

Class Name:

Year group: 5th Year

Programme: Senior Cycle

Total No of lessons in UoL: 18

Aim of Unit of Learning

To create a cardboard painting based on the theme a moment in time through colour, tone and texture, focusing on Sustainability using acrylic paints.

Theme Development: unpack remembering National priorities and overall context (Scenario [JC])

A moment in time

Entering characteristics

- 1X DL, ND- differentiated learning environment to facilitate numeracy difficulties.
- 2X Anxiety
- 2X difficult home life
- 1x Weak/dyslexia
- **Inclusion-**
 - Mixture of higher and lower order questions
 - Fact sheet with keywords and illustrations
 - Fact sheet with explanations and illustrations.
 - Classroom management and organisation
 - Step-by-step handouts that are both visual and contain simple clear steps
 - Safety talks and demonstrations before using scissors
 - Recap over brief at the beginning of every class

Managing behaviours

managing behaviours Issues/ Strategies/ link to School policies

<https://www.cnocmhuiregranard.ie/wordpress/wp-content/uploads/2011/02/Cnoc-Mhuire-Code-of-Behaviour-updated-may-2016.pdf>

Learning outcomes for unit of learning

- 1.2 collate information from a variety of sources and media
- 1.3 experiment with ideas, media and techniques

- 1.4 engage with a recognised artist or work of art
- 1.5 draft a selection of drawings and studies that support their ideas and work
- 2.2 critique the work of others and their own
- 2.3 create a selection of drawings, studies and realised work
- 3.4 Discuss the development of ideas and work from conception to realisation

Lesson No/total in UoL: 1

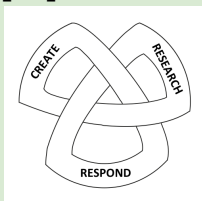
Date: 3/10/23

Lesson type: (S) 40 mins

Time:

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Introduce the theme to the students- 'A moment in time'
- Introduce Sustainability
- Breakdown the theme- Give students a task to research the theme using their ipads.
- Give it a google search for starting off with it and then start to make your own brainstorm.
- Students can start sketching in their notepads Thumbnails of their day experience from the moment they wake up

AEDP

- Line
- Colour
- Shape
- Scale

Artistic process Thumbnail sketches

Support studies Salvador Dali

Learning Intentions

Students will be able to.....

- Outline what sustainability is
- Break down the theme "a moment in time" and illustrate what ideas come to mind.
- Reflect on what they do during the day into a thumbnail sketch based on the theme "A moment in time".

- Describe and critique the support study artists relating to the theme 'A moment in time'.

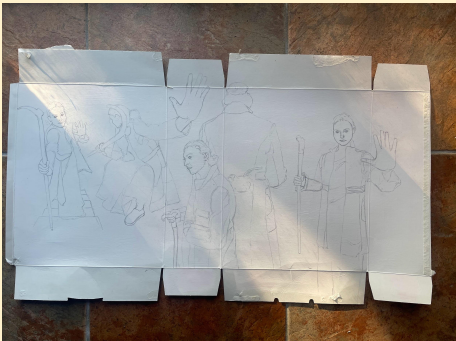
What you want pupils to learn from the Cognitive and the Psychomotor and the Affective domains of learning, (consider Blooms 3 domains as above and consider what everyone should be able to do and what some could do at the end of the lesson and use the action verbs).

Success criteria (Stage 2 ONLY)

- Students are able to explain what Sustainability is
- Understand the theme "A moment in time".
- All students complete a thumbnail sketch of the stages of their day

LESSON PLAN

Teaching, Learning and Assessment content and activities including Success criteria and embedded links to VAs and SS.



Prior to class commencing:

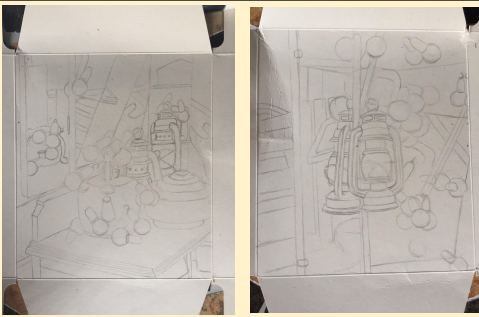
- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.
- Have all my visual aids laid out on the table (cardboard paintings).

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- "Students should be able to...."
- Outline what sustainability is
- Break down the theme "a moment in time" and illustrate what ideas come to mind.
- Reflect on what they do during the day into a thumbnail sketch based on the theme "A moment in time".
- Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- **TA.**
- Introduce the 5th years to cardboard paintings
- **Body of lesson**
- **Students will learn what Sustainability is**
- Will play a video based on sustainability
- Explain the reason why this is a cardboard painting project
- Discuss the theme "A moment in time".



- Show support study artists who express the theme “A moment in time”.
- Ask higher and lower order questions
- The students will then brainstorm the theme in their notebooks and discuss their ideas
- Activity- The students will then draw out their stages of the day in thumbnails
- This is a short activity that will encourage the students to start thinking about the theme
- The students will then discuss and explain the stages of their day to their peers
- **Reflection and Evaluation. WWW/EBI.**
- **SLA.** Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP.
- **Numeracy**-students will use a ruler to mark out the squares for their thumbnail drawings of the stages during the day
- **Literacy**- students will be annotating their thumbnails
- **Oracy**- students will explain what they think of the theme and discuss their ideas
- **Conclusion**
 - **TA;** Get class to sit down in their seats.
 - Give a short recap of the basic vocab we learned.

Exit strategy (5 mins)

Ask students to pack up and clean up.

Work should be stored away & students should spray their desks (H&S).

Post class reflection

What / So what..what went well and why and even better if.... In relation to learning intentions

Including links to pupil work

(reflect using the relevant headings on the SP report form and focus on what you as the teacher did to facilitate learning and what you could do better)

WWW

- I displayed my cardboard paintings to the class at the front table, the students got to see my skills and then they had an idea of what they will be producing throughout the next 10 weeks

- Journaling using thumbnail drawings was a great way of getting the students to think of the theme 'A moment in time'.
- EBI**
- I couldn't get the projector to work at all and I felt like the students thought I didn't know what I was about, but then I got the students to come up to my desk and I turned the computer around for them to see.

Lesson No/total in UoL: 2

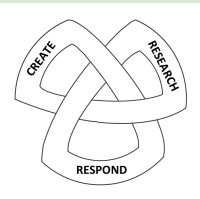
Date: 5/October/23

Lesson type: (S) 80 mins

Time:

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Brainstorming and Sketching their ideas for the theme 'A Moment in Time'.
- Researching artists that relate to the theme

AEDP

- Line
- Colour
- Tone
- Texture
- Space
- Scale

Artistic process

- Brainstorming
- Drawing

Support studies

David Hockney

Learning Intentions....

Students should be able to

- Understand and express the theme 'A moment in Time' using a brainstorm.
- Recognise the different meanings and understanding of the theme
- Draw from their primary source that relates to the theme into their notebooks
- Evaluate a bigger splash by David Hockney

Success criteria (Stage 2 ONLY)

- Students have completed their brainstorms
- Students are drawing from primary sources that relate to the theme
- Analysed the painting A bigger splash by David Hockney using AEDP

LESSON PLAN

Teaching, Learning and Assessment content and activities including Success criteria and embedded links to VAs and SS.

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.
- Have all my visual aids laid out on the table (cardboard paintings).

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- "Students should be able to...."
- ➔ Understand and express the theme 'A moment in Time' using a brainstorm.
- ➔ Recognise the different meanings and understanding of the theme
- ➔ Draw from their primary source that relates to the theme into their notebooks
- ➔ Evaluate a bigger splash by David Hockney
- Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- TA.
- Start to brainstorm the theme and illustrate their research
- Body of lesson
- Brainstorming and researching the theme
- Help students interpret the theme
- Show the students my visual aids of various themes that I have brainstormed in the past
- Show the students how I brainstorm, what I do when I get a theme
- Get the students to look up the theme in the dictionary

	<ul style="list-style-type: none"> • Get the students to split the sentence [moment] and [time]. • Then get the students to use the thesaurus to find out other meanings of the word • Show artist David Hockney's painting A Bigger Splash and get the students to analyse the painting using AEDP • The students will draw from the primary sources they have brought in based on their theme • Give students advice when researching and exploring their initial ideas <ul style="list-style-type: none"> • Students will engage in drawing, • Students will Record all their work and annotations in their sketchpads • I will ask the students at the end of class to curate and present their initial ideas to me and their peers • <u>Reflection and Evaluation. WWW/EBI.</u> • <u>SLA.</u> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. • <u>Literacy-</u> students will be annotating their mindmap and • <u>Oracy-</u> students will explain what they think of the theme and discuss their ideas • <u>Conclusion</u> <ul style="list-style-type: none"> - <u>TA;</u> Get class to sit down in their seats. - Give a short recap of the basic vocab we learned. <p>Exit strategy (5 mins)</p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away & students should spray their desks (H&S)</p>
<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work (reflect using the relevant headings on the SP report form and focus on what you as the teacher did to facilitate learning and what you could do better)</p> <p>WWW</p> <ul style="list-style-type: none"> • Showing the students the tate website of all the artists who have worked with the theme 'A moment in time', was a great way of the students getting ideas for the project, the theme is quite broad so it was beneficial for them to know exactly how they could approach the subject • Showing the students a visual aid of what my brainstorms was an exciting way for the students to figure out how they were going to start <p>EBI</p> <ul style="list-style-type: none"> • I should have explained to the students bot to spend too much time on the heading and start writing down their ideas, one of the students ended up spending too much time on the heading and little time on ideas

Lesson No/total in UoL: 3

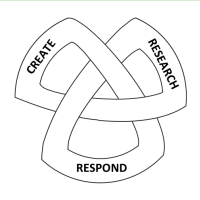
Date: 10/10/23

Lesson type: (S)

Time: 40 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Developing of ideas in the notebook
- Using watercolours
- Working from primary and secondary sources

AEDP

- Colour
- Tone
- Texture
- Scale
- Line

Artistic process

- Sketching
- Watercolour painting

Support studies

- Elizabeth Murray

Learning Intentions

What you want pupils to learn from the Cognitive and the Psychomotor and the Affective domains of learning, (consider Blooms 3 domains as above and consider what everyone should be able to do and what some could do at the end of the lesson and use the action verbs).

Students will be able to...

- Analysing their brainstorm of 'A moment in time' and picking subjects to further research on
- Experiment with watercolours when developing their research
- Evaluating the work of watercolour artist Elizabeth Murray
- Identifying the primary, secondary and tertiary colours

- Compose their ideas together in their brainstorm before they start developing further

Success criteria (Stage 2 ONLY)

- Students have moved on from their brainstorms into their notebooks to further develop on their research
- Completed their brainstorms
- Experimented with primary, secondary and tertiary colours when painting with watercolours
- Inspired by artist Elizabeth Murray when using watercolours to paint their subjects

LESSON PLAN

Teaching, Learning and Assessment content and activities including Success criteria and embedded links to VAs and SS.

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.
- Have all my visual aids laid out on the table (cardboard paintings) and watercolour studies.

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- “**Students should be able to....**”
- Analysing their brainstorm of ‘A moment in time’ and picking subjects to further research on
- Experiment with watercolours when developing their research
- Evaluating the work of watercolour artist Elizabeth Murray
- Identifying the primary, secondary and tertiary colours
- Compose their ideas together in their brainstorm before they start developing further
- Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- **TA.**
- Start to brainstorm the theme and illustrate their research
- **Body of lesson**
- **Developing on from the brainstorm into the sketchbooks**
- Students will now look at what they have brainstormed and will choose what they want to further research on
- The students will be working on the sketchbooks
- Show the students my visual aids of my development of further research from my brainstorms in the past
- Answer questions from the students and question them
- Show watercolour artist Elizabeth Murray and question the students on the AEDP that is obvious in her work

	<ul style="list-style-type: none"> • Show watercolour studies that I have done in the past and explain to them how I painted with watercolours • While the students are up at my desk I will get the students to look at my demo on the next table • This demo is of me showing the students how I approach watercolours, colour mix and how I would approach the activity that I am giving them • I will be demonstrating little patch tests before I put the paint on my main painting • I will show the students how I annotate my watercolour patches • The students will draw from the primary sources they have brought in based on their theme • Give students advice when researching and exploring their initial ideas <ul style="list-style-type: none"> • Students will engage in drawing, • Students will Record all their work and annotations in their sketchpads • I will ask the students at the end of class to curate and present their initial ideas to me and their peers • Group, pair and share • <u>Reflection and Evaluation. WWW/EBI</u> • <u>SLA</u>. Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. • <u>Literacy</u>- students will be annotating their sketches and their watercolour study patches • <u>Numeracy</u>-Students will be considering the amount of water they will use when adding to the colour pigment • <u>Oracy</u>- students will explain what they think of the theme and discuss their further development of ideas • <u>Conclusion</u> - <u>TA</u>: Get class to sit down in their seats. - Give a short recap of the basic vocab we learned. <p>Exit strategy (5 mins)</p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away & students should spray their desks (H&S).</p>
Post class reflection	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work (reflect using the relevant headings on the SP report form and focus on what you as the teacher did to facilitate learning and what you could do better)</p> <p>WWW</p> <ul style="list-style-type: none"> • I was able to tell the students to not be too overly focused on the brainstorm for this class and move onto the development of ideas, I told the students not to be spending too much time on detailed drawings and make this more of an exploration page. • I showed the students how I use watercolours giving them examples of my work. I spent time giving them a demonstration of how I mix watercolours and how I don't like going over parts that I have painted until its dry so that the page doesn't rip.

- The face proportions is what I focused on for some of the students who were drawing faces and I did a little demo for each of the students who were struggling.

EBI

- There was a girl who was struggling to find out what picture she should choose of herself to draw of her when she was a baby, she spent ages trying to figure it out!! I told her not to overthink which picture to choose, that we are only on the initial stage. I really need to tell the students that this part of the project is all about experimentation and exploring ideas.

Lesson No/total in UoL: 4

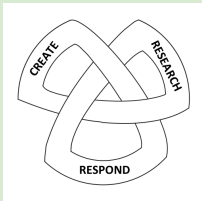
Date: 12/10/23

Lesson type: (S)

Time: 80 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Continue developing on their research
- Building a collection of development in their notebooks
- Oil and chalk pastel drawing

AEDP


- Colour
- Line
- Scale
- Tone
- Texture
- Pattern

Artistic process

- Sketching
- Painting
- Photography

Support studies

- Stephen Shore

	<p>Learning Intentions Students will be able to....</p> <ul style="list-style-type: none"> ● Draw a series of sketches based on their ideas relating to the theme 'A Moment in time'. ● Form the proportions of the face at different angles ● Define line with oil and chalk pastels over their mini watercolour paintings ● Applying AEDP into their developments and annotating the use of it in their notebooks ● Relate their day to day photographs with Stephen Shore's shots based on the theme ● Evaluate each other's work sharing ideas and giving each other's opinions ● Define what Conceptual art is <p>Success Criteria</p> <ul style="list-style-type: none"> ● Students understand what Conceptual art is ● Broke down the theme further into what they want to focus on for development ● Discussed the development of ideas with their peers ● Reflect on Photographer Stephen Shore, relating their photography to his ● Understand the proportions of the face
<p>LESSON PLAN</p> <p>Teaching, Learning and Assessment content and activities including Success criteria and embedded links to VAs and SS.</p> <p>Stephen Shore Photography</p> <p> Conceptual art</p>	<p>Prior to class commencing:</p> <ul style="list-style-type: none"> ● Seating plan ready to hand. ● Ensure the projector and all necessary technology needed for the lesson is working. ● Have all my visual aids laid out on the table (cardboard paintings) <p><u>Entry System</u></p> <ul style="list-style-type: none"> ➤ Students enter the classroom and are asked to take out their journals and write their learning intention in their journals. ➤ "Students should be able to...." ➤ Draw a series of sketches based on their ideas relating to the theme 'A Moment in time'. ➤ Recalling what AEDP is from looking back on it using my handouts ➤ Applying AEDP into their developments and annotating the use of it in their notebooks ➤ Relate their day to day photographs with Stephen Shore's shots based on the theme ➤ Evaluate each other's work sharing ideas and giving each other's opinions ❖ Remind students to push their bags under the desk fully to avoid someone tripping over. <p><u>Introduction:</u></p> <ul style="list-style-type: none"> ● Welcome class and take roll. ● TA.

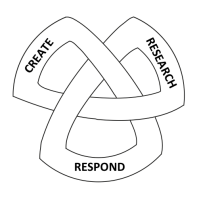
- Illustrate and annotating their research for development
- **Body of lesson**
- **Developing their research further into the sketchbooks**
- Students will now further research on their ideas that they have chosen
- The students will be working into their sketchbooks
- Show the students my visual aids of my development of further research from my sketchbooks in the past
- Recap over AEDP and display worksheets with relevant artist works with particular AEDP
- Answer questions from the students and question them
- Introduce photographer Stephen Shore and discuss his photography relating back to the theme
- Discuss what Conceptual art is as Stephen Shore is a conceptual artist
- Bring the students up to my desk and give the class a demo on the face proportions as some of the students found it difficult to draw the face
- Demonstrate how to make gestural drawings using oil and chalk pastels over their watercolour paintings
- The students will draw from the primary sources they have brought in based on their theme
- Give students advice when researching and exploring their initial ideas
 - Students will engage in drawing,
 - Students will Record all their work and annotations in their sketchpads
 - I will ask the students at the end of class to curate and present their initial ideas to me and their peers
- Group, pair and share
- **Reflection and Evaluation. WWW/EBI.**
- **SLA.** Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP.
- **Literacy-** students will be annotating their sketches
- **Numeracy-**Students will be considering the scale when working on the proportions of the face
- **Oracy-** students will explain to their peers what they think of their ideas
- **Conclusion**
- **TA:** Get class to sit down in their seats.
- Give a short recap of the basic vocab we learned.

Exit strategy (5 mins)

Ask students to pack up and clean up.

Work should be stored away & students should spray their desks (H&S).

<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work (reflect using the relevant headings on the SP report form and focus on what you as the teacher did to facilitate learning and what you could do better)</p> <p>WWW</p> <ul style="list-style-type: none"> • I went around to each student, looked at their style of art, their way of working and showed them artists that remind me of their style. I felt that this gave the students confidence and encouraged the students to research the artist taking inspiration • I went through some of the main AEDP such as Tone, colour, texture and gave the students examples of how I would annotate that I have used the following, this gave the students an idea of how they would write it down <p>EBI</p> <ul style="list-style-type: none"> • I've been telling the students that they need to speed up with their first development page, the students get too consumed by the detail and need to realise that this is just research. The class is over before you know it and the students might only have one drawing complete. I need to find a way of getting the students to understand that they dont need to spend as much time on detail when they are at this stage.
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<p>Lesson No/total in UoL: 5 Date: 17/10/23 Lesson type: (S) Time: 40 mins Stage:</p> <p>[SC]</p>  <p>JC Think- reflect... (action verbs in wheel)</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>WHAT and WHY are you teaching</p> <p>Key new content</p> <ul style="list-style-type: none"> → Experimenting with ideas for the cardboard paintings → Developing the final outcome → Acrylic painting → Painting the base of their cardboard box with gesso for the students who brought in their boxes → Revise colour theory <p>AEDP</p> <ul style="list-style-type: none"> • Colour • Line • Tone • Scale
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Lesson 5 Resources

Artistic process

- Drawing-Colour Mixing
- Painting

Support studies

- Wenyi

Learning Intentions

Students should be able to.....

- Compose their development of ideas in their notebooks
- Recap on their knowledge of colour theory, understanding what primary, secondary and Tertiary colours are.
- Experiment Applying tone to their painting
- Discuss the AEDP in Wenyi's Cardboard paintings
- Experiment with ideas for their cardboard painting using acrylic paint

Success Criteria

- Students use the colour mixing techniques to make secondary and tertiary colours
- Know what Primary, Secondary and Tertiary colours are
- Understand what Gesso is and why we use it
- Pick out and explain the AEDP in Wenyi's cardboard paintings
- Some students applied Gesso to their cardboard boxes
- Applied tone to their work

LESSON PLAN

Teaching, Learning and Assessment
content and activities including
Success criteria and embedded links
to VAs and SS.
Success Criteria

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.
- Have all my visual aids laid out on the table (cardboard paintings)

Entry System

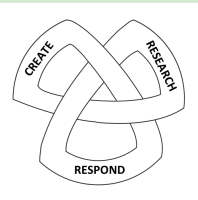
- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- "Students should be able to....
- Compose their development of ideas in their notebooks

- Recap on their knowledge of colour theory, understanding what primary, secondary and Tertiary colours are.
- Experiment Applying tone to their painting
- Discuss the AEDP in Jamie Wyeth's Cardboard paintings
- Experiment with ideas for their cardboard painting using acrylic paint
- ❖ Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- **TA.**
- Developing on what the final outcome could be for the cardboard painting
- **Body of lesson**
- **Developing their ideas for final outcome**
- Students will now further research on their ideas that they have chosen
- Explain what Gesso is
- Get the students who brought in cardboard boxes to be priming their boxes
- The students will be working into their sketchbooks
- Show the students my visual aids of my development of further research from my sketchbooks in the past
- Recap over AEDP and display worksheets with relevant artist works with particular AEDP
- Answer questions from the students and question them
- Introduce artist Wyeth to the students and ask the students what AEDP they can see in his work
- Bring the students up to my desk and give the class a demo on colour mixing and adding tone
- The students will draw from their primary sources they have brought in based on their theme
- Give students advice when researching and exploring their initial ideas
 - Students will engage in drawing,
 - Students will Record all their work and annotations in their sketchpads
 - I will ask the students at the end of class to curate and present their initial ideas to me and their peers
- Group, pair and share
- **Reflection and Evaluation. WWW/EBI.**
- **SLA.** Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP.
- **Literacy-** students will be annotating their sketches
- **Numeracy-** when colour mixing the students will be working on the consistency of paint
- **Oracy-** students will explain to their peers what they think of their ideas and explain the AEDP in artist Jamie Wyeth's work
- **Conclusion**
- **TA:** Get class to sit down in their seats.

	<ul style="list-style-type: none"> - Give a short recap of the basic vocab we learned. <p>Exit strategy (5 mins)</p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away & students should spray their desks (H&S).</p>
Post class reflection	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW</p> <ul style="list-style-type: none"> • Using SS artist Wenyi was a brilliant way of getting the students to understand how they are going think about colour and the vibrancy of the paint compared to the cardboard. • From showing the students my development pages, I feel like they understand how to fill up their development page and not just focus on intricate drawings <p>EBI</p> <ul style="list-style-type: none"> • A lot of the students are still very focused on their drawings and haven't moved onto experimenting with paint. I should have told the students to put down their pencils and start painting, even just figuring out what kind of colours they might start working on and making colour patches.

<p>Lesson No/total in UoL: 6</p> <p>Date: 19/October/2023</p> <p>Lesson type: (S)</p> <p>Time: 80 mins</p> <p>Stage:</p> <p>[SC]</p>  <p>JC</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>WHAT and WHY are you teaching</p> <p>Key new content</p> <ul style="list-style-type: none"> • Bringing the students to see an artist <p>AEDP</p> <ul style="list-style-type: none"> • Colour • Line • Tone • Texture • Scale <p>Artistic process</p>
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Think- reflect... (action verbs in wheel)

- Airbrush Painting
- Sketching

Support studies

- Phil Atkinson

Learning Intentions

Students will be able to...

- Discuss what Atkinson specialises in
- Ask the artist questions based on his practice
- Understand how to use a notebook and why we use it before starting a final piece
- Describe the studio space the artist works in
- Describe what airbrush painting is
- Recognise street art

Success Criteria

- Asked the artist questions based on his discipline
- Now understand how to use a notebook and why we use it before starting a final piece
- Described Phil's studio space and how he works
- Understand what airbrush painting is
- Recognised what street art is

LESSON PLAN

Prior to class commencing:

- Students are to arrive to class at 11:10
- Bring raincoats, pens and their notebooks

Introduction:

- Welcome class and take roll.

• **Body of lesson**

• **Students will be going to an artists studio to speak to the artist**

- Walk 10 mins down the road to see artist Phil Atkinson
- Look at his studio where he practices
- Take pictures of his work/notebooks/studio space
- View all of his finished and on going work

	<ul style="list-style-type: none"> • Students will have handouts with questions that they will ask the artist based on his discipline • Artist will answer the students questions • <u>Health and Safety</u> • Students will be walking in single file towards the studio in Granard • I will be walking behind them so that I can see where they are • <u>Reflection and Evaluation. WWW/EBI.</u> • <u>SLA.</u> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP in Atkinsons work • <u>Literacy-</u> students will be writing down Phils answers to their questions • <u>Oracy-</u> students will ask Phil questions. Students will also give their opinion on his work to him • <u>Conclusion</u> - Thank Phil for inviting us to his studio - Give a short recap of the basic vocab we learned.
Post class reflection	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> • It was an informative class focusing on how the artist works and what techniques he uses • I felt like the class really enjoyed listening to how an artist other than myself works and seeing their style. It's always good to get the students listening and being surrounded by a different environment and a different way of thinking. <p>EBI</p> <ul style="list-style-type: none"> • It was a very wet day and I had to walk the students down to the artists studio which was a good 10 min walk, some of the students didn't bring jackets and I feel like if they get a cold, its on me. • I should have told the students to bring a hardback copy with them as they only brought their sheet and they had nothing to lean their sheet onto while they were writing.

Lesson No/total in UoL: 7

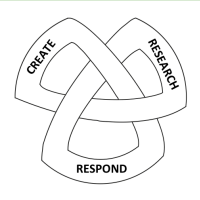
Date: 24/October/23

Lesson type: (S)

Time: 40 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Beginning to finalise their idea for the cardboard boxes
- Blending
- Making the colour black without using black

AEDP

- Colour
- Tone
- Texture
- Line

Artistic process

- Drawing
- Painting

Support studies

- Jordan Fretz

Learning Intentions

Students will be able to....

- Decide what they are going to do as their final outcome for the painting
- Commit to an idea for their cardboard painting
- Express and describe what their focal point in the painting will be
- Discover an artist that supports their work

Success criteria (Stage 2 ONLY)

- Decided what they are going to do as their final outcome for the painting
- Committed to an idea for their cardboard painting
- Expressed what their focal point in the painting will be
- Discovered an artist that supports their work

LESSON PLAN

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.
- Have all my visual aids laid out on the table (cardboard paintings)

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- “**Students should be able to....**”
- Decide what they are going to do as their final outcome for the painting
- Commit to an idea for their cardboard painting
- Express and describe what their focal point in the painting will be
- Discover an artist that supports their work
- ❖ Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- **TA.**
- Finalising an idea for the cardboard painting
- **Body of lesson**
- **Finalising the idea for their cardboard painting**
- Students will now further research on their ideas that they have chosen
- Explain what Gesso is
- Get the students who brought in cardboard boxes to be priming their boxes
- The students will be working into their sketchbooks
- Show the students my visual aids of my development of further research from my sketchbooks in the past
- Recap over AEDP and display worksheets with relevant artist works with particular AEDP
- Answer questions from the students and question them
- Introduce artist Jordan Fretz to the students and ask the students what AEDP they can see in his work
- Repeat my demo on colour mixing and adding tone
- The students will draw from their primary sources they have brought in based on their theme
- Give students advice when they start to describe what their plan is for the final outcome
- • Students will engage in drawing,
- Students will Record all their work and annotations in their sketchpads

	<ul style="list-style-type: none"> • I will ask the students at the end of class to curate and present their idea of their final outcome to me and their peers • Group, pair and share • <u>Reflection and Evaluation. WWW/EBI.</u> • <u>SLA.</u> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. • <u>Literacy-</u> students will be annotating their final ideas in their sketchbooks • <u>Numeracy-</u> when colour mixing the students will be working on the consistency of paint • <u>Oracy-</u> students will explain to their peers what they think of their final ideas and explain the AEDP in artist Jordan Fretz' work • <u>Conclusion</u> <ul style="list-style-type: none"> - <u>TA;</u> Get class to sit down in their seats. - Give a short recap of the basic vocab we learned. <p>Exit strategy (5 mins)</p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away & students should spray their desks (H&S)</p>
Post class reflection	<p>What / So what..what went well and why and even better if... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> • Going to each student at the start of class to see how they are getting on and seeing what they have been working on, giving them ideas on what they could do for the possible final outcome. If the students were really unsure about their idea, I would give them an idea of what I would do. • By the end of the class, all the students had a clear indication of where they are going to move onto next (final outcome). <p>EBI</p> <ul style="list-style-type: none"> • Some of the students are not bringing in primary sources and they all prefer to work off their devices. I know they are working off photographs that they have taken themselves but I would prefer the students to have brought in primary sources. Perhaps I should just tell the students you cannot use phones for one class and maybe they will realise that they need to bring in their primary sources to work from.

Lesson No/total in UoL: 8

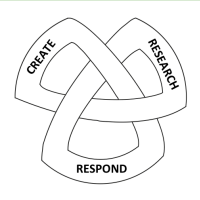
Date: 26/October/23

Lesson type: (S)

Time: 80 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Beginning to sketch their outcome into the cardboard boxes for the students who know what their final outcome is
- Using Gesso
- Painting onto their cardboard box if finished sketching
- Colour mixing- Colour Theory

AEDP

- Colour
- Texture
- Tone
- Scale
- Line

Artistic process

- Sketching
- Painting

Support studies

- Degas

Learning Intentions

Students should be able to....

- Draw up their plans for their final outcome in this class
- Consider looking at colour and what colours compliment each other in their plans
- Demonstrate their knowledge in colour theory to produce secondary and tertiary colours
- Discussing Edgar Degas' paintings (charcoal/pastel) and comparing the difference in media that he uses
- Recognising Degas' imaginative and expressive use of color and freedom of line

	<p>Success criteria (Stage 2 ONLY)</p> <ul style="list-style-type: none"> ➤ Plans drawn up for their final outcome ➤ Considered colour and what colours compliment each other in their plans including colour theory ➤ Took inspiration from Edgar Degas' paintings (charcoal/pastel) looking into the use of media he uses
<p>LESSON PLAN</p>	<p>Prior to class commencing:</p> <ul style="list-style-type: none"> ● Seating plan ready to hand. ● Ensure the projector and all necessary technology needed for the lesson is working. ● Have all my visual aids laid out on the table (cardboard paintings) <p><u>Entry System</u></p> <ul style="list-style-type: none"> ➤ Students enter the classroom and are asked to take out their journals and write their learning intention in their journals. ➤ "Students should be able to...." ➤ Draw up their plans for their final outcome in this class ➤ Consider looking at colour and what colours compliment each other in their plans ➤ Demonstrate their knowledge in colour theory to produce secondary and tertiary colours ➤ Discussing Edgar Degas' paintings (charcoal/pastel) and comparing the difference in media that he uses ➤ Recognising Degas' imaginative and expressive use of color and freedom of line ❖ Remind students to push their bags under the desk fully to avoid someone tripping over. <p><u>Introduction:</u></p> <ul style="list-style-type: none"> ● Welcome class and take roll. ● <u>Body of lesson</u> ● <u>Starting to sketch your idea</u> ● Students will now further research on their ideas that they have chosen ● Explain what Gesso is ● Get the students who brought in cardboard boxes to be priming their boxes ● The students will be working into their sketchbooks ● Show the students my visual aids of my development of further research from my sketchbooks in the past ● Recap over AEDP and display worksheets with relevant artist works with particular AEDP ● Answer questions from the students and question them ● Introduce artist Edgar Degas to the students and ask the students what AEDP they can see in his work ● Discussing Edgar Degas' paintings (charcoal/pastel) and comparing the difference in media that he uses

	<ul style="list-style-type: none"> ● Recognising Degas' imaginative and expressive use of color and freedom of line ● Repeat my demo on colour mixing and adding tone ● The students will draw from their primary sources they have brought in based on their theme ● Give students advice on the final outcome that they are considering ● • Students will engage in drawing, <ul style="list-style-type: none"> •Students will Record all their work and annotations in their sketchpads •I will ask the students who are still planning their final outcome at the end of class to curate and present their idea to me and their peers ● Group, pair and share ● <u>Reflection and Evaluation. WWW/EBI.</u> ● <u>SLA.</u> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. ● <u>Literacy-</u> students will be annotating their final ideas in their sketchbooks along with their colour studies ● <u>Numeracy-</u> when colour mixing the students will be working on the consistency of paint, how much they need and use less of ● <u>Oracy-</u> students will explain to their peers what they think of their final ideas and explain the AEDP in artist Edgar Degas' work ● <u>Conclusion</u> <ul style="list-style-type: none"> - <u>TA;</u> Get class to sit down in their seats. - Give a short recap of the basic vocab we learned. <p>Exit strategy (5 mins)</p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away & students should spray their desks (H&S)</p>
<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions</p> <p>Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> ● I made it clear at the start of class that I would like them all to have a plan made so that when they come back after the midterm break they can get straight into their cardboard paintings ● The fact that I told the students I needed their plans done put the move on them to start into it and by the end of class, most of the students had a clear indication of their intentions for the cardboard boxes ● I made sure to get all the students to get up from their desks to look at my demo of palette knife painting when one of the students was eager to find out how to master it. <p>EBI</p> <ul style="list-style-type: none"> ● When I was demonstrating how to do palette knife painting I should have mentioned that you should not mix black or use black as one of the girls used black and it didn't do any justice to the work, luckily

she was only experimenting but I got her to do one without black and it was amazing the change it had made without it.

Lesson No/total in UoL: 9

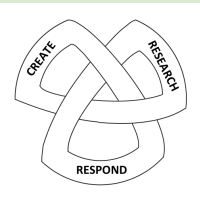
Date: 7/November/2023

Lesson type: (S)

Time: 40 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Composition (we want to attract the eye/pay attention to a particular area in the painting)
- Go over our composition before we start into painting the cardboard
- Discuss
 - Middleground
 - Foreground
 - Background
- Rule of thirds (subject/focal point)
- Golden ratio
- Peer Evaluation

AEDP

- Line (Sketching the idea)
- Proportion (Height, width, depth)
- composition (Arrangement of the subjects)

Artistic process

- Design a final outcome using the rule of thirds
- Sketching

Support studies

- Pablo Picasso (Rule of thirds/grid)
- Andrew Wyeth (Leading the eye)
- Leonardo Da Vinci (Golden Ratio)

Learning Intentions

- Identify what the rule of thirds and the golden ratio is when it comes to composition looking at artists such as Leonardo Da Vinci.
- Focus on the middleground, foreground and background of the composition
- Explore the rearrangement of their current design to make it look much more interesting using the golden ratio and the rule of thirds.
- Draw a grid using the rule of thirds to put together their composition focusing on the interesting areas that draws the eye.

Success criteria

- Understand why they use the rule of thirds
- Applied the rule of thirds like Andrew Wyeth
- Students gave each other feedback on their current final design
- Students have a final design ready cardboard painting

LESSON PLAN

Composition

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- **TA.**
- Introduce fifth years to Composition

- **Body of lesson**

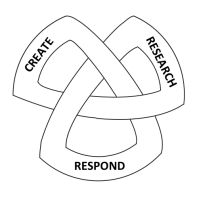
- **Students will look at their final design that they have drawn up and reconsider drawing a new one based on the rule of thirds**

- Assign two students to take give out all the art folders to each student
- Ask the students to take out final design
- Tell the class that you are not overly confident in their final design as a cardboard painting composition
- Discuss composition in a pp
- Explain the rules of composition
- Golden ratio
- Show artists who use this process in their work
- Get the students to see if they can spot the rule of thirds in various paintings that I put up on the board and use a marker to draw the rule of thirds
- Get the students to rearrange their composition looking into what attracts the eye
- Then ask the students to take out their phones and use their camera's, put on the rule of thirds tool
- Let the students take a few snaps of their primary sources
- Tell the students to pick one photo out of the all the pictures that they took to use as their final design based on the primary sources of their still life
- Emphasise the importance of middle ground, foreground and background when they are drawing up their chosen picture
- Then after the students are finished their final design get the students evaluate their new final design and say why it is a better outcome for the cardboard painting
- **Oracy** Get the students to talk about their current composition to their peers and see what they can do to make it ready for cardboard painting
- **Numeracy** Using the rule of thirds and the golden ratio to make their final design a much better composition
- **Literacy** writing down in their notebooks why they decided to change up their composition to prepare it as a final design
- **Reflection and Evaluation. WWW/EBI.**
- **SLA.** Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP.
- **Conclusion**
 - **TA:** Get class to sit down in their seats.
 - Give a short recap of the basic vocab we learned and artists..

Exit strategy (5 mins)

Ask students to pack up and clean up

<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> • The students got to reconsider what they want to do composition wise and realise what they want to put into their cardboard painting • I went through the different ways of adding in composition, looking into the rule of thirds, showing the students how to use the tool on their phone • I explained to the students what should lead the eye, what could possibly grab the viewer's attention. <p>EBI</p> <ul style="list-style-type: none"> • Some of the students want to make their painting look like a collage, have a collage of imagery put together, I'm not overly sure how I could emphasise composition into it although it is a composition within itself. I hope that the eye will lead to somewhere, draw attention to a particular subject.
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<p>Lesson No/total in UoL: 10 Date: 16/November/2023 Lesson type: (S) Time: 80 mins Stage:</p> <p>[SC]</p>  <p>JC Think- reflect... (action verbs in wheel)</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>WHAT and WHY are you teaching</p> <p>Key new content</p> <ul style="list-style-type: none"> • Drawing the composition onto the cardboard focusing on the rule of thirds • Why we primed the cardboard with Gesso • New Composition Keywords- Gestalt, Proximity, Similarity, Closure, and Continuity. <p>AEDP</p> <ul style="list-style-type: none"> • Line (Sketching the idea) • Proportion(Height, width, depth) • composition (Arrangement of the subjects) <p>Artistic process</p> <ul style="list-style-type: none"> • Sketching composition onto cardboard <p>Support studies</p> <ul style="list-style-type: none"> • Bill Inman (Composition)
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Learning Intentions

Students will be able to....

- Find a cardboard box to use as their surface to draw onto
- Draw out their grid using the rule of thirds before they start to draw their composition onto cardboard
- Analyse the different kinds of composition including gestalt, proximity, similarity, closure and continuity
- Compare the different types of composition in the paintings by Bill Inman

Success criteria

- Found a cardboard box to draw on
- Used the rule of thirds to draw out the composition
- Composition drawn up on the cardboard box
- Compared the different types of composition on Bill Inmans paintings

LESSON PLAN

☐ The Rule of Thirds

☐ Composition

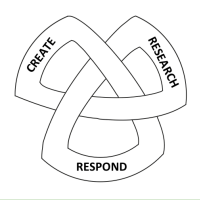
Introduction:

- Welcome class and take roll.
- TA.
- Introduce fifth years to Composition
- **Body of lesson**
- **Students will search for a cardboard box to start drawing their composition**
- Ask the students to take out final design
- Discuss composition in a pp
- Explain the rules of composition
- New Composition Keywords- Gestalt, Proximity, Similarity, Closure, and Continuity.
- Show artists who use this process in their work
- Get the students to spot the different kinds of composition techniques (Proximity, Similarity, Closure, and Continuity) in the paintings by Bill Inman
- Get the students to see if they can spot the rule of thirds in various paintings that I put up on the board and use a marker to draw the rule of thirds
- Get the students to rearrange their composition looking into what attracts the eye

	<ul style="list-style-type: none"> ● Emphasise the importance of middle ground, foreground and background when they are drawing up their chosen picture ● Students should be starting to draw their composition on their cardboard boxes ● Oracy Get the students to discuss the new compositional terms Proximity, Similarity, Closure, and Continuity in the paintings describing where they can see it ● Numeracy Using a ruler to measure the rule of thirds in their cardboard composition ● Literacy writing down in their glossaries the new key definitions Proximity, Similarity, Closure, and Continuity. ● <u>Reflection and Evaluation. WWW/EBI.</u> ● <u>SLA.</u> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. ● <u>Conclusion</u> - <u>TA;</u> - Give a short recap of the basic vocab we learned and artists..
Post class reflection	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> ● Going through the different kinds of composition began to make sense to the students just before they started to draw onto their cardboard boxes, the students were able to see it visually in the power points that I showed them, I could point it out to them. ● I got the students to focus on their research just before they started to draw out their composition onto the cardboard just to see if they were completely happy with it. ● Looking at the amount of time that we have left I wanted to ask the students to be realistic and think logically, should they paint large scale or small-this all depends on how fast they work and how much detail they plan on adding to it. <p>EBI</p> <ul style="list-style-type: none"> ● I should have made the students paint gesso on their cardboard instead. I had them already pre primed before the class.

Lesson No/total in UoL: 11
Date: 21/November/2023
Lesson type: (S)
Time: 40 mins
Stage:

[SC]



JC
Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Content

- Continue developing their painting on their cardboard
- Preparing for underpainting- adding an acrylic wash to the cardboard
- Burnt Sienna (tint)/ Yellow ochre acrylic wash over the primed cardboard
- Finish sketching out their composition

AEDP

- Colour (mixing yellow ochre and Burth sienna together with water)
- Line (filling in the sketch on the cardboard)

Artistic process

- Painting
- Students finish sketching

Support studies

- Chuck Black (Step by step process of underpainting)

Learning Intentions

Students will be able to....

- Discuss what underpainting is
- Outline why we use a wash before blocking in the cardboard with colour
- Apply a wash to the cardboard
- Complete sketch of their composition
- Break down each of Chuck Black's steps when it comes to how he applies his acrylic wash and underpainting

Success criteria (Stage 2 ONLY)

- Understand what an underpainting is
- Applied an acrylic wash to their cardboard
- Completed their sketch of their composition

- Compared and Contrasted the difference of starting a painting with and without a wash.
- Discussed Chuck Blacks steps when it came to underpainting

LESSON PLAN

☐ Underpainting

☐ Chuck Black

☐ Painting Tips

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

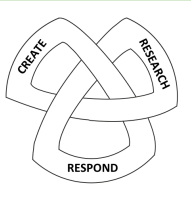
- Welcome class and take roll.
- TA.
- Introduce fifth years to underpainting

• Body of lesson

• Students will make an acrylic wash to stain the cardboard

- Ask the students to take out their cardboard
- Discuss why we are going to stain our cardboard
- Show a pp of my painting with an acrylic wash over it and my step by step progress
- Explain how to make the acrylic wash
- Demonstrate how to make the acrylic wash
- Mix mostly water and a tablespoon of yellow ochre together
- Grab a large sized brush to paint the wash over the cardboard
- Leave it to dry
- I will ask the students who have finished sketching their composition to start painting over the sketch with the acrylic wash
- I will then show the students a support study artist-Chuck Close
- I will ask the students how they find his process when it comes to underpainting
- I will emphasise that an undercoat will make the painting less daunting to paint onto
- **Oracy** Get the students to discuss the difference in painting on a white surface compared to a stained surface (Acrylic wash)
- **Numeracy** How to make an acrylic wash- the amount of wash you use and the amount of yellow ochre paint you add to the water to make the wash.
- **Literacy** writing down in their glossaries what an underpainting and an acrylic wash is.
- **Reflection and Evaluation.** WWW/EBL

	<ul style="list-style-type: none"> ● SLA. Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. ● Conclusion - TA: - Give a short recap of the basic vocab we learned and artists..
Post class reflection	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW</p> <ul style="list-style-type: none"> ● I was able to use the jar of yellow ochre acrylic wash that I made during my demo on all of the students' cardboard, therefore the students didn't have to go trying to make it themselves and they got to see me making the wash. ● I showed the students how I soak up the wash on the cardboard with blue roll so that it is not dripping all over the ground. ● When the class was nearly finished I asked the students what they think of the wash technique and if they would use it in the future, most of the students said that they would as they would find it less daunting to paint onto. <p>EBI</p> <ul style="list-style-type: none"> ● Some of the students in the class had already moved onto painting as soon as they finished their sketch during the previous lesson. It's hard to have everyone at the same pace. This is why only some of the class got to put the wash over their cardboard.

<p>Lesson No/total in UoL: 12 Date: 23/November/2023 Lesson type: (S) Time: 80 mins Stage:</p> <p>[SC]</p> 	<p>Learning Content for Pupils and Learning Intentions</p> <p>WHAT and WHY are you teaching</p> <p>Key new content</p> <ul style="list-style-type: none"> → Continue developing their painting on their cardboard → Blocking in technique <p>AEDP</p> <ul style="list-style-type: none"> ● Colour (Blocking in the composition with colour using acrylic) ● Tone (If students have finished blocking in they can start on tone)
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JC
Think- reflect... (action verbs in wheel)

Artistic process

- Painting

Support studies

- Felicia Forte (Blocking in technique)

Learning Intentions

Students will be able to....

- State why the blocking in technique is useful when starting a painting
- Identify the purpose of blocking in
- Apply the blocking in technique to their painting
- Explored the use of blocking in, in Felicia Forte's paintings

Success criteria

- Understands the purpose of blocking in a painting
- Used the blocking in method in their cardboard painting
- Analysed the use of blocking in, in felicia Forte's paintings

LESSON PLAN

Blocking in Technique

Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.

Entry System

- Students enter the classroom and are asked to take out their journals and write their learning intention in their journals.
- Remind students to push their bags under the desk fully to avoid someone tripping over.

Introduction:

- Welcome class and take roll.
- TA.
- Introduce fifth years to Blocking in Technique

- **Body of lesson**

- **Students will start to block in paint to their cardboard**

	<ul style="list-style-type: none"> • Ask the students to take out their cardboard • I will emphasise that an undercoat will make the painting less daunting to paint onto • Discuss why we should block in colours on our cardboard composition • Show a pp of my painting with my step by step progress of how I block in colour first • Explain how to not focus in on the detail until after you have blocked in • Demonstrate how to block in with an example of a composition I have sketched up • Show the students a variation of brushes that they can use for their painting • I will then show the students a support study artist-Felicia Forte → I will ask the students how they find his process when it comes to blocking in colour first • Oracy Get the students to discuss felicia Forte's paintings and how she blocks in first • Numeracy the shapes you begin to see when blocking in first • Literacy writing down in their glossaries what blocking in is • <u>Reflection and Evaluation.</u> • <u>WWW/EBI.</u> • <u>SLA.</u> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP. • <u>Conclusion</u> - <u>TA;</u> - Give a short recap of the basic vocab we learned and artists..
Post class reflection	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> • I went over how you do the side profile when a student asked me how you go about doing it. I decided to teach the rest of the class how you would approach it by drawing it up on the whiteboard. • A student of mine who is painting a pouring cup took inspiration from one of Felicia Forte's painting of a cup <p>EBI</p> <ul style="list-style-type: none"> • There is a student of mine who is gifted at drawing when there is an object in front of him but he is painting from his imagination which isn't really working him, his painting already looks flat and I told him to do a second one looking at objects but he is still painting from his imagination, I'm not persuading him to well as he's doing what suits him.

Lesson No/total in UoL: 13

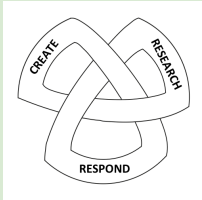
Date: 28/November/2023

Lesson type: (S)

Time: 40 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

Key new content

- Cardboard Recycling facts (This is why we are using cardboard as our surface to paint on)
- The importance of recycling and reusing cardboard
- Focusing on Portraiture when it comes to drawing the face at different angles

AEDP

- Colour (adding paint)
- Line (using lines to structure the face at the beginning)
- Tone (using complementary colours to brighten/darken the painting)

Artistic process

- Painting the cardboard
- Sketching the composition (working on the face/portraiture)

Support studies

- Steve Eichenberger (Cardboard paintings based around portraiture)

Learning Intentions

Students should be able to....

- Outline the importance of recycling and reusing cardboard
- Draw the the different profiles of the face using my handout when structuring the facial features
- Apply tone to their cardboard paintings using the complementary colours to brighten/darken where needed.
- Analyse Steve Eichenberger's use of portraiture in his cardboard paintings

Success criteria

- Identified the importance of recycling and reusing cardboard.
- Drawn face profiles in their cardboard composition using my handout on how to structure the different angles of the face.
- Applied tone using complementary colours to their work
- Analysed Steve Eichenberger's use of portraiture looking at his use of expression and mood

LESSON PLAN

☐ Portraiture

☐ Reusing Cardboard

☐ Steve Eichenberger

Introduction

- **Recap**
- purpose of blocking in a painting
- Felicia Forte (Blocking in technique)

Body of lesson

- Cardboard Recycling facts (This is why we are using cardboard as our surface to paint on)
- The importance of recycling and reusing cardboard
- Focusing on Portraiture when it comes to drawing the face at different angles

Teacher Activity

- **Powerpoint Presentation**
- Cardboard Recycling facts (This is why we are using cardboard as our surface to paint on)
- The importance of recycling and reusing cardboard
- Cross-curricular-Geography
- Questioning- Higher and lower order (Oracy)
- Why is it important to recycle and reuse cardboard?
- Do you know what landfills are? What is their function?

Demonstration

- Portraiture
- Drawing the face at different angles (Numeracy)
- Using lines to structure the face
- Knowing where to place the facial features
- Using the whiteboard to draw out the face

Support study artist

- Steve Eichenberger
- Explain why he likes to use cardboard to paint on
- Analyse his use of portraiture in his work
- Advantages of using cardboard to paint on

Evaluation

	<ul style="list-style-type: none"> Students will pair up together and evaluate their work so far using a post it, looking for use of tone, line and colour giving their opinion(Literacy). <p><u>Differentiation</u></p> <ul style="list-style-type: none"> Give out handouts to each of the students based on the portraiture Will give students handouts on complementary colours so that they understand how to build on tone
Post class reflection	<p>What / So what..what went well and why and even better if... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> The artist I chose to show the students was great (Steve Eichenberger) as they got to see his work involved cardboard paintings as well as portraiture so it gave them the best of both worlds in this lesson. The students engaged well at the discussion we had around the recycling of cardboard and landfill sites. It made the students aware of where the rubbish ends up and how to be more conscious when it comes to disposing of packaging that they receive from online shopping and how it goes to waste. <p>EBI</p> <ul style="list-style-type: none"> There is a student in the class who gave her phone to another girl to paint from when she needed it to paint her own side profile, I only figured out towards the end of class that she was drawing from her own imagination, I wish I knew earlier. When I did find out, I told the girl who was using her phone that her phone should be charged up because I gave her my phone charger and then she could give back the other girl in the class her own phone to help her draw her own side profile. I should have known she was painting from her imagination.

Lesson No/total in UoL: 14

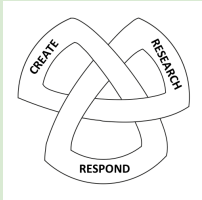
Date: November/2023

Lesson type: (S)

Time: 40 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

Key new content

- Adding detail and tone into the cardboard painting
- Focus in on Tone to emphasise the lightness and darkness of something
- Depth and form (3 dimensionality of a drawing when tone is used).

AEDP

- Tone (lightness and darkness)
- Form (3 Dimensionality of a drawing/painting when you add tone to it)

Artistic process

- Painting (painting using a selection of brushes to add tone to their cardboard paintings using acrylic paint).

Support studies

- James Abbott McNeill Whistler (Tone/shades/lightness/darkness)

Learning Intentions

Students should be able to....

- Apply tone to their paintings
- Analyse the tone that is used in Whistler's painting Harmony in Grey and Green: Miss Cicely Alexander
- Match the tone from the sources that they are painting from into the colour that they need by mixing colours

Success criteria

- Applied tone to their paintings
- Analysed the tone that is used in Whistler's painting Harmony in Grey and Green: Miss Cicely Alexander
- Colour mixed and matched paints to the colour from the source they are working on

LESSON PLAN

Tone

Introduction

- **Recap**
 - Cardboard Recycling facts (This is why we are using cardboard as our surface to paint on)
 - The importance of recycling and reusing cardboard
 - Focusing on Portraiture when it comes to drawing the face at different angles

Body of lesson

- Adding detail and tone into the cardboard painting
- Focus in on Tone to emphasise the lightness and darkness of something
- Depth and form (3 dimensionality of a drawing when tone is used).

Teacher Activity

- **Powerpoint Presentation**
- Focus in on Tone to emphasise the lightness and darkness of something
- Using tone in your drawing and painting allows you to create pictorial depth or space.
- If you apply a colour in one shade only, it can look like a flat graphic surface.
- Once you begin to add darker shades and highlights to your colours, we can begin to 'read' the flat picture plane as having depth or form.
- Questioning- Higher and lower order (**Oracy**)
- Where do you see the tone in the painting?
- Where is the light coming from?

Demonstration

- Mixing and matching colours with acrylic paint
- The way to tone down a colour is to add a little bit of its complementary.
- The amount of complementary colour you add will depend on how strong you want the shadow to be.
- That will depend on the strength of the light source, or the tonal range of the painting.
- For darker shadows, you would add a bit more of the complementary colour.
- For shadows on white objects, the same rules can apply because when painting sunlit areas of white objects, the colour will not be true white but will lean towards one colour or another.
- I never use white paint to show white objects.
- Instead I use a very pale version of whichever colour gives the best contrast to the surrounding area.
- More often than not, the shadow colour I use for white objects will be blue or purple.

Support study artist

	<ul style="list-style-type: none"> • I will put up on the board the different artists who use Tone up on the projector and I will ask the students to analyse what they should be looking for (Tone) (Oracy) • Clive Branson (Tone) • Joseph Wright (Tone) • Sir William Rothenstein (Tone) • Whistler (Tone) <p><u>Evaluation</u></p> <ul style="list-style-type: none"> • Students will bring all of their work to the center table and will write out in post its where Tone is evident and which area is light and which area is dark (Literacy). <p><u>Differentiation</u></p> <ul style="list-style-type: none"> • Give out handouts to each of the students based on the Tone • Will put up the powerpoint on their google Classroom • Will give students one to one advice on what they are doing
<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW</p> <ul style="list-style-type: none"> • Although most of the students should know by now what tone is and how to apply it when painting, I wanted to give a little demo on how I like to apply tone and what works for me when painting. The students started to explain to me how they like to apply tone and what kind of brushes they like to use. This gave me insight as to how they were taught how to apply tone and how they like to do it. • I gave a good presentation of multiple artists who use a good variation of tone in their paintings such as Sir William Rothenstein and where the light source is coming from and how to look out for the light and where it is coming from. <p>EBI</p> <ul style="list-style-type: none"> • I should have given the students a break from their cardboard paintings and given them a mini task to set up a still life using a lamp with an object underneath to show and direct where the light source is coming from. If I had more time I would have but the students still have a lot of painting to get through in order to complete their cardboard paintings.

Lesson No/total in UoL: 15

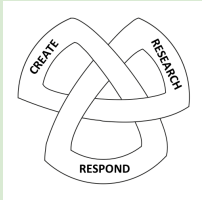
Date: November/2023

Lesson type: (S)

Time: 40 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

WHAT and WHY are you teaching

Key new content

- Colour that isn't just one colour- looking further into Tone
- Monochromatic palette (making multiple shades of the one colour to create tone)
- The mood a monochromatic painting creates
- Moving away from your typical black and white painting into just one colour (the colour of your choice)

AEDP

- Colour (using one colour to create tone)
- Tone (Created by the movement of the artist's hand)
- Texture (Using tone to create texture using multiple shades)

Artistic process

- Painting cardboard boxes

Support studies

- James Abbott McNeill Whistler Nocturne: Blue and Silver - Chelsea (1871)
- Monochromatic painting indicating mood and tone using the one colour

Learning Intentions

Students should be able to....

- Describe the mood in Whistlers 'Nocturne' painting
- Explore the use of one colour in Whistler's 'Nocturne'
- Explain what a monochromatic painting is
- Create different tints and tones using the one colour to create tone in their paintings when mixing colours for emphasising tone

Success criteria (Stage 2 ONLY)

- Described the mood in Whistlers 'Nocturne' painting and explored the use of one colour
- Understood what a monochromatic painting is
- Create different tints and tones using the one colour to create tone in their cardboard paintings

LESSON PLAN

COLOUR THAT ISN'T JUST ONE COLOUR

Introduction

- **Recap**
- Adding detail and tone into the cardboard painting
- Focus in on Tone to emphasise the lightness and darkness of something
- Depth and form (3 dimensionality of a drawing when tone is used).

Body of lesson

- Colour that isn't just one colour- looking further into Tone
- Monochromatic palette (making multiple shades of the one colour to create tone)
- The mood a monochromatic painting creates
- Moving away from your typical black and white painting into just one colour (the colour of your choice)

Teacher Activity

- **Powerpoint Presentation**
- Colour that isn't just one colour
- Monochromatic palette (palette with just one colour and making different shades using white)
- Ask students to take note in their glossaries, what monochromatic painting means (**Literacy**)
- Emphasising the mood that a monochromatic painting creates
- Taking into a different meaning of tone such as the tone in music
- Questioning- Higher and lower order (**Oracy**)
- Where do you see the tone in the painting?
- Where is the light coming from?

Demonstration

- **Monochromatic painting**
- Bring all students up to my desk
- Show the colour that I am going to start mixing
- Choose and mix one colour for your monochromatic painting
- You will have at least five values:white > tint > tone > hue > shade
- If you see little of one value, consider not having white as one

- Paint one value at a time

Support study artist

- James Abbott McNeill Whistler Nocturne: Blue and Silver - Chelsea (1871)
- Monochromatic painting indicating mood and tone using the one colour
- Analyse the painting
- Discuss what creates a mood in the painting (cool colours and warm colours) (Oracy)
- Point out and discuss any relevant AEDP (Oracy)

Student Activity

- I will get students to start mixing one colour of their choice that relates to the painting they are in the middle of and I will ask them to start building different shades making a monochromatic palette.

Evaluation

- Students will bring all of their work to the center table and will write out in post its where Tone is evident and which area is light and which area is dark (Literacy).

Differentiation

- Give out handouts to each of the students based on the monochromatic painting session
- Will put up the powerpoint on their google Classroom
- Will ask the higher achievers to take start another cardboard painting based on the theme 'A moment in Time'.

Post class reflection

What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work

WWW

- Getting the students to all choose a colour from their study of what they are painting to explore the lightness and darkness of the monochromatic palette
- I got the class to discuss mood in terms of warm and cool colours, how to make a painting/ part of a painting look warm, giving the students some time to observe the painting James Abbott McNeill Whistler Nocturne: Blue and Silver - Chelsea (1871), discuss the mood (warm/cold). The students could determine the mood in the painting

EBI

- If I had more time I would be able to get the students to do a monochromatic study of one part of their painting using a viewfinder, A colour study so that they would remember what a monochromatic palette is, I just feel that the students haven't got the time when they haven't got their cardboard painting complete.

Lesson No/total in UoL: 16

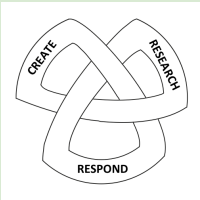
Date: 6/December/2023

Lesson type: (S)

Time: 80 mins

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

Teaching Content

- Alternatives to plastic (cardboard)
- Recycled cardboard (renewable raw material wood)
- Grass Cardboard (grass waste sourced from compensation areas or nature reserves)
- Cardboard from agricultural waste (modern source of raw materials: agricultural crop by-products, including the likes of the stems and leaves of crops such as rice, cereals or sugar cane, and the cellulose obtained from them)
- Continue painting their cardboard painting

AEDP

- Tone (lightness/darkness of colours)
- Colour (paint they will use)
- Texture (Using tone to create texture using multiple shades)

Artistic process

- Painting with acrylic paints

Support studies

- Gustav Metzger (paints on cardboard)
- Joseph McGurl (artist who uses viewfinders)

Learning Intentions

Students should be able to...

- Classify the alternatives to plastic when it comes to cardboard
- Compare the difference between recycled cardboard, grass cardboard and cardboard from agricultural waste
- Paint onto their cardboard using tone to create texture

	<ul style="list-style-type: none"> Analyse how Gustav Metzger's paints onto cardboard <p>Success criteria (Stage 2 ONLY)</p> <ul style="list-style-type: none"> Compared the alternatives to plastic such as recycled cardboard, grass cardboard and cardboard from agricultural waste Created texture using tone in their paintings Analysed how Gustav Metzger's paints onto cardboard discussing the appropriate art elements
<p>LESSON PLAN</p> <p>☐ Gustav Metzger</p> <p>☐ The Alternatives to Plastic</p> <p>☐ Joseph McGurl</p>	<p><u>Introduction</u></p> <ul style="list-style-type: none"> Recap Colour that isn't just one colour- looking further into Tone Monochromatic palette (making multiple shades of the one colour to create tone) The mood a monochromatic painting creates Moving away from your typical black and white painting into just one colour (the colour of your choice) <p><u>Body of lesson</u></p> <ul style="list-style-type: none"> Alternatives to plastic (cardboard) Recycled cardboard (renewable raw material wood) Grass Cardboard (grass waste sourced from compensation areas or nature reserves) Cardboard from agricultural waste (modern source of raw materials: agricultural crop by-products, including the likes of the stems and leaves of crops such as rice, cereals or sugar cane, and the cellulose obtained from them) Continue painting their cardboard painting <p><u>Teacher Activity</u></p> <ul style="list-style-type: none"> Powerpoint Presentation Alternatives to plastic (cardboard) Recycled cardboard (renewable raw material wood) Grass Cardboard (grass waste sourced from compensation areas or nature reserves) Cardboard from agricultural waste (modern source of raw materials: agricultural crop by-products, including the likes of the stems and leaves of crops such as rice, cereals or sugar cane, and the cellulose obtained from them) Higher and lower order questions (Oracy) Have you ever bought something with packaging like this Discuss where you might have found this packaging before

- I will then get students to write examples of the 3 different types of cardboard (Literacy)

Demonstration

- Bring students up to my desk
- Demonstrate how I build tone on different colours
- Show students a picture that I will use to paint from
- Ask the students to pick out a section from the picture that I am painting from
- I will then ask them to place the viewfinder over the section
- What colours do you see?
- What colours will make this colour

Support study artist

- Joseph McGurl (artist who uses viewfinders)
- Gustav Metzger (paints on cardboard)
- Analysing the artists work looking for the appropriate AEDP
- Discussing the tone in the work and how that artist build on texture in his work (Oracy)

Student Activity

- Students will continue to paint onto their cardboard focusing on texture and how to build onto it using tone

Evaluation

- Students will swap their work with the person next to them and write out in post its where they see texture present in their work, going into detail about the colours they see in the work.

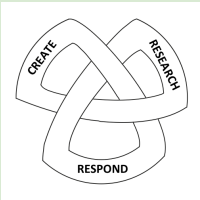
Cross-curricular links


- Science
- Geography

Differentiation

- Will put up the powerpoint on their google Classroom
- Will ask the higher achievers to start another cardboard painting based on the theme 'A moment in Time'.
- Any student who is struggling to create texture can come up to my demo desk and I will show them some brush techniques that will help not only build on texture but will help create tone

<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW</p> <ul style="list-style-type: none"> Teaching the students about the alternatives to cardboard made the students much more aware of the packaging of the food that they are consuming, the students could discuss the packing they are familiar with I made a lot of students surprised when they found out that cardboard can be made from waste (Grass, compost). We also had a discussion when it comes to buying products/food, beware of the packaging to see if it's sustainable <p>EBI</p> <ul style="list-style-type: none"> For some of the students who are finished their cardboard painting already I should have got the students to do a close up if their painting using a viewfinder instead of getting the students to start a new painting based on the theme.
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<p>Lesson No/total in UoL: 17 Date: 12/December/2023 Lesson type: (S) Time: 40 mins Stage:</p> <p>[SC]</p>  <p>JC Think- reflect... (action verbs in wheel)</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Teaching Content</p> <ul style="list-style-type: none"> Reflecting back on the theme 'A moment in time', what brought us to the painting outcome Specific events (days of special significance) Political events (political moments we can reflect back on) Heroic moments (moments of courage and sacrifice) Frozen moments and snapshots (using a camera to hold a moment forever, secretly snap actions on the street) <p>AEDP</p> <ul style="list-style-type: none"> Tone (lightness/darkness of colours) Colour (paint they will use) Texture (Using tone to create texture using multiple shades) <p>Artistic process</p> <ul style="list-style-type: none"> Painting with acrylic paints onto cardboard
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	<p>Support studies</p> <ul style="list-style-type: none"> • Charles Ginner, Coronation day 1937 (Specific events) • David Goldblatt <i>The destruction of District Six under the Group Areas Act. Cape Town</i> (Political Events) • Susan Hiller (Heroic moments) • Hans Casparius (Frozen snapshots) <p>Learning Intentions Students will be able to..</p> <ul style="list-style-type: none"> • Explore and reflect on the connections to the theme ‘A moment in time’. • Identify with events that relate to them • Expressed the mood of their painting with tone and colour <p>Success criteria</p> <ul style="list-style-type: none"> • Reflected on the theme ‘A moment in time’ • Related to specific events from the theme • Expressed colour and tone in their work
<p>LESSON PLAN</p> <p> A Moment in Time</p>	<p><u>Introduction</u></p> <ul style="list-style-type: none"> • Recap • Alternatives to plastic (cardboard) • Recycled cardboard (renewable raw material wood) • Grass Cardboard (grass waste sourced from compensation areas or nature reserves) • Cardboard from agricultural waste (modern source of raw materials: agricultural crop by-products, including the likes of the stems and leaves of crops such as rice, cereals or sugar cane, and the cellulose obtained from them) • Continue painting their cardboard painting <p><u>Body of lesson</u></p> <ul style="list-style-type: none"> • Reflecting back on the theme ‘A moment in time’, what brought us to the painting outcome • Specific events (days of special significance) • Political events (political moments we can reflect back on) • Heroic moments (moments of courage and sacrifice) • Frozen moments and snapshots (using a camera to hold a moment forever, secretly snap actions on the street)

- Continue painting their cardboard painting
- Expressing colour and tone

Teacher Activity

- **Powerpoint Presentation- Reflecting back on the theme**
- Reflecting back on the theme 'A moment in time', what brought us to the painting outcome
- Ask the students to discuss the specific events within the theme
- Specific events (days of special significance)
- Political events (political moments we can reflect back on)
- Heroic moments (moments of courage and sacrifice)
- Frozen moments and snapshots (using a camera to hold a moment forever, secretly snap actions on the street)
- Ask the students how they can relate their painting back to the theme 'A moment in time'. (Oracy)

Demonstration- building tone

- Bring students up to my desk
- Demonstrate how I build tone on different colours
- Once the foundation layer has finally dried up, load paintbrush with paint for the next layer
- You can load paint onto the brush individually using a smaller paint brush or dip the brush into each tone at a time while being mindful that the colours can get muddy
- Some paints are more opaque (not transparent) which will fully cover previous layers (Literacy)
- Whilst there are some colours more translucent than others (Literacy)
- Show students a picture that I will use to paint from
- Ask the students to pick out a section from the picture that I am painting from
- I will then ask them to place the viewfinder over the section
- What colours do you see?
- What colours will make this colour

Support study artist

- Charles Ginner, Coronation day 1937 (Specific events)
- David Goldblatt *The destruction of District Six under the Group Areas Act. Cape Town* (Political Events)
- Susan Hiller (Heroic moments)
- Hans Casparius (Frozen snapshots)
- Identifying the use of all media (photography/painting etc)
- Analysing the artists work looking for the appropriate AEDP
- Discussing the tone in the work and how that artist build on texture in his work (Oracy)

	<p><u>Student Activity</u></p> <ul style="list-style-type: none"> • Students will continue to paint onto their cardboard focusing on texture and how to build onto it using tone • Identifying the translucency of paint/opaque/transparency when it comes to tone <p><u>Evaluation</u></p> <ul style="list-style-type: none"> • Students will bring their work up to the front table, discuss their work and how it relates back to the theme <p><u>Differentiation</u></p> <ul style="list-style-type: none"> • Will put up the powerpoint on their google Classroom • Will give all the students handouts on the discussion about the theme 'A moment in time'. • Will get the students to move around the class to view everybody else's work so that they can get examples of the theme.
<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> • I recapped over what the theme is and what it means before the end of the project to make sure that everyone is keeping to the theme. • After discussing the alternatives of cardboard during the last session, some of the students told me exactly what packaging is wrapped around their food for lunch and where it is sourced. <p>EBI</p> <ul style="list-style-type: none"> • Sometimes when I would be with a student for too long, I would look around and some of the students could be flicking through their phones, I'd have to tell them to leave their phone lying down flat on the desk. I should have went through protocall at the start and told all students at the start of class to have their phones lying flat on the desk.

Lesson No/total in UoL: 18

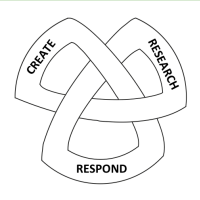
Date: 14/12/23

Lesson type: (S) 80 mins

Time:

Stage:

[SC]



JC

Think- reflect... (action verbs in wheel)

Learning Content for Pupils and Learning Intentions

Teaching Content

- Reflect back on more branches from the theme 'A moment in time'
- Moments in time passing (Sometimes measuring time can mark those moments passing.)
- Clocks and Clock faces and how artists present works with clocks
- Documenting everyday life (capturing your meal before eating it)
- The everyday (what we experience everyday, our regular habits)

AEDP

- Colour (being mindful of warm and cool tones when building tone)
- Tone (adding extra layers of paint to lighten/darken the colour)
- Texture (Using tone to create texture using multiple shades)

Artistic process

- Painting with acrylic paints onto cardboard

Support studies

- Stephen Shore (photography based on the everyday)
- Man Ray (Measure the passing of time)

Learning Intentions

Students should be able to....

- Complete their cardboard painting by the end of class
- Explain what is meant by the theme 'a moment in time' from further research
- Discuss how we document life at the present time
- Evaluate their own work using a rubrics based on the project

Success criteria (Stage 2 ONLY)

- Finished their cardboard painting based on the theme 'A moment in time'.
- The theme 'A Moment in Time' is recognisable in their paintings.
- Discussed the everyday and how they document their life
- Evaluated their own work a rubrics

LESSON PLAN

☐ A Moment in Time Theme

5th Year Cardboard Painting Rubrics

Introduction

- **Recap**
- Reflecting back on the theme 'A moment in time', what brought us to the painting outcome
- Specific events (days of special significance)
- Political events (political moments we can reflect back on)
- Heroic moments (moments of courage and sacrifice)
- Frozen moments and snapshots (using a camera to hold a moment forever, secretly snap actions on the street)
- Expressing colour and tone

Body of lesson

- Reflect back on more branches from the theme 'A moment in time'
- Moments in time passing (Sometimes measuring time can mark those moments passing.)
- Clocks and Clock faces and how artists present works with clocks
- Documenting everyday life (capturing your meal before eating it)
- The everyday (what we experience everyday, our regular habits)

Teacher Activity

- **Powerpoint Presentation- Reflecting back on the theme**
- Reflecting back on the theme 'A moment in time', what brought us to the painting outcome
- Ask the students to discuss the specific events within the theme
- Show and discuss artists work that relate to the theme
- Moments in time passing (Sometimes measuring time can mark those moments passing.)
- Clocks and Clock faces and how artists present works with clocks
- Documenting everyday life (capturing your meal before eating it)
- The everyday (what we experience everyday, our regular habits)(Oracy)
- Giving the students examples of my own day, what I do first thing in the morning to the last thing at night
- This will provoke students to discuss their own day (Oracy)

Demonstration- building tone

- Bring students up to my desk
- Demonstrate how I build tone on different colours
- One the foundation layer has finally dried up, load paintbrush with paint for the next layer

- You can load paint onto the brush individually using a smaller paint brush or dip the brush into each tone at a time while being mindful that the colours can get muddy
- Some paints are more opaque (not transparent) which will fully cover previous layers (Literacy)
- Whilst there are some colours more translucent than others (Literacy)
- Show students a picture that I will use to paint from
- Ask the students to pick out a section from the picture that I am painting from
- I will then ask them to place the viewfinder over the section
- What colours do you see?
- What colours will make this colour

Support study artist

- John Latham , Man Ray (moments in time passing)
- Joe Tilson, Ruth Ewan, Giulio Paolini, Christian Marclay, John Hilliard, Joseph Kosuth (Clocks and faces)
- Stephen Shore (Photography of the everyday)
- Identifying the use of all media (photography/painting etc)
- Analysing the artists work looking for the appropriate AEDP
- Discussing the tone in the work and how that artist build on texture in his work (Oracy)

Student Activity

- Students will continue to paint onto their cardboard focusing on texture and how to build onto it using tone
- Identifying the translucency of paint/opaque/transparency when it comes to tone

Evaluation

- I will give all students an evaluation sheet to fill in based on this project, students will take out their sketchbooks and their paintings to evaluate their work. (Literacy)

Differentiation

- Will put up the powerpoint on their google Classroom
- Will give all the students handouts on the discussion about the theme 'A moment in time'.
- Will get the students to move around the class to view everybody else's work so that they can get examples of the theme.
- All students are given an evaluation sheet to fill in based on the project.

<p>Post class reflection</p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW</p> <ul style="list-style-type: none"> ● I gave the students the opportunity to mark their own work, the students could figure from the rubrics I created for this assessment, what stage they feel they are at. ● I left space in the rubrics for me to grade them, this gave the students a comparison of marks between the teachers and their own. ● I got the students to go through all of their work, sketches, notebook work so that that they could mark themselves based on all the work that they have done to date. <p>EBI</p> <ul style="list-style-type: none"> ● I should have given the students an example of work that I have corrected to give them an idea of how they should mark themselves according to their work
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