

YEAR 7 Scheme of Work – BBAO

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

Year 7 Spring 1 – Formal Visual Elements – Colour and Tone

Lesson 1 of 6		
Learning Objective	Success Criteria	I can
<p>In the past it was thought that the primary colours were red, yellow and blue. The RYB colour wheel system is still used by many artists today, and the associated colour wheel is known as the artists' colour wheel (AKA the traditional colour wheel).</p> <p>By mixing two of the primary colours, we can achieve a secondary e.g. Red and yellow = orange; red and blue = purple; yellow and blue = green.</p> <p>Mixing a primary, and the secondary next to it, will create a tertiary colour e.g. red and orange = red orange; yellow and orange = yellow orange; yellow and green = yellow green; blue and green = blue green; blue and purple = blue purple; red and purple = red purple.</p> <p><u>Key Vocabulary</u> <i>Primary colour</i> – a colour which cannot be made by mixing other colours, and is used to make the other colours</p> <p><i>Secondary colour</i> – a mix of two primaries</p> <p><i>Tertiary colour</i> – a mix of a primary and a secondary next to it on the colour wheel</p>	<p>Create a traditional/artists' colour wheel, including primaries, secondaries, and tertiaries</p>	<p>Use the traditional (artist's) primaries to change colour (hue)</p>
Process	Context	Expected outcome
Poster paints	Johann Wolfgang von Goethe	Traditional/artists' colour wheel
Extension		
Mix the three primaries to make black		

Lesson 2 of 6**Learning Objective**

Black, grey, and white are not colours; they are neutrals. Denman Ross created a scale for these tones, known as the value chart. This ranges from absolute black, to absolute white. There are 9 tones, and the one in the very middle is half black and half white – it is then known as a ‘half tone’ (it can also be called 50% grey)

Key Vocabulary

Neutrals – black, grey, and white

Tone – this is the same as brightness, and another word for tone is ‘value’

Half-tone – the tone in the centre of the value chart which comprises 50% black, and 50% white

Posterised tones – tones are posterised when they do not blend, and jump between transitions

Success Criteria

Create a value chart (it is also correct to call it a value chart, or even a brightness chart), with 9 tones.

I can

Create a value chart with 9 tones

Identify the half-tone

Identify the shadow family

Identify the highlight family

Process

Poster paints

Context

Denman Ross

Expected outcome

Value chart, comprising 9 tones

Extension

Depict simple forms using 3 x posterised tones – black; half-tone; white

Lesson 3 of 6		
Learning Objective	Success Criteria	I can
<p>Many iterations of the colour wheel have been attempted, but it is only recently, as science has advanced, we have discovered the true primary colours are cyan, magenta, and yellow (and the secondary colours are red, green, and blue).</p> <p>NB The tertiary colours have their own names e.g. 'azure' is a mix of cyan and blue. To keep it simple though, we can borrow from the RYB colour wheel system, and call a mix of cyan and blue – cyan blue</p> <p><u>Key Vocabulary</u></p> <p><i>Primary colour</i> – a colour which cannot be made by mixing other colours, and is used to make the other colours</p> <p><i>Secondary colour</i> – a mix of two primaries</p> <p><i>Tertiary colour</i> – a mix of a primary and a secondary next to it on the colour wheel</p> <p><i>RYB colour wheel</i> – the colour wheel where the primary colours are considered to be red, yellow, and blue</p> <p><i>Prism</i> - a glass or other transparent object in the form of a prism, especially one that is triangular with refracting surfaces at an acute angle with each other and that separates white light into a spectrum of colours</p> <p><i>Polymath</i> - a person of wide knowledge or learning</p>	<p>Place the primary colours (CMY), in the correct sections of the colour wheel</p> <p>Use the primaries to mix the secondaries, and fill in the correct parts of the colour wheel</p> <p>Use the primaries and secondaries to mix the tertiaries, and fill in the correct parts of the colour wheel</p>	<p>Identify the true primary colours</p> <p>Identify the true secondary colours</p> <p>Identify the true tertiary colours</p>
Process	Context	Expected outcome
Gouache	<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>	A colour wheel comprising primaries, secondaries, and tertiaries (primaries are cyan, magenta, and yellow)

	<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>	
Extension		
Use the three primaries to make black		

Lesson 4 of 6**Learning Objective****Success Criteria****I can**

Cyan , magenta, and yellow (CMY) are the primary colours of subtractive colour theory

Red, green, and blue (RGB) are the secondary colours of subtractive colour theory

Red, green, and blue (RGB) are the primary colours of additive colour theory

Cyan, magenta, and yellow (CMY) are the secondary colours of additive colour theory

Mixing the three primary colours in subtractive colour theory makes black

Mixing the three primary colours in additive colour theory makes white

Key Vocabulary

Subtractive colour theory – this applies to any colours which are viewed by light being reflected i.e. the light travels from a light source (like a light bulb, or the sun), bounces off the surface of the object, then travels into the viewer's eye. Note that under white light (made of RGB), a red object is reflecting red light into the viewer's eye; the green and blue are absorbed (so subtracted). Subtractive colour theory applies when using anything like paint, felt tips, colouring pencils

Additive colour theory - this applies to any colours which are viewed by light being produced by a light source (like a torch, the sun, or a screen). Screens (like on a mobile phone) are made out of coloured pixels – the colours are red, green, and blue. The secondary colours (CMY) are mixed in your mind i.e. when you see yellow, this

Evidence understanding of colour mixing by changing hue, saturation, and value

Mix any colour and value

is because red, and green pixels are lit up – your brain reads this as yellow		
Process	Context	Expected outcome
Gouache	Andy Warhol Alvy Ray Smith	Evidence colour mixing (hue) Changing the saturation of a colour Shading (by adding black); toning (by adding grey); and tinting (by adding white)
Extension		
Evidence hue, saturation, and value using the RYB model		

Lesson 5 of 6

Learning Objective	Success Criteria	I can
<p>Tones which are not smoothly blended, and have harsh transitions, are called posterised tones</p> <p>We can depict three dimensional forms through the use of transitions in tone</p> <p><u>Key Vocabulary</u> <i>Transition</i> - the process or a period of changing from one state or condition to another</p>	<p>Depict cubes through the use of tone to describe the separate areas of the surface planes</p> <p>Depict more complex abstract forms using line, then paint over the line drawing with tone.</p>	<p>Depict three dimensional abstract forms through the use of tone</p>
Process	Context	Expected outcome
<p>Gouache (neutrals)</p>	<p>Banksy; Andy Warhol; Robert Longo; Gerhard Richter; Edward Weston; 'value painting' – Richard Robinson</p>	<p>Three-dimensional forms depicted in tone</p>
Extension		
<p>Depict the forms using a smooth gradation of tone</p>		

Lesson 6 of 6		
Learning Objective	Success Criteria	I can
<p>When creating a painting, the artist will consider the colour (hue and saturation) and the value (tone or brightness) together</p> <p><u>Key Vocabulary</u> <i>HSV</i> – hue, saturation, and value</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><i>Chiaroscuro</i> – this is an Italian term meaning light/dark. Use a chiaroscuro approach to ensure the three-dimensional forms are depicted on a two-dimensional surface</p>	<p>Create a still life line drawing of simple natural forms:</p> <ul style="list-style-type: none"> • Use outlines to ensure the basic shapes are in the correct position, are the intended scale, and are in proportion • Use contour lines to ensure the forms are captured appropriately <p>Paint over the line drawing with the intended hue, saturation, and value. Use a 'blocking in' technique, and ensure an Alla Prima approach</p>	<p>Depict the texture of a surface plane through the use of contour lines</p> <p>Use a line drawing to ensure appropriate scale and proportion mapping ahead of completing an Alla Prima painting</p>
Process	Context	Expected outcome
Gouache (colours and neutrals)	Old Dutch Masters (chiaroscuro)	Full colour still life Alla Prima painting
Extension		
Once the Alla Prima painting is completed; consider working over the top of the blocked in forms to add detail		