

**School of Education DRAFT 23-24**  
**Unit of Learning (inc LPs)**Students Name: Emily Briody  
Year in NCAD: 4th Year**Class Name:****Year group: 2nd Years****Programme: Junior Cycle****Total No of lessons in UoL: 12****Aim of Unit of Learning**

To create a dinner menu using Calligraphy and watercolours under the theme "An ideal feast" under both design (menu) and craft (calligraphy), focusing on tone, colour and layout.

**Theme Development:** unpack remembering National priorities and overall context (Scenario [JC])**"An Ideal Feast"****Entering characteristics**

- 1x Dfb29- Lessons are differentiated- Access to school counselor- Target - Social development- within the classroom through group work and discussion
- 1X IE, dfb1- Irish exemption granted
- **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.cnocmhuieregranard.ie/wordpress/wp-content/uploads/2011/02/Cnoc-Mhuire-Code-of-Behaviour-updated-may-2016.pdf>**Learning outcomes for unit of learning**

- 1.5 interpret the world and communicate ideas through visual means
- 1.14 use media to create their own artwork
- 2.3 reflect on their own, or another's, craftwork through the use of critical and visual language
- 2.7 identify the historical or contemporary skills and materials used in craft works from a number of different crafts
- 3.15 justify design concepts and the use of media in their own or others' work
- 3.2 use critical and visual language to explain their own designs and those of others

**Lesson No/total in UoL: 1**

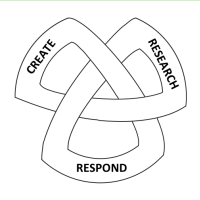
**Date: 7/November/2023**

**Lesson type:**

**Time: 40 mins**

**Stage: Research**

**[SC]**



**JC**

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

## **Learning Content for Pupils and Learning Intentions**

### **WHAT and WHY are you teaching**

#### **Brief Overview**

- Self-Evaluate their previous work to see what they need to improve on
  - Letter Formation
  - Alignment
  - Line Quality
  - Slant- letters should slant slightly to the right
  - Letter Spacing
  - Word Spacing
  - Cursive Joinings- do their letters join
  - height and treatment of the ascenders
  - length and treatment of the descenders (do they end in a straight line or curl back over themselves?)
  - letter slant for some or all of the letters
  - letter spacing – especially inside the ‘o’s and between each letter
  - treatment of terminals – that is, how each stroke ends or begins

#### **Key new content**

- Self Evaluation
- Handouts will be given to students focusing on how to self-evaluate (correct their work)
  - Students will improve on their calligraphy focusing on the mistakes that they made
- Further researching the theme ‘An ideal Feast’ describing what feasting is

#### **AEDP**

- Space (word spacing/letter spacing)
- Balance (Line spacing)

**Artistic process-** Calligraphy (Gothic/ Foundational font)

**Support studies** Sarah O’Dea

## Learning Intentions

### Students will be able to....

- Evaluate their work to date and write down what they need to improve on based on the success criteria
- Analyse their calligraphy from self evaluating their work and focus on improving their calligraphy by writing down a meal in calligraphy
- Explain what a feast is and discuss what feasting is

### Success criteria

- Students self-evaluated their work assessing the following in their calligraphy
  - Letter Spacing
  - Word Spacing
  - Cursive Joinings- do their letters join
  - height and treatment of the ascenders
  - length and treatment of the descenders (do they end in a straight line or curl back over themselves?)
  - letter slant for some or all of the letters
  - letter spacing – especially inside the ‘o’s and between each letter
  - treatment of terminals – that is, how each stroke ends or begin
- Students know what they need to improve on when writing out their meal in calligraphy again
- Discussed what feasting is

## LESSON PLAN

☐ Self Evaluation

☐ Sarah O’Dea

### Prior to class commencing:

- Seating plan ready to hand.
- Ensure the projector and all necessary technology needed for the lesson is working.
- Calligraphy worksheets are laid out on each table
- Calligraphy markers are handed out to each student

### 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 second years to calligraphy
- **Body of lesson**
- **Student Task**
- **Students learn how to self-evaluate**
- Students will be given a worksheet with the following and will look at their work to date and will assess their own work looking at this as a guide to see if they have met the following criteria
- Letter Formation
- Alignment
- Line Quality
- Slant- letters should slant slightly to the right
- Letter Spacing
- Word Spacing
- Cursive Joinings- do their letters join
- height and treatment of the ascenders
- length and treatment of the descenders (do they end in a straight line or curl back over themselves?)
- letter slant for some or all of the letters
- letter spacing – especially inside the 'o's and between each letter
- treatment of terminals – that is, how each stroke ends or begins
- **Student Activity**
- After students have self-evaluated they will attempt their calligraphy again without making the same mistakes improving on where they went wrong.
- Students will choose a sentence (food) to write in either the foundational hand/gothic
- **Teacher Demo**
- Teach students how to self evaluate looking out for the following
- Show the students an example of my calligraphy and demonstrate how to evaluate my own work
- Letter Spacing
- Word Spacing
- Cursive Joinings- do their letters join
- height and treatment of the ascenders

	<ul style="list-style-type: none"> <li>• length and treatment of the descenders (do they end in a straight line or curl back over themselves?)</li> <li>• letter slant for some or all of the letters</li> <li>• letter spacing – especially inside the ‘o’s and between each letter</li> <li>• treatment of terminals – that is, how each stroke ends or begins</li> <li>• <b><u>Reflection and Evaluation. WWW/EBI.</u></b></li> </ul> <p>→ <b><u>SLA.</u></b> Get students to discuss in their tables what kind of art element they are more focused on. Use keywords and go over AEDP.</p> <p>→ <b><u>Numeracy</u></b>-students will use a ruler and a protractor to measure/estimate the angle of the marker and a ruler to measure their lines and spacing depending on whether they use gothic/foundational hand</p> <p>→ <b><u>Literacy</u></b>- students will be writing the definitions of terminal, stroke, ascender, descender in calligraphy. Taking notes of their self evaluation</p> <p>→ <b><u>Oracy</u></b>- students will explain what they need to improve on and what they are excelling in</p> <p>→ <b><u>Conclusion</u></b></p> <ul style="list-style-type: none"> <li>- <b><u>TA:</u></b> Get class to sit down in their seats.</li> <li>- Give a short recap of the basic vocab we learned.</li> </ul> <p><b>Exit strategy (5 mins)</b></p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away &amp; students should spray their desks (H&amp;S).</p>
<p><b>Post class reflection</b></p>	<p><b>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</b></p> <p><b>WWW</b></p> <ul style="list-style-type: none"> <li>• The self evaluation worked out really well as the students got to mark themselves out of 5 for each heading and give reasons for their answer making them consider what they need to improve on.</li> <li>• The handout I gave each of the students contained examples and explanations of each of the headings that I gave the students to evaluate, this made it easier for the students to compare their calligraphy to the perfect example.</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>• There are a lot of students in this class who are European and I would like to embrace the fact that they are from different cultures and celebrate differently from us in Ireland. I want for the students outside of Ireland to write down their meals in their culture without trying to make it obvious to them to do it. The theme is about feasting, so I want the students to learn from each other.</li> </ul>

**Lesson No/total in UoL: 2**

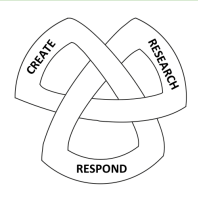
**Date: 9/November/23**

**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**

#### **Brief Overview**

- Looking at different menu layouts
- Feasting
- Feasts and festivals
- Traditions and Cultures
- Celebrations

#### **Key new content**

- Students will discuss feasts and festivals relating to what they celebrate
- Communication design

#### **AEDP**

- Line (sketching)
- Colour (Watercolours)
- Tone (Light and shade)

#### **Artistic process**

- Watercolour painting
- Sketching

#### **Support studies**

- Jan Davidz. de Heem (Tone)

### **Learning Intentions**

#### **Students will be able to.....**

- Define what a feast is
- Explore different kinds and types of feasts all over the world
- Apply their knowledge of feasts and illustrate a meal
- Point out the tone and colour in the artists paintings based on feasts

### **Success criteria (Stage 2 ONLY)**

- Students have chosen a feast from a country that they are going to explore
- Selected meals to draw in their menu
- Described and illustrated meals from their chosen feasts in their sketchbooks
- Analysed the colour and tone the artists work based feasts

## LESSON PLAN

▣ Feasting

▣ Artists

### 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. **Students should be able to....**
- Define what a feast is
- Explore different kinds and types of feasts all over the world
- Apply their knowledge of feasts and illustrate a meal
- Point out the tone and colour in the artists paintings based on feasts
- Remind students to push their bags under the desk fully to avoid someone tripping over.

### Introduction:

- Welcome class and take roll.
- **TA.**
- Introduce second years to feasting, traditions, festivals
- **Body of lesson**
- **Students learn what feasting is**
  - Introduce feasting to students
  - Discuss festivals and traditions around the world
  - Show students a video clip of Donal Skehan's feasts and festivals (Jewish)
  - The students will gather round my desk to look at my visual aid clearly, I will let them ask me questions about my process and how I did it (Layout of the menu I made).
  - Students will sit back in their own seats
  - Get the students to think about where they are from, what are their traditions, what do they celebrate
  - I will get the students to go into groups of 4 to discuss with their peers what they are thinking in terms of feasts
  - Demo: I will bring up the students to my table to demonstrate how to paint using watercolours
- First, swirl your brush in some clean water and mix it on your paint palette to get the paint wet.

- Then use your brush to spread the paint mixture on your watercolour paper.
- Add more paint as you need, and you're done!
- Watercolour paints are activated by water so you can spread them on the paper.
- Then the water evaporates and leaves behind the pigment, which is your painting
- Introduce students to a support study artist Jan Davidz. de Heem
- **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 consider the amount of water they add to the watercolour pigment in terms of how light/dark they want their colours to be
- **Literacy**- students will be writing down why they have chosen their feast/meal/tradition/festival
- **Oracy**- students will explain what they think of their chosen meal/feast to their group and see what their peers think and what ideas they bring to the table
- **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**

#### **WWW**

- The powerpoint on Feasting gave the students a good indication on what it is that I'm looking for. I made the students take out a page from their sketchbooks to take down the definition of what a feast is and types of traditions, celebrations, cultures etc.
- Putting the students into groups of 4 was a great way of getting the students to discuss with the rest of the group what feast they plan on, this ensured that not all students will be doing the same typical christmas Turkey dinner. I was happy with how everyone from each of their group had different ideas.
- The research pages worked out really well as all the students were focused on making sure that they had some kind of plan for the following class as I told them that they had to have a plan complete before class ended.

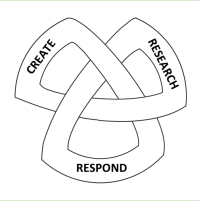
#### **EBI**



- My time management wasn't the best, I was so focused on making sure that the students understood what feasting is. I made sure that they understood all the different kinds of festivals and traditions. I wanted to give the students a variety of festivals that they can choose from.
- The speaker wouldn't work so I couldn't play the Donal Skehan clip but I promised the students that I would play it next class when I have the speaker working.
- The students didn't get using watercolours at all as they were busy researching a traditional meal for a festival and just about sketched the food.

Lesson No/total in UoL: 3  
 Date: 16/Novemeber/2023  
 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

#### Brief Overview

- Feasting/Cultures
- Designing the layout of the menu
- Illustrated images of the country based on the chosen feast

#### Key new content

- Making the physical Menu
- Formatting the menu

#### AEDP


- Balance (The two pieces of paper in the menu are even)
- Symmetry ( Is the menu symmetrical?)
- Scale (Is the menu big/small in size?)

#### Artistic process

- Making the Menu (Craft)
- Graphic/Communication design
- Cutting paper to the size you want the menu to be

#### Support studies

- Moonlit Fox (Menu layout and design along with illustration)

	<p><b>Learning Intentions</b>  <b>Students will be able to...</b></p> <ul style="list-style-type: none"> <li>• Prepare the layout of their menu using coloured and blank paper using a craft knife and ruler</li> <li>• Select a format for their menu design</li> <li>• Illustrate the culture of the country based on the chosen feast on the first page of their menu</li> <li>• Analyse the layout of Moonlit Fox's menu's</li> </ul> <p><b>Success criteria</b></p> <ul style="list-style-type: none"> <li>• Completed the layout of the menu</li> <li>• Selected images of the country from the chosen feast to illustrate on the first page of the menu</li> <li>• Broke down the layout of Moonlit Fox's menu</li> </ul>
<p><b>LESSON PLAN</b></p> <p><a href="#">Menu Layout</a></p> <p> Menu's</p>	<p><b>Prior to class commencing:</b></p> <ul style="list-style-type: none"> <li>• Seating plan ready to hand.</li> <li>• Ensure the projector and all necessary technology needed for the lesson is working.</li> </ul> <p><b><u>Entry System</u></b></p> <ul style="list-style-type: none"> <li>→ Students enter the classroom and are asked to take out their journals and write their learning intention in their journals. <b>Students should be able to....</b></li> <li>→ Prepare the layout of their menu using coloured and blank paper using a craft knife and ruler</li> <li>→ Select a format for their menu design</li> <li>→ Illustrate the culture of the country based on the chosen feast on the first page of their menu</li> <li>→ Analyse the layout of Moonlit Fox's menu's</li> <li>→ Remind students to push their bags under the desk fully to avoid someone tripping over.</li> </ul> <p><b><u>Introduction:</u></b></p> <ul style="list-style-type: none"> <li>• Welcome class and take roll.</li> <li>• <b><u>TA.</u></b></li> <li>• Feasting, traditions, festivals</li> <li>• <b><u>Recap on previous lesson</u></b></li> <li>• Define what a feast is</li> <li>• What is feasting</li> <li>• Explore different kinds and types of feasts all over the world</li> <li>• <b><u>Body of lesson</u></b></li> <li>• <b><u>Students design the layout of their menu (Physical Menu)</u></b></li> </ul>

- 
- Discuss festivals and traditions around the world
- Show students a video clip of Donal Skehan's feasts and festivals (Jewish) as the microphone wasn't working the previous day
- Discuss Moonlit Fox's Menu's looking into the layout of the design
- The students will gather round my desk to look at my visual aid clearly, I will let them ask me questions about my process and how I did it (Layout of the menu I made).
- Students will sit back in their own seats
- Get the students to think about the menu they have come up with the previous day, what are their traditions, what do they celebrate (Country)
- Demo: I will bring up the students to my table to demonstrate how to create a menu like mine
- Pick out a big sheet of coloured paper (A2) of your choice and an A2 blank page
- Adjust the sheets of paper to the size you want using a ruler and craft knife
- Fold the coloured sheet in half after you have adjusted the size
- Then prepare 3 pieces of paper out of the A2 blank page
- The 3 sheets of paper should be the one size
- Add 4 diagonal slits to each corner of the coloured page so that you can slot the blank pages into the menu
- Add glue to make sure that the pages are secure in the menu
- **Illustrating the first page of the menu**
- Select images from the country of the chosen feast
- Illustrate these images on the front page
- Use watercolours to paint with first
- First, swirl your brush in some clean water and mix it on your paint palette to get the paint wet.
- Then use your brush to spread the paint mixture on your watercolour paper.
- Add more paint as you need, and you're done!
- Watercolour paints are activated by water so you can spread them on the paper.
- Then the water evaporates and leaves behind the pigment, which is your painting
- Introduce students to a support study artist Jan Davidz. de Heem
- **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-**
- Measuring the 3 sheets of paper to fit into the overall big coloured sheet of paper

	<ul style="list-style-type: none"> <li>• students will consider the amount of water they add to the watercolour pigment in terms of how light/dark they want their colours to be</li> <li>• <b>Literacy</b>- students will be writing down why they have chosen their feast/meal/tradition/festival</li> <li>• <b>Oracy</b>- students will explain what they think of their chosen meal/feast to their group and see what their peers think and what ideas they bring to the table</li> <li>• <b>Conclusion</b> <ul style="list-style-type: none"> <li>- <b>TA</b>: Get class to sit down in their seats.</li> <li>- Give a short recap of the basic vocab we learned.</li> </ul> </li> </ul> <p><b>Exit strategy (5 mins)</b></p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away &amp; students should spray their desks (H&amp;S).</p> <p><b>Inclusion-</b></p> <ul style="list-style-type: none"> <li>→ Mixture of higher and lower order questions</li> <li>→ Fact sheet with keywords and illustrations</li> <li>→ Fact sheet with explanations and illustrations.</li> <li>→ Classroom management and organisation</li> <li>→ Step-by-step handouts that are both visual and contain simple clear steps</li> <li>→ Safety talks and demonstrations before using scissors</li> <li>→ Recap over brief at the beginning of every class</li> </ul>
<p><b>Post class reflection</b></p>	<p><b>What / So what..what went well and why and even better if... In relation to learning intentions Including links to pupil work</b></p> <p><b>WWW</b></p> <ul style="list-style-type: none"> <li>• I got all the students to gather around my desk to demonstrate and show the students my visual aid of the menu that I based around Germany to give the students an idea of what they need to do. I did a demo on a blank booklet that I made using my craft knife, scissors and pencil to give the students an idea of what they needed to do, how to slot the 3 sheets of paper into the booklet.</li> <li>• I made all of the booklets for the students giving them a student led activity of getting the students to slot their pages into it giving them clear instructions.</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>• I was a little over ambitious thinking that the students would get onto drawing and adding watercolours to the front page, this didn't happen, any students who were finished making their booklet, start to sketch the first page.</li> </ul>

**Lesson No/total in UoL: 4**

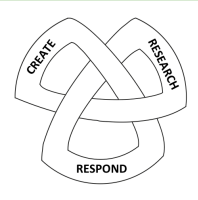
**Date: 21/November/23**

**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**

#### **Brief Overview**

- Picking a country to base their feast around
- Working on the front page of the menu (based on their chosen country)
- Sketching and illustrating imagery on the front page of the menu based on the country (Cultures, monuments, iconic buildings, climate).
- Composition-layout- scrapbook idea
- If students have finished drawing the front page, they can add watercolours to it

#### **Key new content**

- Discussing why they have chosen the country they plan on basing their menu around
- Sketching what defines the country they have chosen
- Using watercolours to add colour to their sketches

#### **AEDP**

- Line (sketch of their composition)
- Tone (adding layers of watercolour to their finished composition)
- Colour (Watercolour painting onto the composition)

#### **Artistic process**

- Sketching
- Watercolour painting

#### **Support studies**

- Toyin Ojih Odutola (Art that shows culture and tradition)
- Nicholas Poullis

### **Learning Intentions**

#### **Students should be able to...**

- Apply their Knowledge of the country they have chosen to base their menu on into an illustration on the front page
- Explore the culture and traditions relating to their chosen country

- Select one or more possible (monuments/historical buildings/animals/scenery) that represents the country to draw on the front page
- Discuss artworks that express culture by artists Toyin Ojih Odutola and Nicholas Poullis
- Start painting the front page using watercolours

### Success criteria (Stage 2 ONLY)

- All students completed making the menu booklets
- Explored their chosen country's traditions and cultures
- Chosen 1 or more possible (monuments/historical buildings/animals/scenery) to illustrate on the front page of their menu
- Moved onto painting the front page if they completed their front page of illustrations based on the country they have chosen

### Exploring Culture through watercolor

### Migration art

#### 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. **Students should be able to...**
- Remind students to push their bags under the desk fully to avoid someone tripping over.

#### Introduction:

- Welcome class and take roll.
- **TA.**
- Feasting, traditions, festivals
- **Recap on previous lessons**
- Define what a feast is
- What is feasting
- Explore different kinds and types of feasts all over the world
- **Body of lesson**
- Discuss festivals and traditions around the world
- Students who have not made their menu's can gather round my desk to look at my visual aid clearly, I will let them ask me questions about my process and how I did it (Layout of the menu I made).

- Get the students to think about the menu they have come up with the previous day, what are their traditions, what do they celebrate (Country)
- I will show the students artists Toyin Ojih Odutola and Nicholas Poullis and how they express culture and tradition in their work
- **Illustrating the first page of the menu**
  - Select images from the country of the chosen feast
  - Illustrate these images on the front page
  - Use watercolours to paint with first
  - First, swirl your brush in some clean water and mix it on your paint palette to get the paint wet.
  - Then use your brush to spread the paint mixture on your watercolour paper.
  - Add more paint as you need, and you're done!
  - Watercolour paints are activated by water so you can spread them on the paper.
  - Then the water evaporates and leaves behind the pigment, which is your painting
- **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-**
  - **Literacy-** students will write down what they have illustrated giving reason why they chose what they chose to draw that relates to the country
  - **Oracy-** students will explain what they think of their chosen country to their group and see what their peers think and what ideas they bring to mind
  - **Cross Curricular links** Geography
  - **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).

**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

## 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

- I told the students who were in the last day what they needed to do and then I got the students who didn't get to make their menu booklet to sit together so that we could make them together, I got the students to look at my example for guidance.
- I got the students to start using watercolours on the front page today. I wanted the students to have the first page filled in. I asked the students to have on the 1st page what represents the country they have chosen so that you can easily guess what the students are making their menu on.

#### EBI

- I noticed that some of the students were adding too much water to the page and it started to make the page soak and and rip, so explained to the students to leave the part that you painted to dry for a little while before you start to layer it up. Maybe the students could have been better off using watercolour paper.

Lesson No/total in UoL: 5

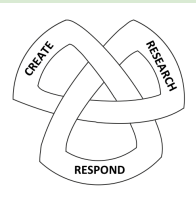
Date: 23/November/23

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

#### Brief Overview

- Symbolism of the food (understanding the role behind food in our lives)
- Watercolour painting of food inside the menu
- Using fine liners to add in more detail to the front page

#### Key new content

- Adding tone to the front page of the menu using fine liners (pens)

#### AEDP

- Line (fine liners-hatching/cross-hatching)
- Tone (Adding more depth to the watercolour backdrop)
- Colour



	<p><b>Artistic process</b></p> <ul style="list-style-type: none"> <li>• Pen Drawing</li> <li>• Watercolour painting</li> </ul> <p><b>Support studies</b></p> <ul style="list-style-type: none"> <li>• Anastasiya Levashova (Food watercolour painting)</li> </ul> <p><b>Learning Intentions</b></p> <p><b>Students should be able to...</b></p> <ul style="list-style-type: none"> <li>• Discuss the symbolism of food and what brings people together</li> <li>• Explore the freedom of watercolours in their menu when painting food</li> <li>• Identify tone in Anastasiya Levashova's watercolour painting's of food</li> <li>• Apply tone onto the front page of the menu using tonal techniques</li> </ul> <p><b>Success criteria (Stage 2 ONLY)</b></p> <ul style="list-style-type: none"> <li>• Discussed the symbolism of food with their peers</li> <li>• Painted their food based on their country using watercolours</li> <li>• Applied tone to the front page of the menu using fine liners</li> <li>• Analysed tone in Anastasiya Levashova's watercolour painting's of food</li> </ul>
<p><b>LESSON PLAN</b></p> <p>☐ Symbolism of Food</p> <p>☐ Anastasiya Levashova</p>	<p><b>Prior to class commencing:</b></p> <ul style="list-style-type: none"> <li>• Seating plan ready to hand.</li> <li>• Ensure the projector and all necessary technology needed for the lesson is working.</li> </ul> <p><b>Entry System</b></p> <ul style="list-style-type: none"> <li>→ Students enter the classroom and are asked to take out their journals and write their learning intention in their journals. <b>Students should be able to....</b></li> <li>→ Discuss the symbolism of food and what brings people together</li> <li>→ Explore the freedom of watercolours in their menu when painting food</li> <li>→ Identify tone in Anastasiya Levashova's watercolour painting's of food</li> <li>→ Apply tone onto the front page of the menu using tonal techniques</li> <li>→ Remind students to push their bags under the desk fully to avoid someone tripping over.</li> </ul>

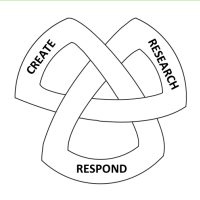
### Introduction:

- Welcome class and take roll.
- TA.
- Feasting, traditions, festivals
- Recap on previous lessons
- Define what a feast is
- What is feasting
- Explore different kinds and types of feasts all over the world
- Body of lesson
- **Symbolism of the food (understanding the role behind food in our lives)**
- PP on symbolism of food
- Discussion about what food means to them
- **Watercolour painting of food inside the menu**
- Select images of your chosen feast from your country
- Illustrate these images on the front page
- Use watercolours to paint with first
- First, swirl your brush in some clean water and mix it on your paint palette to get the paint wet.
- Then use your brush to spread the paint mixture on your watercolour paper.
- Add more paint as you need, and you're done!
- Watercolour paints are activated by water so you can spread them on the paper.
- Then the water evaporates and leaves behind the pigment, which is your painting
- Discuss festivals and traditions around the world
- Illustrating the first page of the menu using fine liners
- Select images from the country of the chosen feast
- Illustrate these images on the front page
- Use fine liners to add in tone
- Hatching
- Cross Hatching
- stippling
- Play a clip of Chinese New Year feast to explain to the students what food symbolises
- 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.

	<ul style="list-style-type: none"> <li>● <b><u>Literacy</u></b>- students will write down what food means to them, celebration? meeting up? what do we associate food with?</li> <li>● <b><u>Oracy</u></b>- students will discuss what food brings to people, peers thinking</li> <li>● <b><u>Cross Curricular links</u></b> Geography/home ec</li> <li>● <b><u>Conclusion</u></b></li> </ul> <ul style="list-style-type: none"> <li>- <b><u>TA:</u></b> Get class to sit down in their seats.</li> <li>- Give a short recap of the basic vocab we learned.</li> </ul> <p><b>Exit strategy (5 mins)</b></p> <p>Ask students to pack up and clean up.</p> <p>Work should be stored away &amp; students should spray their desks (H&amp;S).</p> <p><b>Inclusion-</b></p> <ul style="list-style-type: none"> <li>→ Mixture of higher and lower order questions</li> <li>→ Fact sheet with keywords and illustrations</li> <li>→ Fact sheet with explanations and illustrations.</li> <li>→ Classroom management and organisation</li> <li>→ Step-by-step handouts that are both visual and contain simple clear steps</li> <li>→ Safety talks and demonstrations before using scissors</li> <li>→ Recap over brief at the beginning of every class</li> </ul>
<p><b>Post class reflection</b></p>	<p><b>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</b></p> <p><b>WWW</b></p> <ul style="list-style-type: none"> <li>● The discussion around what brings people together worked well as I got to know their lifestyle outside of school</li> <li>● Discussing the symbolism of food worked well as the students began to realise in different cultures different foods mean something symbolic</li> <li>● The students started to use fineliners to create tone and some decided to use oil pastels to highlight certain areas in their work. I taught the students the different techniques to create tone on top of their watercolour paintings, this was visible in their work.</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>● I shouldn't have let some of the students use Oil pastels as they won't be able to write in calligraphy over the pastels, it would affect the writing.</li> </ul>

**Lesson No/total in UoL: 6**  
**Date: 28/November/2023**  
**Lesson type: (S)**  
**Time: 80 mins**  
**Stage:**

**[SC]**



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

## **Learning Content for Pupils and Learning Intentions**

- Fantasy of food
- Why we have a menu, what it does to us as we read it
- Descriptions of food/words that describe food
- Airbrushed, romanticized versions of food
- The smell of food
- Painting the food that we plan to put on our menu using watercolours (starters, main course and dessert)

### **AEDP**

- Colour (using watercolours to create the colours of the food)
- Shape (the shape of the food)
- Tone (lightness/darkness of the colours)
- Texture (creating texture to the food by using different brush techniques)

### **Artistic process**

- Watercolour painting

### **Support studies**

- Georgina Luck (watercolour artist who paints food)

### **Learning Intentions**

#### **Students should be able to...**

- Recognise what is meant by food fantasy
- Discuss different descriptions of food, words that describe food
- Describe how we feel when we smell different kinds of food
- Paint their chosen starters, main course and dessert using watercolours

### **Success criteria (Stage 2 ONLY)**

- Discussed all kinds of food fantasies
- Painted their chosen starters, main course and dessert using watercolours
- Analysed Georgina Luck's use of tone, colour and texture in her watercolour paintings

## LESSON PLAN

### Food Fantasies

### Georgina Luck

#### Introduction

- **Recap**
- Symbolism of the food (understanding the role behind food in our lives)
- Watercolour painting of the front menu
- Using fine liners to add in more detail to the front page (Tone)
- Learning Intentions
- Recognise what is meant by food fantasy
- Discuss different descriptions of food, words that describe food
- Describe how we feel when we smell different kinds of food
- Paint their chosen starters, main course and dessert using watercolours

#### Body of lesson

- Fantasy of food
- Why we have a menu, what it does to us as we read it
- Descriptions of food/words that describe food (Oracy)
- Airbrushed, romanticized versions of food
- The smell of food
- Painting the food that we plan to put on our menu using watercolours (starters, main course and dessert)

#### Teacher Activity

- **Powerpoint Presentation**
- Why we have a menu, what it does to us as we read it
- Descriptions of food/words that describe food (Oracy)
- Airbrushed, romanticized versions of food
- The smell of food
- Pictures of food that attracts the eye
- Questioning- Higher and lower order (Oracy)
- What words do you use to describe food
- Start naming different kinds of food for them to describe

#### Demonstration

- How to paint food using watercolours
- Using different brush techniques to add texture to the food
- Using a range of pigments to add tone to the food when using watercolours
- When the watercolours dry, recap on how we use fineliners

- Tone- hatching, crosshatching, stippling

#### **Support study artist**

- Georgina Luck (Watercolour artist who paints food)
- Analyse her use of tone, texture and colour in her work

#### **Evaluation**

- Will give students a ticket out the door
- Today I learned...
- I want to know more about....
- I am unsure about.... (Literacy).

#### **Differentiation**

- Will use the board to point out and label where the use of tone and texture is on Georgina Luck's work so that all students are clear what art elements they are focusing on today

#### **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**

- I've got good use of questioning throughout the lesson, even if pupils were not always responding – this was a particularly quiet group but they were fully cooperative and did work diligently at the task.
- Learning environment was effectively managed.

##### **EBI**

- Lesson closure – it is essential to review the work executed in the pupil task.
- Questioning at the end of the lesson focused on what was discovered about various foods, less about what was learned about art.
- The marriage of image and text would be considered a graphic design project,
- Problem solving and decision making need to feature more in the form of experimentation with the arrangement of graphic and text elements within the menu frame, compositions and layout
- Researching local restaurant menus and using them to inform pupils' work and perhaps experimenting with a variety of fonts

Lesson No/total in UoL: 7

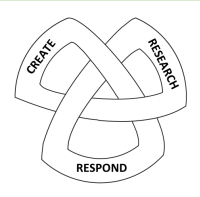
Date: 30/November/23

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

#### Brief Overview

- Chester Beatty virtual tour
- Colourful illumination
- Folios, ink, gold and pigments on paper
- Ruzbihan Quran
- The Ibn al-Bawwab Quran
- Continue to paint the rest of the menu with water colours (maincourse and starters)

#### AEDP

- Colour (Watercolour paint)
- Tone (Lightness and darkness of the colours)
- Line (Using line to sketch the maincourse and dessert first before attempting watercolours)
- Shape (the shape of the food)

#### Artistic process

- Sketching the maincourse and dessert
- Painting using watercolours to add in colour

#### Support studies

- Ruzbihan Quran
- The Ibn al-Bawwab Quran
- Sarah Zin (Watercolours/food)

### Learning Intentions

#### Students will be able to....

- Define what a Quran and a folio is
- Explain what is meant by colour illumination
- Explore the inside of the Chester Beatty museum using the virtual tour
- Discuss the Ruzbihan Quran and The Ibn al-Bawwab Quran

- Apply colour to their maincourse and dessert in their menu using watercolours

### Success criteria

- Defined what a Quran and a folio is
- Understood what is meant by colour illumination
- Explored the inside of the Chester Beatty museum using the virtual tour
- Discussed the Ruzbihan Quran and The Ibn al-Bawwab Quran
- Applied colour to their maincourse and dessert in their menu using watercolours

## LESSON PLAN

☐ Inside the Chester Beatty

☐ Sara Zin

### Introduction

- **Recap**
- Fantasy of food
- Why we have a menu, what it does to us as we read it
- Descriptions of food/words that describe food
- Airbrushed, romanticized versions of food
- The smell of food
- Painting the food that we plan to put on our menu using watercolours (starters, main course and dessert)

### Body of lesson

- Chester Beatty virtual tour
- Colourful illumination
- Folios, ink, gold and pigments on paper
- Ruzbihan Quran
- The Ibn al-Bawwab Quran
- Continue to paint the rest of the menu with water colours (maincourse and starters)

### Teacher Activity

- **Chester Beatty Virtual Tour**
- Project the virtual tour for all the students to see
- Compare 2 Qurans from the Chester Beatty
- Discuss Ruzbihan Quran and The Ibn al-Bawwab Quran
- Ask higher and lower order questions (Oracy)
- Ask certain students to come up to the board to label the AEDP using the whiteboard marker



	<p><b><u>Demonstration</u></b></p> <ul style="list-style-type: none"> <li>• How to paint food using watercolours</li> <li>• Using different brush techniques to add texture to the food</li> <li>• Using a range of pigments to add tone to the food when using watercolours</li> <li>• When the watercolours dry, recap on how we use fineliners</li> <li>• Tone- hatching, crosshatching, stippling</li> </ul> <p><b><u>Support study artist</u></b></p> <ul style="list-style-type: none"> <li>• Sara Zin (watercolour artist)</li> <li>• Bakes, takes photographs and then paints the food that she makes using watercolours</li> </ul> <p><b><u>Evaluation</u></b></p> <ul style="list-style-type: none"> <li>• Ask the students at the end of class if they can explain what the Quran is and what colourful illumination means at the end of the session</li> </ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>• Will use the board to point out and label where the use of tone and texture is in Sara Zin's work so that all students are clear what art elements they are focusing on today</li> <li>• Bring up the students who are struggling to work on tone up to my demo desk and give them more advice on how they can improve</li> </ul>
<p><b>Post class reflection</b></p>	<p><b>What / So what..what went well and why and even better if... In relation to learning intentions Including links to pupil work</b></p> <p><b>WWW</b></p> <ul style="list-style-type: none"> <li>• My demonstartion on watercolour painting was compitently executed and this translated well to pupils' work. Painting is my strong point.</li> <li>• The idea of making a dinner menu is good, non Irish pupils have an opportunity to share an aspect of their own culture with their classmates.</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>• This could manifest itself in the form of thumb-nail sketches and colour studies.</li> <li>• The visual resolution is entirely dependent on secondary sources and these are identified on the internet and drawn from phone or iPad as they are looking for food from different countries. I did ask the students to take pictures of food but they keep forgetting which doesn't help.</li> </ul>

- It would be important to include some lessons where primary sources are used to develop observation drawing skills.

**Lesson No/total in UoL: 8**

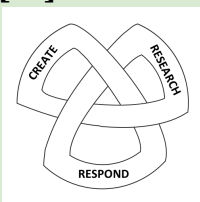
**Date: 4/December/2023**

**Lesson type: (S)**

**Time: 80 mins**

**Stage:**

**[SC]**



**JC**

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

## **Learning Content for Pupils and Learning Intentions**

### **Teaching Content**

- History of writing
- Archaeological discoveries in ancient Mesopotamia (Power and purpose of writing)
- The development of a Sumerian script (clay for tablets and reeds for styluses (writing tools).
- How writing began with pictographs
- Students can start to add text to their menu's using a calligraphy pen (foundational hand/Gothic Font)

### **AEDP**

- Tone (continuing to add in more tone into their watercolour food sketches in their menu's)
- Line ( The use of line when measuring out their spacing before adding in their calligraphy)
- Space (focusing on the space they will use to add in their text, word spacing/letter spacing )
- Colour (Watercolours to add in colour)

### **Artistic process**

- Watercolour painting (adding colour to the food)
- Calligraphy (foundational/gothic hand)

### **Support studies**

- Tablet with Proto-cuneiform Inscription, about 3100 B.C., Proto-urban. Clay (writing tools)
- Votive Plaque in the Form of a Beard, about 2600–2340 B.C., Sumerian. Gold (Power and purpose of writing)

### **Learning Intentions**

#### **Students should be able to....**

- Identify the development of writing tools
- Discuss where the purpose and power of writing
- Use calligraphy (Foundational hand/gothic font) to complete their text in their menu's
- Finish off their food paintings in their menu's using watercolours

	<p><b>Success criteria (Stage 2 ONLY)</b></p> <ul style="list-style-type: none"> <li>• Complete their watercolour paintings of their starters, main course and dessert in their menu's</li> <li>• Started to add in text using calligraphy using the gothic or foundational font</li> <li>• Have a knowledge of how and where writing began</li> </ul>
<p><b>LESSON PLAN</b></p> <p>▣ <b>The History of Writing</b></p>	<p><b><u>Introduction</u></b></p> <ul style="list-style-type: none"> <li>• <b>Recap</b></li> <li>• Chester Beatty virtual tour</li> <li>• Colourful illumination</li> <li>• Folios, ink, gold and pigments on paper</li> <li>• Ruzbihan Quran</li> <li>• The Ibn al-Bawwab Quran</li> </ul> <p><b><u>Body of lesson</u></b></p> <ul style="list-style-type: none"> <li>• History of writing</li> <li>• Archaeological discoveries in ancient Mesopotamia (Power and purpose of writing)</li> <li>• The development of a Sumerian script (clay for tablets and reeds for styluses (writing tools).</li> <li>• How writing began with pictographs</li> <li>• Students can start to add text to their menu's using a calligraphy pen (foundational hand/Gothic Font)</li> </ul> <p><b><u>Teacher Activity</u></b></p> <ul style="list-style-type: none"> <li>• <b><u>PowerPoint presentation- The History of Writing</u></b></li> <li>• First I will ask all of the students if they know where and how writing started (Oracy)</li> <li>• Ask higher and lower order questions (Oracy)</li> <li>• Archaeological discoveries in ancient Mesopotamia (Power and purpose of writing)</li> <li>• The development of a Sumerian script (clay for tablets and reeds for styluses (writing tools).</li> <li>• How writing began with pictographs</li> <li>• pictographs (picture words) drawn into clay with a pointed tool</li> <li>• hieroglyphic writing.</li> <li>• I will ask students to take out their notebooks to take note on how writing started (Literacy)</li> <li>• I will ask students to take down keywords into their glossaries (Literacy)</li> </ul>

## **Demonstration**

### **Calligraphy Demo**

- I will bring up the students to my table to demonstrate how to write in the 'Gothic' font
- Before the students get started on their calligraphy I will recap with them how to begin again
- Line spacing (Numeracy)
- Nib spacing (Numeracy)
- The students will begin practicing writing their quote in the foundational hand

### **Watercolour painting and using fine liners**

- Using different brush techniques to add texture to the food
- Using a range of pigments to add tone to the food when using watercolours
- When the watercolours dry, recap on how we use fineliners
- Tone- hatching, cross hatching, stippling

## **Support study artist**

- Tablet with Proto-cuneiform Inscription, about 3100 B.C., Proto-urban. Clay (writing tools)
- Votive Plaque in the Form of a Beard, about 2600–2340 B.C., Sumerian. Gold (Power and purpose of writing)

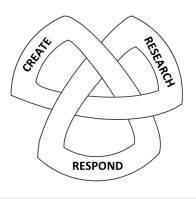
## **Evaluation**

- Ask the students at the end of class to give a written response as to what they learned in today's class based on the history of writing

## **Differentiation**

- Will offer extended time for those who struggle to write in calligraphy
- Will bring up the students who are struggling to write in calligraphy backup to my demo desk and I will go over it again and show them what way they should angle their pen to get the right angle degree

<p><b>Post class reflection</b></p>	<p><b>What / So what..what went well and why and even better if.... In relation to learning intentions</b>  <b>Including links to pupil work</b>  <b>WWW</b></p> <ul style="list-style-type: none"> <li>• Giving the students the knowledge of how writing began came across very interesting for them, they had an idea from what they learned through primary school and the 'Roman Times' chapter in school from their 1st Year history. Therefore, the students could discuss a lot before I presented.</li> <li>• Demonstrating how to do calligraphy again worked out well as the students haven't touched on it in so long, this gave the students an opportunity to excel in it and aim high</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>• I didn't think that some of the students would finish their menu's this quick so I didn't have a plan for them to do next. I will have a plan for next class for any of the students who have their menu's complete.</li> </ul>
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<p><b>Lesson No/total in UoL: 9</b>  <b>Date: 7/December/23</b>  <b>Lesson type: (S) 40 mins</b>  <b>Time:</b>  <b>Stage:</b></p> <p><b>[SC]</b></p>  <p><b>JC</b>  <b>Think- reflect... (action verbs in wheel)</b></p>	<p><b>Learning Content for Pupils and Learning Intentions</b></p> <p><b>Teaching Content</b></p> <ul style="list-style-type: none"> <li>• History of writing -Cuneiform (oldest forms of writing-clay tablets)</li> <li>• Where the alphabet came from- (Semitic people living in or near Egypt)-Specific symbols</li> <li>• Clay Tablets (Writing material)</li> <li>• Cuneiform (Long development and geographic expansion involving numerous successive cultures and languages)</li> <li>• Watercolour painting (Food in menu-starters, main course and dessert)</li> </ul> <p><b>AEDP</b></p> <ul style="list-style-type: none"> <li>• Tone (continuing to add in more tone into their watercolour food sketches in their menu's)</li> <li>• Line ( The use of line when measuring out their spacing before adding in their calligraphy)</li> <li>• Space (focusing on the space they will use to add in their text, word spacing/letter spacing )</li> <li>• Colour (Watercolours to add in colour)</li> </ul> <p><b>Artistic process</b></p> <ul style="list-style-type: none"> <li>• Watercolour painting (adding colour to the food)</li> <li>• Calligraphy (foundational/gothic hand)</li> </ul> <p><b>Support studies</b></p>
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- Cuneiform -Uruk (clay tablet)-form of writing

### Learning Intentions

#### Students should be able to....

- Identify the cuneiform and the original alphabet developed by the semantic people
- Recognise the greek alphabet
- Compare the semantic alphabet to the greek alphabet
- Complete their watercolour paintings of food and begin their calligraphy

#### Success criteria (Stage 2 ONLY)

- Identified the cuneiform
- Compared the difference between the semantic alphabet and the greek alphabet
- Completed their watercolour paintings of food
- Begin their calligraphy

### LESSON PLAN

#### History of Writing

#### The Origin of the Alphabet

#### Introduction

- **Recap**
- History of writing
- Archaeological discoveries in ancient Mesopotamia (Power and purpose of writing)
- The development of a Sumerian script (clay for tablets and reeds for styluses (writing tools).
- How writing began with pictographs

#### Body of lesson

- History of writing -Cuneiform (oldest forms of writing-clay tablets)
- Where the alphabet came from- (Semitic people living in or near Egypt)-Specific symbols
- Clay Tablets (Writing material)
- Cuneiform (Long development and geographic expansion involving numerous successive cultures and languages)
- Watercolour painting (Food in menu-starters, main course and dessert)

#### Teacher Activity

- **PowerPoint presentation-The origin of the alphabet and the Cuneiform**
- First I will ask all of the students if they know where and how writing started from the previous class (Oracy)

- Ask higher and lower order questions (Oracy)
- When, where, what, Can you discuss?
- Cuneiform was the most widespread and historically significant writing system in the ancient Middle East.
- Connecting where to the what
- Ask students if they know much about the middle east, where is it?
- The development and geographic expansion involved numerous successive cultures and languages
- Who are the sematic people?
- Discuss what clay tablets are used for? How are they used?
- I will ask students to take out their notebooks to take note on how writing started (Literacy)
- I will ask students to take down keywords into their glossaries (Literacy)

### **Demonstration**

#### **Calligraphy Demo**

- I will bring up the students to my table to demonstrate how to write in the 'Gothic' font
- Before the students get started on their calligraphy I will recap with them how to begin again
- Line spacing (Numeracy)
- Nib spacing (Numeracy)
- The students will begin practicing writing their quote in the foundational hand

#### **Watercolour painting and using fine liners**

- Using different brush techniques to add texture to the food
- Using a range of pigments to add tone to the food when using watercolours
- When the watercolours dry, recap on how we use fineliners
- Tone- hatching, cross hatching, stippling

### **Support study artist**

- Cuneiform -Uruk (clay tablet)-form of writing

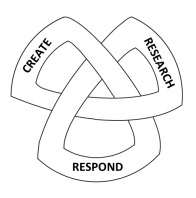
### **Evaluation**

- Ask the students at the end of class to give a written response as to what they learned in todays class based on the origins of the Alphabet

### **Differentiation**

- Will offer extended time for those who struggle to write in calligraphy

	<ul style="list-style-type: none"> <li>• Will bring up the students who are struggling to write in calligraphy backup to my demo desk and I will go over it again and show them what way they should angle their pen to get the right angle degree</li> <li>• I will set up a table for the students who are using fine liners to add tone to their water colour studies of paintings</li> </ul>
<b>Post class reflection</b>	<p><b>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</b></p> <p><b>WWW</b></p> <ul style="list-style-type: none"> <li>• I introduced the students to the origins of the Alphabet, I got the students to pick out the difference between the letters of today and from the past, are there any similarities? Some of the students thought that the letters looked similar to the zodiac signs which brought up the conversation around what zodiac signs are (Birthdays).</li> <li>• I gave a good clear demo on the use of fineliners and how to create tone using them, I went through the different kinds of tone, this gave the students time to recap on tone before they start to add it onto their watercolour studies.</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>• If I put the students into groups and gave them a block of clay between their groups to mimic the original alphabet, therefore the students would remember the old alphabet making it out to be a clay tablet.</li> </ul>

<p><b>Lesson No/total in UoL: 10</b>  <b>Date: 12/December/23</b>  <b>Lesson type: (S) 80 mins</b>  <b>Time:</b>  <b>Stage:</b></p> <p><b>[SC]</b></p>  <p><b>JC</b></p>	<p><b>Learning Content for Pupils and Learning Intentions</b></p> <p><b>Teaching Content</b></p> <ul style="list-style-type: none"> <li>• The book of kells</li> <li>• What is the Book of Kells? (4 Gospels)</li> <li>• Where and when was the Book of Kells written?(Northumbria or in Pictland in eastern Scotland)</li> <li>• Why is the Book of Kells famous? (lavish decoration, the extent and artistry)</li> <li>• How many artists produced the Book of Kells? (3 artists)</li> <li>• What pigments did the Book of Kells artists use? (Orpiment (yellow arsenic sulphide), Red came from red lead or from organic sources, A copper green)</li> <li>• How was the Book of Kells used in the Middle Ages? (ceremonial use on special liturgical occasions)</li> <li>• The history of the Book of Kells (how it reached Trinity College)</li> </ul>
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**Think- reflect... (action verbs in wheel)**

**AEDP**

- Tone (continuing to add in more tone into their watercolour food sketches in their menu's)
- Line ( The use of line when measuring out their spacing before adding in their calligraphy)
- Space (focusing on the space they will use to add in their text, word spacing/letter spacing )
- Colour (Watercolours to add in colour)

**Artistic process**

- Watercolour painting (adding colour to the food) finishing it off
- Calligraphy (foundational/gothic hand)

**Support studies**

- The Book of Kells, Trinity College (Decoration, text)

**Learning Intentions**

**Students should be able to....**

- Identify the book of Kells and its decoration
- Discuss where and when the book of Kells was written
- Recognise the pigments the artists used in the book
- Explore the history of the book of kells
- Apply Calligraphy (foundational hand/Gothic) to their menu

**Success criteria (Stage 2 ONLY)**

- Identified the book of Kells and its decoration
- Discussed where and when the book of Kells was written
- Familiarised themselves with the pigments that are used in the book of Kells
- Applied Calligraphy to the menu (starters, main course and dessert).

## LESSON PLAN

### The Book of Kells

#### Introduction

- **Recap**
- History of writing -Cuneiform (oldest forms of writing-clay tablets)
- Where the alphabet came from- (Semitic people living in or near Egypt)-Specific symbols
- Clay Tablets (Writing material)
- Cuneiform (Long development and geographic expansion involving numerous successive cultures and languages)

#### Body of lesson

- The book of kells
- What is the Book of Kells? (4 Gospels)
- Where and when was the Book of Kells written?(Northumbria or in Pictland in eastern Scotland)
- Why is the Book of Kells famous? (lavish decoration, the extent and artistry)
- How many artists produced the Book of Kells? (3 artists)
- What pigments did the Book of Kells artists use? (Orpiment (yellow arsenic sulphide), Red came from red lead or from organic sources, A copper green)
- How was the Book of Kells used in the Middle Ages? (ceremonial use on special liturgical occasions)
- The history of the Book of Kells (how it reached Trinity College)
- Calligraphy (foundational hand/gothic hand)

#### Teacher Activity

- **PowerPoint presentation-The origin of the alphabet and the Cuneiform**
- First I will ask all of the students if they know where and how writing started from the previous class (Oracy)
- Ask higher and lower order questions (Oracy)
- When, where, what, Can you discuss?
- What is the Book of Kells? (4 Gospels)(Oracy)
- Where and when was the Book of Kells written?(Northumbria or in Pictland in eastern Scotland)
- Why is the Book of Kells famous? (lavish decoration, the extent and artistry)
- How many artists produced the Book of Kells? (3 artists)
- What pigments did the Book of Kells artists use? (Orpiment (yellow arsenic sulphide), Red came from red lead or from organic sources, A copper green)(Literacy)

- How was the Book of Kells used in the Middle Ages? (ceremonial use on special liturgical occasions)
- The history of the Book of Kells (how it reached Trinity College)
- I will ask students to take down keywords into their glossaries (Literacy)

### **Demonstration**

#### **Calligraphy Demo**

- I will bring up the students to my table to demonstrate how to write in the 'Gothic' font
- Before the students get started on their calligraphy I will recap with them how to begin again
- Line spacing (Numeracy)
- Nib spacing (Numeracy)
- The students will begin practicing writing their quote in the foundational hand

#### **Watercolour painting and using fine liners**

- Using different brush techniques to add texture to the food
- Using a range of pigments to add tone to the food when using watercolours
- When the watercolours dry, recap on how we use fineliners
- Tone- hatching, cross hatching, stippling

### **Support study artist**

- The book of Kells, Trinity College

### **Cross-curricular**

- History

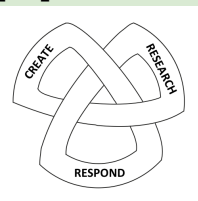
### **Evaluation**

- Ask the students at the end of class to give a written response as to what they learned in today's class based on what they have learned on the Book of Kells

### **Differentiation**

- Will offer extended time for those who struggle to write in calligraphy
- Will bring up the students who are struggling to write in calligraphy back up to my demo desk and I will go over it again and show them what way they should angle their pen to get the right angle degree

	<ul style="list-style-type: none"> <li>I will set up a table for the students who are using fine liners to add tone to their water colour studies of paintings</li> </ul>
Post class reflection	<p><b>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</b></p> <p><b>WWW</b></p> <ul style="list-style-type: none"> <li>The what, where, why, how worked out really well when we were discussing the Book of Kells, giving the students a chance to answer Higher order questions</li> <li>Some of the students in the class went to see the book of kells, so it gave the students a chance to share their experience with the rest of the class.</li> <li>I showed some of the students' work (higher achievers) as an example to the rest of the class, to give some of the class who are struggling a chance to see what they should be aiming for.</li> </ul> <p><b>EBI</b></p> <ul style="list-style-type: none"> <li>Some of the students are racing through the calligraphy aspect of the menu, therefore the calligraphy then looks dodgy, I should emphasise to the students to take their time at the calligraphy part so the words are legible.</li> </ul>

<p><b>Lesson No/total in UoL: 11</b>  <b>Date: 14/12/23</b>  <b>Lesson type: (S) 40 mins</b>  <b>Time:</b>  <b>Stage:</b></p> <p><b>[SC]</b></p> 	<p><b>Learning Content for Pupils and Learning Intentions</b></p> <p><b>Teaching Content</b></p> <ul style="list-style-type: none"> <li>Calligraphy in different cultures</li> <li>Chinese Calligraphy (The style Xinshu display there is specific by its fast speed and low pressure of the ink-brush on the paper)</li> <li>Chinese Characters (represents either a complete one-syllable word or a single-syllable part of a word, is called logo-syllabic)</li> <li>The brush, ink, paper and ink stone used in Chinese and other East Asian calligraphic traditions</li> <li>Seal and seal paste (stamp (signature) at the end)</li> <li>Japanese (syllabic, meaning that each symbol represents a syllable), combining to form words</li> <li>Korean (shapes of the letters are not arbitrary)</li> <li>Vietnamese writing system (adapted from the Latin alphabet, with some digraphs)</li> </ul>
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JC

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

- Arabic calligraphy (Gulzar, Tughra)

### AEDP

- Tone (continuing to add in more tone into their watercolour food sketches in their menu's)
- Line ( The use of line when measuring out their spacing before adding in their calligraphy)
- Space (focusing on the space they will use to add in their text, word spacing/letter spacing )
- Colour (Watercolours to add in colour)

### Artistic process

- Watercolour painting (adding colour to the food) finishing it off
- Calligraphy (foundational/gothic hand)

### Support studies

- Islamic Art
- Bifolium from the "Nurse's Qur'an"
- Folio from the "Blue Qur'an"
- Dish with 'Kaleidoscope' Design
- Folio from a Qur'an Manuscript

### Learning Intentions

#### Students should be able to...

- Identify the different types of calligraphy from around the world
- Explore the use of ink, paper and ink stone used in Chinese and other East Asian calligraphic traditions
- Complete the menu
- Analyse all kinds of Islamic art

### Success criteria

- Classified the different kinds of calligraphy from around the world
- Explored how the Chinese and other Asian calligraphic traditions use ink paper and stone
- Completed the menu
- Analysed all kinds of Islamic art

## LESSON PLAN

### Islamic Art

### Calligraphy around the World

#### Introduction

- **Recap**
- The book of kells
- What is the Book of Kells? (4 Gospels)
- Where and when was the Book of Kells written?(Northumbria or in Pictland in eastern Scotland)
- Why is the Book of Kells famous? (lavish decoration, the extent and artistry)
- How many artists produced the Book of Kells? (3 artists)
- What pigments did the Book of Kells artists use? (Orpiment (yellow arsenic sulphide), Red came from red lead or from organic sources, A copper green)
- How was the Book of Kells used in the Middle Ages? (ceremonial use on special liturgical occasions)
- The history of the Book of Kells (how it reached Trinity College)

#### Body of lesson

- Calligraphy in different cultures
- Chinese Calligraphy (The style Xinshu display there is specific by its fast speed and low pressure of the ink-brush on the paper)
- Chinese Characters (represents either a complete one-syllable word or a single-syllable part of a word, is called logo-syllabic)
- The brush, ink, paper and ink stone used in Chinese and other East Asian calligraphic traditions
- Seal and seal paste (stamp (signature) at the end)
- Japanese (syllabic, meaning that each symbol represents a syllable), combining to form words
- Korean (shapes of the letters are not arbitrary)
- Vietnamese writing system (adapted from the Latin alphabet, with some digraphs)
- Arabic calligraphy (Gulzar, Tughra)
- Islamic Art
- Bifolium from the "Nurse's Qur'an"
- Folio from the "Blue Qur'an"
- Dish with 'Kaleidoscope' Design
- Folio from a Qur'an Manuscript
- Calligraphy (foundational hand/gothic hand)

#### Teacher Activity

- **PowerPoint presentation-**
- First I will ask all of the students if they know where and how writing started from the previous class (Oracy)
- Ask higher and lower order questions (Oracy)

- Calligraphy in different cultures
- Show images of the alphabet in different kinds of calligraphy depending
- Chinese Calligraphy (The style Xinshu display there is specific by its fast speed and low pressure of the ink-brush on the paper)
- Chinese Characters (represents either a complete one-syllable word or a single-syllable part of a word, is called logo-syllabic)
- The brush, ink, paper and ink stone used in Chinese and other East Asian calligraphic traditions
- Seal and seal paste (stamp (signature) at the end)
- Japanese (syllabic, meaning that each symbol represents a syllable), combining to form words
- Korean (shapes of the letters are not arbitrary)
- Vietnamese writing system (adapted from the Latin alphabet, with some digraphs)
- Arabic calligraphy (Gulzar, Tughra)
- Islamic Art
- Bifolium from the "Nurse's Qur'an"
- Folio from the "Blue Qur'an"
- Dish with 'Kaleidoscope' Design
- Folio from a Qur'an Manuscript
- When, where, what, Can you discuss?
- I will ask students to take down keywords into their glossaries (Literacy)

### **Demonstration**

#### **Calligraphy Demo**

- I will bring up the students to my table to demonstrate how to write in the 'Gothic' font
- Before the students get started on their calligraphy I will recap with them how to begin again
- Line spacing (Numeracy)
- Nib spacing (Numeracy)
- The students will begin practicing writing their quote in the foundational hand

#### **Watercolour painting and using fine liners**

- Using different brush techniques to add texture to the food
- Using a range of pigments to add tone to the food when using watercolours
- When the watercolours dry, recap on how we use fineliners
- Tone- hatching, cross hatching, stippling

	<p><b><u>Support study artist</u></b></p> <ul style="list-style-type: none"> <li>• Calligraphy in Islamic Art (Objects from different periods and regions vary in the use of calligraphy in their overall design, demonstrating the creative possibilities of calligraphy as ornament).</li> <li>• Bifolium from the "Nurse's Qur'an" (double-page from a Qur'an, written in a form of the 'new style kufic' script that was unique to North Africa, copied on parchment)</li> <li>• Folio from the "Blue Qur'an", (folio comes from a sumptuous, multivolume Qur'an with indigo pages and silver verse markers that was probably copied in North Africa, purple-dyed, gilded manuscripts made in the neighboring Byzantine empire)</li> <li>• Dish with 'Kaleidoscope' Design</li> <li>• Folio from a Qur'an Manuscript (part of a two-volume Qur'an produced during the Nasrid period in the late thirteenth or early fourteenth century, Sura headings in gold kufic script stand out in contrast with the distinctive maghribi script of the text, and gold medallions serve as ornate verse markers)</li> <li>• I will show and point out objects that have calligraphy on them</li> </ul> <p><b><u>Cross-curricular</u></b></p> <ul style="list-style-type: none"> <li>• History (Islamic art)</li> </ul> <p><b><u>Evaluation</u></b></p> <ul style="list-style-type: none"> <li>• Ask the students at the end of class to give a written response as to what they learned in today's class based on what they have learned on the calligraphy from different countries</li> </ul> <p><b><u>Differentiation</u></b></p> <ul style="list-style-type: none"> <li>• Will offer extended time for those who struggle to write in calligraphy</li> <li>• Will bring up the students who are struggling to write in calligraphy back up to my demo desk and I will go over it again and show them what way they should angle their pen to get the right angle degree</li> <li>• I will set up a table for the students who are using fine liners to add tone to their water colour studies of paintings</li> </ul>
<p><b>Post class reflection</b></p>	<p><b>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW</b></p> <ul style="list-style-type: none"> <li>• Bringing in objects that are part of Islamic art worked out great as the students could see the work clearly and pick out the calligraphy.</li> <li>• Showing students the different calligraphies all over the world meant that there isn't just the Gothic font and the foundational hand, the students are now aware that there is a huge variety out there.</li> </ul>



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|  | <ul style="list-style-type: none"><li>• I was happy with the menus overall, the layout and presentation looked really well, the space they gave between the image of the food and the calligraphy.</li></ul> <p><b>EBI</b></p> <ul style="list-style-type: none"><li>• I probably should have got the students to do a few thumbnails of their idea of what the menu should look like before they started straight into it as a lot of the students made mistakes in their actual menu and they couldn't really go back.</li></ul> |
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