

YEAR 7 Scheme of Work – BBAO

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

Year 7 Autumn 1 – Formal Visual Elements - Shape

Lesson 1 of 6		
LO	Success Criteria	I can
<p>Shapes are two dimensional areas of space</p> <p><u>Key Vocabulary</u></p> <p><i>Line</i> - in this context line should be shown to be used to differentiate between distinct areas of space</p> <p><i>Tone</i> – in this context, tone should be seen to be a means to differentiate space i.e. the white shape is distinct from the black shape</p> <p><i>Colour</i> – in this context, differentiation in colours should be seen as a means to differentiate space i.e. the red shape is distinct from the blue</p> <p><i>Pastiche</i> - an artwork created in the style of another artist's work, or the work of another art movement</p>	<p>Create a wet on wet painting, depicting distinct shapes – Mark Rothko inspired. Note that the colours bleed and mix, creating an indistinct line between the areas of two-dimensional space</p> <p>Create a wet on dry painting – Ellsworth Kelly inspired. Note that the colours are separate and distinct, and do not mix, creating a distinct line between the areas of two-dimensional space</p>	<p>Use wet on wet to ensure colours bleed and mix together</p> <p>Use wet on dry, ensuring that the colours remain separate and distinct</p>
Process	Context	Expected outcome
Watercolours – wet on wet; wet on dry	Mark Rothko (Expressionist) Ellsworth Kelly (American Colour Field Painter)	Wet on wet painting – Rothko pastiche Wet on dry painting – Kelly pastiche
Extension		
Creative outcome including both wet on wet, and wet on dry techniques in the same artwork		

Lesson 2 of 6

LO	Success Criteria	I can
<p>Shapes, which are two dimensional areas of space, can be considered positive or negative; the line separating the shapes can be considered positive or negative</p> <p><u>Key Vocabulary</u> <i>Line</i> - in this context line should be shown to be used to differentiate between distinct areas of space</p> <p><i>Positive and negative space</i> – which of the visuals in the image are considered the subject matter (the things which are depicted as being there - positive), and which are depicted as being the background (the everything else, which is intended to be read as not there - negative)?</p> <p><i>Geometric shapes</i> - are mathematically created, like circles and squares; this is in contrast to organic shapes which are irregular and imperfect (like many found in nature)</p>	<p>Create a Piet Mondrian pastiche using masking techniques to separate the paints</p> <p>Use black outlines to create geometric shapes</p> <p>Fill the created shapes with areas of flat colour and/or tone</p>	<p>Identify the characteristics of geometric shapes (as opposed to organic shapes)</p> <p>Use masking techniques to create distinct areas of two dimensional space</p> <p>Use masking and painting techniques to fill some areas of space with flat colour, and/or tone</p>
Process	Context	Expected outcome
Poster paints Masking tape can be used if deemed appropriate	Piet Mondrian (Modern Abstract Art)	Piet Mondrian pastiche
Extension		
Collections of different types of geometric shapes can be experimented with		

Lesson 3 of 6		
LO	Success Criteria	I can
<p>Shapes can be differentiated through contrast in colour, and can be organic (as opposed to geometric)</p> <p><u>Key Vocabulary</u> <i>Organic shapes</i> - are irregular and imperfect (like many found in nature); in contrast to to geometric shapes which are mathematically created, like circles and squares</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>Create a Henri Matisse pastiche by cutting out organic shapes, and collaging them together</p>	<p>Identify the characteristics of organic shapes</p> <p>Use scissors to cut organic shapes out of coloured paper</p> <p>Create a Henri Matisse cut out pastiche, by collaging cut out coloured paper</p>
Process	Context	Expected outcome
<p>Paper collage Coloured paper; scissors; glue</p>	<p>Henri Matisse (Expressionist)</p>	<p>Henri Matisse pastiche (collage)</p>
Extension		
<p>Consider combining geometric shapes with organic shapes to create a contrast in shapes</p>		

Lesson 4 of 6

LO	Success Criteria	I can
<p>Shapes can be created through difference in tone (as well as colour)</p> <p><u>Key Vocabulary</u></p> <p><i>Tone</i> – in this context, tone should be seen to be a means to differentiate space i.e. the white shape is distinct from the black shape</p> <p><i>Form</i> – forms are three dimensional objects (width, height, and depth). Though depth cannot be created on a two dimensional surface, it can be depicted, in this instance, by using shapes made of different tones</p> <p><i>Halftone</i> – the tone created by mixing a 1:1 ratio of black and white – 50% black and 50% white. AKA 50% grey</p> <p><i>Mid-tones</i> – tones between the extremes of absolute black, and absolute white</p> <p><i>Value</i> – synonym of ‘tone’</p>	<p>Create a painting using black for the shadows, and white for the highlights</p> <p>The painting should be completed on a mid-tone surface</p> <p>Copy the exemplars to depict abstract forms</p>	<p>Depict abstract forms by using shapes in shadow, mid-tone, and highlight</p>
Process	Context	Expected outcome
Chalk and charcoal	<p>Banksy’s stencil work (Street Art)</p> <p>Show examples of work created in two tones and three</p>	Depicted abstract forms in pencil, on mid-tone surface
Extension		
<p>Include halftone for the mid-tones</p> <p>Experiment with this process – perhaps create a font, and write your name...</p>		

Lesson 5 of 6

LO	Success Criteria	I can
<p>Shapes interact with each other, and can communicate a mood/emotion</p> <p><u>Key Vocabulary</u> <i>Contrast</i> – difference within the same system i.e. North and south are very different from each other, in fact, opposite. The colour yellow is more different from north however. North and south are within the same system, whereas north and yellow are from different systems</p> <p><i>Complementary</i> – complementary should not be confused with complimentary. Complementary is synonymous with ‘opposite’. Circles are complementary to triangles</p> <p><i>Analogous</i> – comparable, or similar to (different but alike). In the context of shapes, squares are analogous with rectangles</p> <p><i>Achromatic</i> – without colour</p>	<p>Create a Joan Miro inspired abstract composition in pencil</p> <p>Some shapes should be complementary, and some analogous</p> <p>Consider what communication you want i.e. would you like an exciting, dynamic composition? If so, include a great deal of high contrast. If you would like a calm composition, include analogous shapes</p>	<p>Identify the abstract communication taking place in complementary and analogous compositions</p> <p>Use a writing grip to create lines</p> <p>Use an overhand grip when including tone</p>
Process	Context	Expected outcome
<p>Soft pencil (likely 6b) Writing grip for lines; overhand grip for tones</p>	<p>Joan Miro (Surrealism inspired) – ‘Woman and Birds in the Night’</p>	<p>Achromatic Miro inspired compositions in pencil</p>
Extension		
<p>Include coloured shapes as a small part of the composition. Experiment with materials – felt tips and colouring pencils are unlikely to mix well with soft pencil. NB the colour is likely to contrast the achromatic composition, so will likely become the dominant focal point</p>		

Lesson 6 of 6

LO	Success Criteria	I can
<p>A line is a very thin shape</p> <p><u>Key Vocabulary</u> <i>Linear</i> – including the characteristics of a line</p> <p><i>Composition</i> – the ingredients, or constituent parts of the whole. In this context it should be understood as the parts of the artwork, placed together within the frame</p>	<p>Generate a composition inspired by Milton Glaser’s work – this can depict a school appropriate subject matter of your choice, or be entirely abstract</p> <p>Some of the shapes used should be so long and thin that they have a linear quality</p>	<p>Identify that Milton Glaser’s work often employs shapes which are differentiated with changing colours, rather than outline</p> <p>Identify the relationships between shape and line</p> <p>Use felt tips carefully to avoid mixing</p> <p>Use my imagination to plan and generate a pleasing creative composition</p>
Process	Context	Expected outcome
Felt tips	Milton Glaser (Postmodernist)	Milton Glaser inspired creative artwork – students’ choice of school appropriate subject matter (or abstract is appropriate)
Extension		
Consider depicting shapes which appear to be in front of, and behind each other		