

# YEAR 7 Scheme of Work – BBAO

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

## Year 7 Autumn 2 – Formal Visual Elements - Line

<b>Lesson 1 of 6</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Lines can be created through various processes, while using the same media</p> <p><u>Key Vocabulary</u>  <i>Line</i> – a dot that went for a walk</p> <p><i>Processes</i> – in this context this should be understood as the way the media is used</p> <p><i>Media</i> – in this context, this should be understood as the tool you are using to make the mark i.e. pen; pencil; paintbrush etc.</p> <p><i>Overhand grip</i> – a means of holding the media; will be demonstrated</p> <p><i>Non-dominant hand</i> – if you are right handed, your left hand is your non-dominant hand, and vice versa</p> <p><i>Blind drawing</i> – drawing without looking at the surface you are drawing on</p>	<p>Create as many different types of unique marks as you can with your pencil (these should be in thumbnail boxes you have drawn yourself:</p> <p>Basic: 1 – 3 unique marks made</p> <p>Intermediate: 4 – 6 unique marks made</p> <p>Advanced: 7 – 9 unique marks made</p> <p>Expert: 10 – 12 unique marks made</p> <p>Da Vinci mode: 12 +</p> <p><b>** Cheat code hint – think of different textures, and how you might depict them in a drawing**</b></p>	<p>Use multiple processes with one media</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
B pencil – various mark making exercises	Paul Klee David Hockney	Thumbnail drawings evidencing different mark-making processes with the same media
<b>Extension</b>		
Attempt the task as a blind drawing, and with your non-dominant hand		

<b>Lesson 2 of 6</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Lines can be employed to lead the viewers eye</p> <p><u>Key Vocabulary</u>  <i>Employed</i> – in this context this should be understood as ‘used as a visual device’</p> <p><i>Focal point</i> – a point of interest where the viewer’s eye will rest</p> <p><i>Viewpoint</i> – the position from which the camera is recording</p> <p><i>Collage</i> – in this context, this should be understood as a collection of your photographs, cut out, and stuck down together on another page</p>	<p>Use the viewpoint of the camera to shoot objects and spaces, ensuring there are leading lines as the dominant element in the photograph</p> <p>If the lines are leading the viewer’s eye out of the frame, consider including a focal point as a destination for the viewer’s eye</p>	<p>Identify leading lines and their characteristics</p> <p>Record leading lines in photography by changing the viewpoint of the camera</p> <p>Identify the characteristics of a focal point</p> <p>Include a focal point in the composition, with lines leading to it</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
<p>Photography (iPads recommended)</p>	<p>Ansel Adams Henri Cartier-Bresson</p>	<p>Photographs employing leading lines</p> <p>Photographs employing lines leading to a focal point</p>
<b>Extension</b>		
<p>Use the generated photographs to create a collage where the lines lead the viewer’s eye to a focal point</p>		

**Lesson 3 of 6****Learning Objective**

Lines can be employed to bridge areas of space as they lead the viewer's eye

Key Vocabulary

*Bridge* – in this context this should be understood as a visual aid to encourage your eye to move between two or more distinct areas

*Monoprint* - a form of printmaking in which an image is made from a smooth surface or 'plate' coated in printing ink such as a sheet of glass or metal

*Depict* - represent by a drawing, painting, or other art form

*Implied* - suggested but not directly expressed

*Implied lines* – these are lines which appear to be behind a depicted object/abstract shape, though in two dimensions there is no such thing as 'behind', so the lines are implied as they do not actually exist

*Broken lines* – these are non-continuous, like dotted lines, which the viewer will read as a continuous line nonetheless

**Success Criteria**

Create monoprints using continuous line, working from observation – natural forms should be depicted

Using monoprinting, depict natural forms with broken, and implied lines

**I can**

Realise my intentions when mono printing i.e. the lines are obvious

Depict natural forms in continuous line

Depict natural forms in broken, and implied line

**Process**

Monoprinting

**Context**

David Hockney (continuous)

Christine Crockett 'We Have No W1ne Painting' (broken; implied)

**Expected outcome**

Monoprints evidencing the use of continuous line

Monoprints evidencing the use of broken, and implied line

**Extension**

Lines can be broken or implied

<b>Lesson 4 of 6</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
Lines can separate areas of space, creating shapes  <u>Key Vocabulary</u> Area – two-dimensional space	Produce a creative outcome*, using thick black lines to create shapes  *students can choose school appropriate subject matter – abstract or representational	Use lines to separate space, creating shapes  Fill created space with graphic colour
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Marker pens / bold felt tips (to create bold black lines)	Julien Opie Keith Haring Patrick Caulfield Piet Mondrian	Creative outcome using thick black lines to create shapes – abstract or representational
<b>Extension</b>		
Fill in shapes with graphic colour		

**Lesson 5 of 6**

<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Outlines can be used to depict three dimensional forms, by outlining the surface planes</p> <p><u>Key Vocabulary</u></p> <p><i>Outlines</i> - a line or set of lines enclosing or indicating the shape of an object in a sketch or diagram</p> <p><i>Delineate</i> - indicate the exact position of (a border or boundary)</p> <p><i>Transparent</i> – see-through</p> <p><i>Opaque</i> – not able to be seen through</p>	<p>Depict cubes through the use of line to delineate the separate areas of the surface planes</p> <p>Depict cubes (as above) in transparent (if the above is opaque) or vice versa</p>	<p>Delineate the surface planes of three-dimensional forms</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Hard and soft pencils – hard for the construction lines, soft for the depiction lines	Leonardo da Vinci – The Last Supper	Three-dimensional forms depicted in line
<b>Extension</b>		
Depict the forms as both transparent and opaque		

<b>Lesson 6 of 6</b>		
<b>Learning Objective</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Contour lines can be used to depict form</p> <p><u>Key Vocabulary</u>  <i>Form</i> – a three-dimensional object</p> <p><i>Texture</i> – describing the surface properties in three-dimensions i.e. bumpy/smooth; can be real or depicted</p> <p><i>Contour lines</i> – lines which change direction as if reacting to the surface form and texture</p>	<p>Draw simple three-dimensional forms using outline, then depict the texture of the surface planes through the use of contour lines</p>	<p>Depict the texture of a surface plane through the use of contour lines</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
<p>Hard and soft pencils – hard for the construction lines, soft for the depiction lines</p>	<p>Henry Moore</p>	<p>Form drawings, using outlines and contour lines</p>
<b>Extension</b>		
<p>Attempt set abstract forms – cube; cylinder; cone; pyramid; sphere; organic</p>		