YEAR 8 Scheme of Work – BBAO

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

Year 8 Spring 2 – Colour Theory

Lesson 1 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 <u>Key Vocabulary</u> *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	Complete and label a CMY colour wheel, including secondaries, and tertiaries; note the warm/cool split in the wheel Use complementaries to mix black	Create a CMY colour wheel, including primaries, secondaries, and tertiaries Split the colour wheel into a warm half and a cool half Identify complementary colours Use complementaries to mix black

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 is because red, and green pixels are lit up – your brain reads this as yellow		
Process	**Context**	**Expected outcome**
CMY gouache	Iterations of the colour wheel: Leonardo da Vinci (1492 – 1519); Italian polymath, thought the primary colours to be red, green, yellow, and blue, due to their highly contrasting appearance Isaac Newton (1643 – 1727) – scientist, and inventor of the prism. Newton believed the primary colours to be Red, yellow, and blue Jacob Christoph LeBlon (1667 – 1741); a painter and engraver, invented four colour printing, and discovered the primary colours to be cyan, magenta, and yellow 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 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	Annotated CMY colour wheel
Extension		
Mix different ratios of complementaries and note your observations		

Lesson 2 of 6		
Learning Objective	**Success Criteria**	**I can**
All light can be described in three terms – hue, saturation, and value **Hue** refers to the colour of the light **Saturation** refers to the vibrance of the hue i.e. is the red vibrant(?); is the green dull and muddy(?) **Value** is another word for brightness, and refers to the amount of light coming from the object <u>Key Vocabulary</u> *Complementary colours* – these are colours opposite each other on the colour wheel; by mixing them, we are always mixing the three primaries, so the colour will become saturated and eventually will become black	Mix a tertiary colour **Tint** the colour by adding white **Tone** the colour by adding grey **Shade** the colour by adding black Saturate the mixed colour by mixing its complementary, and adding them together Annotate your experiments	Modify hue Modify saturation Modify value Tint Tone Shade Mix any colour
Process	**Context**	**Expected outcome**
CMY gouache	Philipp Otto Runge	Colour swatch evidencing an understanding of colour mixing
Extension		
Find a colour and match it – include the original for comparison		

Lesson 3 of 6		
Learning Objective	**Success Criteria**	**I can**
Black, grey, and white are not colours, they are neutrals Values from bright white to dark black have been ordered into a scale by Denman Ross. In the middle is the half-tone, attained by mixing 50% white and 50% black. Between the extreme of white and the half-tone is the highlight family of midtones; between the extreme of black and the half-tone is the shadow family of midtones The effect of light can be used to promote the illusion of form on a two-dimensional surface The change from dark to light can happen suddenly, where there are no midtones whatsoever. Further, there won't always be the entire tonal range in any given scene i.e. there may be no absolute highlights, or shadows Presuming we intend to depict an object whereby the light changes, from the extreme of dark, to the extreme of bright, we could blend all of these tones together. However, we could posterise the tones instead. Note that in the value chart, the tones are not blended together smoothly. <u>Key Vocabulary</u> *Neutrals* – black, grey, and white *Form* – a three-dimensional object *Posterised tones* – tones which do not make a smooth transition between one another	Create a Denman Ross annotated value chart showing the extremes, half-tone, shadow family, and the highlight family Depict a sphere, using posterised tones, ensuring the entire tonal gradient is used	Paint in neutrals using posterised tones to depict a form
Process	**Context**	**Expected outcome**
Gouache (neutrals)	Denman Ross; Edward Weston; Robert Longo; Banksy	Achromatic sphere depicted using posterised tones
Extension		
Depict other abstract forms using the same process		

Lesson 4 of 6		
Learning Objective	**Success Criteria**	**I can**
Tone can be used to depict form (including depth). But colour can also be used to depict depth Warm colours are dominant, while cool colours are recessive In a landscape, colours get cooler and more saturated as the viewer's eye travels further into the distance; tones also get brighter We can then use colour and tone in a composition to imply depth Our eyes have colour receptors for red, green, and blue. When we perceive colours apart from these, it is because our brains have interpreted these colours. On a digital camera, we can set the 'white balance'; this is a setting which will allow the camera to maintain recording white objects as white, even under coloured light. Our brains have the same function, but it works automatically i.e. we don't consciously choose to see white as white under different lighting conditions, it happens without our thought or control. Under yellow light (like from an old-fashioned light bulb), our brains will decide there is too much yellow, so will cancel out our perception of yellow – this is called the 'Land Effect'. Our vision is then not 100% accurate; it is an interpretation of what our eyes are actually being exposed to. The colour wheel can be split into two halves – warm, and cool. Warm colours stand out to our eyes, so are considered 'dominant'; cool colours	Use Josef Albers' 'Homage to the Square' series as inspiration, and recreate some of his investigations for yourself by: • Create three separate compositions comprising 4 squares within one-another • On one, have a vibrant colour on the outside, and increasingly saturate the colour as you move inward with the squares i.e. the outermost square should be vibrant and the innermost, very saturated • On another, repeat the previous steps, but tint the colours to maintain tone • On another, be creative and see what happens when you compose different colours and values in this manner	Use colour to depict depth

withdraw into the background, so these are considered 'recessive'. Colours in the foreground will appear warmer, and colours in the background appear cooler – this is called 'colour temperature recession', and it can be used to depict depth. <u>Key Vocabulary</u> *Depth* – one of the three dimensions of space (depth is referring to forward and backward [where width is side-to-side, and height is up and down])		
Process	**Context**	**Expected outcome**
CMY Gouache	Josef Albers Land Effect Van Gogh Monet	'Homage to the Square' inspired paintings
Extension		
Try similar with different shapes		

Lesson 5 of 6		
Learning Objective	**Success Criteria**	**I can**
Colour harmonies are groups of colours which have a particular relationship with one another. The communication occurring will differ due to the colour relationships i.e. complementary colours (opposite colours) communicate a lively interaction, while analogous colours (very similar to one another) will communicate calm. Superhero comic books then often use high energy colour harmonies, whereas many other artists will choose to use low energy, calming colour harmonies. The composition, scale, saturation, value etc. can alter the communication taking place, but predominantly, it is important to focus on colour harmonies for this task. <u>Key Vocabulary</u> Colour harmonies – pleasing combinations of colours	Create an abstract minimalist gouache painting evidencing an understanding of: • Monochromatic • Analogous • Complementary • Split-complementary • Triadic • Tetradic	Identify colour harmonies Choose colour harmonies based on intended communication
Process	**Context**	**Expected outcome**
Gouache, brushes, masking tape	Ellsworth Kelly Super hero comics – Superman Ernst Haas (La Suerte De Capa, Pamplona 1956)	Abstract minimalist outcomes, based on colour harmonies
Extension		
Consider some of the other variables i.e. change the scale, saturation, value etc. Consider the effect this has on communication		

<table>
<tr><td colspan="3">Lesson 6 of 6</td></tr>
<tr><td>Learning Objective</td><td>Success Criteria</td><td>I can</td></tr>
<tr><td>The learning objectives in lessons are aiming to allow you to make conscious judgements, independently.

Having learned a good deal of core theory, you will be able to choose what you aim to communicate through your artworks

<u>Key Vocabulary</u>
Landscape – an area of land (in this context, the landscape is depicted). NB a scene depicting the only the sea, is a seascape – what do you think the photos of the moon, taken from the surface, is called..?</td><td>Create a landscape gouache painting, considering what you have learned since September i.e.
How to create the illusion of space (use your understanding of perspective drawing)
What is the ‘feel’ of the scene you aim to create? How can your mark-making influence the communication of your ideas?
Would you like to include people? Consider your understanding of portraiture…
What colour harmony would best communicate your ideas?</td><td>Use perspective drawing, considered mark-making, and an understanding of human form, to create a landscape painting, including depicted three-dimensional forms</td></tr>
<tr><td>Process</td><td>Context</td><td>Expected outcome</td></tr>
<tr><td>Gouache (brushes and paper)</td><td>Independent student research (online) – students to search for artworks which appeal to them, and inspire the development of ideas</td><td>Gouache landscape painting, including depicted forms within</td></tr>
<tr><td colspan="3">Extension</td></tr>
<tr><td colspan="3">Increase narrative in the artwork by depicting some figures/objects etc.</td></tr>
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