YEAR 8 Scheme of Work – BBAO

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

Year 8 Summer 1 – Composition

Lesson 1 of 6		
Learning Objective	**Success Criteria**	**I can**
The colour wheel can be split into two halves, the warm colours, and the cool colours Warm colours are dominant, meaning that they will stand out to the viewer (often making them appear to be in the foreground), and cool colours are recessive, meaning that they will recede into the background, and often appear to be further away Composition is regarding the placement of different elements within the frame. Because warm colours are dominant, even a small amount employed in an art work, can become the focal point of the composition, even if the vast majority of the rest of the frame is filled with cool, recessive colours Key Vocabulary *Employed* – used *Focal point* – the part of the image which attracts the viewer's attention	Cover the background of the surface with a wash of cool recessive colours (use quite thin paint, so it dries quickly) In the foreground, use warmer cool colours; ensure they are relatively dark. As you progress toward the background (moving up the page), the colours should become cooler, and the tones brighter. This should be enough to depict depth, through the use of colour and tone, but we are interested in how to create a focal point by contrasting warm and cool colours. Then, decide where you would like to use a small amount of a warm colour, and consider what you are aiming to depict e.g. the sun over a body of water (the sun could be depicted with a small amount of a warm dominant colour, with the rest of the scene depicted using cool, recessive colours.	Contrast warm and cool colours to create a focal point in my artwork Mix colours using the CMY primaries
Process	**Context**	**Expected outcome**
CMY Gouache	Claude Monet (Wild Poppies, near Argenteuil. 1873) Colour harmonies (split complementary) Claude Monet's *Impression, Sunrise*	Complementary/split complementary impressionistic landscape
Extension		
Creative composition		

Learning Objective	Success Criteria	I can
As we know, composition is regarding the placement of different elements within the frame. The artist will often make decisions regarding the prominence of different elements of the composition e.g. they may choose warm dominant colours for the main focal point of the artwork, ensuring the viewer's eye is drawn to it One very effective way to ensure that your chosen subject matter is the focal point in the artwork, is by excluding all other elements. This process is a compositional device known as 'simplification' The artist can use simplification by filling the frame with the subject matter, disallowing space for other elements to exist within. However, the artist may also include the main element as a small part of the frame, while ensuring negative space in the rest of the frame Key Vocabulary *Subject matter* – the 'thing' being depicted e.g. if you have ever photographed someone in public, your intention is likely to make the person the 'subject matter' while the background is incidental to the image *Incidental* - happening as a minor accompaniment to something else	Monoprinting from a printed photograph, fill as much as possible of the frame with the subject matter	Create an artwork using the compositional device – simplification Monoprint in line

Process	Context	Expected outcome
Monoprinting	David Hockney – drawing from life Steve McCurry – Afgan Girl Edward Weston	Monoprinted portrait, in line (celebrity photographs recommended)

Extension		
Consider background – texture, pattern, colour, tone etc.		

Learning Objective	Success Criteria	I can
"Art consists of limitation. The most beautiful part of every picture is the frame" Gilbert K. Chesterton A frame is a device which makes a distinction between, and separates space; very often, it is a line used to create a shape (often a square, or a rectangle) While it may be obvious what a frame is, and what its function is, its crucial role in art is easy to overlook. In photography, however, cropping using a frame is integral to the practice. With many other media, we are faced with a blank surface (like a piece of paper, or a canvas), and we are required to fill this space (e.g. by painting or drawing); in photography, all of the information exists within the frame, and our role as artists is to select and edit what is within the frame The frame of the image is the very outside perimeter of the screen (presuming you are using an iPad). Within that frame, we can choose to record frames in real life e.g. looking through a doorway (where the door becomes a secondary frame). This process is a compositional device known as 'frame within a frame' Key Vocabulary *Integral* – essential *Perimeter* - the continuous line forming the boundary of a closed geometrical figure	Consider your subject matter (it doesn't have to be another person) Consider how you could place the subject matter, within the outside frame, then further consider how you could employ another frame within (framing your intended subject matter) Use an iPad to photograph your subject matter	Use the compositional device – frame within a frame Frame photographs using an iPad

Process	Context	Expected outcome
iPad photography	Henri Cartier-Bresson; Arnold Newman	Digital photograph evidencing understanding of frame within a frame

Extension		
Digital editing – consider how to increase the effect of the compositional device		

Learning Objective	Success Criteria	I can
Lines have opposing functions – they both lead the movement off our eye, and stop the movement of our eye Our eyes will travel along a line; lines with this function are called 'leading lines' The motion of our eyes can be stopped when they reach a shape. A shape can be created using line. The line, in this use, will separate space, so creating a visual barrier between the shape and the context. Our eyes will have some reluctance to cross the line, to explore the rest of the context. Therefore, shapes can be used as destination for our eyes We can use these opposing functions of lines to guide the viewer's eye around the composition. One such way of doing this is through the compositional device 'leading line to focal point' Key Vocabulary *Reluctance* – unwillingness *Context* – what is in the rest of the frame	When we drip ink, it will often 'splat' creating something of a circle. A circle is a shape, and shapes hold the viewer's eye. When we blow ink, it will often form lines. Lines can be used to lead the viewer's eye. Using the technique of dripping and blowing ink, create an abstract artwork whereby the lines you create lead the viewer's eye to the shapes you have created.	Use the compositional device – leading lines to a focal point Drip and blow ink with some degree of skill and control

Process	Context	Expected outcome
Dripped, and blown ink	Ralph Steadman; Gerald Scarfe; Salvador Dali	Abstract minimalist artwork evidencing an understanding of the compositional device 'leading lines to a focal point'

Extension
'Dynamic tension' is the opposite motion i.e. the eye begins on the focal point, then lines lead the eye away in different directions, and out of the frame. The encouragement for the eye to travel in different directions is confusing, and so causes tension in the viewer

Learning Objective	Success Criteria	I can
Many have heard of the number Pi (π), but Phi (Φ) is lesser known. Phi is an irrational number like Pi, meaning that its terms go on forever after the decimal point without repeating. Phi is a ratio of 1:1.618 (known as the 'Golden Ratio') We find the golden ratio when we divide a line into two parts, so that the whole length, divided by the long part, is also equal to the long part, divided by the short part Phi is ubiquitous, occurring throughout nature, at many scales; from spiral galaxies, to DNA molecules. This ratio occurs many times throughout the human body (also flower petals, seed heads, pinecones, fruits and vegetables, tree branches, shells, hurricanes, animal bodies and much more!). For this reason, Phi is often known as the 'Golden Ratio' or 'Golden Number'; or 'Golden Mean'. Using this ratio, we can create a rectangle – this is them known as a 'Golden Rectangle' The five-pointed star functions on the Golden Ratio. This star has a long history of being used as a symbol, dating back thousands of years. It is only in recent years that science and maths has found some common ground with religion. Religious dogma often served as a barrier to philosophical enquiry (this is an understatement[!!] – those people found guilty of engaging with science and/or maths could be viewed as heathens, pagans or heretics, so ran the risk of being burned alive/crucified/impaled etc.) Mathematics and the sciences developed throughout history	Cover the surface of your paper in crayon wax Paint the entire surface in acrylic paint (choose a neutral) Once the paint is dry, you can scratch it off, revealing the wax underneath Ensure your artwork is using the Rule of Thirds	Verbally define some of the major characteristics of the Golden Section Employ the Rule of Thirds compositional device in an artwork

(they did not suddenly appear, fully formed). At many times during this development, the thinking of the time remained influenced by the zeitgeist i.e. similar modes of thought to their religious counterparts. Mathematicians such as Euclid, and Pythagoras read spiritual/ethereal meaning into the five-pointed star. This thinking was not in keeping with the religious zeitgeist of the day, and was then dangerous to discuss; for this reason, meeting to discuss these ideas had to take place in secret. Pythagoras ran a secret society, whereby the five-pointed star was their secret symbol.

The Golden Section has been incorporated into many artworks, though is evident particularly in Greek antiquity, as the antient Greeks viewed the Golden Section as holding the key to balance and harmony in creative endeavours i.e. the Golden Section is reflected in the architecture, and artworks of the time.

During the European Renaissance (circa two-thousand years after Euclid's discovery of Phi), came a resurgence of interest in the Golden Section. Famously, Leonardo da Vinci's 'Mona Lisa', is contained within a Golden Rectangle, and there are many other instances of the Golden Section having been incorporated into this artwork. Many of the artworks of this time share this characteristic.

If we divide one Golden Rectangle into many more within (this can be done infinitely), it will reveal a Golden Spiral. If we cut the Golden Rectangle into horizontal thirds, and vertical

thirds, we will have created a noughts and crossed board effect. The nucleus of the Golden Spiral will appear close to one of the intersecting points of the 'noughts and crossed board' effect.

Cutting any square or rectangular frame into horizontal and vertical thirds will create this noughts and crosses board effect. In art, this is a compositional device known as the 'Rule of Thirds'. This rule states that focal points should be placed on the intersecting points, and any lines in the image should be sympathetic with the lines in the noughts and crosses board. In this way, there is some relationship between the Golden Section, and the rule of thirds. When using this knowledge in producing artworks, I like to think of the Rule of Thirds a little like the Golden Section for dummies!

Key Vocabulary
Ubiquitous – present, appearing, or found everywhere

Zeitgeist – the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time

Philosophy - the study of the fundamental nature of knowledge, reality, and existence, especially when considered as an academic discipline.

Impaled – pierced with a sharp instrument

Counterpart - a person or thing that corresponds to or has the same function as another person or thing in a different place or situation

Antiquity - the ancient past, especially the period of

classical and other
human civilizations before the
Middle Ages

Heretic – someone who goes
against the mainstream
religious teaching (particularly
Christian)

Resurgence - an increase or
revival after a period of little
activity, popularity, or
occurrence

Ethereal - extremely delicate
and light in a way that seems
not to be of this world

Renaissance – literally
translates into 're-birth'; a
revival of or renewed interest
in something. The European
Renaissance was a was a
period of time (circa three
hundred years) where the
European zeitgeist changed
dramatically

Circa – approximately (used
particularly with dates)

Process	Context	Expected outcome
Wax resist > Crayons and acrylics	"14 Interesting Examples of the Golden Ratio in Nature" (*mathnasium.com*); Greek Antiquity; European Renaissance (inc. da Vinci); JW Turner; Barnett Newman	An abstract artwork, evidencing an understanding of the Rule of Thirds
Extension		
Create a Golden Rectangle, with Golden Rectangles within (until is as small as is practical); use this to draw a Golden Spiral		

Learning Objective	Success Criteria	I can
Rhythm in art is the visual pattern created by repeated use of the visual elements. It is used to create a sense of flow and connection within a work of art, as well as draw attention to certain areas of the composition Rhythm can be achieved through repetition and variation, contrast, and echo. By combining these techniques an artist can create rhythm that helps to guide viewers through their artwork Symmetry offers a sense of balance and calm Key Vocabulary *Visual elements* – AKA the formal visual elements of art; shape, line, tone, texture, form, pattern, colour; the visual elements are the building blocks of an artwork Echo – in this context, 'echo' is where one of the elements is repeated	Working in the abstract, create indents in the print block (remember that these will **not** be printed) Create an artwork consisting of shapes and lines Ensure there is repetition of the shapes and/or lines Consider the spacing between the shapes/lines – equal space will increase the sense of rhythm Use a roller and some block printing inks to cover your print block in ink Place the print block, ink side down, on the paper Use a clean roller to apply pressure to the back of the print block Separate the print block and paper to reveal your printed image	Use rhythm as a compositional device in my artworks Use foam board to complete block prints

Process	Context	Expected outcome
Foam board printing	Lucio Fontana Andy Warhol Georgia O'Keefe	Print and print block displayed together

Extension
Overlay prints (consider aiming for poor registration [like may be seen in screen printing])