> <p><u>Key Vocabulary</u> <i>Stimulus</i> - a thing or event that evokes a specific functional reaction in an organ or tissue</p>	<p>Experiment with the process (cutting or tearing); ensure you can maintain consistent results</p> <p>Consider the composition of the cuts and tears</p> <p>Create the artwork, then review and refine</p> <p>Consider that can be seen through the cuts/tears</p>	<p>Employ rhythm in my artworks</p>
Process	Context	Expected outcome
Cut/torn coloured paper	Lucio Fontana	Lucio Fontana pastiche
Extension		
Create multiple patterns within the same frame		

Lesson 4 of 6

Learning Objective	Success Criteria	I can
<p>Repetition of the same information can be extremely boring - many school students complain about this fact! However, repetition can be useful in promoting learning</p> <p>Corrupt state governments often use propaganda to influence the thinking of their population. Propaganda relies heavily on repetition of the same message or information</p> <p>Not so long ago, televisions did not exist. People read newspapers to stay abreast of current affairs, but often people would read different parts of different newspapers. This meant that people would have diverse thoughts and opinions, as their thoughts were less influenced by just one source</p> <p>When television was invented, then mass produced, and introduced into the household, this created the first celebrities. For the first time, the vast majority of the population were consuming the same information from the media</p> <p>A few people at the time became massive 'stars' e.g. Marilyn Monroe/Elvis Presley. Andy Warhol created artworks commenting on popular culture (he was a 'Pop artist'). One of his most famous series of artworks was based around Marilyn Monroe. He created a print block of this celebrity, then produced repeating images of the same picture. Here Warhol was commenting in his society at the time, people were consuming the same content repeatedly. Warhol's visuals communicated his core concept</p>	<p>Working in pairs or small groups, ensure you have a photograph of your face (with directional light)</p> <p>Use the photo editing software on the iPad to de-saturate the image (remove all of the colour), and increase the tonal contrast as much as possible</p> <p>Your teacher will then print these photographs onto acetate</p> <p>Your teacher will expose some light sensitive chemicals (painted onto a silk screen) to UV light. This will be done through the acetate (the black parts of the acetate will block the UV light, so these parts will be unchanged by the UV light)</p> <p>When your teacher washes the screen, the parts exposed to light will stay on the screen, and the parts blocked by the acetate will wash away. By these means, a photographic stencil is created</p> <p>Place the screen on top of a printing surface (paper), and use a squeegee to drag paint across the screen. The parts without the photographic emulsion will allow paint through, and will print on the paper beneath</p> <p>Ensure you make multiple prints to display together to create repetition</p>	<p>Use directional light to depict form</p> <p>Use digital editing software to de-saturate an image</p> <p>Print using a stencilled silk screen</p>

Key Vocabulary

Propaganda - information, especially of a biased or misleading nature, used to promote a political cause or point of view

Abreast - alongside or level with something. In this context of staying abreast with current affairs, know this is keeping 'alongside', or up-to-date with current affairs

Directional light – this is a term in photography which simply means that the light on the subject matter is coming from one direction. However, it implies that the photographer will use the light to depict form

Acetate – transparent (see-through plastic)

UV light – a frequency of light. 'UV' stands for ultra violet

Registration – in screen printing, a properly registered image has all of the prints lined up perfectly

Process	Context	Expected outcome
Photographic screen printing	Andy Warhol	Warhol inspired – multiple photographic screen prints on coloured paper
Extension		
Make multiple prints on the same surface, slightly changing the registration each time		

Lesson 5 of 6

Learning Objective	Success Criteria	I can
<p>Paul Nash is known as a war artist. Consider the characteristics of a war; lots of dead people, and lots of mass-produced weapons. The fact that people are all vaguely similar, and the weaponry is identical, there will be a great deal of repetition, so pattern</p> <p>Nash was drawn to landscape painting, but very much preferred landscapes with a sense of history. In his painting 'Wire (1918)', he depicts the Western Front during the Great War</p> <p>The foreground of this artwork is dominated by repeating lines, representing barb wire. Moving into the mid-ground and background are depictions of shell craters</p> <p>Nash was communicating the horror and destruction of war, using pattern to emphasise the scale of destruction to individuals – the large number of shell craters existing as an illustration of the scale of the aggression</p> <p>Pattern can be used to evoke a sense of calm in the viewer; in this image, pattern is used to evoke a feeling of tension and discomfort (appropriate to the subject matter depicted)</p> <p><u>Key Vocabulary</u> <i>The Great War</i> – another title of the first world war</p> <p><i>Shell craters</i> – holes created by explosives</p>	<p>Draw a horizontal line near the top of a landscape formatted piece of paper – this will represent the horizon of a landscape</p> <p>Use watercolours to depict an abstract landscape – use darker tones in the foreground, becoming lighter as they approach the horizon (only use one colour)</p> <p>Use charcoal to make marks on top of your watercoloured surface</p> <p>Consider the concept you are aiming to communicate – you are attempting to evoke a sense of discomfort and tension in the viewer</p> <p>Using the charcoal to make marks, consider the nature of the shapes and lines, and what they would be likely to evoke in the viewer i.e. flowing, smooth, and curved lines appear non-threatening (so this would work against our intended communication); instead consider erratic lines, and pointed shapes</p> <p>For bonus points, as your marks progress toward the horizon line, ensure they get increasingly smaller (this will help the viewer imagine depth in the landscape)</p>	<p>Depict an abstracted landscape</p> <p>Work in mixed-media</p>
Process	Context	Expected outcome
Mixed media – charcoal over watercolour	Paul Nash	Abstracted landscape, employing pattern to communicate mood, but also to depict depth
Extension		
Consider distressing the surface of the artwork to further the visual communication of the concept		

Lesson 6 of 6		
Learning Objective	Success Criteria	I can
<p>During an academic year, there are six half terms. Each half term, we have studied one (or two) of the formal visual elements</p> <p>The formal visual elements (or just visual elements) are shape, line, tone, texture, form, pattern, and colour. These are to Art what the alphabet is to English. The elements are the building blocks of visual artworks</p> <p>An artist can use the elements to communicate concepts visually, rather than in speech or writing</p> <p><u>Key Vocabulary</u> <i>Process</i> – the practical technique used to create the visuals of the artwork</p>	<p>Develop your ideas by considering what you would like to communicate through your artworks</p> <p>Consider which process would create the visuals that you think would be best in communicating your concept</p> <p>Use your chosen process to complete your artwork (considering the use of the visual elements, throughout)</p> <p>Evaluate your artwork against your original intentions; use this evaluation to further develop your ideas, and begin the process again i.e. re-read this section again, and repeat the instructions from your new starting point</p>	<p>Student's choice</p>
Process	Context	Expected outcome
Student's choice	Student's choice	Student's choice
Extension		
This task has infinite extensions intrinsically		