

YEAR 8 Scheme of Work – BBAO

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

Year 8 Autumn 1 – Mark-making and Abstract Communication (Portraiture)

Lesson 1 of 6		
LO	Success Criteria	I can
Mark-making affects unconscious communication <u>Key Vocabulary</u> <i>Mark-making</i> - anything that produces a visible mark on a surface <i>Abstract</i> – does not aim to depict reality <i>Anthropomorphise</i> – to enhance human form qualities	Experiment with mark-making i.e. fast lines, sweeping curves, multiple colours Create and include cartoon eyes	Use abstract mark-making to communicate moods and/or emotions/characteristics
Process	Context	Expected outcome
Felt tip lines	Arnulf Rainer	Abstract mark making, anthropomorphised using cartoon eyes
Extension		
Consider scale, colour, positioning, shape etc.		

Lesson 2 of 6		
LO	Success Criteria	I can
Mark-making can be created through process – the artist's 'hand' does not have to be in it <u>Key Vocabulary</u> <i>Artist's 'hand'</i> – in this context, this term refers to the level of control that the artist maintains over the mark-making <i>Process based art</i> – artworks which rely on the artworks being produced through a mechanism created by the artist	Drip paint onto the intended surface, producing a recognisable face (portrait)	Create art using a process where I do not have full control of the mark-making
Process	Context	Expected outcome
Dripping paint	Jackson Pollock	Portrait produced using process art
Extension		
Consider other experimental mark making e.g. moving the painting surface; blowing the wet paint etc.		

Lesson 3 of 6		
LO	Success Criteria	I can
Identify the most fundamental components for depicting a portrait – less is more NB Faces are very recognisable due to heightened pareidolia in this area, so portraits can be abstracted very far <u>Key Vocabulary</u> <i>Pareidolia</i> – the phenomenon whereby the brain intakes abstract information, and converts it to a meaningful narrative	Loose, expressive mark-making Basic features depicting a human face Lines can be combined to create differentiation in tone – this can be used to depict the features of the face	Increase line weight to create a distinction in tone Use expressive mark-making to depict a basic humanoid face
Process	Context	Expected outcome
Oil pastels	Willem de Kooning	Pastiche of Willem de Kooning portrait NB emphasis on mark making and abstract communication, rather than accuracy of portrait proportions
Extension		
Consider how far the portrait can be abstracted before losing narrative completely i.e. create more artworks, aiming for lesser accuracy in representation, rather than more		

Lesson 4 of 6		
LO	Success Criteria	I can
Portraits can be abstracted very far, while remaining representational <u>Key Vocabulary</u> <i>Two- and three-dimensional space</i> – width and height; depth. Depth allows the object to be rotated around, so cubism represents a form from different perspectives on a two-dimensional plane <i>Cubism</i> – a movement in art which partially aimed to represent three-dimensional space in two dimensions <i>Representational</i> - aims to depict the physical appearance of things	Draw a portrait in a cubist style using colouring pencils Some of the facial features should be depicted from different angles	Identify the broad characteristics of the Cubist style Identify partial aims of the Cubist movement in art Create a portrait in a Cubist style
Process	Context	Expected outcome
Colouring pencils	Piet Mondrian (used to explain stages of abstraction)	Cubist portrait – 3D on 2D surface

	Pablo Picasso (used to demonstrate 3D on 2D - cubism)	
Extension		
Consider broad Cubist language – shapes often outlined in black; shapes often geometric; colours often flat, and lacking in tonal variation		
Lesson 5 of 6		
LO	Success Criteria	I can
Colours can be used to express/symbolise mood/emotion <u>Key Vocabulary</u> <i>Express/symbolise</i> – in this context these terms should be understood as synonymous with ‘meaning’ <i>Colour harmonies; mono-chromatic; complementary; split-complementary; triadic; tetradic</i> – visual resources used to define	Colour harmonies have been considered, and used to express/symbolise a chosen mood/emotion A human face is depicted employing the chosen colour harmony	Identify at least one colour harmony, and speculate on the mood/emotion it could be used to express/symbolise Use colour harmonies in artworks to express/symbolise moods/emotions
Process	Context	Expected outcome
Chalk pastels	Henri Matisse (Fauvism) Franz Marc (Expressionism)	Chalk pastel portraits with colour harmonies considered
Extension		
Create multiple artworks with different colour harmonies. Possibly consider the narrative’s relationship with the language i.e. if the narrative is a depiction of a sad looking portrait, perhaps mono-chromatic blue could be used for the language		

Lesson 6 of 6		
LO	Success Criteria	I can
Senses other than sight can be portrayed visually <u>Key Vocabulary</u> <i>Synaesthesia</i> – the senses overlap i.e. synaesthetics can often see sound	Create an artwork representing various sounds e.g. Loud crashing; quiet flowing *Students can choose their sounds* All of the formal elements should be considered	Translate sound into visuals Handle watercolours with wet on wet, and wet on dry media
Process	Context	Expected outcome
Watercolours - wet on wet and wet on dry	Wassily Kandinsky (Pioneer of abstract art) NB He was synaesthetic	Wassily Kandinsky inspired artwork(s) in watercolours
Extension		
React to a piece of music; create artworks, translating the sounds of an extract of the music into visual artefacts Suggested: Smetna – Vltava; Debussy – Sunken Cathedral		