

# YEAR 9 Scheme of Work – BBAB

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

## Year 9 Summer 2 – Applied Colour Theory

Lesson 1 of 6		
Learning Objectives	Success Criteria	I can
<p>Our eyes are sensitive to light. When we see, we are interpreting the light signals received by our eyes. Light has only three characteristics - hue, saturation, and value</p> <p>When we change from cyan, through cyan blue, into blue, we are changing the hue</p> <p>When we mix complementary colours (thereby mixing three primaries), we will de-saturate the colour</p> <p>When we add black or white we make the colour brighter or darker, we are then changing the value</p> <p>A primary colour cannot be created by mixing other colours (cyan, magenta, and yellow)</p> <p>A secondary colour is made by mixing two primaries (red, green, and blue)</p> <p>A tertiary colour is made by mixing a primary, and an adjacent secondary eg. A mix of cyan and blue makes 'cyan blue'; a mix of yellow and green makes 'yellow green'</p> <p><u>Key Vocabulary</u>  <i>Hue</i> – colour</p> <p><i>Saturation</i> – the degree to which the medium is full of colour</p> <p><i>Value</i> – AKA tone or brightness (how light and dark things are)</p> <p><i>Adjacent</i> – next to something else</p>	<p>Create an annotated CMY colour wheel, including primaries, secondaries, and tertiaries</p> <p>De-saturate a colour in five stages (concluding with black)</p> <p>Create a value chart with nine tones</p> <p>Evidence an understanding of shading, toning, and tinting</p>	<p>De-saturate colours using their complementaries</p> <p>Shade, tone, and tint</p>

Process	Context	Expected outcome
CMY gouache	Goethe Newton Young-Helmholtz James Clerk Maxwell  Denman Ross	CMY colour wheel inc. primaries, secondaries, and tertiaries  Swatch evidencing an understanding of saturation, and shading, toning, and tinting  Value chart with nine tones
<b>Extension</b>		
Create an annotated RYB colour wheel		

**Lesson 2 of 6****Learning Objectives**

What colour is purple?  
What colour is brown?  
What colour is pink?  
What colour is black?  
What colour is grey?  
What colour is white?

It is likely that, at some point in your education, you were told that the primary colours were red, yellow, and blue. This is incorrect

Before we had modern science, many people had different ideas about which were the primary colours; the RYB model was closest to correct, so this became accepted

Science tells us there are two ways light will reach our eyes, and for each of these two ways, there are different primary colours

When light travels directly from a light source to your eye (like when you look at a screen), the primary colours are red, green, and blue. Mixed together (on the screen), this will make white

When light travels from a light source, and is reflected into our eyes, the primary colours are cyan, magenta, and yellow. When using media which does not produce light, these three colours mixed together will create black

Mixing the three primaries (in paint) will indeed create black. But this is only true if the colours are mixed in a 1:1:1 ratio. If we mix lots of cyan with small, but equal parts magenta and yellow, we will not create black, but instead the colour will remain cyan. The cyan, however, will begin its journey toward black. The cyan will then become darker,

**Success Criteria**

Mix purple using red and blue.  
Mix purple using magenta and cyan. Annotate your observations about the difference in results

Mix brown; annotate your process for achieving this

Choose a colour you can see around you – match it (repeat this process three times [to rule out luck])

**I can**

Match colours with a high degree of accuracy

and duller – this is known as de-saturating

In paint, the true primary colours are cyan, magenta, and yellow, and the secondary colours are red, green, and blue

On the screen, the true primary colours are red, green, and blue, and the secondary colours are cyan, magenta, and yellow

We know that purple is a mix of red and blue. We know that red and blue are secondary colours when working with paints etc. Red is made by mixing magenta and yellow; blue is made by mixing magenta and cyan. A mix of red and blue, is then a mix of cyan, magenta, and yellow. The rough ratio to make purple is lots of magenta, and a little cyan and yellow. Purple is not then a true colour – purple is desaturated magenta

Brown is desaturated red

Black, grey, and white are not colours – they are neutrals

Pink is a mix of red and white; white is not a colour, and only affects brightness, so the colour of pink is actually red

Key Vocabulary  
*Primary colours* - a group of colours from which all other colours can be obtained by mixing. Primary colours cannot be created through colour mixing

*RYB model* – RYB = Red Yellow Blue; it was thought these were the primary colours

<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
CMY gouache	Johann Wolfgang von Goethe Theory of Colors, 1810	Annotated colour swatches
<b>Extension</b>		
Free painting with these processes		

**Lesson 3 of 6****Learning Objectives**

The colour wheel can be split in half, with the two sections being warm and cool

Warm colours are dominant, meaning that they will stand out to our eye. Cool colours are recessive, meaning that they will retreat into the background

Different light sources are different colours e.g. sunlight is considered white; fluorescent light is green; tungsten (from old fashioned light bulbs) is yellow. In modern cameras there is a function called 'white balance' – the camera will measure the 'temperature' of the colour, and will remove any excess e.g. if you take a photograph of a white wall under fluorescent light, the camera will reduce the colour green, so the wall will appear white

Our brains have a similar mechanism to a camera's white balance. White things appear white under different lighting conditions. To reduce the green of the fluorescent light, the camera will add the complementary colour (magenta)

When painting then, it is often advisable to ensure your subject matter is warm, and your background is cool; further, it is often advisable to use a complementary colour harmony

Key Vocabulary

*Complementary colours* - colours opposite each other on the colour wheel

**Success Criteria**

Taking inspiration from Itten's work, create abstract paintings, using complementary colours NB consider your technique for applying paint – this may be more challenging than it first appears

**I can**

Identify and juxtapose complementary colours

**Process**

CMY gouache

**Context**

Johannes Itten  
Josef Albers

**Expected outcome**

Itten/Albers inspired abstract artworks

**Extension**

Consider Mark Rothko's work – consider softening lines and blending colours

**Lesson 4 of 6**

<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Rembrandt Harmenszoon van Rijn (usually known simply as 'Rembrandt') was a Dutch painter who lived in the 1600's. He was known for his realistic handling of light and dark. The majority of his work depicted portraits</p> <p>In portrait photography, there is a lighting effect called Rembrandt lighting. This effect is achieved with one key light, and a reflector to fill in some of the shadows</p> <p><u>Key Vocabulary</u>  <i>Key light</i> – this is the main light (there is only one light in this setup, so this makes more sense with lighting setups which use multiple lights</p>	<p>Set up the photographic studio, and lights</p> <p>Take some test shots to ensure your lighting is as intended (the subject matter should include a Rembrandt's triangle)</p> <p>Photograph your class mates</p>	<p>Use Rembrandt lighting in photography</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
CMY gouache	Richard Avedon - John Lennon portrait	Photographic portrait – Rembrandt lighting
<b>Extension</b>		
Digitally edit the photograph		

<b>Lesson 5 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>In the past we have used construction lines to ensure our scale and proportion mapping is close to our intentions. Then we have either used depiction lines, or tone and colour to depict the actual subject matter. Construction lines are then simply used as a tool to support our process of making our artworks</p> <p>When working with paints, we can create an underdrawing/underpainting. This meets the same need as the pencil construction lines – it is intended to ensure we get close to our intended scale and proportion mapping</p> <p>When painting, however, we can also use an underdrawing/underpainting to remind us where to place shadows, midtones, and highlights</p> <p><u>Key Vocabulary</u>  <i>Underpainting</i> – in the early stages of completing a painting, it is advisable to mark the surface for later reference; included could be a map of shadows, midtones, and highlights</p>	<p>Use construction lines to ensure good scale and proportion mapping for the subject matter</p> <p>Use further construction lines to identify shapes of shadows, midtones, and highlights (use tone to identify which is which i.e. use dark tones for the shadows, midtones for the midtones, and leave the highlights untouched</p>	<p>Use construction lines</p> <p>Complete an underpainting</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
CMY gouache	Ben Lustenhauer (underpainting)	Underpainting
<b>Extension</b>		
Increase detail – observe smaller sections, and depict shadows, midtones, and highlights		

**Lesson 6 of 6**

<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>In the past, we have used tone to depict form. We are doing the same thing with this artwork, but we will also include colour</p> <p>Observe the colours and tones in your photograph. Consider the hue, saturation, and value</p> <p><u>Key Vocabulary</u> <i>Depict</i> - represent by a drawing, painting, or other art form</p>	<p>Choose which colour your subject matter will be predominantly depicted in. Identify the complementary colour, and paint the entire background in this colour (it is likely wise to de-saturate the colour, and to either shade, or tint it (depending on your intentions)</p> <p>Heavily de-saturate the colour of your subject matter (so it is nearly black) – fill in the shadow areas with this colour</p> <p>Partially de-saturate the colour of your subject matter, and use shading and tinting to control the value. Use this for your midtones</p> <p>Partially de-saturate the same colour (only de-saturate a little). Tint the colour heavily, and apply it to the shapes intended for the highlights</p>	<p>Complete a full colour painting</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
CMY gouache	Old Masters	Full colour self portrait
<b>Extension</b>		
Increase detail in the eyes		