YEAR 9 Scheme of Work – BBAB

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

Year 9 Spring 2 – Scale and Proportion Mapping (Line)

Lesson 1 of 6		
Learning Objectives	**Success Criteria**	**I can**
One of the most significant challenges in highly representational drawing, is ensuring the scale and proportion of the subject is transcribed accurately This challenge exists, in part, due to how we interpret our visual world. We very much tend to think in narrative labels i.e. when we think of a tree, we likely think of a mass of green 'leaves', all supported by a brown 'trunk'; when drawing, it is very helpful to think less about the narrative labels ('tree; leaves; trunk') and more about the visuals enabling you to view the object. Leaves can be thought of as green shapes, and the trunk as a brown line Thinking in this manner can aid us in recording visuals as, instead of trying to draw leaves (the tendency is to draw what we think leaves look like, rather than what we can see), we will just observe and record the effects of light <u>Key Vocabulary</u> *Representational* – the image would look a lot like real life *Transcribed* – copied across *Observe and record* – observe by really studying the subject; record by drawing *Scale and proportion* – over all size, and the size of parts relative to one another	Create a grid pattern over an image that you are intending to observe, and record Create the same grid pattern on a blank piece of paper Work square by square, recording the light you can see It can be helpful to begin by outlining the simplest shapes, then increasing detail Once the scale and proportion mapping is done (in outline), rub the grid out, and complete a tonal drawing using a soft pencil	Use a grid pattern as an aid to ensure highly accurate scale and proportion transcription

Process	Context	Expected outcome
Hard pencil for the construction lines, and soft pencil for the tones	Renaissance Albrect Durer (Durer grid)	Achromatic tonal celebrity portrait demonstrating accurate scale and proportion
Extension		
Consider how the original image can be reduced/enlarged using the 'Durer grid' method		

Lesson 2 of 6		
Learning Objectives	**Success Criteria**	**I can**
When using an actual form as reference, and intending to create a two-dimensional outcome, can be very challenging, as we are translating three-dimensions into two VR headsets were invented by the Victorians(!); sort of… Of course, this wild claim cannot be true, but they did invent the stereoscope; a VR headset is a stereoscope, but not all stereoscopes are VR headsets Consider the difference between stereo headphones and mono headphones. With mono headphones, exactly the same sound comes out of each speaker; in stereo, each ear hears different sounds, so the illusion of direction can be created i.e. we know whether the sound came from the right or left We have stereo vision (because we have two eyes). Our eyes are not in exactly the same position, so we see different things with each. Although our eyes are seeing different images, we only perceive one of each thing we look at (if our vision is working as it should). This is because our brains accept the two different images, and process them until they are amalgamated into one. Because our eyes are relatively close together, when we look at things very far away, both images will be nearly identical. However, when we look at objects close up, there will be a significant difference in what our eyes receive (this is called a 'parallax') If our brains have to go to a lot of effort to amalgamate the two images, then we know the object is close to us, and vice versa for far away. Stereoscopic vision then allows us to perceive depth	Figure which of your eyes are dominant Close your recessive eye Observe the actual form Hold your pencil in a closed hand, with the end extending out Place your arm out straight, with the pencil perpendicular to your face Place your perception of the end of the pencil at a point of the actual form Place your thumb on the pencil, at another point of your perception of the actual form; mark this distance on your paper Map the entire actual form using this method Annotate your understanding, including the information that you have just used the 'sight/size method'	Identify my dominant eye Use the sight/size method to ensure a high degree of accuracy when recording scale and proportion

When shooting a movie in '3D' (three dimensions), the camera person will operate two cameras simultaneously – the cameras are placed together, but with the same gap that exists between human eyes. When viewing this with a VR headset, our left eyes will be shown the footage shot from the camera on the left, and our right eye will be shown the footage from the camera on the right. Thus, we can perceive depth When observing an actual form (three-dimensional), into a two-dimensional drawing, we can use mono-scopic vision, to ensure our brains cannot perceive depth – just close one eye! <u>Key Vocabulary</u> The Victorians – the people of the UK who lived when queen Victoria was reigning (around the latter two thirds of the 19th century) Parallax – the difference between the viewpoints of two lenses (or eyes), ensuring they are viewing different scenes Monoscopic – that may be viewed using only one eye at a time Perpendicular – at 90°/right angles Intuitively – without conscious reasoning; instinctively.		
Process	**Context**	**Expected outcome**
HB pencil	Ives Gammell Charles H. Cecil	Depicted constructed forms still life with accurate scale and proportion mapping (line)
Extension		
Begin drawing intuitively, using the sight size method mentally		

Lesson 3 of 6		
Learning Objectives	**Success Criteria**	**I can**
There is an anecdote about Leonardo da Vinci which goes… It was da Vinci's birthday so his friend bought him some caged birds as a gift. Da Vinci was very pleased with his gift, but to his friend's dismay, as soon as the cage was in da Vinci's hands, he opened it and released the birds! When his friend protested, da Vinci ignored him, as, by this time he was hurriedly sketching in his book. When da Vinci had finished, he showed his friend perfectly recorded drawings of the birds taking flight (like in an animation) That was da Vinci – the rest of us need to use construction lines to record our observations accurately! Construction lines are the lines used when figuring out our intentions for our final artwork. As we are in the initial stages of a drawing, we will benefit from placing lines, then evaluating them against our intentions to record accurately. If they are inaccurate, it is not a problem, as they will not appear in the final artwork We need a way to differentiate between construction lines, and depiction lines (the ones which will be visible in the final artwork) Warm colours are dominant, and cool colours are recessive, so we will use cyan for the construction lines, and red for the depiction lines <u>Key Vocabulary</u> *Construction lines* – the lines used when using trial and	Sketch out the human figure using outlines to create shapes as place-holders for different parts of the body i.e. the head may be an oval, and the torso, a rectangle. Use construction lines until your intentions are realised, then use red for your depiction lines Use the same technique, bit this time use line to depict form i.e. the outlines of abstract forms, and contour lines. Consider the different parts of the body now in three-dimensions i.e. using abstract forms (or volumes) to act as place-holders for the various body parts Use the same process to increase detail, adding muscles/fat/hair etc.	Use construction lines to ensure accurate scale and proportion mapping

error to decide on the depiction lines *Dominant/recessive* – this describes a relationship whereby the dominant (lines [in this case]) over-power the recessive (lines)		
Process	**Context**	**Expected outcome**
Cyan and red colouring pencils	Dutch Old Masters – Rembrandt Mandy Boursicot	Human figures depicted in cyan construction lines and red depiction lines
Extension		
Go over the red lines in black		

Lesson 4 of 6		
Learning Objectives	**Success Criteria**	**I can**
Professional artists, throughout the ages, have used technological drawing aids, and this has greatly influenced the history of art When lenses were invented (before we were able to take fixed photographs), painters would use them to sketch out their subjects accurately (leading to a significant advance in realistic painting) In modern days, we have lots of technology which can aid us in recording our intentions accurately – it's not cheating!! <u>Key Vocabulary</u> *Natural forms* – three - dimensional objects which have been grown by nature i.e. plants etc.	Project the natural forms image you would like to record, on the recording surface Use a hard pencil to make light lines on the surface – outline the shapes which will be important to you for the next stage of painting i.e. map the shapes created by shadows, mid-tones, and highlights separately	Use modern technology to aid in achieving accurate scale and proportion mapping Identify and record shadows, midtones, and highlights
Process	**Context**	**Expected outcome**
Hard pencil used to outline shapes while projecting	Alpay Efe	Sketch for a painting
Extension		
Change the scale and position of the projections, aiming for an abstracted creative outcome		

Lesson 5 of 6		
Learning Objectives	**Success Criteria**	**I can**
Tracing paper is semi-transparent, so some light travels through it. This allows us to place the tracing paper over an existing image, and have the ability to see through it Tracing paper then allows a technique whereby we can copy the lines from an existing image, onto a painting/drawing surface <u>Key Vocabulary</u> *Semi-transparent* – partially see-through *Constructed forms* – three-dimensional objects which have been created (or constructed) by humans	Use a hard pencil to copy the lines we intend to transfer. On the reverse side of the paper, use a softer pencil to mark over the existing lines Place the tracing paper on to the destination surface, with the soft pencil side down Use a hard pencil to draw over your lines once more; if done correctly, the lines will be printed onto the destination surface Use this technique to record constructed forms	Use tracing paper to transcribe images with a high degree of accuracy
Process	**Context**	**Expected outcome**
Tracing paper; hard and soft pencils	Johannes Vermeer	Line drawing of constructed forms with high degree of accuracy in scale and proportion mapping
Extension		
Make multiple prints on the same destination surface, changing the registration a number of times		

Lesson 6 of 6		
Learning Objectives	**Success Criteria**	**I can**
A camera lucida is an instrument in which rays of light are reflected by a prism to produce an image on a sheet of paper, from which a drawing can be made Camera lucidas have been out of manufacture for a very long time; they are thought of as obsolete technology (though there is currently a 'Kickstarter' trying to bring them back!). We cannot then use actual camera lucidas, but we can attempt to build a makeshift version, adequate for our purposes <u>Key Vocabulary</u> *Camera* – dark chamber i.e. any space which does not let light in *Lucida* – light *Obscura* – dark *Natural forms* – three - dimensional objects which have been grown by nature i.e. plants etc.	Create a camera lucida Use the camera lucida as a drawing aid to record with accurate scale and proportion mapping Record natural forms	Operate a camera lucida so my intended image appears projected on the drawing surface
Process	**Context**	**Expected outcome**
Camera lucida; HB pencil	Ingres Van Eyck Caravaggio (realist) William Fox Talbot	Natural forms still life line drawing (pencil) – accurate scale and proportion mapping
Extension		
Attempt to create an abstraction by producing multiple images on the same surface		