

Class Name: 4S

Year group: TY

Class Profile: 28 students - female

Theme/Scenario

!POP! - Man Made/Natural

• Working from a primary source - Students choose a primary source, such as artefact/s from the world around them, and use it as inspiration in order to develop their realised works.

Aim of Unit of Learning

To explore the use of line, colour, shape and composition in Pop Art and to create a still life painting in the style of Roy Lichtenstein.

Learning outcomes for scheme/unit of learning:

- 1.2 respond to an artwork using critical and visual language
- 2.4 show they can use their drawings to observe, record and analyse
- 1.9 debate the value that they and society place on an artwork
- 3.10 explain the use of art elements and design principles in examples of design work
- 3.14 utilise media in their own design work based on a design brief

Learning Layers:

Cross Curricular: History - mid 50s to late 70s, what was going on in the world; civil rights movement in America, moon landing, TV, advertising, JFK, celebrity images, printing techniques - Bunday Maths - geometry (shape, line, angles, space)

(L): adjectives (describing their own or their peers artwork), research (choosing objects, why did they choose them and what makes it an interesting object to them)

(O): discussing, answering questions, talking about their work

(N): scale, measurements

Wellbeing: Creating a safe environment for positive learning. Students will cooperate with the teacher, be confident in their own

Key Skills/ Statements of Learning

Junior Cycle [8 Key Skills](#), [Principles](#) and [Statements of Learning \(SOL\)](#) from the [Framework for Junior Cycle](#)

Respond / Show / Debate / Explain / Utilise

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 • Using digital technology to communicate

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: Pop Art (what is it all about, main artists involved), Lichtenstein (what is his work about and why its art)

Contemporary Culture: celebrity, appropriation, image, advertising, influence of Pop art on contemporary culture

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
- 16 describes, illustrates, interprets, predicts and explains patterns and relationships
- 20 - uses appropriate technologies in meeting a design challenge
- 23 - brings an idea from conception to realisation
- 24 uses technology and digital media tools to learn, communicate, work and think collaboratively and creatively in a responsible and ethical manner

SEN/AEN (Inclusive practice /Differentiation)

- Dyslexia-friendly fonts - 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.

<p>Lesson No. 1/4 Date: 2 / 11 / 20 Lesson type (S), 60 mins Time: 8.45 - 9.45 Stage: Think</p>	<p>Teaching & Learning Content</p> <p>AEDP: Line (thick, thin, perpendicular, straight), Shape (geometric, natural), Colour (primary and secondary)</p> <p>Artistic process/es - Introduction to theme Making a viewfinder, using a viewfinder, composition, drawing line and shape</p> <p>Learning Layer/s (LL) - Appropriation, comic book art</p> <p>Cross curricular links (CC) - adjectives - describe what you see in the support studies (L), measuring (mathematics) creating a viewfinder</p> <p>Support studies (SS) - Roy Lichtenstein, Andy Warhol</p> <p>Health & Safety (H&S) (as appropriate and if NEW)</p> <p>See Covid Protocols How to safely use a craft knife.</p>	<p>Learning Intentions</p> <p><i>At the end of this lesson learners should...</i></p> <ul style="list-style-type: none"> ● Comprehend theme and success criteria for project ● Identify key artworks in Pop Art and observe the core AEDP in the art of Roy Lichtenstein (dot, line, primary colour, natural and man-made forms) ● Construct a viewfinder
<p>Teaching methods and student learning activities:</p> <p>To include 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 of teacher and powerpoint on project and details of what will be achieved in the coming weeks: Roy Lichtenstein, Pop Art - Visual aid: finished natural and manmade object painting. Composition, rule of thirds.</p> <p>SLA: Students will write down and sketch information from the Powerpoint that will aid in this project:</p> <p>Mid-task evaluation: Ask students about the information they have just been given.</p> <p>What type of colour palette does he use? How does his use of flat colour create texture? Describe the shapes in this artwork. Why does he use heavy black lines to contour the shapes?</p> <p>Success Criteria: Students have written down four points of information into their sketchpads about the SS artists.</p> <p>What is an example of bad composition? What makes an effective composition?</p> <p>Body of the Lesson:</p>	

TT: H+S Demonstration

- Always make sure the material to be cut is held firmly on a stable surface.
- Keep your 'other' hand behind the cutting blade at all times.
- NEVER cut towards your body/hands.
- If necessary, secure work with pins or tape.
- Don't press too hard.
- If necessary, make a series of shorter cuts to keep control over long cuts.
- Be aware of others in the area (they may bump or distract you).
- Concentrate!

TT: Handout small sheets of cardboard, thread, masking tape and craft knives. On the projector, show students information on how to make a viewfinder. (Demo using the visualiser if available!)

SLA/TT:

- Using a pencil and a ruler, draw two separate rectangles on the cardboard, each measuring 11cm X 12.5 cm.
- Cut them out using the craft knife.
- Draw another rectangle of 6cm X 7.5cm inside those two pieces and cut them out.
- On one of the rectangles, lay the thread across the middle of the hole in a cross and tape them to the cardboard using masking tape, ensuring that they are tightly stretched.
- place the second rectangle on top of the first rectangle and tape together.

Evaluation: - Have students followed instructions? Have instructions been delivered clearly? Have students created a viewfinder and do they know what it is for?

Success Criteria - Students have successfully constructed a viewfinder

Conclusion:

End of Lesson Evaluation -

- Do the students know what the objective of this project is?
- Do they know who Roy Lichtenstein is?
- Can they recognise his work when compared to a different artist?

Kahoot quiz/assessment - due date 6th November

https://kahoot.it/challenge/05772722?challenge-id=43d1e065-83fa-4341-9107-d4d5f8efd0c1_1604105865525

Homework -

- From the list provided on Teams - students are to find two primary source objects, one natural and one man-made for their composition.
- Explanation as to how to set up an infinity wall to display an object will be provided on Teams.
- Students will make a series of contour drawings of their object in preparation for the next class. If not completed at home, objects must be brought in.

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 there won't be a need to bring in objects if completed at home.*

- *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), set up infinity wall, photograph and sketch*

Student Teacher personal reflection (see template)

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

I find that because of the masks, I am talking quite loudly or have to talk loudly which is quite tiring by the end of class. When I am teaching, I walk up and down keeping social distance and this can keep the class focused on your voice. I can be quite laid back in my demeanour but also excited about what I am teaching.

Classroom management: Pupil activity, pupil behaviour.

This class are generally quiet and respectful and are enthusiastic to learn about art, which makes my job easier. They followed my instructions for tasks quite well and completed a viewfinder. They were a bit excitable this morning with being back after mid-term, a couple of students down the back of the room were chatting amongst themselves but they do their work and once something is said to them once they quieten down and concentrate.

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

The computers and internet can be quite slow generally and this morning, the PP froze and I had to restart the computer. But this gave me the opportunity to push the viewfinder task ahead and while I was sorting out the PP, I used the whiteboard to demonstrate how to make a viewfinder using the dimensions provided. I then demonstrated H+S using a craft knife with a visualiser, showing how to safely use a craft knife. Students had prior knowledge of Lichtenstein from our September classes so I asked questions to see what information they had retained, and then we discussed a still life composition to pinpoint what elements make his distinctive style. Craft knives were counted, all returned and more importantly...no injuries. I had provided cardboard and thread for this class to make the viewfinder.

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

This first class was planned to give the students a starting point for their painting. Show the elements of a Lichtenstein style painting, construct a viewfinder and give them information as to what we'll be doing for the next few weeks. The content was to recap what had previously learned and to see what information they had retained. The presentation, although hampered by a slow computer, was successful in that it showed the theme, the success criteria, the SS artist, the task for today and then the homework task.

Assessment and evaluation of pupils work in class.

The students had each constructed a viewfinder to the specifications I had displayed on the whiteboard apart from two students who had not followed the instructions correctly: one used only two pieces of string instead of four, one had cut out the rectangle but discarded the piece to be used for the viewfinder. They had not followed the instructions or had been listening.

Reflective Teacher-Self evaluations.

For this first class, I was a bit nervous. A few butterflies but once I had sat down and called out the roll and started talking, I got back into teacher mode. I found the TYs to be a good bunch who were enthusiastic to learn and to discuss art and they seemed happy that I was back, which I think is a good sign. I was disappointed that my PP was delayed due to computer crashing issues, but I carried on regardless, talking about the Visual Aid and what they are to achieve over the coming weeks.

Lesson No. 2/4 Date: 9 - 11- 20 Lesson type: (S), 60 mins Time: 8.45 - 9.45 Stage: Explore/Develop	Teaching & Learning Content	Learning Intentions
<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: Take down students' names on the class seating plan sheet!</p> <p>TT: Teacher Questioning - What is the aim of this project? What artist are we looking at for inspiration with this project? What elements of his work will we use in our own compositions? Bright, primary colours. Contrasting colour dots, flat images and thick black outlines. Success Criteria: Can students name any elements associated with Lichtenstein? Can they recall any artwork we had looked at?</p> <p>TT: Ask students to take out what they had worked on at home for homework.</p> <ul style="list-style-type: none"> ● Students who have drawn their objects can proceed to the next phase. ● Students who brought in objects can proceed to the next phase. ● Students with nothing will be given an alternative task. <p>SLA: Take out drawings / objects for the next stage.</p> <p>Body of the Lesson:</p> <p>TT: On the whiteboard, draw a rectangle in portrait and landscape. Draw objects in the rectangles, showing examples of bad and good composition. e.g. rule of thirds. Handout A3 sheets.</p> <p>SLA: Using pencils, students will use their contour drawings to sketch an effective composition on their A3 sheet, they will then mark down which areas will contain which colours (3 primary colours) Students confident enough with proceeding and have an effective composition (and be able to explain their design decisions) can start painting.</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> ● Utilise an effective layout for composition and apply it to their work. ● Consider their design choices and discuss using the correct terminology relating to AEDP ● Be responsible for their own work and participate in the lesson
<p>AEDP: Line (thick, broken, curved), colour (primary, secondary),</p> <p>Artistic process/es - Composition, design</p> <p>Learning Layer/s (LL) - Comic book art, discussion - appropriation, copyright law</p> <p>Cross curricular links (CC) - Mathematics - measurements, spacial awareness, History - Art in the 1960s, culture, political and social revolution</p> <p>Support studies (SS) - Roy Lichtenstein (still life), Andy Warhol</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols</p>		

Differentiation:

SLA - Students who brought in objects, will use their viewfinders to aid in drawing contour lines of their objects.

SLA: Students with no homework or objects will be given a comic book and will use their viewfinder to “appropriate” an image. They will sketch out 10cm X 10cm images that they find interesting and change elements of their chosen images.

Success Criteria: Have students successfully transferred their composition onto the A3 sheet? Have they used the rule of thirds? Have they reflected the elements of Lichtenstein’s art?- flat objects, contour lines, shadows represented by line and/or dot

Homework:

Choose one piece of art by Roy Lichtenstein that you like the look of and answer the following:

- the artist (tell me about him!)
- style (what WAS his style anyways?? why did he paint what he painted?)
- composition (describe the painting! Use art elements!)
- materials (what did he use to create it? how big is it?)
- the period in which it was produced (what art movement did he help create?)

Use sketches to describe your chosen artwork.

Conclusion:**End of Lesson Evaluation -**

- Have the students completed a composition, ready for painting?
- Have they added in elements that are Lichtenstein-like?
- Have students used at least three different types of line?
- Have they come up with an effective way to use three colours?

Success Criteria: *Students have started their A3 composition by arranging the objects, paying attention to positive and negative space. Which students have done their homework and which have not done their homework? Reiterate why it's important to have the work done when requested.*

Evaluation - Specific questions:

- **What am I going to do for next class?** - complete your drawings onto the A3 page provided or if you haven't already, draw the two objects
- **Why is this important for me to do?** - Having the drawing done for next class means you can paint in the next class
- **Who do I ask if I don't know what we're doing?** - Other students or 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?** Pencil, ruler, eraser, paper

Student Teacher personal reflection (see template)

Success criteria - *Students have started their A3 composition by arranging the objects, paying attention to positive and negative space. Which students have done their homework and which have not done their homework? Reiterate why it's important to have the work done when requested.*

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

I made it clear that not having the work that I had assigned to be done for the class meant that proceeding ahead with a painting was not happening.

Classroom management: *Pupil activity, pupil behaviour.*

The back of the class are unfocused and very chatty, although when there is work to distract them, they do it. But they also had no work done for today so were forced to work with the objects that they had in their bags.

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

Used PP with several examples of Lichtenstein's artwork and discussed.

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

Showed Lichtenstein's still life paintings and talked through the AEDP, focusing on: Space, Colour, Line and Shape

Assessment and evaluation of pupils work in class.

Generally the level of work is good in the class. Elements of Lichtenstein can be seen in the paintings so far and the rendering of objects have been good for a class who said they can't draw. Others who had not done their homework were lagging behind when they had seen that others were getting to paint during the class.

Reflective Teacher-Self evaluations.

For this class, students needed to have done work at home in preparation for the lesson. This meant choosing two objects for a composition and sketching the objects in different positions of how you would like it on the painting. If the drawings were not done, then primary objects would need to be brought in. Several students had brought nothing into the class at all and as such, had to work with whatever they had in front of them, which did not inspire or bring enthusiasm. In comparison, those that had done the work, were flying with their compositions and some started painting. I found myself having to spend more time with the people who hadn't done the work so that they could be on track to have a finished painting, but I tried to be fair too. For next time, I will set an official assignment on Teams so that their core teachers can see who is participating, this seems to hold some weight in terms of getting work done in class.

Lesson No. 3/4 Date: 16 - 11 - 20 Lesson type: (S), 60 mins Time: 8.45 - 9.45 Stage: Refine / Realise	Teaching & Learning Content	Learning Intentions
	<p>AEDP: Line (thick, broken, curved), colour (primary RBY), shape (natural, man-made), dot (benday)</p> <p>Artistic process/es - Assessing, drawing, painting</p> <p>Learning Layer/s (LL) - Comic book art, appropriation, graphic design, advertising</p> <p>Cross curricular links (CC) - English - oracy, debating, discussing</p> <p>Support studies (SS) - Roy Lichtenstein, Banksy (street art, contemporary Pop), Damien Hirst (contemporary</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> ● Identify and discuss the role of female artists in the Pop Art Movement ● Consider the importance of line as a visual language in comic book art ● Apply line (thick, thin, contour) and dot (benday) to their paintings in the style of Roy Lichtenstein

	<p>Pop), Elaine Sturtevant (process, role of women), Martha Rosler (themes, photomontage), Corita Kent (themes, typography, graphic art), Yayoi Kusama (pattern, colour)</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: TT: Present PP - link back to previous weeks through questioning -</p> <p>What is the name of the project? (slide 2) What artist have we been looking at for this project? (slide3+4) What is the name of the art movement that he was a part of? (slide 5) What art elements feature heavily in Lichtenstein’s work? (slide 7)</p> <p>Teacher Assessment: Choose random names instead of generally asking the class. This will give the quieter ones a chance to answer. (0)</p> <p>Body of the Lesson: TT/SLA: Show examples of contemporary “Pop Art” - Damien Hirst (slide 8, 9, 10), Banksy (11, 12)</p> <p>Lead into (slide 13) with the question: Where are all the female Pop Art artists?</p> <p>Discuss Martha Rosler (slide 13), Elaine Sturtevant (slide 14+15+16), Sister Corita Kent (slide 17+18) link to graphic design (slide 19), Yayoi Kusama (slide 20+21) (0)</p> <p>SA: Students will write down the names of female pop artists and a description of an associated artwork.</p> <p>Teacher Questioning: Why do you think female artists are underrepresented in the history of art? Do you think things have changed in the 21st century? How can we make things better starting in this art class?</p> <p>Teacher evaluation: Is this subject something that resonates with the students? Are they discussing the topic as a whole or are there only a few talking?</p> <p>Success Criteria: Students engage in discussion on the role of women in Pop Art.</p> <p>TT: Ask students what stage they are at on the painting. 1. Who has started painting? 2. Who has yet to start painting? 3. Who has yet to do anything and why?</p> <p>Show slide 22+23 to discuss Lichtenstein's use of line in “In The Car” and the simplified version.</p> <p>Show slide 24 - 29 to break down a Lichtenstein still life.</p> <p>Show slide 30 - 32 to break down source material</p> <p>SA: Take out their paintings and continue work they started last week. Students will collect a palette with paint and a brush if needed from the counter. Any student who has finished painting can start the outline drawing stage.</p> <p>Conclusion:</p>	

TT: Find two examples of a student's painting for an evaluation. What is good about this painting? What could have been done better?

End of Lesson Evaluation - How have students placed their objects in their painting? Is there evidence of use of the Rule of Thirds? Have they successfully used three types of line in their composition? Have they simplified their objects using line? Can students name a female pop art artist? Can they recall an artwork by a female pop art artist?

Success Criteria: Finished painting stage of one natural and one man-made object, using primary colours and are ready, or have already, moved on to the **outline drawing stage**. Students can name one pop art artist and one artwork by a female pop art artist.

Homework: Find one example of a female Pop Art Artist and an artwork that you like. Upload to Teams

Student Teacher personal reflection (see template)

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

I feel like I get on well with this class, they are willing to engage with the learning and are open to discussion and give their opinions on topics. I walk up and down the classroom so that learners know I am there and not stuck behind the desk.

Classroom management: Pupil activity, pupil behaviour.

They can be a chatty bunch and I find myself raising my voice for them to be quiet. But reflecting on that and with the advice of the SP tutor, I really should be doing the opposite. Next time I will be quiet, give the teacher stare and wait for them to quieten down.

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

I had worked out my learning content based on their choices of Lichtenstein artwork for homework, but one of the students questioned the homework saying she refused to do any research on a male artist because she felt female artists were featured enough and she researched a female artist instead. I changed the lesson to reflect this and featured female Pop Art artists that I wanted the class to see. I need to label the paintings that I show, also to slow down with the lesson and concentrate on the analysing of artwork, HO and LO questioning.

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

The showing of female artists worked well and engaged the students in a discussion about women's place in the art world but it definitely could have been elaborated on a lot more. Next time I need to spend a lot more time getting the students to understand what they are seeing and this can be done through written tasks.

Assessment and evaluation of pupils work in class.

It was a good lesson but I am not getting them to write down information or doing anything that would help them retain the knowledge. I can see that bits of information are going in but it's jumbled. They continued on their practical tasks and all are on task but I need them to see what the end goal should look like so I will pin up my painting for them to see for the next class so that they know what the overall success criteria is.

Reflective Teacher-Self evaluations.

I was really impressed by the students willingness to think outside the homework task I set her, to question it and to not be afraid to say it to me. I changed the lesson to reflect this. It was last minute so the content was shallow enough with information, although the students were making sense of the images and creating their own narrative, I could have done a lot more with questioning and for them to retain information. This is the type of teaching I want to do though, for students to question everything and not just sit back in class and accept everything that's handed to them. The art room is supposed to encourage creative, critical thinking and evaluating. Want more of this.

Lesson No. 4/4 Date: 23-11-20 Lesson type: (S), 60 mins Time: 8.45 - 9.45 Stage: Present / Reflect	Teaching & Learning Content	Learning Intentions
<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>AEDP: Line (thick, broken, curved), Colour (primary, secondary), Shape (natural, man-made)</p> <p>Artistic process/es - Finish Painting, assess and compare, critique</p> <p>Learning Layer/s (LL) -</p> <p>Cross curricular links (CC) -</p> <p>Support studies (SS) - Roy Lichtenstein</p> <p>Health & Safety (H&S) (as appropriate and if NEW) See Covid Protocols</p> <p>Introduction & Cognitive link up:</p> <p>TT: Link back to previous weeks through questioning:</p> <p>What is the aim of the project? Who is the artist we are looking at? Can you recall any other Pop Art artist we were talking about? List specific art elements associated with Pop Art.</p> <p>Success Criteria: Students from the back, middle and front answer questions. Any quiet students who don't answer, randomly pick.</p> <p>TT: Show visual aid of success criteria on projector so students can match their own painting and check if they something similar.</p> <ul style="list-style-type: none"> Do they have one man-made object, one natural object? Are they using a Lichtenstein aesthetic: thick black contour lines, ben-day dots, simplified shapes and a limited palette of three primary colours (and green if required) (C) (A) A planned and thought-out composition using: movement (lines), positive and negative space , balance, depth, tension etc. (C) <p>Body of the Lesson:</p> <p>SLA: Students will finish their Lichtenstein composition either painting or applying black lines using Sharpies. Any students that have finished will glue their painting to an A2 sheet of black sugar paper for display.</p> <p>TT: Walk around the classroom advising on painting, checking AEDP and answer any relevant questions.</p>	<p>At the end of the lesson learners should...</p> <ul style="list-style-type: none"> Complete painting and mount for display Explain design choices and assess using success criteria Critique their own work and their peer's work

	<p>Teacher questioning: Question students on elements of their painting to assess prior learning. Why have they used colour in certain sections? Can they explain their reasoning for placing the objects? What was their thinking for the composition? Background, middle-ground, foreground</p> <p>Success Criteria: Students can talk about their painting and their design choices, relevant to the success criteria.</p> <p>Conclusion:</p> <p>SLA: Students will list three things that they like about their neighbours painting and then one suggestion for what they could do better next time.</p>
<p>Student Teacher personal reflection (see template)</p>	<p>Classroom management: Pupil activity, pupil behaviour. One student on a row of three at the back of the class is quite disruptive. The two students either side of her, work away on their paintings but then she disrupts their work flow by talking to them and distracting them. I spend most of my time at the back of the class to counter this.</p> <p>Presentation of learning content: Delivery of lesson, use of resources, visual aids, support studies. I had placed a painting that I had made, on the wall as a success criteria for the students.</p> <p>Effectiveness of planning: Clarity of intentions, quality of learning content, presentation It was the last class of this four week project. I wanted the class to spend the time painting while I questioned them and they critique each other's work near the end.</p> <p>Assessment and evaluation of pupils work in class. Had a few outstanding pieces of work, individual style. Used the elements in a unique way while still keeping a Pop Art aesthetic. Some students had not finished due to them not concentrating or talking. Some had grown bored because they had painted the water bottle that they had in front of them instead of participating in the previous weeks work.</p> <p>Reflective Teacher-Self evaluations. I was really surprised with the level of painting in this class, the majority finished and those that didn't would work on them either at home or in their next art class so that they could upload to Teams. Each painting was different in style and the ones that were not, were the ones by the students who had not worked on their primary source objects and had rushed the project so they were not as effective. But I could see that they could see that when looking at their peer's work.</p> <p>TY ACTIVITY WEEK 30TH OF NOV - 3RD OF DEC ...SELF DEFENCE CLASS SCHEDULED FOR 4S ON MON 3RD</p>

Lesson No. 1/1 Date: 7-12-20	Teaching & Learning Content	Learning Intentions
<p>Lesson type: (S), 60 mins Time: 8.45 - 9.45 Stage: Think / Explore / Present</p>	<p>AEDP: Texture (visual), Tone (contrast, depth), Space, Tension</p> <p>Artistic process/es - Painting, drawing, collage</p> <p>Learning Layer/s (LL) - Typography, advertising, feminist art, graffiti, appropriation art</p> <p>Cross curricular links (CC) - English - prose, poetry, quotes</p> <p>Support studies (SS) - David Rathman, Barbara Kruger, David Carson</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"> • Discuss the subject of Text Based Art • Respond to the work of David Rathman by composing new artwork using his painting from a Caption Contest (appropriation) • Show and Explain the work they have produced
<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: TT: Play video clip of David Rathman in his studio, giving an explanation to the context of the artwork.</p> <p>TT/SA: Present Powerpoint on Support Study artists - Barbara Kruger (Text based art, feminist art), David Rathman (water colour painter, text art) and David Carson (collage, graphic designer)</p> <p>Slide 1: What is the message in this artwork? What does it mean to you? How did you come to that conclusion? What type of artwork is this? Painting? Photograph? What has the artist done to the figure's face?</p> <p>Slide 2: What is the message of this artwork? How does it compare to the last composition? Would you recognise her artwork from another artist? How?</p> <p>Slide 3: Can you break down these images using Art Elements? Are these effective designs for the front of a magazine? Would it make you want to buy it? What do you think the magazine is about from the image?</p> <p>Slide 4: How do you think the artist has created these logos? If I were to ask you to make a logo, how would you make one?</p> <p>Slide 5: What do you see when looking at this image? What do you think the story is? How do you feel when you look at this image?</p> <p>Slide 6: What do you see when looking at this image? What do you think the story is? How do you feel when you look at this image?</p>	

Body of the Lesson:

TT/SA: Give handouts of the David Rathman image. Students are to create a piece of work based on the Caption Challenge using text (lyrics, poetry, quotes) or create something entirely new from the image using collage or paints.

Teacher Assessment: How have students responded to the activity? Have they used text or experimented with the image or tried both? What narratives have they found in the image?

Success Criteria: Students will have created one new piece of artwork using the David Rathman image. Looking for originality in their response referencing the narratives of Rathman and Kruger, and the abstract experimental collage of Carson.

Conclusion:

SA: At each row, students will review their own work and their peers' work and choose which to nominate to be put on the wall with an explanation of the artwork and why it was chosen. Maximum of 8 images.

Student Teacher personal reflection (see template)

Classroom management: Pupil activity, pupil behaviour.

Some of the class are missing due to TY activities. The remainder are quiet but open for discussion on the subject being presented. I had no issues at all in the class apart.

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

This was a one-off activity class to tack on to the finished four week project. I found the Caption Contest in an Art book and saw it was still live online to upload images to so I thought that would be an incentive for the students. I used a video, a Powerpoint and a handout in the class and materials that were in the classroom: coloured paper, PVA, poster paints etc. I picked the SS artists to link with David Rathman - a female artist, Barbara Kruger who makes large scale work and creates for magazines which leads to David Carson, a graphic designer who designs for magazines and advertising.

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

As a one lesson workshop, I wanted the TYs to see graphic design as a viable career option. How easy it is to make art from an old image and how important the choice of words can be in art, in getting across a message or creating a narrative.

Assessment and evaluation of pupils work in class.

Students stepped up to the challenge and produced some great art from a sheet of printer paper. While some painted the pages and added words, others turned the image into something entirely new. I had four weeks with this class to produce a Lichtenstein, which was hard going to motivate them but this one class seemed to click with them. I surmise it's because I gave the free rein to do whatever they wanted with this image and there was no way to fail, unless they chose not to do anything. Great work by the class.

*Reflective Teacher-Self evaluations.*I needed single lesson activities that I could have as back up for any Art classes that I would be supervising and I used the TYs as guinea-pigs. The Caption Competition too simple as an online competition because it was just to add text to the image, but I wanted to bring my own interests in appropriation art and graphic design, using collage to see what the students could do when set a challenge that was really just "here is a page, make art". How would they interpret the image? What would they add to it or take away? And would they make the hard decision at the end to choose whose art would be displayed?

Would they find meaning and weight behind their own image or that of their peers?

While they worked, I walked around and questioned them on their choices and their ideas behind what they were doing.