

# YEAR 10 Scheme of Work – BBAB

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

## Year 10 Autumn 2 – Loose Drawing Processes

| <b>Lesson 1 of 6</b>  |  |  |
|---|--|--|
| <b>Learning Objectives</b>  | <b>Success Criteria</b>  | <b>I can</b>   |
| <p>'Drawing' is a loose term; all art, however representational, is abstracted i.e. it is not the real/actual object</p> <p>As we journey into abstraction, we will have different levels of control, based on the processes we use</p> <p><u>Key Vocabulary</u><br/> <i>Representational</i> - aims to depict the physical appearance of things</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p><i>Process</i> – in this context, you should think of this as the way you use your 'media' i.e. you could use a pencil to produce a line drawing or a tone drawing – you have used the same media, but changed process (your handling of the media)</p> <p><i>Media</i> – in this context this is the mark-making tool you are using e.g. a pen could be your drawing media, or a pencil could be your drawing media</p> <p><i>Constructed forms</i> – man-made three dimensional objects</p> | <p>Observe constructed forms, and attempt to record your observations as accurately as possible, <b>without</b> looking at the drawing</p> | <p>Create 'blind drawings' depicting constructed forms</p> <p>Effectively use dip pens and ink</p> |
| <b>Process</b>  | <b>Context</b>   | <b>Expected outcome</b>  |
| Blind drawing – dip pen   | Esrif Armagan<br>Kimon Nicolaides  | Constructed forms depicted in dip pen and ink  |
| <b>Extension</b>  |  |  |
| Create a drawing; produce another drawing on the same surface i.e. on top of the existing   |  |  |

**Lesson 2 of 6**

| <b>Learning Objective</b>  | <b>Success Criteria</b>  | <b>I can</b>   |
|--|--|--|
| <p>We are aiming to represent reality as closely as possible, but due to the process used, we have very little control, so the outcome is likely to be heavily abstracted</p> <p><u>Key Vocabulary</u><br/> <i>Representational</i> - aims to depict the physical appearance of things</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p><i>Observe</i> – instead of looking at the subject you will be drawing, and thinking of the ‘thing’ you label it as i.e. person; car etc. try to notice the shapes and light that come together to make that ‘thing’ recognisable to you</p> <p><i>Recording</i> – in this context, you will be recording your observations through drawing</p> <p><i>Natural forms</i> – anything that has been created by nature * technically then, humans are natural forms, but we categorise them separately, under ‘human form’</p> | <p>Observe natural forms, and make attempt to record them as accurately as possible, in line</p> | <p>Use processes to attempt to record natural forms (line)</p> |
| <b>Process</b>   | <b>Context</b>   | <b>Expected outcome</b>  |
| <p>Process based – e.g. spinning; dripping; blowing (thinned gouache)</p>  | <p>Jackson Pollock</p>   | <p>Natural forms forms (process based)</p>                     |
| <b>Extension</b>   |  |  |
| <p>Combine the processes</p>   |  |  |

**Lesson 3 of 6**

| <b>Learning Objectives</b>  | <b>Success Criteria</b>   | <b>I can</b>  |
|---|---|---|
| <p>We are generally most comfortable using pencil, as we are so practised at it. Using your non-dominant hand allows a loss of control, so will ensure a greater level of abstraction</p> <p><u>Key Vocabulary</u><br/> <i>Non-dominant hand</i> – if you are right handed, then this is your dominant hand, and your left is your non-dominant hand (and vice versa)</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p><i>Hard and soft pencils</i> – may pencils have grades printed on them e.g. ‘HB’; the ‘H’ stands for ‘hard’, and the ‘B’ stands for ‘black’. Many have numbers before the letter e.g. ‘6B’ – the higher the number, the more of the characteristic the pencil has. A 6H is then harder than a 2H. The scale’s maximum is ‘9’ i.e. the hardest pencil is 9H and the softest is 9B</p> | <p>Attempt to depict constructed forms using your non-dominant hand</p> <p>Use a hard pencil to create a line drawing</p> <p>Use a soft pencil to create a tone drawing</p> | <p>Use my non-dominant hand to depict constructed forms in line</p> <p>Use my non-dominant hand to depict constructed forms in tone</p> |
| <b>Process</b>  | <b>Context</b>  | <b>Expected outcome</b>   |
| Non-dominant hand – pencil (differing grades)   | Wendy Wagner  | Constructed forms   |
| <b>Extension</b>  |   |   |
| Create a non-dominant hand drawing, then use your dominant hand to draw additionally on the surface   |   |   |

| <b>Lesson 4 of 6</b>   |   |  |
|--|---|--|
| <b>Learning Objectives</b>   | <b>Success Criteria</b>   | <b>I can</b>   |
| <p>Our mark-making can be tight and controlled; this is what most people consider 'drawing'; loosening up allows much more expressive mark-making</p> <p><u>Key Vocabulary</u><br/> <i>Mark-making</i> – this is the process by which you make marks on a surface e.g. pencil can make marks on paper</p> <p><i>Expressive mark-making</i> – this is where the artist can communicate a mood or emotion to the viewer through the characteristics of the marks made</p> <p><i>Gestural</i> - the application of paint in free sweeping gestures with a brush</p> <p><i>Implement</i> – a tool or utensil</p> | <p>Use gestural movements when mark-making on the surface</p> <p>Experiment with various mark-making implements</p> | <p>Make gestural movements</p> <p>Use gestural movements to make marks</p> |
| <b>Process</b>   | <b>Context</b>  | <b>Expected outcome</b>  |
| Action painting (gestural) – poster paints (RYB & neutrals); differing grades of brush & mark-making devices   | Arshile Gorky<br>Franz Kline<br>Willem de Kooning   | Natural forms  |
| <b>Extension</b>   |   |  |
| Mix colours using the RYB method   |   |  |

**Lesson 5 of 6**

| <b>Learning Objectives</b>   | <b>Success Criteria</b>   | <b>I can</b>                        |
|--|---|-------------------------------------|
| Limiting our options can force us to think differently about what it is to 'draw'<br><br><u>Key Vocabulary</u><br><i>Continuous line</i> – Paul Klee said "A line is a dot that went for a walk"; continuous line is where the 'dot' (drawing tool) does not leave the surface until the drawing is complete | Create a continuous line drawing of a face<br><br>Create another from a different angle | Use continuous line to depict faces |
| <b>Process</b>   | <b>Context</b>  | <b>Expected outcome</b>             |
| Continuous line – pens (fine liners/ biro)   | David Hockney<br>Paul Klee  | Human form (faces)                  |
| <b>Extension</b>   |   |                                     |
| Draw another continuous line face over the top of an existing drawing  |   |                                     |

**Lesson 6 of 6**

| <b>Learning Objectives</b>  | <b>Success Criteria</b>  | <b>I can</b>   |
|---|--|--|
| <p>Through processes, we can gain or lose control of our mark-making</p> <p>The further our mark-making tool is from our fingers, the less control we will have; this will often lead to increased abstraction</p> <p><u>Key Vocabulary</u><br/><i>Mark-making</i> – this is the process by which you make marks on a surface e.g. pencil can make marks on paper</p> <p><i>Abstract</i> – does not intend to represent reality</p> <p>Human form – real life (3D) humans</p> | <p>Depict human form figures using charcoal attached to something which will distance your hand from the charcoal e.g a ruler/bamboo</p> | <p>Depict human form figures, abstracted through process</p> |
| <b>Process</b>  | <b>Context</b>   | <b>Expected outcome</b>                                      |
| Loose drawing – charcoal and bamboo   | Frank Reilly<br>Alberto Giacometti   | Human form (figures)   |
| <b>Extension</b>  |  |  |
| Include tight, controlled lines over the top of one of your loose drawings  |  |  |