

YEAR 9 Scheme of Work – BBAB

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

Year 9 Spring 1 – Three-dimensional Forms

Lesson 1 of 6		
Learning Objectives	Success Criteria	I can
<p>What we think of as space is three-dimensional. We can travel side-to-side (width); up-and-down (height); forward-and-back (depth).</p> <p>A three-dimensional object (a form), is something which occupies three-dimensional space. Space, occupied by an object is known as positive space. The space around the object, where no forms exist, is called negative space.</p> <p><u>Key Vocabulary</u> <i>Positive space</i> – the space where stuff is</p> <p><i>Negative space</i> – the space where stuff isn't</p> <p>Impressions – in this context, this is indenting the clay i.e. pushing things into it</p> <p>Overhangs – Space below the clay, whereby the clay hangs over itself, creating a space where the plaster is underneath</p>	<p>Lay an appropriate amount of clay out</p> <p>Make impressions in the clay using available objects (avoid overhangs)</p> <p>Pour plaster into the clay mould</p> <p>Wait for the plaster to cure, then remove and recycle the clay</p>	<p>Differentiate between positive and negative space</p> <p>Use a sculpture process to reverse positive and negative space</p>
Process	Context	Expected outcome
Clay moulds for plaster	<p>Rachel Whiteread</p> <p>Italian Terracotta Sculpture > V&A</p>	Relief sculpture from poured plaster
Extension		
Consider pattern, and relationships between the forms in the composition		

Lesson 2 of 6		
Learning Objectives	Success Criteria	I can
<p>When using paints to mix colour, we are using 'subtractive' colour theory; this is the same when mixing colour at any time, apart from when mixing with light sources e.g. your phone screen (it produces light)</p> <p>The primary colours in subtractive colour theory are cyan, magenta, and yellow</p> <p>The primary colours were previously thought to be red, yellow, and blue</p> <p>Not all materials are manufactured using the true primary colours, so sometimes it is necessary to revert to the RYB colour mixing model NB the rules still apply, and complementaries will still de-saturate!</p> <p><u>Key Vocabulary</u> <i>Subtractive colour theory</i> – this is the colour theory used when mixing with anything that does not produce light i.e. paint, ink, colouring pencil etc. NB screens (like on your phone) do produce light, so for this we would use additive colour theory</p> <p><i>Complementary colours</i> – colours placed opposite each other on the colour wheel</p> <p><i>Complex forms</i> – forms which are constituted of simpler forms</p> <p>Anthropomorphise – to give something human characteristics</p>	<p>Mix plasticine colours using the RYB method</p> <p>Combine forms to create complex compound forms</p> <p>Anthropomorphise abstracted figures</p>	<p>Mix plasticine using the RYB method</p> <p>Combine simple forms to create complex compound forms</p> <p>Anthropomorphise abstracted figures</p>
Process	Context	Expected outcome
Plasticine modelling	Aardman Studios	Abstracted human form three-dimensional models, made from RYB mixed plasticine
Extension		
Consider character's character > how is abstract communication employed?		

Lesson 3 of 6**Learning Objectives**

All thought is abstract, but when we label something, we are giving it meaning e.g. a picture of a white circle on a dark background, could be read as simply what they are – shapes; or they could be given narrative, and the work could be viewed as the moon in the night sky. By labelling the abstract information, we have given it meaning, and so it has ‘narrative’

Consider how abstract language can be used to further the narrative of the artwork

Key Vocabulary

Abstract - existing in thought or as an idea but not having a physical or concrete existence

Narrative – in this context this should be understood as the meaning we give a visual symbol e.g. a picture of a pipe makes us think (in the abstract) about a pipe, but the picture is not an actual, real-life pipe. The picture then has the narrative – ‘pipe’

Visual language – this should be understood as the system we use to communicate in the abstract. There are visual elements such as shape, and line, which can be used and manipulated to further communication

Success Criteria

Decide what word or idea you would like to communicate

Choose the first letter of your chosen word

Sketch some ideas of how this letter can be manipulated and abstracted to communicate the intended narrative

I can

Combine abstract visual language with narrative symbols to support each other

Process

Papier mâché

Context

Graphic design > Google – “fun with mama”

Expected outcome

3D relief papier mâché letter; the viewer should be able to guess the word

Extension

Consider how the concept could be communicated more subtly

Lesson 4 of 6		
Learning Objectives	Success Criteria	I can
<p>Combining simple abstract forms (like clay slabs), we can create more complex compound forms. Be aware that many of the forms will rely on each other to ensure they maintain their intended structure</p> <p><u>Key Vocabulary</u> Clay slab – a flat area of clay with a thin depth dimension</p> <p>Crosshatch – lines drawn, repeating closely, in parallel are hatch lines. When we overlay hatch lines with more hatch lines, which are perpendicular with the original ones, this is crosshatching</p> <p>Cityscape skyline – the cityscape simply means that your viewpoint is overlooking a city; the skyline is where the buildings appear to meet the sky</p>	<p>Create clay slabs</p> <p>Join clay slabs using the crosshatch and slip method</p> <p>Depict a cityscape skyline in miniature</p>	<p>Create clay slabs</p> <p>Join wet clay using the crosshatch and slip method</p> <p>Join leather hard clay using the crosshatch and slip method</p>
Process	Context	Expected outcome
Ceramic slab building	Nicolas Moussette (Cactus City [Saatchi])	Cityscape impression built with ceramic slabs
Extension		
Consider potential for other abstract forms to be constructed e.g. pyramid		

Lesson 5 of 6

Learning Objectives	Success Criteria	I can
<p>Forms have a relationship with the context they are viewed within. A leaf among leaves forms part of a pattern, so is not read as a unique form, however the same leaf could have the same form, but be considered entirely differently in isolation</p> <p>Forms which are similar to one, another can be described as analogous, and forms which share opposite characteristics could be considered complementary</p> <p><u>Key Vocabulary</u> <i>Forms</i> – three dimensional objects</p> <p><i>Negative process</i> – the context of this is regarding sculpture, so this should be understood as a means by which material is removed from an original starting block. This is different from some positive processes when working with ceramics (clay), whereby material can be added on to an original piece</p>	<p>Test carving a plaster block with various implements</p> <p>Sketch out your idea for a natural form inspired abstract sculpture</p> <p>Use tools to carve away the unwanted plaster (thus using a 'negative' sculptural technique)</p>	<p>Sculpt using a negative process</p>
Process	Context	Expected outcome
Plaster block carving	Barbara Hepworth	Abstract sculpture inspired by natural forms
Extension		
Consider analogous and complementary forms in one sculpture		

Lesson 6 of 6

Learning Objectives	Success Criteria	I can
<p>Human form can be highly abstracted, but remain representational. Stretching limbs, or bending them into impossible positions will not hinder the viewer in recognising human form</p> <p><u>Key Vocabulary</u> <i>Abstraction</i> – every step you take away from actual reality, is a step into abstraction</p> <p>Modroc – woven fibres, covered in plaster (which sets hard after being wet)</p>	<p>Sketch some ideas for human form abstraction</p> <p>Choose your favourite characteristics, and develop your ideas until refined</p> <p>Use Modroc to create a human form abstraction, considering the limitations of the material</p>	<p>Develop ideas on paper before moving to a different process</p> <p>Create human form abstracts in Modroc</p>
Process	Context	Expected outcome
Modroc	George Segal (Layering to build); Alberto Giacometti; Jenny Saville; Francis Bacon; Henry Moore	Modroc sculpture depicting abstracted human form
Extension		
Combine with/react to another form		