

CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400
Art 10
Assignment Booklet Package
ISBN: 978-1-927090-72-5

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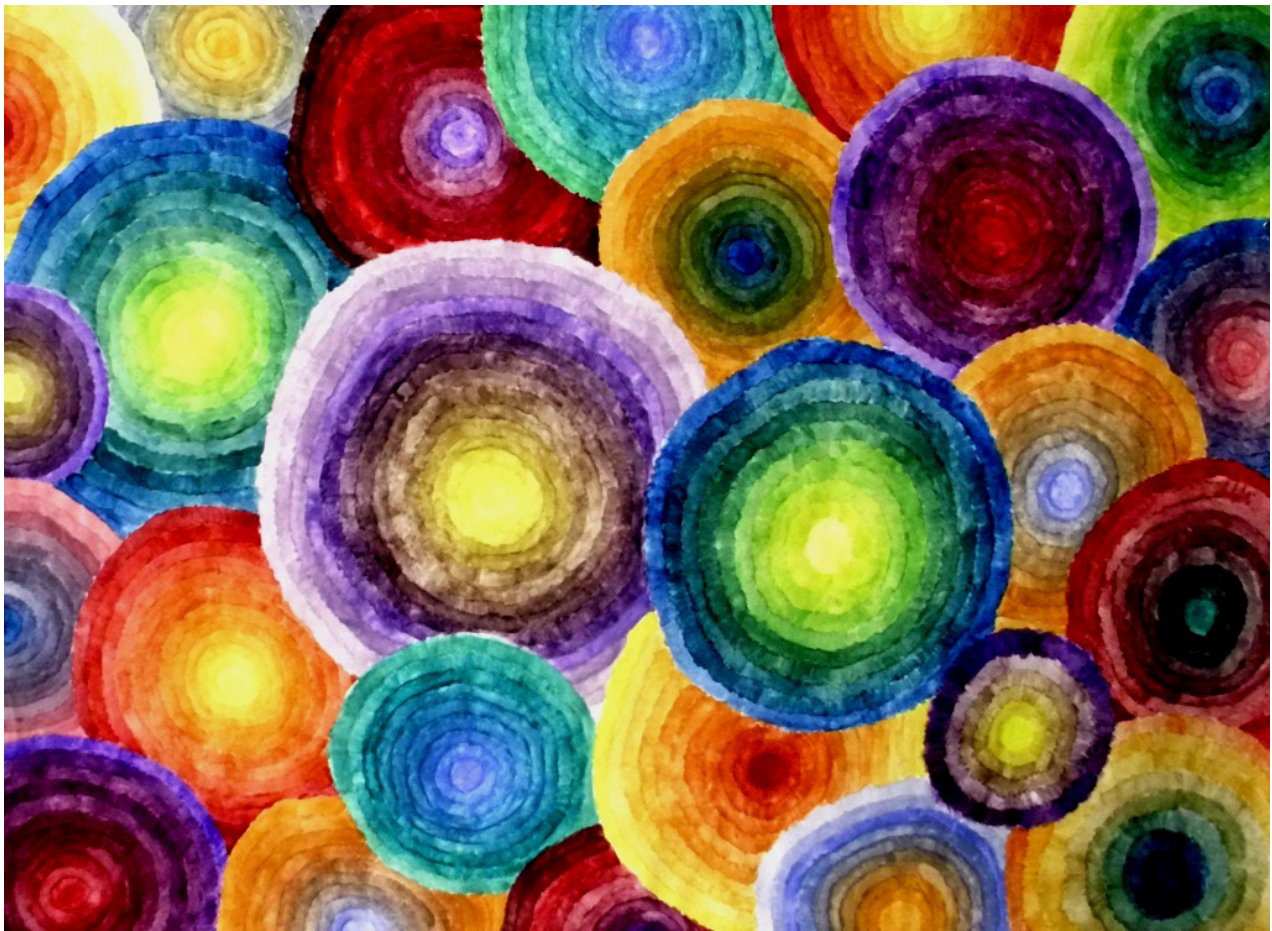
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Art 10

Lesson 2



Student Example – by Sarah B

Colour Theory Painting

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

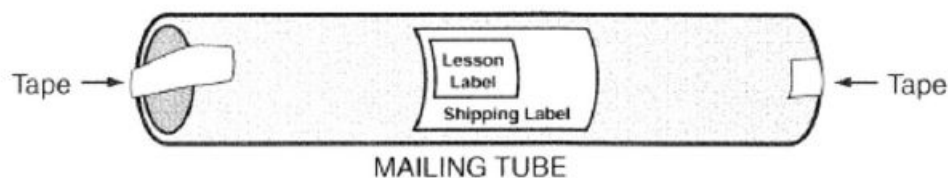
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



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Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 2

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, Skype, or in person at an Alberta Distance Learning Centre office.

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Fax 403-327-2710

Colour Theory Painting

Colour can be a source of life, emotion, and magnificence. Lesson 2 is about colour and how to use it. Before you start to use colour, you should know something about it.

Consider some questions:

- Why are some colours soothing and some colours provoking?
- Why do some colour combinations make people feel sad and other colour combinations make people feel happy?

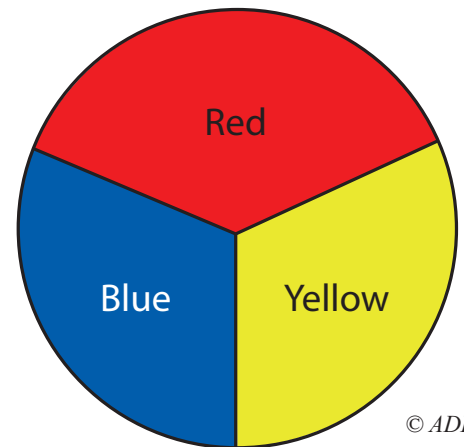
When you know something about colour, you can use colour deliberately to achieve certain effects.

Included in this lesson is a Colour Wheel. Refer to this colour wheel as you study Lesson 2 course material.

Primary Colours

Red, yellow, and blue are called primary colours because they cannot be made by mixing other colours.

(See the primary colours on the colour wheel.)

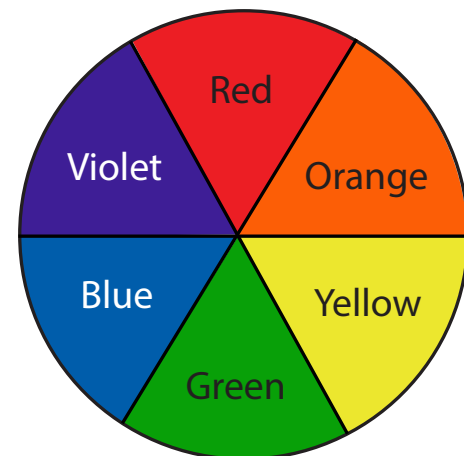


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Secondary Colours

Orange, green, and violet are called secondary colours because they can be made. Orange is made by mixing red and yellow. Green is made by mixing yellow and blue. Violet is a mix of blue and red.

(See the secondary colours on the colour wheel.)



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Intermediate Colours

Intermediate colours occur between primary colours and secondary colours. Can you find the following six intermediate colours on the colour wheel in this lesson?

Blue-green comes between blue and green.
Blue-violet comes between blue and violet.
Red-violet comes between red and violet.
Red-orange comes between red and orange.
Yellow-orange comes between yellow and orange.
Yellow-green comes between yellow and green.

Complementary Colours

Complementary colours are opposite to each other on the colour wheel. Find these colours on the colour wheel included in this lesson.

Green is complementary to red.
Violet is complementary to yellow.
Orange is complementary to blue.

Value

Value refers to the lightness or darkness of a colour. A lighter value of a colour is a **tint** of that colour. For example, pink is a tint of red. Adding white or a lot of water to a colour makes a tint of that colour.

A darker value of a colour is a **shade**. To make a shade, mix black into your original colour. If you add a little black to red, for example, the result is a maroon colour. In artworks, black is a sad colour often associated with death.

Intensity

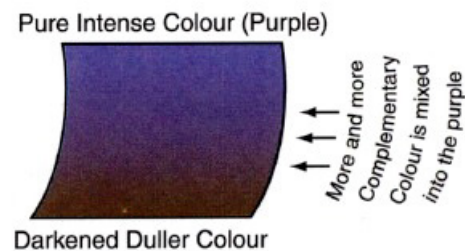
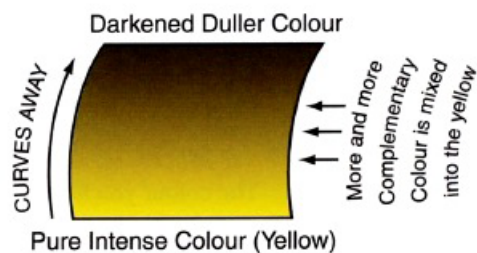
Intensity is the brightness or dullness of a colour. Bright colours are colours at full intensity. On the colour wheel, blue, yellow, and red begin at full intensity. They are pure and bright. Dull colours are colours at low intensity. You can make colours dull by mixing them with other colours. A good way to dull a colour is to mix in some of its complementary colour.

To dull yellow, you could mix in some violet, its complementary.
To dull blue, you could mix in some orange, its complementary.
To dull red, you could mix in some green, its complementary.

Example 1 involving yellow and purple

The coloured shapes on this page illustrate complementary colour usage. For example, a pure intense yellow area could have violet, yellow's complementary colour, mixed in on one side.

A pure intense purple area could have yellow, purple's complementary colour, mixed in on one side. The violet makes the yellow area dull and dark. Blending this dull colour smoothly into the pure yellow colour allows the colour to become steadily brighter and purer towards the yellow end. The gradation of colour makes the yellow areas of the painting seem to curve away as they become duller.



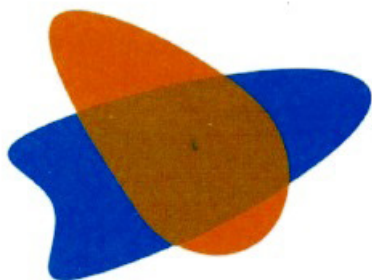
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Example 2 involving orange and blue

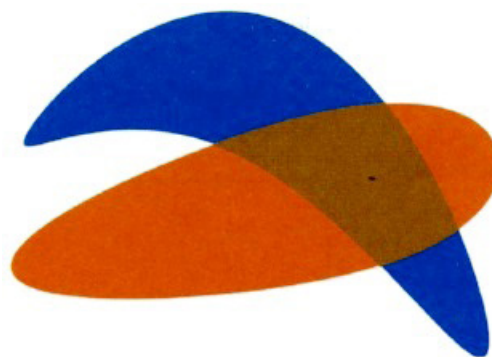
Allow orange to mix into blue

and/or

blue to mix into orange.



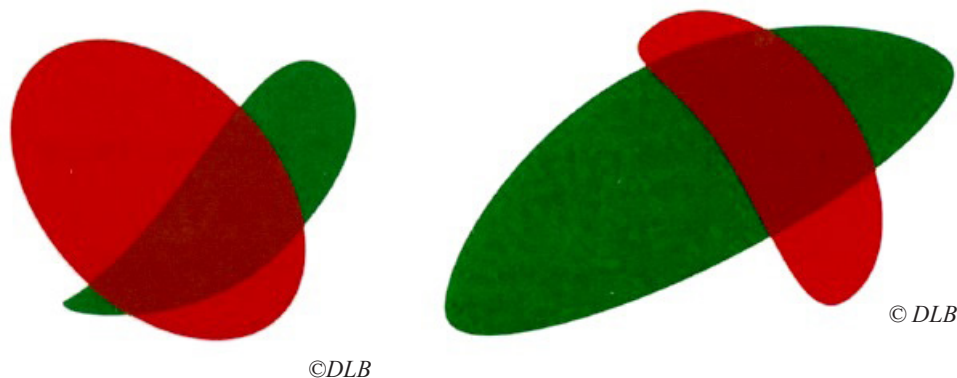
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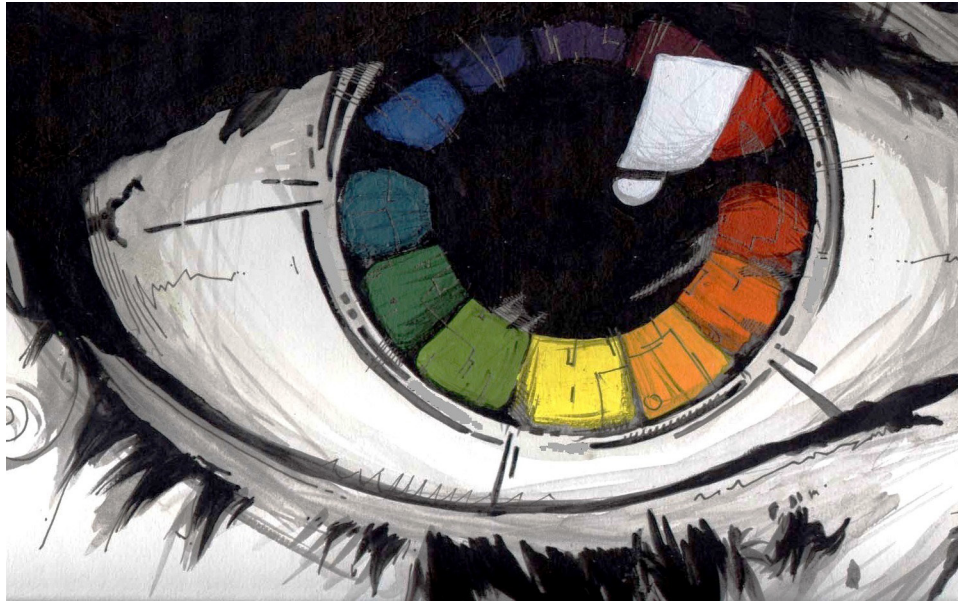
Example 3 involving red and green

Red shown mixing into green or green shown mixing into red is a third complementary combination to try when creating **warping**.

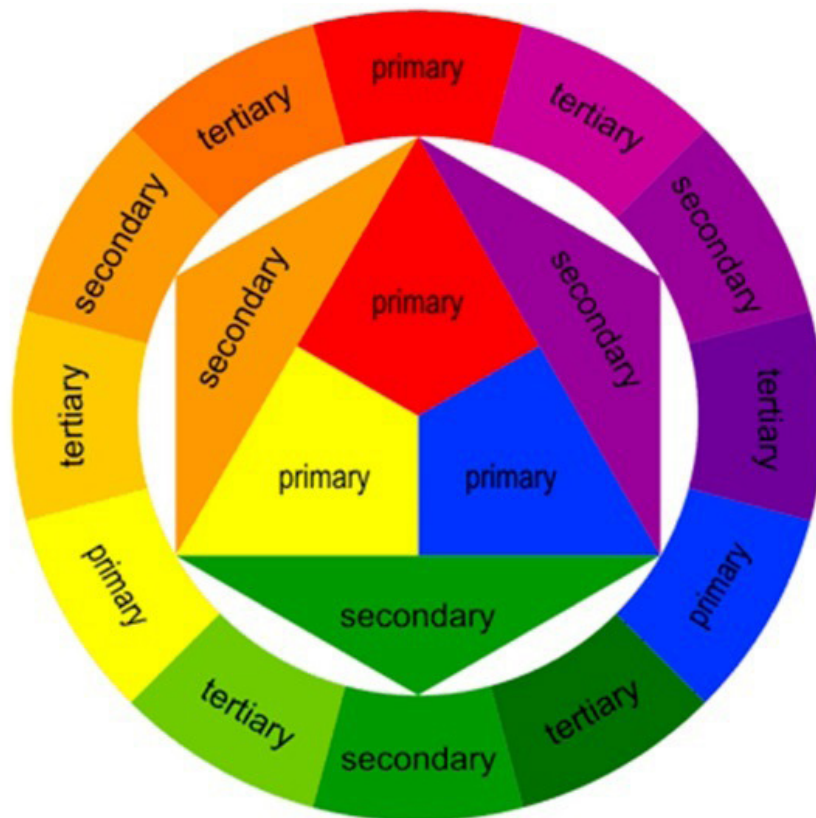


Dull colours are less exciting and cheerful than bright colours are. For exiting cheerful effects, use bright colours. For calming and/or sad effects, use dull colours.

Colour Wheel



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Practice Activity

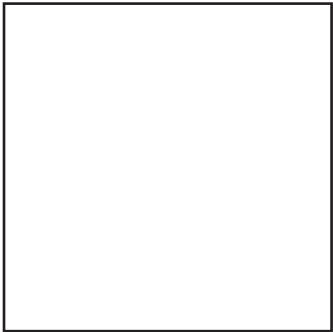
Wash your brush in clean water before doing Problems A, B, C, and D.

Problem A

Mix blue with some black.
Paint the colour you have mixed in this square.

The colour you have mixed is a (brighter
duller) variation of blue.
(Cross out the wrong word.)

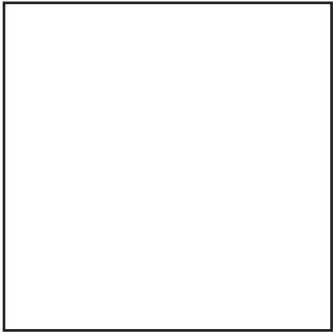
Adding black to a colour or adding white paint or water to a colour
alters the colour's _____.
(Fill in the blank.)



Problem B

Mix some yellow and blue; then, paint the colour you have mixed in
this square.

The colour you mixed is (a primary
an intermediate
a secondary) colour.
(Cross out the wrong words.)



Problem C

| | | |
|--------------------------------------------|-------------------------------------------------------------------------------------------|-------------------------------------------------|
| Paint your violet colour in this space. | In this space, paint the colour you would add to the violet to make it more bluish. | Paint your more bluish violet in this space. |
| | | |

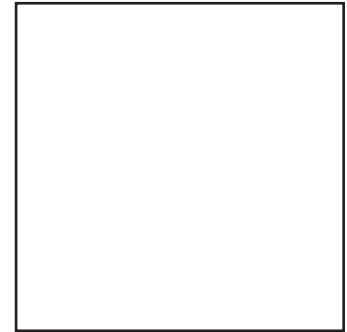
The colour you mixed is (a primary
an intermediate
a secondary) colour.
(Cross out the wrong words.)

Problem D

Mix yellow and some of your bluish violet from Problem C.

Paint the colour you mixed here.

The colour you have mixed is (**brighter**
duller) than the yellow colour you
began with. (Cross out the wrong word.)



Adding to a colour some of its complementary alters its

_____.

(Fill in the blank.)

Warm and Cool Colours

Some colours look warm. Yellow, orange, and red are warm colours. They are the colours of the sun, of fire, and of blood. Looking at these colours makes us think of warmth.

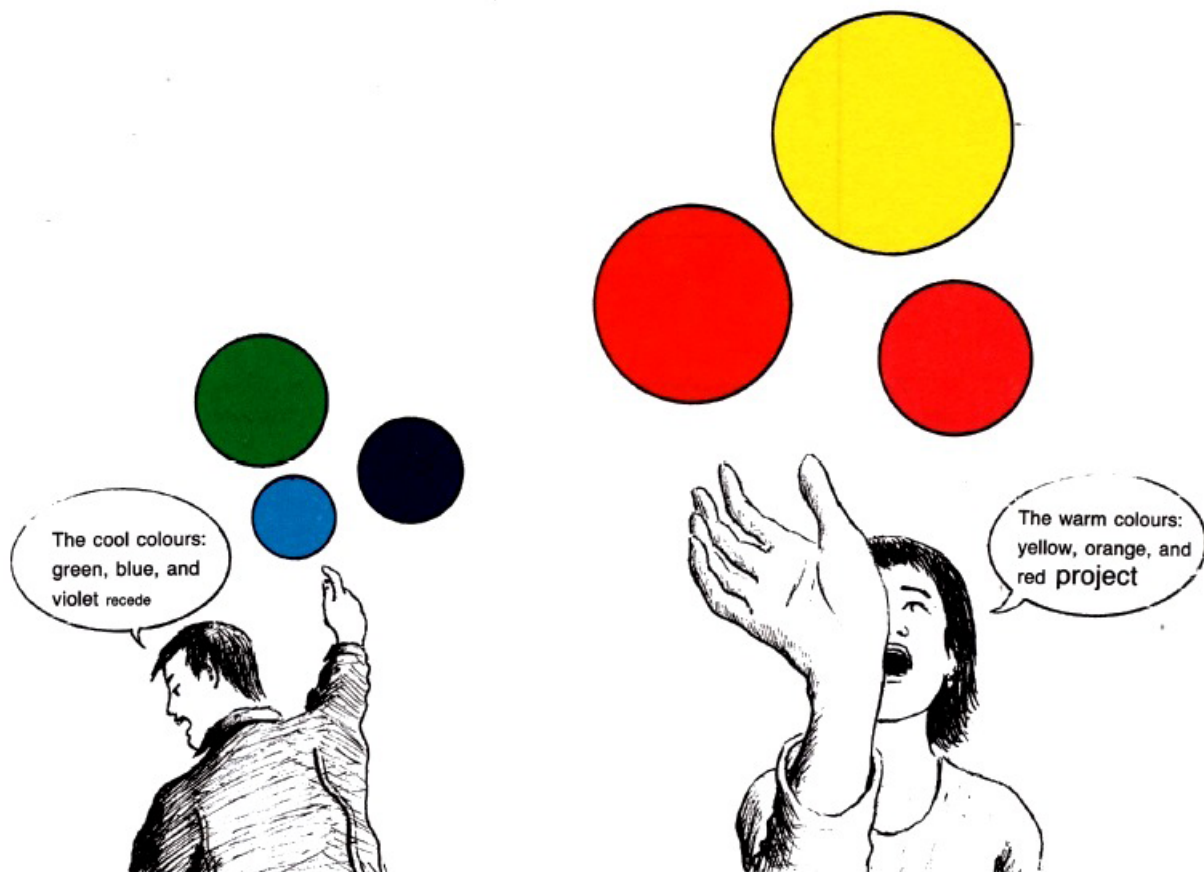
Some colours look cold. Green, blue, and violet are cool colours. These colours make us think of coolness. Blue is the coldest colour – a good colour for water.

Projecting and Receding Colours

You can use colours to make shapes and areas on a flat surface seem to be close to you or farther away from you. Bright (very intense) colours project. Dull colours have a low intensity – they recede. For example, the intense blue of the peacock's neck feathers projects more than does the dull blue of faded denim.

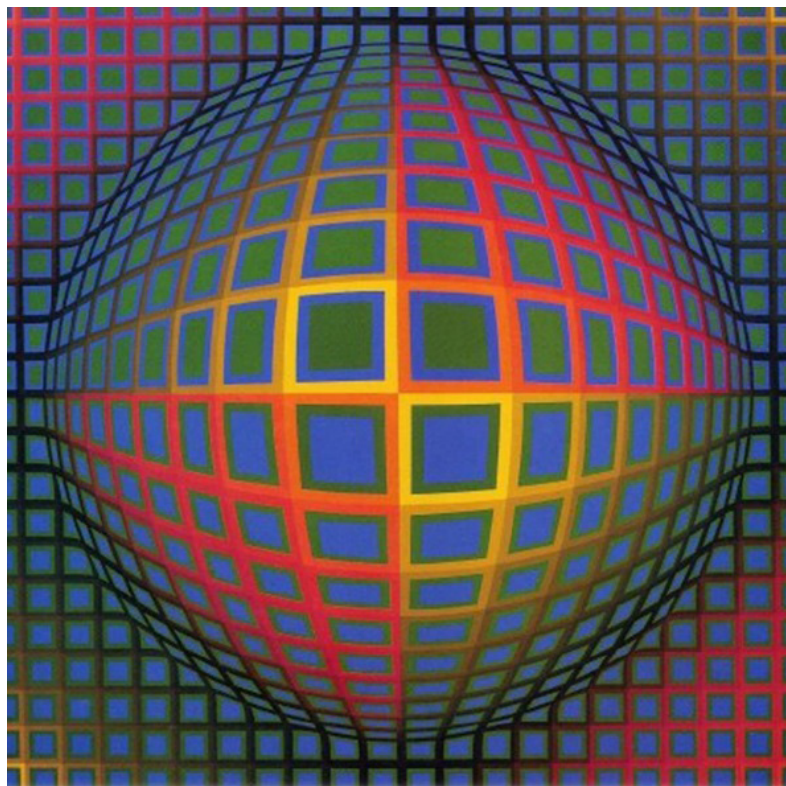
A colour's value can make it project or recede. As well as being brighter, colours that are lighter project. As well as being duller, colours that are darker recede.

Warm colours project. Cool colours recede. Light intense orange projects more than light intense green, for example.



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Non-Objective Art



Victor Vasarely, 1906-1997. "Vega-Nor", 1969 © ADLC

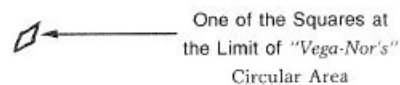
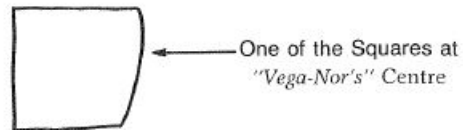
Vega-Nor is a non-objective painting. *Non-objective* art is not based on reality. It does not try to show things we see, such as cows or automobiles or sunsets, nor is it derived from real objects.

This painting has a very interesting name. *Vega* is the brightest star in *Lyra*, a constellation in the northern sky. The poetic name, *Vega-Nor*, allows one to imagine that some unimaginable force from this star millions of miles away is trying to force itself into our secure little world. Vasarely's modern *op-painting* suits our modern age when astronomers are discovering startling objects such as pulsars and black holes in distant space.

Victor Vasarely, who painted *Vega-Nor*, was a Hungarian artist who lived in France. He was an op-artist. *Op Art* is concerned with optical effects. In *Vega-Nor*, Vasarely created an optical effect of a large sphere forcing itself through a flat surface.

The centre of *Vega-Nor* seems to bulge. This effect occurs partly because the squares become larger towards the centre and smaller towards the limit of the painting circular area.

2-2



© DLB

The squares curve increasingly as they become thinner. This emphasizes the bulging in the circular area; however, the surrounding area looks flat because its squares are square.

The centre of the painting seems to project because the central squares have bright warm red and yellow edges. The painting's surface seems to curve away from the centre as the squares become smaller and their colours become darker and cooler. Then, these cool colours become duller and less intense. Finally, at the limits of the round area, the edges of the squares look almost black.

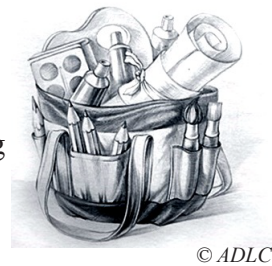
All the painting you do for this Art 10 course is based on three principles.

- | | |
|--------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Principle A: | Leave no part of the paper unpainted. (Do not leave bare paper showing as this gives paintings and designs a rough and unfinished look. If you want white areas paint them white.) |
| Principle B: | The colour areas should be various shapes and sizes. |
| Principle C: | Repeat all colours of the picture or design in clearly separate areas of varying size to achieve effective colour balance. |

Art 10 – Lesson 2 – Assignment Section

Goals and Objectives

- Extend your knowledge of and familiarity with colour theory and the elements and principles of design through practice in composing two- and three- dimensional images because colour and value concepts are important components of an artist's compositional skills.



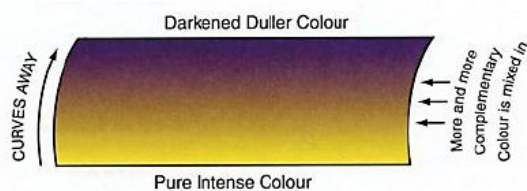
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Assignment I – 80%

Abstract or Non-objective Painting

Create an abstract or non-objective painting using the colour theory information described in the Lesson 2 course material. *Similar shapes* in *different sizes* should *overlap* and *fill the entire sheet* of white paper. (Use the supplied white paper or any other similar art paper as described previously.) Please adhere to the following criteria:

- Use *projecting colours* for parts of the painting that are to *project*, and use *receding colours* for parts of the painting that are to *recede*. For example, you might have green areas between yellow and blue areas, because green projects less than yellow but more than blue.
- Experiment with making *one of your colours appear to curve away* from you by painting an area with an intense colour, and then gradually mix amounts of the complementary colour. See example below.



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Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 2.

Sketch Activity 2 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 2.
- Note:** On the back of your compositions, indicate your *name*, *course name*, *assignment booklet number*, *assignment number*, and *file number*. Be sure to include the appropriately labelled *Assignment Booklet*.

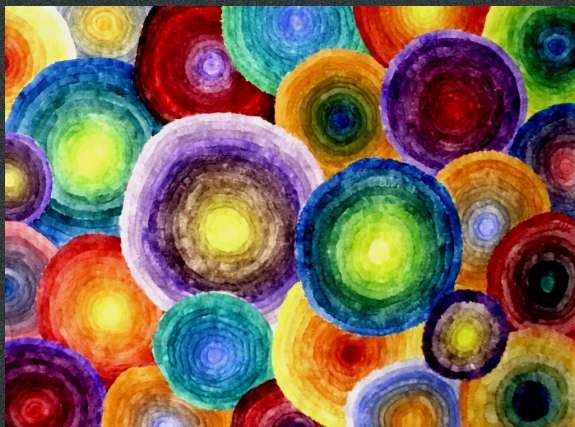
Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.



Art 10 – Visual Exemplars

Student Visual Exemplars



"Serene vs. Emotional" – by Mandie J



"Serene vs. Emotional" – by Mandie J



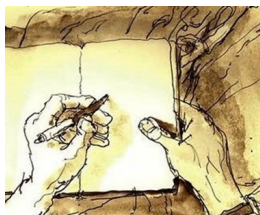
"Serene vs. Emotional" – by Mandie J

Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

| Lesson 2 – Artist Statement | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Assignment 1 | |
| Title of Artwork | |
| Media You Used | |
| Description of Process <ul style="list-style-type: none">• Include techniques employed.• Describe the challenges and successes you experienced.• Did you take a risk by trying something new?• What would you do differently if you paint the same design again? | |
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Lesson 2 Sketch Activity



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Write **three** words that you would use to describe yourself. Then, sketch your self-portrait. (You may use a mirror.) Try to fill the entire space of this page with your image.

Lesson 2 Assessment Rubric (This will be completed by your marker.)

| Evaluation Criteria | Beginning 5 or below | Developing 6 | Accomplished 7 or 8 | Exemplary (WOW!) 9 or 10 | Score |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| Craftsmanship <ul style="list-style-type: none"> Choice of media Manipulation of materials Application of drawing techniques Thoughtfulness and attention to detail | Use of painting materials and techniques shows limited skill and/or control. More practice mixing paints is needed. Painted areas are murky, inconsistently painted or unpainted. Little or no attempt has been made to protect the painting from damage: <ul style="list-style-type: none"> Surfaces may be soiled Edges may be frayed Corners may be frayed. | Workable materials and painting techniques are used with some skill and/or control. Paint colour is clear and consistent, but only in certain areas. Some effort has been made to protect the painting from damage: <ul style="list-style-type: none"> Surfaces and/or edges may have minor irregularities | Appropriate materials and painting techniques are used with skill and consistency. All areas are painted. Details exist and paint edges, though well-defined, could be sharper. Surfaces and edges are clean and not noticeably damaged. | The most appropriate materials were chosen and manipulated with a high degree of painting skill, control, and consistency. All areas are painted in detail where required, and paint edges are sharp and well-defined. Surfaces and edges are immaculately clean and undamaged. | /10 |
| Inventiveness <ul style="list-style-type: none"> Creativity Risk-taking Experiments with media and techniques | Solutions are straight forward and expected. Artist needs to practise colour mixing and develop more control of techniques to make painting visually esthetic and more interesting. | Some experimentation with colour mixing and painting techniques is evident, resulting in an interesting painting. | Obvious experimentation with shapes and colours, results in a unique painting. | Extensive experimentation with ideas, shapes and colour combinations results in an imaginative and unique painting. Combinations of projecting and receding colours exist. | /10 |

| Evaluation Criteria | Beginning 5 or below | Developing 6 | Accomplished 7 or 8 | Exemplary (WOW!) 9 or 10 | Score/ |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| Expressiveness <ul style="list-style-type: none"> Depth of feeling Expressive content of a composition is affected by <ul style="list-style-type: none"> combinations of painted areas that appear to recede or come forward in relation to each other painted areas of colour that seem to curve away | Areas do not appear to recede or come forward in relation to each other and/or no areas of colour appear to curve away. Painting lacks expressive quality. | Some experimentation with shapes and colours is evident and attempts to show various depths are more or less successful in displaying expressive quality. Attempts to create at least one 'curving away' effect are moderately successful. | An interesting and aesthetically pleasing, expressive composition was created. Colour areas that appear to come forward or recede in relation to each other are easily identifiable. Complementary colours blend effectively to create an interesting 'curving away' affect. | An expressive and aesthetically pleasing composition that goes beyond verbal explanation was created. Skillfully painted well-defined projecting and receding colour areas are an effective part of the composition. Painted areas of bright colour blend smoothly with their complement to create an attractive and interesting 'curving away' effect within the composition. | /10 |
| Pursuit <ul style="list-style-type: none"> Effort in learning colour mixing to create the desired effects | Assignment is done poorly. Little effort is evident to achieve required outcomes. | Assignment is complete, basic requirements are met. | All required outcomes are demonstrated adequately in the assignment. Effort to learn required painting techniques was apparent. | Exceptionally well-polished and accomplished assignment was submitted. All required mixing and painting techniques are demonstrated thoroughly. | /10 |

| | | |
|----------------------------------------|--|----------|
| Assignment I Additional Comments | | /40 |
| Completion of Artist Statement | | /5 |
| Sketch Activity 2 | | /5 |
| Lesson 2 Total Score | | /50 % |

