

# YEAR 9 Scheme of Work – BBAB

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

## Year 9 Summer 1 – Perspective and Human Form

<b>Lesson 1 of 10</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Perspective drawing aims to depict three dimensions of space on a two-dimensional plane</p> <p>To depict a parallel perspective cube, all of the lines should be parallel</p> <p>Parallel perspective cubes can be merged together to create more complex forms</p> <p>Some lines can be excluded to give the appearance that the cube is opaque</p> <p><u>Key Vocabulary</u>  <i>Three dimensions</i> – Width; height; depth</p> <p><i>Width</i> – the lines which can be measured across, horizontally (side to side)</p> <p><i>Height</i> – the lines which can be measured vertically (up and down)</p> <p><i>Depth</i> – the lines which can be measured appearing to move toward and away from the viewer (forward and back)</p> <p><i>Parallel</i> - side by side and having the same distance continuously between them</p> <p><i>Transparent</i> – see through</p> <p><i>Opaque</i> – not see through</p>	<p>Create parallel perspective cubes, both transparent and opaque</p>	<p>Depict cubes using parallel perspective (transparent)</p> <p>Depict cubes using parallel perspective (opaque)</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
<p>HB pencil (free hand)</p>	<p>Sol LeWitt – Open Geometric Structure IV</p>	<p>Cubes depicted in parallel perspective (transparent and opaque)</p>
<b>Extension</b>		
<p>Combine cubes to create more complex forms</p>		

<b>Lesson 2 of 10</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>One point perspective depicts three dimensional forms, on a two dimensional surface, with the depth lines converging at a vanishing point, on the horizon line</p> <p><u>Key Vocabulary</u>  <i>Width</i> – the lines which can be measured across, horizontally (side to side)</p> <p><i>Height</i> – the lines which can be measured vertically (up and down)</p> <p><i>Depth</i> – the lines which can be measured appearing to move toward and away from the viewer (forward and back)</p> <p><i>Foreshortening</i> – because the depth lines converge, the objects appear to get smaller as they move into the distance</p> <p><i>Vanishing point</i> – a point where the depth lines converge</p> <p><i>Horizon line</i> – in this context, the horizon line is the eye level of the viewer</p> <p><i>Converge</i> – come together or meet</p>	<p>Depict a number of cubes within the same depicted space; they should be in different places, above and below the horizon line</p> <p>Depict cubes of the same size, close to the viewer, and far away</p>	<p>Recognise the three dimensions of space</p> <p>Depict a foreshortened three-dimensional cube</p> <p>Depict cubes of the same scale in different positions, but at the same depth</p> <p>Depict cubes of the same scale, apparently moving through depth</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
HB pencil and ruler	<p>Da Vinci – Last Supper</p> <p>Stanley Kubrick – 1 point perspective</p>	Perspective drawings in HB pencil line, with line weight used to differentiate between construction and depiction lines
<b>Extension</b>		
Begin depicting more complex abstract forms i.e. pyramids; cylinders; cones; spheres		

<b>Lesson 3 of 10</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>One point perspective is actually two point perspective, but the two points are overlapped (so appear to be only one)</p> <p>When a cube is at eye level, and facing the viewer directly, the plane facing the viewer appears to be a two-dimensional shape. When the cube is rotated (still at the eye level of the viewer) the flat plane that was facing the viewer appears to become distorted, as the depth lines will begin to converge.</p> <p>When the cube is rotated in this manner, the two overlapping vanishing points will separate, and will be a great distance apart. As the cube rotates more, the two vanishing points will increasingly come together, until the cube is rotated 90°, and the two points overlap, and appear to be one again.</p> <p><u>Key Vocabulary</u>  <i>Cube</i> - a symmetrical three-dimensional form, either solid or hollow, contained by six equal squares</p> <p><i>Two point perspective</i> – where the cube is rotated, so the visible faces of the cube are receding into depth</p> <p><i>Iteration</i> – repetition of a process</p>	<p>Along the horizon line, depict cubes rotating from one-point perspective, through various iterations of two-point perspective, and back to one point perspective</p>	<p>Depict cubes rotating, using two point perspective (along the horizon line)</p> <p>Rotate abstract forms</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
HB pencil for the construction lines; 6b for the depiction lines	Johannes Vermeer – The Goldweigher	Iterations depicting a rotating cube – two point perspective
<b>Extension</b>		
Rotate abstract forms		

**Lesson 4 of 10**

<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Three point perspective is used when the cube moves above or below the horizon line. The cube will appear distorted as the vertical lines will appear to converge.</p> <p>A third vanishing point is then added on the vertical axis, for the depth lines to converge to</p> <p><u>Key Vocabulary</u> <i>Vertical</i> - at right angles to a horizontal plane</p> <p><i>Axis</i> - an imaginary line about which a body rotates</p>	Depict cubes in three point perspective	Draw cubes in three point perspective  Depict abstract forms in three point perspective
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
2H pencil for the construction lines; B for the depiction lines	Charles Scheeler	Three point perspective cubes
<b>Extension</b>		
Depict abstract forms in three point perspective		

<b>Lesson 5 of 10</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Abstract forms can be combined to make complex forms, such as buildings</p> <p>Contour lines can be used to depict the surface form of the object</p> <p>Red is a warm dominant colour, so will stand out against cyan, which is a cool recessive colour</p> <p><u>Key Vocabulary</u>  <i>Form</i> – a three-dimensional object (actual – one that has three dimension and could be picked up; depicted – one that appears to be three dimensional, but is actually flat)</p> <p><i>Abstract forms</i> – forms which are not intending to depict reality i.e. a football is a sphere, but a sphere is not a football</p> <p><i>Contour lines</i> – lines depicting the surface of the form</p>	<p>Depict abstract forms combined</p> <p>Draw a building/series of buildings by combining abstract forms</p> <p>Use cyan for the construction lines, and red for the depiction lines</p> <p>Use contour lines</p>	<p>Depict abstract forms</p> <p>Combine depicted abstract forms</p> <p>Combine depicted abstract forms to depict buildings/a street scene</p> <p>Add detail e.g. windows and doors</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Cyan and red colouring pencil	Van Gogh Henry Moore Barbara Hepworth	Abstract forms depicted using red and cyan  Buildings depicted by combining abstract forms (red and cyan)
<b>Extension</b>		
Add detail e.g. windows and doors		

**Lesson 6 of 10****Learning Objective**

With a cube, the depth lines are depicted at each corner; the corners are where the lines change direction

We can create organic shapes, and extend depth lines from where the plane outlines change direction, to depict organic forms

The contour lines can be manipulated to soften the transition between plane surfaces

Key Vocabulary

*Surface plane* - a two-dimensional and a perfectly flat surface which extends in all directions

*Organic shapes* – shapes which are uneven and irregular

*Organic forms* – same as organic shapes, but three dimensional

**Success Criteria**

Depict three dimensional organic shapes, then translate them into forms

**I can**

Create organic shapes

Transition organic shapes into organic forms

Use contour lines to soften the transition between plane surfaces

**Process**

2H pencil for the construction lines; B for the depiction lines

**Context**

Henry Moore – Oval with points

**Expected outcome**

Organic forms in perspective with contour lines

**Extension**

Use contour lines to soften the transition between plane surfaces

<b>Lesson 7 of 10</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>When depicting the human face, very little information is required, as we have evolved to recognise other humans.</p> <p>The key features of the face can be represented with line – often less is more, so be careful to only use the essential lines required to depict the human head and face</p> <p><u>Key Vocabulary</u>  <i>Line</i> – in this context we are interested in the properties of the line i.e. it can be used to separate two-dimensional space, creating shapes</p> <p><i>Line weight</i> – in this case, this is regarding the thickness and darkness of the line; a 2H pencil will provide a ‘light’ line, compared to the fine liner pen</p>	<p>Consider the skull, including the cheek bones, and how the jaw bone is separate from the skull</p> <p>Draw the outline of the skull and jaw (in 2H pencil)</p> <p>Draw the brow line (half way on the vertical axis), then consider where the facial features will be</p> <p>Draw the facial features, lightly, in 2H pencil; make corrections as needed</p> <p>When you are happy with the results, go over the essential lines with a fine liner pen</p>	<p>Differentiate the skull and jaw bone</p> <p>Depict the human head in line</p> <p>Depict the human facial features in line</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
2H pencil and fine liner	Julian Opie	2D line drawing of the human face in proportion (from front)
<b>Extension</b>		
Include shapes to depict hair		

**Lesson 8 of 10**

<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>The human head can be approximated by combining two simple forms (a sphere with flat sides, and an organic form representing the face mask)</p> <p>The facial features can be depicted by combining more abstract forms, at a smaller scale</p> <p><u>Key Vocabulary</u> <i>Organic form</i> – a form which is not geometric, and is more free flowing</p>	<p>Create a 'Loomis head' in three dimensions, by combining abstract forms, in plasticine</p> <p>Use modelling tools to depict the basic characteristics of the face</p>	<p>Combine actual abstract forms to depict the human head</p> <p>Use modelling tools to depict the human face, in basic abstract forms</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Plasticine and modelling tools	Andrew Loomis	3D modelled human head in plasticine
<b>Extension</b>		
Use abstract forms to depict sections of hair		



**Lesson 9 of 10**

<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>The human head is a collection of three-dimensional forms. We can depict these in two dimensions, through the use of tone</p> <p>The direction of the source lighting any form will determine where the shadows, mid-tones, and highlights will fall. Lighting, from a single light source, to the side of a person's face is commonly known as 'Rembrandt lighting'</p> <p>When the entire form is lit from the same direction as the viewer's eye, the shadow falls behind the subject, and cannot be seen, therefore form cannot be depicted using tone</p> <p><u>Key Vocabulary</u>  <i>Tone</i> – referring to the amount of light i.e. brightness</p>	<p>Photograph a model, with a single light source</p> <p>Point the light source at the model's face, creating shadows in different places  * ensure the light source is lighting the side of the model's face for at least one photograph</p>	<p>Photograph a model, using tone to depict form</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Use a directed light source to light a portrait	Rembrandt Harmenszoon van Rijn	Rembrandt lit photographic portraits
<b>Extension</b>		
Use makeshift light modifiers to sculpt the light		

**Lesson 10 of 10**

<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>We are very accustomed to placing shadows on highlights e.g. dark pencil (producing shadow), on bright paper (allowing for areas of highlight)</p> <p>Beginning on a mid-tone surface allows us to apply shadows and highlights</p> <p>Tone depicts form, but further, the direction and application of the marks made can aid in the description of the surface of the form</p> <p><u>Key Vocabulary</u> <i>Achromatic</i> – without colour</p>	<p>Depict the basic forms of the human head, using tone</p> <p>Depict some of the features of the human face, using tone</p> <p>Depict the forms of clumps of hair, using tone</p>	<p>Depict a human head, in tone</p> <p>Depict the basic forms of a human face, in tone</p> <p>Depict the forms of the hair, using tone</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Mid-tone surface; charcoal and chalk to apply both shadows and highlights	Old Dutch Masters	Achromatic form drawing representing the human head
<b>Extension</b>		
Begin working on finer detail i.e. consider increasing surface planes		