

Class Name: 1 Visual Art OC**Year group:** First Year**Class Profile:**

24 students - female

1 student with language difficulties

1 student with dyslexia

2 students with ASD (SNA in class)

*1 student with ASD has sensory issues

*1 student with ASD has SNA with her at all times

Theme/Scenario**THEME: AEDP****Scenario: Working from a Primary Source****Students choose two primary sources from the world around them and use it as inspiration in order to develop their realised works.****Aim of Unit of Learning**

Produce an **A6** size, hand-made **book of Art Elements (dot, line, colour, shape, texture, pattern, tone and form)**; illustrating in a **Japanese style**, and bind together using **Japanese stab-binding**.

Learning outcomes for scheme/unit of learning:

1.8 discuss examples of historical and contemporary visual art (*Ukiyo-e, paintings, wood block prints, ceramics, ink painting, calligraphy and contemporary graphic design and anime*)

1.10 identify the use of art elements and design principles within an artwork (*Can students link the AE to their own research and using appropriate imagery*)

2.4 show they can use their drawings to observe, record and analyse (*are students appropriating elements of Japanese art to visualise their own original compositions using thumbnail drawings and draft sketches*)

3.2 use critical and visual language to explain their own designs and those of others (*are they carefully composing their illustrations and reflecting on their design choices? How are they evaluating their peers' design choices? Are they using the appropriate vocabulary?*)

3.13 describe the use of media in examples of design work (*Can students identify how different artworks might be created or why they were created that way? Can they offer any alternatives to how they are made?*)

Learning Layers:

Exploration of the Chester Beatty library online Japan collection and 3D walkthrough of the exhibition.

Book making in different cultures.

Types of paper, different binding techniques.

Hand drawn books - Book of Kells.

Japanese aesthetics in contemporary design - food packaging, animation, furniture, sculpture

Cross Curricular:

Mathematics - measurements, scale, proportion

English - vocabulary, adjectives

History -Japanese culture, pre-WW2 (ukiyo-e) and post-WW2 (kawaii, graphic design)

(L): researching online (contents of Japanese books), translating words (Kanji - Google Translate), spelling, text organisation (information on book pages), adjectives (describing AEDP)

(O): critiquing work, presenting research, ideating, asking questions, visualising words

(N): measurements, scale, page count, estimation

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: Vincent Van Gogh, Katsushika Hokusai, Charles Conder, George Price Boyce, Claude Monet, Hiroshi Yoshida

Contemporary Culture: Anime / Manga, advertisements, packaging, themes (cognitive and affective), aesthetics (AEDP)

Key Skills/ Statements of Learning

MANAGING MYSELF • Knowing myself • Making considered decisions • Setting and achieving personal goals • Being able to reflect on my own learning

STAYING WELL • Being social • Being safe • Being confident • Being positive about learning

COMMUNICATING • Listening and expressing myself • Using language • Discussing and debating •

BEING CREATIVE • Imagining • Exploring options and alternatives • Implementing ideas and taking action • Learning creatively • Stimulating creativity using digital technology

WORKING WITH OTHERS • Co-operating • Respecting difference • Learning with others

MANAGING INFORMATION AND THINKING • Being curious • Gathering, recording, organising, and evaluating information and data • Thinking creatively and critically • Reflecting on and evaluating my learning • Using digital technology to access, manage and share content

SOL:

- 1 - communicates effectively using a variety of means in a range of contexts in L1*
- 4 - creates and presents artistic works and appreciates the process and skills involved
- 20 - uses appropriate technologies in meeting a design challenge
- 23 - brings an idea from conception to realisation

SEN/AEN (Inclusive practice /Differentiation)

- Presenting the learning objective and context visually ensures that the student knows what they are learning and why, and placing it on the desk in front of the student with autism means it acts as a visual reminder throughout the lesson.
- Work with the SNA and let them know what the lesson will be and what is involved.
- 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.
- Stop and wait
- 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: 2/11/20 Lesson type (S) 60 mins Time: 12.40 - 1.40 Stage: Think	Teaching & Learning Content	Learning Intentions
	<p>AEDP: Line - flowing, thick, thin, broken, perpendicular Dot - stippling, pointillism</p> <p>Artistic process/es: Brainstorm,</p> <p>Learning Layer/s (LL): Japanese aesthetics, link to contemporary Japanese design: manga/anime, packaging, influence on Western aesthetics</p> <p>Cross curricular links (CC): History - book making, printing (Gutenberg) English - describing, annotation, discussing</p> <p>Support studies (SS): Chester Beatty Collection, Katsushika Hokusai - the Great Wave Off Kanagawa, examples of Ukiyo-e from SS folder</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols.</p>	<p>At the end of this lesson, learners should...</p> <ul style="list-style-type: none"> • Identify and discuss success criteria for this project • Brainstorm theme • Observe the use of LINE and DOT in Ukiyo-e prints

Teaching methods and student learning activities:

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

Differentiation/Inclusive practice

Evaluation & Assessment

Introduction & Cognitive link up:

TT: Introduction of teacher and powerpoint (1) on project and details of what will be achieved in the coming weeks: Japanese Book binding, illustrations of Art Elements, show example of a pre-made book.

SLA: *Students will take down key words in their sketchpads:* Japanese book binding, line, dot, colour, shape, texture, pattern, form, tone, Great Wave Off Kanagawa by Katsushika Hokusai, woodblock print, ukiyo-e,

TT: Hand out sheets to students:

Japanese Aesthetics: Wabi-sabi 侘寂 (Imperfection), Miyabi 雅 (Elegance), Shibui 渋い or Shibusa 渋さ (Simplicity), Iki 粋 (Spontaneity and Originality), Jo-ha-kyū 序破急 (Modulation and Movement), Yūgen 幽玄 (Mystery and Concealment), Geidō 藝道 (Discipline and System), Ensō 円相 (Void and Absolution), Kawaii かわいい (Cute and Lovable)

Teacher led Evaluation Ask students what key words they have written down and if there are any questions about what we have looked at so far.
Success Criteria: Key words written in sketch pad and can answer questions about what they have just seen. (LO) (Cognitive)

Body of the Lesson:

TT: Give out worksheets and explain **KWL** -

- **What I know** (words associated with Japan indicating prior knowledge) (cognitive)
- **What I want to know** (was there anything mentioned during the brainstorm that the learner wished to find out more about, anything that connected with the learner)(affective)
- **What I learned** (What new words or imagery did they learn about today) (cognitive).

SLA: For three minutes, write down what they know about Japan under “**What I Know**”: this will give quieter students the opportunity to contribute words to the brainstorm.

TT/SLA:

Group Work / Discussion: Start a brainstorm on the whiteboard using the word “Japan” as a starting point

- What do you know about Japan?
- Prompt words - Food, Anime, Clothes (kimonos, tabi, zori), pop culture, Art, Ninjas, Yakuza.
- How would we research these topics? Google Image search, Chester Beatty Library
- What resources are available to us? Internet, books, documentaries

SLA: Write down anything they might know about the topic on the worksheet provided.

TT/SLA : On the whiteboard, write down all the words they have and make connections between them. Describing words (adjectives) (L), visualising words (describing the object) (O).

TT: PP Part 2 - Examples of Japanese Artwork, show video <https://youtu.be/dMpQGq1Hp5I?t=110> , examples of handmade books and Chester Beatty Library collection. Discuss materials (types of paper, ways of binding), AEDP (Line, form, texture, colour, pattern)

TT: Question students on prior knowledge of **AEDP** when showing The Great Wave off Kanagawa - Hokusai

- What type of lines can you see?

- What elements is the artist using to create texture?
- What feeling is the artist portraying with his use of colour?
- What do you feel when you look at this artwork?
- What do you think Hokusai used to create this scene?

SLA: Write down three examples of line and shape.

Teacher led Evaluation . Ask students what they have written down, (adjectives) (L) describing words (O).

Success Criteria: Does the student have at least three examples of line and shape?

Conclusion:

End of lesson Evaluation:

- Have students completed their worksheet?
- Have students identified three examples of line and shape?
- Have students taken note of the brainstorm in their sketchpads?
- Can students paraphrase what I have explained to them in class?

Homework: Look at the Chester Beatty collection online - **find** and **sketch** one example of Japanese art where they have identified the use of **LINE** and one where they have identified the use of **DOT**...write a sentence or two describing the chosen images.

Evaluation - Specific questions:

- **What am I going to do for next class?** - See homework
- **Why is this important for me to do?** - Preparation for the next class and to familiarise yourself with Japanese artwork
- **Who do I ask if I don't know what we're doing?** - your classmates or art teacher on Teams
- **When do I need to complete this?** As soon as possible, if you get it done early you will have it completed. Don't leave it until the night before.
- **How am I going to do this?** Sketchpad, pencil, list of potential objects to find (see Teams) and the Chester Beatty website (see Teams)

Student Teacher personal reflection (see template)

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

Brainstorm was an effective task for creating ideas; I had students write out words that they associated with Japan so that they could contribute when I was writing them on the board. They then took down the words that their peers contributed. Brainstorm was quite difficult as students were not speaking loudly enough and there was hovering out in the hallways adding to the noise levels so that was challenging enough, I had to keep walking down the class to hear their suggestions.

Classroom management: Pupil activity, pupil behaviour.

This class of first years were very quiet, no disruptions. But they were more than willing to participate in the discussion.

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

I found this lesson to be a bit muddled as I thought I had enough for the class but apart from the brainstorm, they didn't have any activity to connect with the project. I had a PP, visual aids (handmade books), a brainstorm and a video. My idea being that this was an intro to the project and to show that we were going to need some research on their part.

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

Parts were rushed through, questions were answered by me and not the students and the class plan wasn't very cohesive. Definitely need a practical task or let them analyse the artwork a bit more and give them time to answer.

Assessment and evaluation of pupils work in class.

All students had completed the worksheet I had given them and this helped when it came to offering topics for the brainstorm.

Reflective Teacher-Self evaluations.

My first, first year class of placement could have gone better. I delivered all of the information I needed to deliver but I don't think it was clear enough or I felt that it wasn't. The brainstorm went well, but it was challenging on my part to hear the students due to them being quiet and the cleaners being too loud. Brainstorm using Post-It notes next time! And more content, or slowing down and questioning!

Lesson No. 2/7 Date: 9/11 Lesson type: (S) 60 mins Time: 8.45 - 9.45 Stage: Explore	Teaching & Learning Content	Learning Intentions
	<p>AEDP: Line (vertical, horizontal, broken, perpendicular, zig zag, wavy, curved...) and Dot (pointillism, stippling, patterns)</p> <p>Artistic process/es: Dot and Line / Pages 1 + 2, Sketching, designing first page using secondary sources (from homework), tea-staining paper</p> <p>Learning Layer/s (LL): Prop making for movies - Annie Atkins</p> <p>Cross curricular links (CC): English - describing, annotation, discussing Maths - spatial awareness, measurements</p> <p>Support studies (SS): Katsushika Hokusai, Chester Beatty library, Annie Atkins, Georges Seurat, Albrecht Durer</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols</p> <p>Clean up any spills to avoid slipping. Be mindful of hot water, use tongs provided</p>	<p>At the end of the lesson, learners should...</p> <ul style="list-style-type: none"> Experiment with paper - aging, tea-staining, material manipulation Examine line and dot as art elements and identify in classical and contemporary art -(Albrecht Durer, Georges Seurat, Yayoi Kusama) Design the first and second page of book

**Teaching methods
and student learning
activities:**

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

Evaluation & Assessment

Introduction & Cognitive link up:

Teacher assessment - Questioning:

What are we doing in this project?
Who was the artist we had looked at last week?
Can you remember one example of Japanese aesthetics from last class?

Body of the Lesson:

TT: PP presentation showing examples of:

- Line in art - Albrecht Durer - Cross Hatching. How many lines can students identify? (LO)
- Dot in art - Georges Seurat - Pointillism. What coloured dots can you see? (LO)
- How paper is used as props in movies. (Annie Atkins) Can students name any film where props stood out for them? (HO)
- how do you feel about Yayoi Kusama's artwork? (HO)

Key Words - Cross-hatching, Pointillism

TT: Ask students about any examples of Line and Dot they had found for their homework and to open their sketchbooks.

Teacher Assessment: See which students had prepared work at home and where the general level of drawing is at.

Success Criteria: Students must have at least one example of line and dot in their sketchpads.

SLA: Students will open their sketchbook to present and explain the work they have completed for this class.

Tea-staining -

TT/SLA: Explain the preparation for setting up and how tea-staining works. Each row of three students will take turns to dip their paper in the trays (two A6 pages each) and place them on the drying rack. Students who have finished prepping their paper or are waiting for their turn, can start drawing their first illustration on the pre-prepared paper. Show the correct positioning of the illustrations on the page so that they will line up when stitched together.

Differentiation: Students with sensory issues can use tongs or gloves to hold the paper when tea-staining.

Teacher Assessment:

- have the students tea-stained two pages and placed them on the rack?
- Have students started work on their first pages with at least one drawing done?

SLA: While waiting on their turn to tea-stain, students must start drawing for their first two pages - Line and Dot - using the preparatory designs and sources they had compiled for last week's homework.

Success Criteria: Students will have two tea-stained pages and two drawings (line and dot) completed.

Conclusion / End of lesson Evaluation:

- Why have we tea-stained pages?
- How would it relate to Annie Atkins?
- What type of drawing technique did Albrecht Durer use?
- What type of painting technique did Georges Seurat use?

Homework: Finish drawing if not finished in class and find two examples of Colour and Shape in Japanese Kawaii culture.

Student Teacher personal reflection (see template)

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

I keep an easy-going demeanour in class and help out as much as I can while also keeping socially distant. I was aided by the SNA in this class for handing out materials.

Classroom management: Pupil activity, pupil behaviour.

This class is quiet and they work hard, but also full of ideas and chat about the subject...even teaching me a thing or two about Japan!

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

I used a PP that showed and talked about how props are made for movies which linked into the simple tea staining activity. I had the paper size prepared and showed the dimensions and layout on the whiteboard for them to start working on their first page.

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

Tea-staining worked as an interesting activity to show how to age paper. I used the visualiser and then split the class into two groups, one group tea-staining and the other designing their first two pages.

Assessment and evaluation of pupils work in class.

Students finished the first two elements of their book. Differentiation: I had printed out an image for SEN students to work from but I will have to think of maybe making it a bit simpler as drawing will be an issue. Also some students are slower than others and some had not completed their homework from the previous session. I reminded them that they would need to participate fully in the work I give them in order to get the book finished in the time frame.

Reflective Teacher-Self evaluations.

Have to say I am having fun with this class, they are actively participating and interested in the subject and have researched a lot for their first bit of homework. Some went as far as to find the Japanese symbols for the words and other items related to the project, including using different resources for research. I am doing a lot of prep work at home, cutting paper and making sure I have all the material I need for the class as the only materials I have access to in the classrooms are paper and paint brushes. It is hard to fit an activity into one hour while making sure everyone is separated and taking their turn. Multi-tasking, making sure everyone has something to do and no one is sitting there not working.

Lesson No. 3/7	Teaching & Learning Content	Learning Intentions
<p>Date: 16/11</p> <p>Lesson type: (s), 60 mins</p> <p>Time: 12.40-1.40</p> <p>Stage: Explore/ Develop</p>	<p>AEDP: Colour (primary and secondary, warm and cool tones) and Shape (organic and geometric)</p> <p>Artistic process/es: Colour and Shape / Pages 3 + 4 design (kawaii characters), drawing (applying to the prepared pages), using colour (colouring pencils, markers, paint)</p> <p>Learning Layer/s (LL): Animation,, packaging - modern Japanese graphic design, influence on Western design - equivalents of Kawaii in Western media</p> <p>Cross curricular links (CC): English - adjectives (describe the feeling of colour), annotated drawings (record information from PP), translating english words into Japanese symbols (optional), literacy Maths - measuring</p> <p>Support studies (SS): Studio Ghibli (colour palette, character design), Hello Kitty (shape, colour palette), kawaii characters (shapes), pokemon (shapes and colours)</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"> ● Design and illustrate four kawaii characters and use two examples of colour (primary and secondary) and two examples of shape (natural and geometric) ● Identify natural and geometric shapes in Kawaii design and observe colour palettes in Kawaii design ● Complete third and fourth pages of book (Colour and Shape, Kawaii)
<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>Teacher assessment - Questioning: What stage are we at in the project? (C) What art elements did we work on last week? (C) What artists did we look at last week? (C) How did they use Line and Dot in their artwork? Can you give me examples of where you would find these art elements (line and dot) outside of school? (C) (A)</p> <p>Teacher Assessment: Choose random names instead of generally asking the class. This will give the quieter ones a chance to answer. (O)</p> <p>Success Criteria: Students can recall the artists and artwork talked about last week and give examples of line and dot from outside the classroom</p> <p>Body of the Lesson:</p>	

TT: Present PP - link back to previous weeks through questioning. Introduce the next stage of the project, giving a brief history of Kawaii in Japanese society - how it came about and its inception in the classroom. Show examples of famous Kawaii - pokemon, hello kitty, studio ghibli design

SLA: Brief sketches of Kawaii, facial features, body types. Make notes of colours used and shapes. (link in dots and line)

TT/SLA: Ask students to call out a shape e.g. triangle. Using a visualiser, draw a triangle and transform it into a kawaii character using the signature lines and shape for eyes and mouth. (ovals, parallel lines). Teacher will then call out a shape and students will have 30 seconds to draw a kawaii character. (this exercise will help students with their sketching, to keep it loose and quick, to not worry too much on details.)

Teacher assessment: Have students taken down information from the PP?

Success Criteria: Notes on colour and shape. Details of design features of Kawaii characters.

Differentiation: Check if students have written down information. Give them time to draw the images. Ask questions about students' work while waiting on others. (what stage are you at? Have you finished last week's pages?)

TT/SLA: Explain worksheet (ask one student to read out a page) (L):
 1st page, cross hatching exercise. Used for creating tone which will be important for next week's task and is to be practiced for homework.
 2nd page, Kawaii shapes. A mixture of natural and geometric objects to practice drawing faces and other details (hands, feet, clothing etc)

SLA: After completing the Kawaii worksheet, students will begin their designs for pages 3 and 4. They will feature two Kawaii per page, one showing examples of shape (one natural and one geometric) and the other will be colour (featuring primary and secondary colours.) Written information must be included on the pages: This is a primary colour, this is a secondary colour etc. Japanese translation optional.

Differentiation: Pages with low opacity designs to help students draw line and dot from last week (some students had not completed it) if needed.

Conclusion/ End of lesson Evaluation:
 Can students name the primary and secondary colours?
 Can they give examples of natural and geometric shapes?

Success Criteria: Pages 3 and 4 must be completed by the end of class. 4 Kawaii characters, two explaining shape and two explaining colour.

Homework: Bring in two examples of texture - details posted on Teams

Student Teacher personal reflection (see template)

Professional teaching skills and ability: Communication, voice, terminology, personal qualities & pupils' responses.
 I walk up and down the class, helping students and asking them questions. I need to slow down the learning content and focus on AEDP, and also explain things better visually. Students are asking a lot of questions about what they have to do or where they have to put the drawings etc. Next time I will show specific visual examples, leaving my finished book in the classroom for students to see.

Classroom management: Pupil activity, pupil behaviour.
 The class is quiet, but asks a lot of questions. Next time I need to try engaging more with them to see if the content is being learned.

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

	<p>I had a fun PP that showcased cuteness and colour in Japanese Kawaii that the students loved. I need to be more specific as to what they need to do in the class with examples on PP. Visual layouts of the sheets, giving them less options so that they don't feel so overwhelmed with choice. A checklist for the project.</p> <p>Effectiveness of planning: Clarity of intentions, quality of learning content, presentation The content and linking of AEDP was good for a lesson. I really need to focus on learning content and slow down the lesson instead of worrying about them working on their pages. Learning is more important than the final content.</p> <p>Assessment and evaluation of pupils work in class. The pupils' work is quite good, they are following each class and the pages are being completed. I check in with the AEN students to see how they are progressing and they are also flying, working on the pages at home. Students have also started bringing in tea-stained pages that they have made at home which is brilliant to see. I need to get them to evaluate their peers' work at the end of the lesson, I feel they are disconnected from each others work.</p> <p>Reflective Teacher-Self evaluations. This project has been going well so far and the students are enjoying it. I need to feature more content in my lessons, especially evaluation of learning as I feel that although they are getting the work done, they are just flying through the AEDP without really getting into detail. And they need to see what their peers are doing. This will help the weaker ones see what to do.</p>
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Lesson No. 4/7 Date: 23/11 Lesson type: (s), 60 mins Time: 12.40-1.40 Stage: Explore/Develop	Teaching & Learning Content	Learning Intentions
	<p>AEDP: Pattern (Regular, Irregular, half-drop, block repeat), Texture (actual and visual) Connecting AEs: Line, Dot, Colour and Shape in Patterns and Texture</p> <p>Artistic process/es: Pattern and texture - pages 5 and 6 design , drawing and painting, collage, collecting texture samples</p> <p>Learning Layer/s (LL): Impasto painting style, braille (book craft), patterns in music and nature</p> <p>Support studies (SS): Yayoi Kusama (pattern and texture, also clothing), Albrecht Durer (cross-hatching, texture), Van Gogh (texture - impasto)</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 illustrate three examples of texture (actual / visual) and three examples of pattern ● observe texture and pattern in examples of SS artwork ● compose six examples of pattern on given worksheet

**Teaching methods
and student learning
activities:**

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

Evaluation & Assessment

Introduction & Cognitive link up:

TT: Link back to previous week through questioning -

Teacher assessment - Questioning:

What art elements did we look at last week? (C)
Can you name the three Primary colours? (C)
Can you name the three Secondary colours? (C)
What colours would be considered warm or cool? (C) (A)
Can you name the two types of shape we were looking at? (C)
How would you describe a Geometric or Natural/Organic shape? (C) (A)

Success Criteria - Students can recall keywords and information correctly from the last lesson.

TT/SA: Ask students to list what we have achieved in the last three classes, write a checklist on the whiteboard of what art elements have been covered and what the next steps are. This will remind students of what needs to be done going forward or what they have to catch up on if they are falling behind. (C) (A)

Body of the Lesson:

TT: Present PP -

Slide 2 - Ask students how they would describe this image and how do they think it feels to touch. (C) (A)

Slide 5 - Ask students to give examples of actual texture and visual texture. (C) (A)

Teacher Assessment: Can students differentiate between a real texture and a visual representation of a texture? Can they give appropriate examples and explain why?

Success Criteria: Students can give one example of each type of texture and explain their choice.

TT:

Slide 6 - What is the word for a describing word in English? Ask students for examples of adjectives relating to what they are wearing or any objects in front of them or in the room. (C)

TT/SA: Hand out Actual Texture example sheet to each row. Students will write down an adjective for each texture into their sketchpad. From tile 1 to 6, ask students how they would describe what they were touching.

Slide 7 and 8:

What type of texture can we see in this Van Gogh painting? Actual and visual texture.
How do you think this painting would feel to touch? (C) (A)

Slide 9:

What would this statue feel like?
Is this photograph of a statue an actual texture or visual texture?

How did the artist create the illusion of texture on this statue?

Slide 10:

Can you recognise the artist that we have covered in a previous lesson?

What art elements can you see in this drawing?

What a style of drawing is the artist using?

Is this what a Rhinoceros really looks like?

How would you describe the textures in this drawing, using previous art elements?

Slide 11:

What type of texture is this?

How does the artist create this visual texture?

What do you think this texture feels like?

SA: In their art pads, students will draw three types of texture using line or dot into three 4cm x 4cm boxes using the prompt words: **fuzzy, splashy, scratchy**

Differentiation: Check if students have written down keywords: actual, visual, impasto, braille, adjectives. Give them time to draw texture images. Ask questions about students' work while waiting on others. (what stage are you at? Have you finished last week's pages?)

TT:

Slide 16: Can students identify any patterns on them, in the classroom or remember any from outside school? (c) (a)

Slide 17: Can students identify what is represented in these pattern images?

SA: In their sketchpads, students will write down the keywords relating to types of pattern - motif, regular and irregular, block repeat, half-drop, rotational, radiating, mirrored

Teacher assessment: Have students written the information presented to them? Have they sketched the patterns to link with the text?

Success Criteria: Students will have annotated drawings of information taken from the Powerpoint of the seven types of pattern shown and can explain what each is when asked.

TT/SA: Hand out worksheets to students. In the blank boxes, students will draw six different types of patterns from what they have just learned. This will be an opportunity to practice a pattern before drawing straight into their elements book. Any students who are finished the worksheet can start working on their Pattern book page.

Success Criteria: All six boxes will be filled in, with a successful example of each chosen pattern.

Conclusion:

End of lesson Evaluation:

TT: Ask individual students to name a type of pattern and a type of texture. Check if worksheets have been completed. Check SEN students work to see what they have completed and what they need to catch up on.

Homework: Find an example of actual texture that can be added to Elements book - something soft, or rough, scratchy etc.

Draw a visual texture and finish the Pattern page if not done in class.

Student Teacher personal reflection (see template)

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

I walk to the back of class and use a clicker for the presentation, this lets students concentrate on the board while I talk from behind them to keep them focused. When I ask questions, they are shy to answer apart from one or two students who answer all the time. I keep the tone light and friendly so not to intimidate them too much and praise them for their work. More worksheets or activities, I need to be more engaging with the lesson than just having them look at a Powerpoint. I have to know if this information is being retained, which I can see in a few students.

Classroom management: Pupil activity, pupil behaviour.

The class are very quiet and needs to be engaged. Had a discussion with other teachers about this. First years have come from 6th class into First Year during a pandemic, confidence is low, scary to fit into the "big school". I try to keep the atmosphere light in the class. They are a bit more forward in their interactions in contrast to the first lesson but still quite shy.

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

Powerpoint presentation, visual aid (book) and texture sheet also worksheets to draw patterns. I used Yayoi Kusama to describe a type of pattern, and my own version of a digital Yayoi to show how to make an irregular pattern out of the letter C. Teaching this again, I would do texture rubbings using crayon in the classroom or outside the classroom. It would be a bit of fun and exercise to get students out of the art room.

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

Too much content for one class and too much to fit into an hour.

Assessment and evaluation of pupils work in class:

Most students completed the patterns worksheet while the ones that hadn't, moved straight on to the Elements book. Keywords and information was taken down but some students were getting confused with actual and visual textures. Next time have printed information sheets to go with the Powerpoint so that students can refer to the info sheet as well as the PP.

Reflective Teacher-Self evaluations.

At this stage, I am regretting using two elements per class. I have to rush through each of the elements in an hour so that they have time to work on their book and i'm hoping they also work on it at home. Some students have only one page done which is worrying so I need to change tactics. The positives of working like this is that each class is a taster of each element, of which they have done before with their art teacher, so they have some knowledge of the elements and that way, we can fill the book with content. The negative is that the lessons and the information is fleeting and I feel as if they are not retaining the information from previous classes. Although, working on the AE book is helping with that issue as they are now actively using the book to recall what we have done.

Lesson No. 5/7 Date: 30/11	Teaching & Learning Content	Learning Intentions
<p>Lesson type: (S), 60 mins Time: 12.40-1.40 Stage: Develop/ Refine</p>	<p>AEDP: Tone (contrast, depth, illusion of form), Form (natural and geometric, implied mass)</p> <p>Artistic process/es: Assessment of Art Elements and review of work done so far + Op Art activity.</p> <p>Learning Layer/s (LL): Christmas exam preparation - worksheet to be completed under exam conditions. Timed assessment.</p> <p>Kintsugi - Japanese art of repairing pottery (form)</p> <p>Tone in sound - lost sounds, sounds that students may not have heard before - old telephones, internet dial up etc.</p> <p>Tone in the written word - Poetry - examples...Jabberwocky in contrast to Ozymandias</p> <p>Trompe L'Oeil - Implied Forms</p> <p>Cross curricular links (CC): English - Poetry : Ozymandias by Shelley and Jabberwocky by Lewis Carroll (contrast in tone)</p> <p>Support studies (SS): Percy Bysshe Shelley, Lewis Carroll, Banksy, Graham Rust</p> <p>https://youtu.be/7oN-9-pS-kQ - Kintsugi http://savethesounds.info/ Guess the sounds!</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"> ● Assess and process the work they have done so far and complete an Art Elements test. ● Arrange their completed book pages and prioritise what needs to be finished. ● Observe the use of Tone and Form in European and Japanese Art

**Teaching methods
and student learning
activities:**

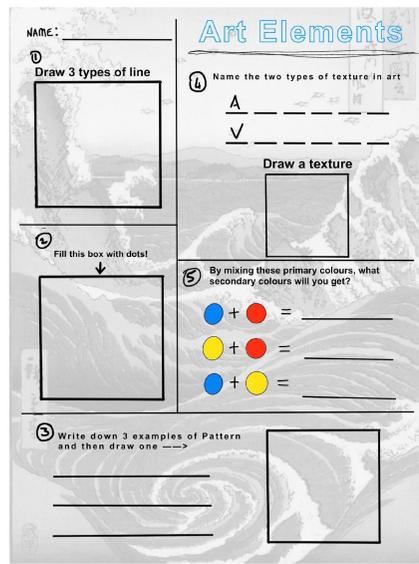
**To include
Resources (Visual Aids &
Support Studies used,
images if desired)**

Evaluation & Assessment

Introduction & Cognitive link up:

TT: Link back to previous lessons using Art Elements assessment sheet

Teacher assessment - Art Elements Test



The worksheet is titled "Art Elements" and includes a "NAME:" field. It contains five tasks: 1. "Draw 3 types of line" with a box for drawing. 2. "Name the two types of texture in art" with lines for answers "A" and "B". 3. "Draw a texture" with a box for drawing. 4. "Fill this box with dots!" with a box for drawing. 5. "By mixing these primary colours, what secondary colours will you get?" with three color mixing equations: blue + red =, yellow + red =, and blue + yellow =. 6. "Write down 3 examples of Pattern and then draw one" with lines for writing and a box for drawing.

TT/SLA: Give handouts to students. Tell them to have the sheet face down until all are handed out. Students will have 15 mins to complete the test. No talking and must concentrate on their own work. This is under mock exam conditions as prep for their upcoming Christmas exam and is to assess their basic knowledge of Art Elements from the past lessons.

TT: After the allotted time, collect the exam.

Teacher Assessment: Have students completed the worksheet? What has been answered incorrectly? What information needs to be revised?

Success Criteria: Completed worksheet with all questions answered.

Body of the Lesson:

TT: Present PP on Tone and Form

Slide 1 -

How does light affect an object? Describe.

How can we tell when an object is 3D?

Is a drawing of an object 3D? Explain.

Slide 2 -

What art element would you use to cross-hatch?

What artist did we look at in relation to cross-hatching?

Slide 3 -

What art elements would you use to describe this artwork?

How would you classify this artwork? Is it a painting or a print or...?

What would bring you to that conclusion in relation to past lessons?

What is the Japanese word for these prints?

Slide 4 -

How would you describe these two paintings?

How are they related to each other?

How do they make you feel?

Looking at these two paintings, how can I tell that they are from the same painter?

Slide 5 -

If I were to ask you to paint or draw something that depicts the night time, how would you do it?

What do I need to illuminate the scene?

What would you change in these images?

Are they effective representations of light?

Slide 6 -

Can anyone tell me where in Ireland would I see a Caravaggio painting?

What is happening in this image?

In relation to the subject in the painting, where would the light source be situated?

Slide 7 -

Pause projector and click on the link for Sounds web page. Students have to guess what sounds they think they might be hearing.

Slide 9 -

What art elements are being used in this artwork?

What exactly is going on in this image?

How does the artist imply that the shape is a three dimensional object?

Slide 10 -

Where else have we seen geometric shapes?

What constitutes a geometric shape?

Slide 13 -

Click on the link to watch a short video on Kintsugi.

SLA: Students will take down key words relating to Tone and Form and use annotated drawings. Keywords: Contrast, depth, illusion, highlights, shading, hatching, cross hatching, contour hatching, stippling, value, chiaroscuro, implied forms, geometric and organic forms, perceived mass

TT/SLA: Hand out Op Art activity sheets to students. In their sketchpads, students will draw two examples of Op Art. This is a visual illusion using lines and dot to create an implied form that creates depth on a 2D surface.

	<p>Conclusion: End of lesson Evaluation:</p> <p>Homework: Using the list provided on Teams, choose an object to bring in for next week to work on Form and Tone in class.</p>	
<p>Student Teacher personal reflection (see template)</p>	<p>Professional teaching skills and ability: Communication, voice, terminology, personal qualities & pupils' responses. Conducted the exam as per school rules (using this as practice for my supervision hours during exam week), pupils were taking it seriously and asking if this was being marked. Once the exam was finished, I quickly scanned through the exams and corrected them while they were working on an activity. This way I could see what they were getting confused about or what needed going over.</p> <p>Classroom management: Pupil activity, pupil behaviour. Nothing out of the ordinary. All students completed the tasks. It's a quiet class who get on with their work. I do my best to invigorate them with questions and discussion and interesting topics. I can surmise that they can't read my face so it's hard to know how to be around me but I keep everything light and friendly and praise them all the time on their work.</p> <p>Presentation of learning content: Delivery of lesson, use of resources, visual aids, support studies. Exam worked well to assess their learning and I had planned it more like an activity sheet than an exam.. Powerpoint and Op Art went on a little too long and I only gave them a small amount of time to continue drawing their pages as I needed them to bring in objects for their Primary Source drawing next week. They enjoyed the video and the Sound Guessing game but too much content to try and fit in an hour, simplify and slow down. Ask more questions and cement the learning.</p> <p>Effectiveness of planning: Clarity of intentions, quality of learning content, presentation Too much for a one hour class when I didn't get to work on the book as much today. It was successful in that it had interesting activities for the students that they seemed enthused by and the hour flew. The assessment of learning worked but maybe it was too simple, I should have included questions on keywords or artists related to the AE but I wanted to keep it as visual as I could. The Sound game and reading the two poems worked too but again, trying to fit too much in.</p> <p>Assessment and evaluation of pupils work in class: I could see students enjoyed the class and they participated well in the Sound Guessing game which was great fun after the seriousness of the assessment. They finished the Op Art task and could tell me how it related to Form and Tone. I thought I would have trouble explaining these two elements to them but they seemed to understand just fine. I need to get better with my HO questions, I am more aware when I am asking them questions that I am asking questions that are too simple.</p> <p>Reflective Teacher-Self evaluations. For this class I wanted to evaluate what they had learned over the last few weeks as I felt that the information wasn't really going in especially when questioning them in previous classes. This exam helped me pinpoint where I was going wrong but I also could see that it was probably a little too simple. I should have tested them on key words and artists related to specific AE than the AE itself. Unfortunately I now need to accelerate the lessons as I am missing one class due to exam week, pushing forward with book binding in the next class so that they have a finished book.</p>	

<p>Lesson No. 6/7 Date: 7/12 Lesson type: (S), 60 mins</p>	<p>Teaching & Learning Content</p>	<p>Learning Intentions</p>
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<p>Time: 12.40-1.40 Stage: Realise</p>	<p>AEDP: Tone (contrast, depth, illusion of form), Form (natural and geometric, implied mass)</p> <p>Artistic process/es: Stitching Japanese book together using stab binding method</p> <p>Learning Layer/s (LL): Different methods of book making - Turkish Map Folds, Slit books, Concertina, Five Hole Pamphlet, String of Pearls, Placket Book</p> <p>Cross curricular links (CC): Maths - Measurements</p> <p>Support studies (SS): www.nihonkosho.com - Japanese books, Hasegawa Tohaku - Tone, Hiroshi Yoshida - Form</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"> • Demonstrate knowledge of Japanese stab-binding technique • Present and share a finished Art Element book with their peers • Reflect on the process of book making and assess their own and their peer's work
<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>Preparation before class: TT: Prep materials and distribute on tables: 1 darning needle, 1 x piece of cardboard (A5 size - pre-cut), 2 bull clips, 1 x push pin, wax thread (1 per row), extra A5 blank pages, extra white card for covers and a handout. Handout will give visual clues to the threading but instruction will be given over visualiser.</p> <p>Introduction & Cognitive link up:</p> <p>Teacher questioning:</p> <ul style="list-style-type: none"> • What Art Elements did we look at last week? • What is the definition of Tone? • What effects can Tone be used for? • If I was to create Tone in a drawing...what technique would I use that involved Line? • If I used just Dots, what would that technique be called? • What is the definition of Form? • If my 2D drawing was of a 3D object, what type of Form would that be? <p>Body of the Lesson:</p> <p>TT: Play Traditional Book Binding video clip, this will give students an overview of the task. This will show students an insight into how a handmade book is bound together.</p> <p>TT: Using visualiser, give step by step instruction on binding a book:</p> <ul style="list-style-type: none"> • Prepare the template using one A5 sheet, folded in half three times (either landscape or portrait depending on your book). This will give you seven horizontal fold lines across the paper. 	

- Measure in 1.5 cm with your ruler and draw a vertical line. This is to mark the border which is already on the other pages of your book.
- On the template, using pencil or pen, from the top go to the first horizontal line and mark where it intersects with the vertical line. Skip the next line, and mark the next line. Repeat this until you have four dots marked on the border line. This is where the holes will be placed.
- Gather together your finished pages and extra pages until you have ten pages in total. Then place the cover card pages, one on the front and one on the back. Line them up so that they are neat and straight and place the template page over the front cover. Use the bull clips, one on bottom and one on the side (not the side where the holes are going to be)
- Next place your cardboard on the table and your pages over the cardboard. Use the push pin provided to push through the pages on the specified points made with your pencil. Feel when it pushes through to the cardboard, it is all the way through. Then give it a wiggle to stretch out the hole. Do this for the remaining points. Next turn your pages around and put the pin through the holes, give it a wiggle to make more room.
- Unclip the pages, take off the template and clip the pages together again neatly, making sure the holes line up.
- Charge your needle with thread four and a half times the height of the book. I'm going to ask you to start in a slightly odd place, it'll make sense in the end. With your needle and thread in one hand, grip the stack of pages at one corner with the other. Find the gap in between sections four and five and take your needle up through the middle hole. Leave your tail to lie in between the pages (not inside a folded page, or hanging out of the spine) and then put all the pages back together again; from now on you'll be sewing it as a whole.
- Go up to the next hole and through all the pages. Come around the spine and back into the same hole. Continue up to the top hole on the back, go through it and around the spine. Also, go over the top of the book and back into the same hole. Pull the thread really tight, so that it bites into the paper.
- You'll notice that a pattern is starting to appear. Take your needle into the second hole down, and come back to the front through the middle hole. Don't wrap around the spine at this point.
- From the middle, work the bottom half of the binding in the same way: so go one hole down, wrap around the spine and back into that same hole. Take your needle down through the bottom hole and remember to wrap around the spine and the tail edge, too.
- Go up one hole, through to the back and then out to the front at the middle hole. All the gaps in the pattern have been filled in except the last stitch.
- If we were to go around the spine and right through the book, our needle and thread would end up on the outside, when our tail is still on the inside – we want to reunite them: take your needle around the spine and point it into the middle hole. Instead of going all the way through, wiggle the tip so that it comes out in between the pages where the tail is lying.
- Tie the ends in a double knot and trim them close. You can nudge the ends into the spine to hide them.

When going through the steps, stop and ask if everyone is on the right step or if they need help.

Differentiation: Larger needles will be provided to AEN students (and whoever would prefer to work with them) SNA will provide hands on assistance with AEN students. Any students having issues binding their book, provide assistance.

Teacher Assessment: Have students followed the instructions carefully? Are pages lined up correctly? Do they have four holes on the spine?
Success Criteria: Students have followed instructions and have stitched together their pages. Book has ten pages and two cover pages.

Conclusion:

End of lesson Evaluation:

- **Have all of the students finished their book?**
- **Do they have 8 pages of Art Element illustrations?**
- **Is there information written in relation to the Art Elements?**
- **Is there evidence of Japanese aesthetics in the illustrations?**

Student Teacher personal reflection (see template)

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

I was all over the class today, giving out materials, helping students who were having issues and using the visualiser to keep going with the instructions. I felt that I was going through the steps carefully to make sure everyone was on board but because I was being disrupted by intercoms and teachers popping in, I would miss a step and have to go back to it. Next time I need to have it written clearly in front of me what needs to be done, have it printed too for the students to follow.

Classroom management: Pupil activity, pupil behaviour.

Pupils were well behaved as per usual and were invested in getting their books made. Unfortunately some of them were having issues and were asking questions constantly if I was moving forward too fast which was my fault. There were a couple of students who had finished their books already, one saying she had looked up how to bind a book over the last couple of weeks. I used these students to help teach, assigning them two rows each to help anyone who was getting stuck so I could move on with the instruction at the top of the class.

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

I used videos, a handout and did a step by step instruction using a visualiser on the projector. Next time I need to break the task down to a simpler way.

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

My goal by the end of this class was for every student to leave the class with a hand made book and I succeeded in that but unfortunately I did not get time for them to work on a Primary Source object drawing due to time constraints. I had packed the last lesson with content but for this class there was only one goal. I did however manage to get moments of peer learning between students. It would be even better if I had time to do a class evaluation of the books and get the students to see each other's work but with Covid restrictions, they are not allowed to swap materials.

Assessment and evaluation of pupils work in class. There was a mixture of quality in the work, some included written information, some illustrations were amazing and others didn't really try or did the bare amount. Some included elements of Japanese aesthetic while one started illustrating wild images from her imagination and connected it to the theme. The students told me they enjoyed the class and had fun and didn't want me to go, which I could equate to the lessons being a success as I wanted them to enjoy the process and to get as much knowledge and interest out of the subject as I could bring. Next time I would clarify the success criteria more: an illustration of the AE, with a title in English and Japanese and information pertaining to the element. I feel I might have given them a little too much freedom in their choices but I did get some great outcomes too.

Reflective Teacher-Self evaluations. I went into this class probably a little over confident in thinking that no problems would arise and all would go smoothly, but it took the full hour to get everyones' book finished. And it also meant that I had to quickly sew a few together myself for some students as I didnt want them to leave without a book to bring home. Working with the visualiser was great but I would show a few steps and then some students would request help so I would move down to help them which would take a moment or two and then I would go back to the visualiser to keep going. I struggled with trying to work out a way to simplify the steps and probably didn't explain it as well I should. If I were to use the visualiser again, I would have instructions printed out for them too so that they could refer to the notes as well as watch me do it. The SNA was a great help as she told me she had been practicing the binding at home so she could help the AEN students and I also had two students who were helping their classmates when they had finished their own books.

In the end though, the students were delighted with the book that they had created and I was impressed by the work that the majority had put into it. Some students had missed classes due to being absent but they put together a book anyways with blank pages to use as a small sketchpad. I am hoping that they can keep these skills going forward in their time in school and continue making their own books to use.