

Class Name: 5 Vis Art**Year group: 5th Yr****Class Profile:**

20 students - all female

2 students with dyslexia

Aim of Unit of Learning

To explore and understand the key Impressionist artists, their artwork and their place in the history of Art. Through experiential learning, students will take part in research based tasks based on the language and structure of the Leaving Certificate exam questions.

Theme/Scenario**Introduction to Impressionism - Manet, Degas, Renoir and Pissarro****Learning outcomes for scheme/unit of learning:****1.1. Looking****1. 1.1.1**

- analyse an artwork
- recognise an art style and identify relevant features
- use critical and visual language to describe an artwork

1.3. Experimenting and interpretation**1. 1.3.1**

- discriminate and extrapolate information from research
- produce an annotated visual record of their enquiry

1.4. Contextual enquiries**1. 1.4.1**

- engage with a recognised artist or work of art
- explain how context and period influence artistic thinking
- identify links with artists of the past and present that have explored similar topics or themes

1.5. Process**1. 1.5.1**

- identify sources of information
- develop a rationale for their choices based on their research
- articulate and annotate their research process and decision making

2.4. Realisation/Presenting**1. 2.4.1**

- curate and present their work in a considered way
- evaluate the meaning and context of chosen work
- communicate the meaning and context of chosen work
- present a rationale to explain their choices

3.1. Analysis

1. 3.1.1

- discuss examples from Visual Studies
- recognise the artistic thinking and elements in their own work and that of others
- question established and new ideas and work

3.3. Impact and value

1. 3.3.1

- value their own work and the work of others
- argue the merit of a work using appropriate contextual information
- experience art through sensory and/or emotional responses

3.5. Process

1. 3.5.1

- describe their motivation/area of enquiry
- interpret sources of information
- respond to a selection of drawings, studies and realised work
- synthesise their selection of visual responses
- articulate an effective rationale for their choices
- justify their research, processes, decision making and realised work

Cross Curricular:

History: France in the 19th century, comparative chronology - world events happened during the Impressionist period, what led to it and what came after

English: literacy, essay writing, developing a narrative based on evidence, analysis and interpretation

(L): adjectives (describing their own or their peers artwork), research (choosing words, why these words mean something)

(O): discussing, answering questions, talking about their work, compose and ask questions, create an interview with an Impressionist artist

Key Skills/ Statements of Learning

- Information processing
- Critical and creative thinking
- Communicating
- Working with Others
- Being Personally Effective

(N): Key dates, gathering and organising information

Wellbeing: Creating a safe environment for positive learning. Students will cooperate with the teacher, be confident in their own abilities and respect differences in their peers. Lessons are learner-centred, engaging students through the use of a variety of approaches including active, cooperative and peer learning, differentiated learning and assessment activities which take into account the diverse needs and interests of individual students.

Art History: Events that led to Impressionism, what Impressionism inspired after - post-impressionism, naturalism, illusionism, idealism

Contemporary Culture: reproduction as memes, Van Gogh film - At Eternity's Gate , photography

SEN/AEN (Inclusive practice /Differentiation)

- Use **sans serif fonts**, such as **Arial** and **Comic Sans**, as letters can appear less crowded. Alternatives include **Verdana**, **Tahoma**, **Century Gothic**, **Trebuchet**, **Calibri**, **Open Sans**. Font size should be 12-14 point or equivalent (e.g. 1-1.2em / 16-19 px)

Managing Behaviours: Areas needs support/ strengths/Strategies

- Walk to disruption and stand near while talking to class.
- Class contract review
- Review IBP's
- Praise good work and behavior
- COVID PROTOCOLS: Students should be aware of their proximity to other students. Maintain social distance. Sanitise any surfaces that have been touched. Keep good respiratory habits, cough and sneeze into the elbow and keep masks on at all times. All bags and belongings under the table to avoid causing a trip hazard. Wash hands, social distance and wear a mask to be included at the start of each PP using graphics.

Lesson No. 1/7 Date: 5 - 11 - 20	Teaching & Learning Content	Learning Intentions
<p>Lesson type (S), 60 mins Time: 2.40 - 3.40 Stage: Think / Explore</p>	<p>AEDP: <i>Colour (primary, secondary, hues, tints, shades), space (composition, perspective, placement), texture (visual, actual), tone (contrast, depth, form)</i></p> <p>Artistic process/es: - Introduction, overview of exam question, Manet : A Bar at the Folies-Bergere, Active research/learning tasks</p> <p>Learning Layer/s (LL) - Senior cycle Higher and Ordinary level questions, teamwork, peer learning, researching, occupations in Paris,</p>	<p>At the end of this lesson, learners should...</p> <ul style="list-style-type: none"> • Identify key elements of "Bar at the Folies-Bergere" • Examine the Senior Cycle European Art question and break down into categories to aid in essay writing • Observe, discuss , sketch and write about the use of AEDP in Manet's Bar at the Folies-Bergere

	<p>Cross curricular links (CC) - History: Paris 19th century, world events happening at the time: Paris World Fair, Civil War in USA</p> <p>Support studies (SS) - Cotan (composition), Picasso (sculpture, painting, cubist), Vera Klute (sculpture, painting, drawing), Manet (realism, impressionism), Monet (impressionism)</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	
<p>Teaching methods and student learning activities:</p> <p>To include</p> <p>Resources (Visual Aids & Support Studies used, images if desired)</p> <p>Differentiation/Inclusive practice</p> <p>Evaluation & Assessment</p>	<p>Introduction & Cognitive link up: TT: Introduction to subject, Impressionism. Ask what previous knowledge students have and what artist they have been working on.</p> <p>Teacher questioning: Linking to the first slide, ask students if they recognise the SS artwork: students have learned about Monet in the previous classes with the host teacher. What characteristics can you find in a Monet painting? How would you describe his use of colour in “Sunrise”?</p> <p>SA: Open sketch pads and take down keywords in the presentation. Keywords: Terminology, subject matter, reference, composition, annotate, contrast, compare, en plein air, Tachism</p> <p>Body of the Lesson: TT/SA: Presentation on exam question writing and breaking down an exam question into different elements. Students will take down bullet points of information to use for their assignment.</p> <p>Teacher questioning: In Monet’s Woman with Parasol, how would you describe the composition of this piece? What is the mood in this painting and how does it relate to the colour palette?</p> <p>Success Criteria: Students have notes written down under the heading Exam Question and subheadings with attached marks and information.</p> <p>TT: Move to Impressionism slides. Teacher Questioning: what are the key characteristics of Impressionism? Physical sensation, effects of light, movement, en plein air, bright colour</p> <p>SA - In their notebooks, students must write down what they see and what they feel about A Bar at the Folies-Bergere. This will give quieter students a chance to speak up when questioned and the answers are in front of them.</p> <p>Teacher questioning - A Bar at the Folies-Bergere - Describe this painting. Do you find it interesting? How is Manet using light in his painting? In what way has he staged the scene? Is this an effective composition?</p> <p>TA: Play youtube video on an analysis of A Bar at the Folies-Bergere https://www.youtube.com/watch?v=3XPnf9GvLRQ SA: Take down information under the following headings:</p>	

- the artist
- subject matter
- style
- composition
- materials
- technique
- the period in which it was produced

For homework: Write 300 words with accompanying sketches about A Bar at the Folies-Bergere using headings from the Senior Cycle exam question.

Student Teacher personal reflection (see template)

Professional teaching skills and ability: Communication, voice, terminology, personal qualities & pupils' responses.

When meeting a new class there is always a bit of trepidation but I keep a relaxed tone and try to inject a little humour into lessons and the response from the students was good.

Classroom management: Pupil activity, pupil behaviour.

Students were well behaved and worked on their own initiative, participation level was high

Presentation of learning content: Delivery of lesson, use of resources, visual aids, support studies.

I had a lengthy presentation and a video to show with a discussion planned in between using VTS. The other teachers said that 5th Years are used to talk and chalk but going forward, I will give them learning tasks to keep things interesting.

Effectiveness of planning: Clarity of intentions, quality of learning content, presentation

I need to know what I am talking about when I teach Impressionism so I am using knowledge I have, knowledge relating to the subject and then guided knowledge that we are discovering through analysing the artwork and discussing it under different headings.

Assessment and evaluation of pupils work in class.

Students were asking questions and giving their opinions about the artwork and counter-arguments to points I was putting across. Students had prior knowledge of working on SC questions but had not previously gone into detail. They also had prior knowledge of SS artists that was presented. Going forward I will be getting students to write about the artwork under headings in class and to present that information to the rest of the class: peer learning.

Reflective Teacher-Self evaluations.

This was my first time teaching Art History today and I had a few nerves going in because I had also never taught 5th Years. The group were brilliant though. They were prepared to discuss the presented artwork, questioned me and answered my questions. My plan for the class was to discuss sample Leaving Cert questions, use verbs featured in the SC question to analyse A Bar At The Folies-Bergeres. I wanted to get their opinions on the piece first and then to back up their opinion with evidence of analysis. I think the class went ok, I didn't finish the class thinking that I had messed it up, but I do wish I had more time to read up on the subject that I was teaching. I had a crash course in Impressionism over the

last couple of weeks, but I also don't want them to just know the information from me telling them, I want them to see that the paintings can be accessible if you know the elements and the terminology.

Lesson No. 2/7 Date: 12-11-20 Lesson type: S, 60 mins Time: 2.40 - 3.40 Stage: Think / Explore	Teaching & Learning Content	Learning Intentions
	<p>AEDP: <i>Colour (primary, secondary, hues, tints, shades), space (composition, perspective, placement), texture (visual, actual), tone (contrast, depth, form)</i></p> <p>Artistic process/es: Manet Part 2 - The Artist and his Painting, Senior cycle Higher and Ordinary level questions, teamwork, peer learning, researching</p> <p>Learning Layer/s (LL) - Nightlife in Paris, occupations of Parisians, the art scene.</p> <p>Cross curricular links (CC) - History: Paris 19th century, world events happening at the time: Paris World Fair, Civil War in USA</p> <p>Support studies (SS) - Manet, Monet, Velasquez, Titian, Goya</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> ● Identify Manet - what influenced him and who he influenced, his style and techniques, his work ● Appreciate the effect Manet had on art in the 19th Century - Realism, the Salon, his effect on the Impressionists ● Analyse a Bar at the Folies Bergere and discuss as a group, its details and impact
<p>Teaching methods and student learning activities:</p> <p>To include Resources (Visual Aids & Support Studies used, images if desired)</p> <p>Evaluation & Assessment</p>	<p>Introduction & Cognitive link up:</p> <p>TT: Powerpoint recapping the previous lesson - Exam headings, A Bar at the Folies-Bergere</p> <p>Teacher questioning: What were we discussing last week? Can anyone tell me three things about our last class together?</p> <p>SA: Students will take down any information from the board that they might have missed last week and take out what they had written in preparation for this class.</p> <p>Body of the Lesson:</p> <p>TT: Present Slides 1-6 of PP on Manet. Stop when on Slide 10 and ask students for a hands up, to volunteer to talk through some bullet points about the SS painting, A Bar at the Folies-Bergere which was done for homework.</p>	

SA: Students will take turns offering up information about the painting, the teacher will paraphrase and write key points on a whiteboard to build a **brainstorm**. These keywords that come from the students can be used as a mnemonic device to remember information.

TT: On a handful of sticky notes, write down e.g. 4 x Honest, 2 x Liar. Mix up the notes and hand them out to a “captain” of each row of tables. Each row will give their captain information on the SS artwork, it is up to the captain to relay that information depending on the sticky note they receive and students will vote on whether the information is the truth or lies. Teacher will question the students as to their vote to see if they have the relevant information to back their decision. **Group work/peer learning.**

Success Criteria: Each row will participate in the game. Students will back up their decisions with relevant information.

TT/SA: *wheelofnames.com* an interactive wheel set up with names of students. Teacher presses first and whichever student it lands on, has to answer a question. When the student answers a question, the student gets to spin the wheel and ask a question. **Group work.**

Teacher questioning:

- Title of Painting?
- Artist's name?
- When was it painted?
- Name three objects that you can see.
- What is strange about this painting?
- What did he use to paint this?
- Where is the painting set?
- What is the main figure's name?
- What style is this?
- How do you feel about this painting?
- What city is it set in?
- What is illuminating this scene?
- Who is the man at the bar?
- Why is it considered an important painting?
- Where is the painting now?
- Who owned the painting?

Teacher Assessment: Each student will answer a question. Can students answer the questions correctly? Can their peers correct them if they are wrong in their answers? *Peer Learning, Whole Class*

Success Criteria: Students can answer the question appointed to them and include key terminology discussed over the last two classes.

Conclusion:

TT: Tell students what materials to bring for the next practical class and to look over today's Powerpoint on Teams and to read about (in AH book) or look up information on Degas for the next class.

Student Teacher personal reflection (see template)

Professional teaching skills and ability: Communication, voice, terminology, personal qualities & pupils' responses.

I walk up and down the room with my clicker, looking at students when talking to them and explaining the terminology in a way that they understand. I also ask them if they have any questions to not be afraid to ask, or for others to answer their peer's questions.

Classroom management: Pupil activity, pupil behaviour.

Class are well-behaved and pay attention, participation is also of a high standard.

Presentation of learning content: Delivery of lesson, use of resources, visual aids, support studies.

My PP was very "wordy" but it was punctuated by images so that I could refer to what I was talking about. "Don't Tell, Show My Liar game was successful as it injected a bit of fun into the classroom with some sneaky learning too. I brought in a hog hair brush and a palette knife as visual aids to accompany the PP

Effectiveness of planning: Clarity of intentions, quality of learning content, presentation

This was part 2 of my introduction to Impressionism and Manet. Students need to know that he was a bridge between Realism and Impressionism and that he was the inspiration for the movement. This will be the jump off point for the next round of Impressionist artists and analysis of their artwork. This class I also wanted to try some learning strategies, something with a digital element to it (spinning wheel) and also a fun game. These would incorporate any learning we have done in the past two classes.

Assessment and evaluation of pupils work in class.

I will be correcting the assignment over this coming weekend. In class, students were able to talk about the painting and give their opinions on it a lot more than the last class. Which means if I set the research task a week before, they will have the knowledge to talk about a particular artist or painting in the upcoming class.

Reflective Teacher-Self evaluations.

I really enjoyed this class. Although my Powerpoint had too much text, I talked with the students about the information, not just reading and getting them to take it down. I want them to have the ability to converse about art. The Liar game worked well although I need to fine tune it so that there is a relevancy to it in context with the learning content. Students seemed to enjoy it and it brought group work and peer learning into the lesson. The spinning wheel game was a novelty tool to pick names but it gave the students an opportunity to question each other about the learning content.

<p><i>(Previous Class cancelled due to staff meetings - Lesson 3 - 19-11 - pushed forward to 26 - 11)</i></p> <p>Lesson No. 3/7 Date: 26 - 11 - 20 Lesson type: (s), 60 mins Time: 2.40-3.40</p>	<p>Teaching & Learning Content</p>	<p>Learning Intentions</p>
	<p>AEDP: Colour (primary, secondary, hues, tints, shades), space (composition), texture (visual, actual), tone (emotion, contrast)</p> <p>Artistic process/es: Degas - Intro and l'Absinthe - Senior cycle Higher and Ordinary level questions, teamwork, peer learning, researching</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none">● Consider Degas' role in the period of Impressionism● Identify and discuss AEDP in the painting, "l'Absinthe"● Compare and contrast "l'Absinthe" to "A Bar At Folies-Bergere"

<p>Stage: Think / Explore</p>	<p>Learning Layer/s (LL) photography - daguerreotype, Eadweard Muybridge, Nadar</p> <p>Cross curricular links (CC) - History: Paris 19th century, French Imperialism, Belle Epoque, Commune, Parisian pastimes</p> <p>Support studies (SS) - Degas, Manet</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	
<p>Teaching methods and student learning activities:</p> <p>To include Resources (Visual Aids & Support Studies used, images if desired)</p> <p>Evaluation & Assessment</p>	<p>Introduction & Cognitive link up:</p> <p>TT: Powerpoint recapping the previous lesson - Exam headings, Manet and A Bar at the Folies-Bergere</p> <p>Teacher questioning: What were we discussing last week? Can anyone tell me three things about our last class together?</p> <p>Success Criteria: Students can recall information on Manet such as his style of painting, his role in Impressionism and describe aspects of A Bar at the Folies-Bergere.</p> <p>Body of the Lesson:</p> <p>TA: Present PP on Edgar Degas. A brief biography, his time in Italy: Discuss: The Old Italian Woman - 1857</p> <ul style="list-style-type: none"> ● What colours is Degas using? (C) ● Would this be considered an Impressionist painting? (C) ● Compare this to an Impressionist style, how does it differ in your opinion? (A) ● How does it affect the feeling of the painting? (A) <p>SLA: Students will write the headings for two columns in their notebooks. What I see and How I feel. Under these two headings they will note down each painting for two minutes before talking about it.</p> <p>TA: Discuss the Bellelli Family (1858-1867):</p> <p>What do you see in this painting? (C) By looking at the details in the painting, what do you think is going on? (A) Can you describe the composition? How has Degas placed the figures in the painting? (C) Why do you think the man has his back turned? (A)</p> <p>SLA: Write and sketch information on Bellelli Family: name, date, medium, subject, composition.</p>	

SLA: In their Art History books, students must read and write down information on Degas and l'Absinthe. (This is to help them see that there are limitations to the amount of research they can do in their Art books alone, and that they need to go further when answering an exam question)

TT/SA: Discuss and analyse l' Absinthe. Using the image from the PP and in their AH books, students will look at the painting and begin discussing it under the headings used for Leaving Cert art questions.

Teacher questioning:

- Title of Painting? LO
- Artist's name? LO
- When was it painted? LO
- Name three objects that you can see. LO
- What did he use to paint this? LO
- Where is the painting set? LO
- What style is this? LO
- Why do you think Degas chose this as a subject? HO
- What is the relationship between the man and the woman? HO
- What is the function of line in this painting? HO
- Do you think this is an effective composition? What would it look like from a different perspective? HO

Teacher Assessment: Each student will answer a question. Can students answer the questions correctly? Can their peers correct them if they are wrong in their answers? *Peer Learning, Whole Class*

Success Criteria: Students can answer the question appointed to them and include key terminology discussed over the last two classes.

Homework: Research information on The Dance Class by Degas online or in their AH books and write 300 words using LC question headings discussed in lesson one.

Student Teacher personal reflection (see template)

Professional teaching skills and ability: Communication, voice, terminology, personal qualities & pupils' responses.

Walk and talk, middle of the room, back of the room. It keeps students focused. I am starting to remember some of the names in this class but its genuinely hard to remember everyone or even to see who is talking with the masks on. Even better if everyone had their name on their mask!

Classroom management: Pupil activity, pupil behaviour.

Good group, enthusiastic and open to discussing art. A little too hesitant at first to voice their opinions on artwork. Must question them more and by name in the next class.

Presentation of learning content: Delivery of lesson, use of resources, visual aids, support studies.

Probably too much talking in this class, it was my first time really doing that type of class. The SLA was so they could write down their thoughts and be able to speak up when asked about the painting which worked. And it's a way of assessing if the students are taking in the information. I went into some detail about Belle Epoque and photography.

Effectiveness of planning: Clarity of intentions, quality of learning content, presentation

I had a long PP presentation with questions, one third of it was what was happening in Paris at the time, then an intro to Degas and an analysis of l’Absinthe and the Dance Class. The writing was a bit too small on some of the slides for the students to take down, but I had uploaded the PP onto Teams for them. Next time, only put relevant information on the slides and print out sheets for the talk.

Assessment and evaluation of pupils work in class.

All students had written about l’Absinthe from the last class for homework and all were participating. They are getting better at writing about artwork but some are still not elaborating on certain points or bothering to sketch the painting.

Reflective Teacher-Self evaluations.

Great class to work with, they are opinionated and open to discussion once you get them motivated. The host teacher had previously put up instructions online to research for a Christmas exam question, so my lesson went a little deeper into what was going on in Paris around the time of the Impressionists. This was more of a “chalk and talk” class and then analysed a painting with them. They are getting better at it. Next time I will use assessment sheets and test their knowledge in class.

Lesson No. 4/7 Date: 3 - 12 - 20 Lesson type: S (50 mins) Time: 2.40 - 3.30 Stage: Think / Explore - (Tutor Visit Zoom Call)	Teaching & Learning Content	Learning Intentions
	<p>AEDP: <i>Colour (primary, secondary, hues, tints, shades), space (composition), line (perspective line, diagonal)</i></p> <p>Artistic process/es: Senior cycle Higher and Ordinary level question, specific research headings for analysing artwork (specified in week 1)</p> <p>Learning Layer/s (LL) - Japanese woodblock prints, Perrot - ballet, photography (early types of camera)</p> <p>Cross curricular links (CC) -</p> <p>Support studies (SS) - The Dance Class, Katsushika Hokusai, Hiroshige, Ukiyo-e</p> <p>Video of ballet clip to be played in class https://www.youtube.com/watch?v=iLJL6gIc-q8</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> ● Identify and analyse a key painting by Degas to use in an exam question ● Discuss Degas’ influences and motivations for his paintings ● Observe and draw the Dance Class, noting key areas of interest and composition (position of subjects, vanishing point, layout of the painting)

**Teaching methods
and student learning
activities:**

**To include
Resources (Visual Aids &
Support Studies used,
images if desired)**

Evaluation & Assessment

Introduction & Cognitive link up:

TT: Show PP - Slides 1- 8 - Recap on who Degas was: Personal Style and Technique, Subject Matter of his Paintings

Teacher Assessment:

(Use the Wheel of Names if there is no one answering) www.wheelofnames.com

Can you tell me one thing about Degas that we learned last week? (c)

What paintings did we look at? (c)

What artist did we look at previous to Degas? (c)

Was Manet an Impressionist? (c) (a)

Success Criteria: Answers relating to past lessons to show evidence of information retention. If students are having trouble recalling information, key points will be listed in the next task.

Body of the Lesson:

SLA: Read pages 168 + 170 of Less Stress More Success: Write down three pieces of information about Degas and Ballet Class or Read 301 and 302 of Leaving Cert art Book: Write down three pieces of information (5 mins)

TT/SLA: Liar Liar Game - Hand out cards to the person at the end of each row. The card will either say Truth or Lies. Each row will present information about the artist and the painting, but the rows with a Liar card must throw some untruths in to see who is paying attention.

TT: Slides 9-15 - Discuss the Dance Class using the list of headings for discussing an artwork in a Leaving Cert Art essay question.

Period

Style

Discipline

Influences

Subject / Subject Matter

Imagery

Message / Statement

Light / Tone

Colour

Mood

Visual Qualities

Composition

Format

Size and Scale

Characteristics

Title

Technique

Materials

Medium/Media
Process
Impact
Art Elements / Design Principles
Visual Effects
Display

TT: Slide 14 + 15: Read information on Jules Perrot and show Ballet clip (youtube): This will link students to the painting and its subject, showing graceful movement and example of actual texture on ballerinas clothing and effect of light.

Teacher Questioning: How do you think Degas would have captured the movements of the ballerinas? (C)
Do you feel a sense of movement in this painting? Explain. (A)

TT/SLA: Slide 16 to 21: Students will look at the image in their books and on the board and write down what colours they can see.

Teacher Questioning:
What colour are the walls?
How do you think Degas applied the paint to the canvas? What brush strokes would he have used?
How does Degas achieve detail in his painting?

Success Criteria: Students will have a list of colours that they perceived and will explain what they have seen.

TT: Slide 22-28 : Perspective and Japanese Influence. Slide: 29 Display.

TT/SLA: Read out some examples of questions that might arise in the Christmas test and ask students for answers or to write them down.

Conclusion:

Homework: Look at Teams for the next assignment, a list of short questions to be answered.

Student Teacher personal reflection (see template)

Professional teaching skills and ability: Communication, voice, terminology, personal qualities & pupils' responses.

Had to stay behind the desk for this class while on Zoom call, but students were engaged in the lesson and interacting. Even better if I didn't have so many disruptions in the class during that hour.

Classroom management: Pupil activity, pupil behaviour.

This group is a really lovely bunch of students who I never have any trouble with, they talk and chat but know not to disrupt the class when I am speaking. And when I am teaching, they are fully engaged, questioning and interested in what is being taught.

Presentation of learning content: Delivery of lesson, use of resources, visual aids, support studies.

PP presented from behind desk (for Zoom call purposes), Liar game using cards, text book for research. Textbook was used for this class only as I needed students to know what to look for when studying for an exam but also to see the limitations when presented with the research headings I provided. The Liar game didn't work this time around, I didn't plan it well enough and fell apart after one round. It was pointed out that this game might enforce untrue information that they would recall, but I had found the first time I had tried this, was that students were able to identify the lie pretty much straight away as the student that was doing the lying would create some far fetched information. It does need refining.

Effectiveness of planning: Clarity of intentions, quality of learning content, presentation

I had planned a SLA (Liar game) and also to show a video of a Ballerina dancing to a ballet created by the main figure of the Dance Class but there were too many interruptions during the class and I only had time to play one round of the game before moving on.

Assessment and evaluation of pupils work in class.

Students were asking questions and also answering questions during the PP which showed they were engaging. They didn't really get the SLA this time, but that was due to a planning issue on my part (and I was under some pressure). I will try a different learning game in the next class using The Teachers Toolkit book.

Reflective Teacher-Self evaluations.

This class was a farce, and I was not happy with the way things went. First off, I was happy enough with the lesson, I didn't get to do everything as I had worked out in my head but I got to the end of the lesson regardless. I used LO and HO questions (I did not list them all on the planning, once a lesson gets into a flow for me, I started asking them the harder questions...how do they feel, what do they think...what do you think the dancers are feeling? Affective and empathising). Now, there were a LOT of interruptions in the lesson. The intercom came on more times than I had ever heard, the internet kept cutting off and coming back on, which was interrupting the Zoom call, the Principal coming into the class to talk about Rene Magritte with a student where I had to discreetly tell her that I was being assessed, students were coming and going because there was a Festival of Food on that day. It was madness, but out of my control.

NOTE: For my original plan, I had wanted to dedicate two classes each to Manet and Degas who I thought would be important artists to cover in an exam question and to give the most time to. Renoir and Pissarro would also be covered in one lesson each and could be used in an exam question as a “compare and contrast” to Manet and Degas’ work. The final class would be an Art Appreciation lesson as requested by the host teacher.

Unfortunately I had lost one class to a Parent-Teacher meeting day (19/11/20) where school finished early and my final class fell on Christmas exam week (17/12/20). The second last lesson (10/12/20) I changed to accommodate an Art Practical with this Fifth Year group so that they had time to finish their Impressionist painting.

Lesson No. 5/7 Date:	Teaching & Learning Content	Learning Intentions
Lesson type: S (60 mins) Time: 2.40-3.40 Stage: Think /Explore	<p>AEDP: Colour (primary, secondary, hues, tints, shades), space (composition), line (perspective line, diagonal) Pattern (visual)</p> <p>Artistic process/es: Senior cycle Higher and Ordinary level question, specific research headings for analysing artwork (specified in week 1)</p> <p>Learning Layer/s (LL) - Paris in the 19th Century, invention of electric lights, vehicles, the people, Montmartre</p> <p>Cross curricular links (CC) -</p> <p>Support studies (SS) - Camille Pissarro, Pierre Auguste Renoir, Manet, Degas, Monet</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> Identify and analyse a key painting by Pissarro to use in an exam question Discuss Pissarro’s influences and motivations for his paintings Observe and draw the “The Boulevard Montmartre at Night”, noting key areas of interest and composition (position of subjects, vanishing point, layout of the painting)

Lesson No. 6/7 Date:	Teaching & Learning Content	Learning Intentions
Lesson type: S (60 mins) Time: 2.40-3.40 Stage: Think / Explore	<p>AEDP: Colour (primary, secondary, hues, tints, shades), space (composition), line (perspective line, diagonal)</p> <p>Artistic process/es: Senior cycle Higher and Ordinary level question, specific research headings for analysing artwork (specified in week 1)</p> <p>Learning Layer/s (LL) - working class Parisians, Montmartre, galettes, Impressionist composers (Ravel, Debussy)</p> <p>Cross curricular links (CC) -</p> <p>Support studies (SS) - Camille Pissarro, Pierre Auguste Renoir, Manet, Degas, Monet</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> Identify and analyse two key paintings by Renoir to use in an exam question Discuss Renoir influences and motivations for his paintings Observe and draw the “Bal du Moulin de la Galette”, noting key areas of interest and composition (position of subjects, vanishing point, layout of the painting)

Lesson No. 7/7 Date:	Teaching & Learning Content	Learning Intentions
Lesson type: S (60 mins) Time: Stage: Think / Explore	<p>AEDP: Form (geometric, organic, perceived mass), Shape (geometric, organic), Texture (implied, actual, visual)</p> <p>Artistic process/es: Research and design</p> <p>Learning Layer/s (LL) - Public art funding, processes of designing and constructing, themes of public sculpture, featured in advertising</p> <p>Cross curricular links (CC) - History: famous public sculptures, local history related to themes,</p> <p>Support studies (SS) - Ai Weiwei, Paul Oz, Louise Bourgeois, Claes Oldenberg, Remco de Fouw and Rachael Joynt (Perpetual Motion)</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> Identify and research public art in Kildare Discuss the purpose of public art Design a sculpture for the front of the Holy Family Secondary School

