

# YEAR 10 Scheme of Work – BBAB

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

## Year 12 Summer 1 – Classical painting > Acrylics; Oils; Watercolours; Gouache

<b>Lesson 1 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Light is simply radiated energy, which often travels in waves. Think of your eyes as devices which detect the energy signals</p> <p>All light falls into two separate categories – colour and tone</p> <p>Tone is about the amount of signal the eye receives – a lot of signal means a lot of light, which our brains understand as 'bright'</p> <p>Colour is about the type of signal being received – as the signal changes, our brains process this change in signal as a change in colour</p> <p><u>Key Vocabulary</u>  <i>Tone</i> – AKA brightness/value, tone is the amount of light present i.e. bright and dark</p> <p><i>Colour</i> – this is referring to the type of light present</p> <p><i>Half tone</i> – the tone perfectly between absolute black and absolute white AKA 'midtone'</p> <p><i>Shading</i> – adding black to a colour</p> <p><i>Toning</i> – adding grey to a colour</p> <p><i>Tinting</i> – adding white to a colour</p>	<p>Create a 'value scale', by adding absolute black to one extreme, and absolute white to the other</p> <p>Mix a 'half tone' – this can also be called 50% grey – it is achieved by mixing black and white in equal parts; 1:1 ratio</p> <p>Mix the values between the half tone, and the two extremes</p> <p>Evidence your understanding of shading, toning, and tinting</p>	<p>Mix tones using neutrals</p> <p>Mix a half tone</p> <p>Shade, tone, and tint a colour</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Gouache	Value scale - Denman Waldo Ross	Value chart with 9 tones
<b>Extension</b>		
Depict simple three-dimensional forms using a half tone, and the two extremes		

**Lesson 2 of 6**

Learning Objective	Success Criteria	I can
<p>Colour is a type of light. Colour can be thought of in two ways – hue, and saturation. When we change the ‘hue’, we are changing the type of light i.e. the colour – changing from red, to yellow is a change in ‘hue’</p> <p>Changing the characteristic of the hue (colour), by allowing the it to radiate more, or less light, is changing the ‘saturation’</p> <p>When we are working with anything that absorbs light (rather than producing it), we are working with ‘subtractive’ colour theory i.e. paints, colouring pencils, prints etc. all reflect some light, while absorbing some (we will work with additive colour theory when working on screens [which produce light])</p> <p>Mixing the three primary colours in paint will absorb all the light, so will mix black</p> <p>Mixing two primaries, we create a secondary. If we add the third primary to this mix, we can create black. But if we mic only a little of the third primary, the secondary will move toward black, without becoming black. The colour will become darker, and duller (less vibrant). This is called ‘saturating’ the colour</p> <p>The three primary colours in subtractive colour theory are cyan; magenta; yellow. Before scientific understanding of colour, the primaries were thought to be red; yellow; blue</p> <p>Complementary colours are opposite each other on the colour wheel. Mixing two complementaries, requires mixing three primaries, so will result in a saturated version of</p>	<p>Create a CMY colour wheel</p> <p>Use three sets of complementaries to mix black</p> <p>Evidence one colour being saturated by at least five iterations</p> <p>Create an RYB colour wheel</p> <p>Use three sets of complementaries to mix black</p> <p>Evidence one colour being saturated by at least five iterations</p>	<p>Create an RYB colour wheel</p> <p>Create a CMY colour wheel</p> <p>Mix black</p> <p>Saturate a colour</p>

<p>the colour whose majority is in the mix i.e. a 1:1 ratio of red and cyan will produce black; a 4:1 ratio of red and cyan will lead to a saturated red</p> <p><u>Key Vocabulary</u> Hue – another word for colour</p> <p>Subtractive colour theory – how we mix colours with materials which absorb light</p> <p>Saturation – unevenly mixing the three primaries will saturate the colour</p>		
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
<p>Gouache</p>	<p>Iterations of the colour wheel:</p> <p>Leonardo da Vinci (1492 – 1519); Italian polymath, thought the primary colours to be red, green, yellow, and blue, due to their highly contrasting appearance</p> <p>Isaac Newton (1643 – 1727) – scientist, and inventor of the prism. Newton believed the primary colours to be Red, yellow, and blue</p> <p>Jacob Christoph LeBlon (1667 – 1741); a painter and engraver, invented four colour printing, and discovered the primary colours to be cyan, magenta, and yellow</p> <p>Johann Wolfgang von Goethe (1749 – 1832); a well known German poet and writer, spent 40 years working on colour theory. He believed the primary colours to be blue and yellow</p> <p>Karl Ewald Konstantin Hering (1834 – 1918) was a German physiologist who worked on researching colour vision. He influenced the arrangement of da Vinci's four primary colours in the RYB colour wheel, ensuring they were placed opposite each other; Leonardo da Vinci's observation of the contrasting nature of red and green; yellow and blue was influential in ensuring the colours were set opposite each other, and as far away as possible. Da Vinci's primary colours are also known as the 'psychological primaries' due to their strongly contrasting appearance</p>	<p>RYB colour wheel</p> <p>CMY colour wheel</p> <p>Black mixed with 12 x complementaries</p> <p>Colour saturated in iterations</p>
<b>Extension</b>		
Create colour wheels including the tertiary colours		

<b>Lesson 3 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Perspective drawing is a device used to represent three-dimensional forms on a two-dimensional surface</p> <p>The simplest form we can represent using perspective drawing is a cuboid. Once this is mastered, abstract forms can be placed within the cuboids</p> <p>Contour lines can be employed to depict the forms in line; these can be useful when painting, allowing the mark-making to follow the form of the surface of the object</p> <p><u>Key Vocabulary</u>  <i>Cuboid</i> – a cube is a symmetrical three-dimensional form, either solid or hollow, contained by six equal squares. A cuboid is like a cube, but the faces will not be equal</p> <p><i>Contour lines</i> – outlines define the outer limits of the shape; contour lines depict the nature of the surface of the object</p>	<p>Depict cuboid forms in line using perspective drawing</p> <p>In parallel perspective, depict abstract forms</p> <p>In one-point perspective, depict abstract forms in context</p> <p>Use shadows, midtones and highlights, render the effect of light on the abstract forms</p>	<p>Depict space using line</p> <p>Depict abstract forms in parallel perspective</p> <p>Depict abstract forms in one-point perspective</p> <p>Render abstract forms in acrylic</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
<p>HB pencil line drawing - perspective Acrylic painting</p>	<p>Renaissance</p>	<p>Acrylic painting depicting abstract forms in a context</p>
<b>Extension</b>		
<p>Work on organic forms</p>		

<b>Lesson 4 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Chiaroscuro means light dark. By recording light (considering hue, saturation, and value), we can depict three-dimensional forms</p> <p>Using perspective drawing and contour lines, we can ensure our depiction is highly representational</p> <p>Tones and colours can be posterised by ensuring the marks made are separate and individual</p> <p><u>Key Vocabulary</u>  <i>Chiaroscuro</i> - an effect of contrasted light and shadow</p> <p><i>Representational</i> – represents reality; this is then the opposite of abstraction i.e. the more representational, the less abstract, and the more abstract, the more representational</p> <p><i>Block in</i> – large areas of paint, with very little detail</p> <p><i>Posterised tones and colours</i> – tones and colours which do not blend smoothly</p>	<p>Use perspective drawing to ensure the under-drawing is accurate and fit for purpose</p> <p>Block in the areas of tone (but also consider hue and saturation)</p> <p>Increase detail level</p>	<p>Depict a simple still life in context, using acrylic</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Acrylics (full colour)	Neil Carroll Old Dutch Masters Svitlana Lisivka Markovets (Lee Mark)	Chiaroscuro painted still life (suggested – lemons)
<b>Extension</b>		
Attempt more challenging reference e.g. flowers		

<b>Lesson 5 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Tones and colours can be blended to ensure smooth, and gradual transitions</p> <p>Posterised tones and colours will lead to something of a stylised aesthetic. Blending tones and colours can result in a more representational/realistic outcome</p> <p>Note that as things move further from the viewer, colours become cooler, tones become brighter, and contrast recedes</p> <p><u>Key Vocabulary</u>  <i>Posterised tones and colours</i> – tones and colours which jump between values, rather than having a smooth, blended transition</p> <p><i>Recede</i> - gradually diminish/decrease</p>	<p>Create a landscape/seascape /cityscape with blended tones and colours</p> <p>Ensure objects in the distance are created with cooler colours</p> <p>Ensure objects in the distance are created with brighter tones</p> <p>Ensure objects in the distance are created with less contrast</p>	<p>Blend tones and colours in oil paint</p> <p>Depict depth by using cooler colours</p> <p>Depict depth by depicting brighter tones</p> <p>Depict depth by depicting decreased contrast</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Oil paints	Gerhard Richter (land[and sea]scapes)	Oil painted land/sea/cityscape
<b>Extension</b>		
Consider placing objects in the context		

**Lesson 6 of 6**

<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Pareidolia is defined as the tendency to perceive a specific, often meaningful image in a random or ambiguous visual pattern. All humans have this capacity, and it allows us to recognise new things quickly. When we meet new people, though we have not ever seen them before, we still recognise their pattern as being human.</p> <p>We are so evolved as social creatures, that we can recognise each other even when highly abstracted. Stretching limbs, or bending them into impossible positions will not hinder the viewer in recognising human form</p> <p><u>Key Vocabulary</u> <i>Abstract</i> – not intending to accurately represent reality</p>	<p>In oils, complete some small studies on how to capture the human figure in the least detail possible</p> <p>Complete a full oil painted scene including human figures, and other objects</p> <p>The scene should depict depth through the use of colour and tone</p>	<p>Depict human form figures in a few decisive marks</p> <p>Oil paint an entire scene including human figures, and other objects</p> <p>Depict depth through my use of colour and tone</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Oil painting	Old Dutch Masters - landscapes	Full colour oil painting depicting a scene with objects and figures
<b>Extension</b>		
Increase detail on important focal points of the composition		