

Class Name: 7.6
Year group: 2nd
No of Pupils: 23
Total No of lessons in UoL: 11

Theme/Scenario: Cubist self portraits

Statements of Learning/Key Skills:

SOL 4: The student creates and presents artistic works and appreciates the process and skills involved.

Key skills: Learning creatively, being curious, exploring options and alternatives, reflecting on my own learning

Entering Characteristics/Inclusive practices

Alice - very bad attendance, member of the traveling community, very willing to catch up when in school. Tend to let her work at her own pace, no questioning or guilt as to why she was absent/homework not done. Responds well to praise, will check google classroom for homework

Emily Myers - Member of traveling community, literacy and numeracy needs. Occasionally requires one to one explanation of tasks, but generally works well in class, poor attendance, high encouragement when in class.

Betty - participating in a social skills programme - works well where she is seated, girls around her are highly motivational and inclusive, do not move seat.

Powerpoints being put on to classroom benefits all students in their individual learning - very high level of absenteeism

Yellow background used on slides - some awaiting dyslexia referrals

Behaviour Management & Classroom Strategies

General low level of motivation in class, respond well to praise and positive reinforcers eg. No homework if class does their best work today etc

Good rapport built with class, inside jokes and their slang being used in class keeps them on side and more willing to work - over exaggerating myself appeals to group.

Emily - Very headstrong, no understanding of boundaries, constantly asking very personal questions in class - Approach with intense kindness and willingness to help, seems to throw her off her barrage of questioning. Call on her to answer questions/do jobs when getting disruptive, heavily praise any completed work.

Focusing on multiple means of engagement, taken from the UDL, with the aim to give all members of the class equal opportunity to succeed. Students are given the option of having notes printed for them if taking down in class is causing issue, all notes/powerpoints/links are added to google classroom.

Group work and group discussions - a focus on building friendships and encouraging socialization within the classroom setting has been advised at staff meetings. Photography classes and whole class discussions allowing for this.

Heavy focus on group discussion/sharing opinions and student lead research in regard to definitions etc - building on comprehension and information processing skills ahead of examination.

Ava and Leah - fallen out, to be kept apart in class where possible

[Loreto Code of Behaviour](#)

Aim of Unit of Learning

To create a cubist inspired self portrait, exploring within this the process of photography, paint and drawing.

Learning outcomes for the unit of learning

1.14 use media to create their own artwork

2.4 show they can use their drawings to observe, record and analyse

1.12 apply their understanding of the art elements and design principles to make an artwork

1.3 critique an artwork using critical and visual language

1.7 examine the method of a number of artists and the artwork they created

| <p>Lesson No/total in UoL: 1/11 Duration: 40 Date: 28/3/23 Stage: Think, create</p> | <p>Teaching & Learning Content</p> <p>Brief introduction to cubism and project aim, practicing line drawing (blind/continuous, of self using mirrors and class mate in front of them) to improve hand eye coordination, moving on to cubist portrait game</p> <p>Methodologies/strategies: Strategies: Ask more distracted students to volunteer Yellow slide background (dyslexia) Methods: Powerpoint (cubism notes + support studies) Experiential learning (game) Peer learning (drawing peers, group discussions)</p> <p>AEDP: Line, colour, shape (within Picaso portrait examples)</p> <p>Keywords: Abstract, realist, Cubism, geometric shapes, multiple perspectives</p> <p>Support Study: Picasso (portraits)</p> <p>TA: Powerpoint, line drawing demo on board, game demo (if</p> | <p>Learning Intentions</p> <p>Students will know the relevant aedp used within Picassos work and the Cubism movement, identify these through class discussion and be able to implement them in to their own work</p> <p>Students will understand the core ideas behind the cubist movement and what the main principles were</p> <p>Students will be able use continuous line drawing as a warm up exercise to improve hand-eye coordination, and be able to observe and record visual information through drawing from a primary source</p> <p>Students will be able to use their game sheets to reflect on the qualities and characteristics of cubist art</p> | <p>Success criteria</p> <p>Through group discussion, students will be able to identify the use of line, colour and shape in Picassos portraits, and implement these aedp in to their own work in class (line and shape)</p> <p>Students will analyse Picasso paintings and use their notes from the powerpoint to form an understanding of what cubism was</p> <p>Complete two continuous line drawings to loosen them up and improve hand eye coordination needed to copy features in game</p> <p>Students will have started their portraits using their games sheet, reinforcing their knowledge of cubist characteristics</p> |
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| | <p>necessary - gauge understanding of the group)</p> <p>SA: Peer drawing, self drawing, game</p> <p>Numeracy: Dice rolling and geometric shapes</p> <p>Literacy: Note taking</p> <p>Oracy: Group discussion about AEDP</p> | | |
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| <p>Post class critical reflection</p> | <p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Student engagement was high here, multiple students answering questions - most of whom did not participate well in their previous projects which has been quite slow moving. The change of pace seemed to ignite something within them and all learning intentions were met. The overall pace of the lesson was fast, this is not sustainable for students in the long run, but worked well to get students excited about the project and hit the ground running - this is a group that can lose motivation and enthusiasm quickly so I was conscious to pack in as much as possible to the lesson. I feel we had a well rounded overview of the kind of activities students will be completing for the duration of the project, and students left the class with a sense of achievement having already completed a cubist portrait.</p> <p>Students were able to identify the differences between abstract and relist art through the aid of group discussion- they answered drip fed questions and learned from peers answers before being shown powerpoint notes, which I feel suits this group and lends itself to a higher overall engagement. Students reinforced their knowledge of cubist featured by picking out geometric shapes created in their blind continuous drawings, and again through their portrait game.</p> <p>Even better if: I had remembered to turn the lights back on after powerpoint - the room was dim for a good portion of the students' drawing exercise.</p> <p>My end of class evaluation needs work, I need to develop more methods of evaluation - cold calling on students for answers to questions like characteristics of cubist work, how our portraits were influenced by Picasso etc would have been a more thorough way of evaluating than leaving the question open to class volunteers to answer.</p> |
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| | My demo was short - students grasped the task at hand quickly and from solo teaching them from the start of the placement I could gauge this - but I am wary that with any other group this demo would need to have been drawn out and involve more evaluation of the task before sending students back to their seats to try it. Getting a student to sit beside me and do the task as their peers give instructions would work well here. |
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| Lesson No/total in UoL: 2/11 Duration: 80 Date: 29/3/23 Stage: Explore | Teaching & Learning Content Researching cubist artists and their works, recreating favourite painting by this artist. Using dafonts to pick a title font for their pages (Digital skills) <u>Methodologies:</u> Inquiry based learning - artist research, improving information processing skills. Students will extract information they deem important for their research pages (<u>Literacy</u>) <u>Strategies:</u> -Distracted students allocated jobs -Hands up who is picking each artist before starting research, to | Learning Intentions Students will be able to use their digital skills to research their chosen artist, finding key required facts, giving their own opinion of the work Students will know about their chosen artists life and works Be able to use Dafonts to pick a font for their artists name title on their research page Students will be able to replicate through sketching, their favourite work from their chosen artist, annotating as they go | Success criteria Students will investigate their chosen artist, using ict skills to find required facts and images of their works Describe their chosen artwork under headings of subject matter, composition, colour, and use evaluation skills to give their own opinion on the work Replicate their chosen work through sketching, using annotational skills as they go |
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| | <p>ensure variety within room for later peer learning opportunities</p> <p>AEDP: Line, shape (portraits) Process: sketching, researching</p> <p>Key words: critique</p> <p>TA: Powerpoint, dafonts demo on ipads (show students how to split screen if low on ipads)</p> <p>SA: Research, drawing</p> <p>Support study: Picasso, Georges Braque, Juan Gris</p> <p>Evaluations: Student definitions on personal whiteboards, peer sharing/teaching artist research</p> | | |
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| Post class critical reflection | <p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Student engagement was still high, giving students the option of picking their own artist from a prescribed list rather than having the entire class research the same worked well, it gave a sense of independence and students were sharing facts about different artists they thought were interesting as they worked, unprompted. This class has a high level of peer learning, so this kind of task is one I will use again in the future.</p> <p>Having spoken to the pastoral care team following a couple of incidents with this group, I allowed students to chat amongst themselves as they researched. I have given them a new seating plan so giving students the space to work and to chat as they did so encouraged friendships, which were lacking in this group recently. The atmosphere in class was better than in previous days, so I will keep this in mind - to work but also allow some conversation. I found that the rate of work actually improved when there wasn't silence in the room, here and there students needed guidance to not get lost in conversations, but overall I was happy.</p> |
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| | <p>Through class discussion we spoke through what our research would entail, and this worked well to give all students an understanding, in their own terms, of what the task at hand is. I am learning to deepen explanations of tasks like this, which I would usually give to senior cycle students without the need for in depth analysis.</p> <p>Even better if I had an extension task for students who were quick at researching, it felt unfair to ask them to find more information while some students were only beginning their research - but also did not feel right to say they were finished so quickly. There is a huge range of competence with using ICT in the class, which I hadn't expected, my idea going in to class was that everyone would know how to google an artist and go from there, but some students struggled with this concept. I need to balance out the pace of students more, and plan ahead for what fast finishers can do without piling on an unfair extra workload. In the end I let them play the 'cubist dice throw' game, making notes of what geometric shapes they rolled, reinforcing last weeks learning, and this went down well.</p> |
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| <p>Lesson No/total in UoL: 3/11 Duration: 40 Date: 30/3/23 Stage: Think</p> <p>(Request from host teacher after department meeting on what students have missed out on due to not having a permanent teacher thus far)</p> | <p>Teaching & Learning Content</p> <p>As a class group we will learn how to write personal opinions and critiques of art works (Picasso's weeping woman)</p> <p>Once finished students will add colour to their game portraits, we will revisit these in future colour theory lesson (planned to be lesson 7)</p> <p>Methodologies/strategies: Inquiry based learning Powerpoint with pointers for students to branch from Peer learning/group discussion (opinions)</p> | <p>Learning Intentions</p> <p>Student will know the main areas to look for while critiquing an artwork, and will work as a class group to develop and understanding of these and how to pick them out from a pice</p> <p>Students will understand the themes and inspirations behind some of the most picasso works</p> <p>Students will be able to give their own opinion on Picasso's weeping woman, using what we have learned in class</p> | <p>Success criteria</p> <p>All: Students will work in groups to speak about and list the main areas they think critics look at while critiquing an artwork, and will share these with the class group</p> <p>Some: Understand and be able to put into their own words, taking from my explanation of Picacco's life, what the inspiration behind Weeping Woman may have been</p> <p>All: Will form their own opinion of Weeping Woman, detailing why or why not they like the piece</p> |
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| | <p>Cross curricular: English - writing opinion piece,</p> <p>Improving both <u>oracy</u> (sharing opinions with class) and <u>literacy</u> (writing their opinions and critiques), as well as general observations skills</p> <p>TA/SA: Writing a critique as a group on whiteboard</p> <p>Key words: Critique/opinion</p> <p>Support study: Picasso's weeping woman - accessible to all members of the class thematically</p> <p>Homework: (over easter break, one continuous line portrait family member/self in mirror + add colour to cubist game portrait)</p> <p>Evaluation: cold call for student opinions</p> | | |
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| Post class critical reflection | <p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Students worked well in their groups, the new seating plan is working well, but still more group activity needed to cement this. By giving students time to talk about what entails a critique rather than handing them the information straight away, I got to see how they think and they got to learn from peers. In this lesson I asked 'if we went to a gallery</p> |
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| | <p>and stood in front of a painting, what information would I see on the little plaque beside it?' This spurred off the group discussions.</p> <p>I allowed members of different groups up to the board to write their answers while I walked around the room talking to other groups, this provoked a sense of achievement and a bit of healthy competition within the group. I will do this again.</p> <p>We spoke about Picasso's life, and from this I posed the question of what we think the inspiration behind Weeping Woman may have been, some students were able to make educated guesses but some seemed lost - there is a wide range of general capabilities in this class so I expected this to be the outcome, some students are not equipped to form ideas which aren't based on information handed to them.</p> <p>All students formed their own opinion of Weeping Woman, but even better if I had a prescribed list of prompts for them to write their opinion under - this was an opportunity for me to learn the basic writing skills that an age group like this have, but again the range was wide and some struggled. Some students spent two minutes on their opinion, some were writing until the end of the class - I need to put something in place to even out the efforts given within class, ie. rubric.</p> |
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| Lesson No/total in UoL: 4/11 Duration: 40 Date: 18/4/23 Stage: Explore | Teaching & Learning Content | Learning Intentions | Success criteria |
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| | <p>Portrait photography - looking at what makes a good portrait, learning about Annie Leibovitz, evaluating a selection of photos in pairs using photography rubric. Students will learn about focal points and the rule of thirds (numeracy) within photography.</p> <p>Methodologies</p> | <p>Students will understand different portrait viewpoints, and be able to sketch diagrams of these for reference</p> <p>Students will know about Annie Leibovitz's work and examples of such</p> <p>Students will know and be able to define focal points and the rule of thirds</p> <p>Students will be able to work in pairs to assess various portraits using our photography rubric</p> | <p>Students will create sketches representing the different viewpoints we can take photographs from in the next class</p> <p>Students will develop an understanding of Annie Leibovitz work, the inclusion of her subjects personality within her work, to be used as inspiration in our photography class</p> |

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| | <p>Peer learning - evaluating portraits</p> <p>Experiential learning - using rubric and selected photos to form their own understanding and opinion of what constitutes a good photograph</p> <p>Strategies:</p> <p>Distracted students given job, handing out etc.</p> <p>Seating chart followed strictly within this class to ensure good pair work can be achieved without distraction</p> <p>Powerpoint - support study</p> <p>SS: Annie Leibovitz (famous portraits of people the students will recognise, looking at how she can capture the essence of a persons personality within her portraits)</p> <p>SA: Pair work - evaluating portraits, class discussion (oracy)</p> <p>Artistic process: Sketching (viewpoints), evaluating</p> <p>AEDP: Contrast, balance, colour</p> | | <p>Students will work in pairs to critique portrait photographs, using the rubric given in class, to deepen their understanding of what is expected when they take their peers photograph</p> |
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Post class critical reflection

What went well and why and even better if.... E.g.: In relation to learning intentions

Students enjoyed the lesson and motivation was high, using photos of celebrities that the students recognised got them on board and interested - I did feel like the class was a bit too theory based, I will focus on more drawing/doing in the future classes and avoid too much note taking/writing. Sketching the different viewpoints broke this up, but some students found the activity daunting and were disappointed their sketches weren't lifelike - which was not the aim of the task.

Students were all able to identify what makes a good photo, the rule of thirds or the focal point within the photo they were evaluating. I feel they will take this and use it in their photography class tomorrow once we recap before starting to take pictures and excitement takes over.

Even better if: I had a backup activity for quick finishers, some students flew through the tasks quicker than I had expected - these students turned the portraits they were looking at cubist - but I had not planned this and thought of it on the spot so possibly not the best task.

I had included more poorly taken photographs - midway through the lesson I realised that all their photography evaluations were going to be positive, and that to ensure a thorough understanding of what a good photograph is, they needed to be shown poor examples. I used google as a tool here to act on this in the moment, but should have had some prepared examples ready to show and then to compare to the work of Annie.

| <p>Lesson No/total in UoL: 5/11 Duration: 80 Date: 19/4/23 Stage: Explore, develop</p> | <p>Teaching & Learning Content</p> <p>Looking at multiple perspectives and photography (on ipads). Students will take photographs of peers sitting beside them and vice versa- looking at the photography rubric from last week as they do so. Looking at close ups of different features. Students will use these photos (on ipads) to draw cubist versions of their features.</p> <p>SS: Annie Leibovitz - portrait photography, incorporating personality into poses/portraits</p> <p>Arcimboldo's fruit/veg portraits, looking at facial features being built up from shapes</p> <p>TA:Powerpoint and photography demo: ipad photography (student volunteer)</p> <p>SA: Peer photography Artistic process: photography Key words: Rule of thirds, perspective, focal point</p> <p>Numeracy: Rule of thirds</p> | <p>Learning Intentions</p> <p>Students will know how to compose a strong portrait photograph, using their knowledge of focal points and the rule of thirds</p> <p>Students will understand how features of the face can be broken down into geometric shapes and lines, using their own portraits to reinforce this</p> <p>Students will be able to apply their knowledge of portrait photography and use it to photograph their peers at different viewpoints</p> | <p>Success criteria</p> <p>Students will</p> <p>Apply their knowledge of photography to successfully take portraits of their classmate, corresponding to requirements on our photography rubric</p> <p>Demonstrate an understanding, through drawing, of how features can be broken down into geometric shapes and lines</p> <p>Brainstorm in table groups different poses they can use within their portraits</p> |
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| | <p>Literacy: Creating their own definition for multiple perspectives</p> <p>AEDP: Balance, Diff: I will photograph any students who are uncomfortable</p> <p>Evaluation: at start, whiteboards out, students write one element to a good photo from last classes rubric</p> | | |
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| <p>Post class critical reflection</p> | <p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Students engaged well with this task, motivation was high and there was a nice atmosphere in the class. I had booked the study hall for this lesson to ensure no busy backgrounds in photos, but assembly was held last minute and we didn't get to use that room - students made their best efforts to stick to the rubric when taking their photos, but ipad quality cameras and an art room with no blank walls didn't allow them to fully met criteria - this could not be helped. Even better if we had a proper camera to explore settings, background blurring etc, but for this exercise the ipads worked fine.</p> <p>Students brainstormed and world as groups to come up with poses, some very quite expressive, some wwe normal, but all students got involved and shared their ideas during class discussion. This could be a difficult task for students who are of a more anxious nature, given that their photos were being taken by a peer - so I would definitely get to know a class group before attempting this exercise.</p> <p>Looking at Archimbolo's fruit and veg portraits provided an explanation of our task, making facial features from shapes, which I feeled appealed to some students more than looking at the cubist artists. It felt more 'real life' than geometric shapes for them, and all students were able to explain back the task while I walked around the room after showing his work.</p> <p>Students grasped instantly how to turn their features into geometric shapes once I showered our initial cubist dice throw game again, the features need more refining, but for their first attempts the effort was strong. More practice in tomorrow's class will improve these.</p> |
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| Lesson No/total in UoL: | Teaching & Learning Content | Learning Intentions | Success criteria |
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| <p>6/11</p> <p>Duration: 40</p> <p>Date: 20/4/23</p> <p>Stage: Develop</p> | <p>Prep: Will have printed student photographs</p> <p>Students will use their printed portraits to create a cubist style collage(looking at Hannah Hoch's self portrait collages), using multiple perspectives and keeping in mind the rule of thirds, creating a balanced composition. Students will then use this collage as inspiration for thumbnail sketches of their final portrait</p> <p>Methodologies: Demonstrations, powerpoint</p> <p>AEDP: line, shape</p> <p>Key words: geometric shapes</p> <p>Process: Collage, drawing</p> <p>Cross curric: Hannah Hoch's theme of war - history</p> | <p>Students will know what a collage is and how it is created, and will be able to create one using their photographed portraits focusing on the use of multiple perspectives</p> <p>Students will understand the importance of trialing and testing their ideas through thumbnails/initial sketches before starting their main piece</p> <p>Students will be able to apply their knowledge of cubist features to create initial sketches of their proposed final pieces</p> | <p>Students will</p> <p>Use their printed pictures to create a cubist style self portrait collage, inspired by Hannah Hoch's self collage and including use of multiple perspectives</p> <p>Trial portrait ideas using their built up cubist features, using their collages as reference</p> <p>Create a proposed final piece idea, taking inspiration from their collages and their previous cubist features</p> |

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| | <p>Support: Picasso - shapes/lines within portraits</p> <p>Hannah Hoch - collaged self portraits, with the aim to show students collages are not 'precious' pieces of work, and will look somewhat distorted</p> <p>Evaluation: student peer evaluation on whiteboards</p> | | |
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| Post class critical reflection | <p>What went well and why and even better if... E.g.: In relation to learning intentions</p> <p>The group worked well, I was concerned how much participation would happen within this class given that they were working with pictures of themselves and there is an element of embarrassment/apprehension that comes with that, however the girls were all keen to try out the process after seeing my demonstration. I feel this helped, seeing that I was not embarrassed about pictures of myself, and explaining that it's no different seeing a picture than it is looking at someone in the class at that moment.</p> <p>Students all created a collage, there was a high level of absenteeism today so I will have to go over this step again tomorrow, some students from today's class have extra features left over so we can work as a group and peer teach here.</p> <p>Some thumbnails were rushed, and did not meet the level required. After speaking with these students, and reminding them of the processes we had some through and what we had learned about cubism, they quickly realised that they hadn't added enough detail, and could identify themselves that they needed to look back at their previous work and their chosen artist to take inspiration. I was glad that this happened in a way, because it gave these students an opportunity to self reflect and solve their own problems, knowing that I was there to guide them if they struggled.</p> <p>I had been conscious of only showing male artists so far in this project, so the introduction of Hannah Hoch took us in a different direction. Students were able to identify features within Hannah's work, as well as make links to the theme within her works, war etc, making cross curricular links with History.</p> |
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| Lesson No/total in UoL: 7/11 Duration: 80 Date: 26/4/23 Stage: Think, Explore | Teaching & Learning Content | Learning Intentions | Success criteria |
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| | <p>Recap and showing Hannah Hoch's collages - to reinforce the idea of portrait collage and how it doesn't need to look totally realistic.</p> <p>Learning about colour theory and colour representations, class discussion on what emotions/traits each colour represents. Nature walk - students pick a flower/foilage to colour match. Looking at colour palettes for their final piece - relating it back to colours which class have decided represent their personality traits</p> <p>Methods: Peer learning - Class discussion on colour theory - colour representing feelings/emotions, students noting these down for later use Enquiry based learning/experiential learning - nature walk and colour matching</p> | <p>Students will know and be able to define key colour theory elements</p> <p>Students will be able to colour match their chosen item</p> <p>Students will understand the psychology of colour and the emotions/personality traits which are attached to each , and be able to use this to pick their portrait colour palette for final pieces</p> | <p>Students will consider the definitions given to them and try their best to match correctly</p> <p>Students will colour match, using knowledge of colour mixing from demo, their chosen item</p> <p>participate in class discussion about colour representations, pick their colour palette using this information, focusing on relating it back to their personality</p> |

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| | <p>Wellbeing element - nature walk and speaking about emotional representations of colour</p> <p>AEDP: Colour, balance SS: Hannah Hoch (collages) Handout on colour theory - match up exercise</p> <p>Evaluation: cold call for theory definitions</p> | | |
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| <p>Post class critical reflection</p> | <p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>I had planned too much for this class, and didn't realise how invested/engaged students would get with the colour representations exercises, we spent longer on this than I had planned, but it was the first exercise where I had answers coming voluntarily from every member of the class, and I was keen to draw this out when possible. There was a really vibrant atmosphere in the classroom, with students talking to people they usually wouldn't have engaged with, this kind of colour theory class will definitely be repeated in my further projects. We also had a talk from 6th year students which took ten minutes of our class time away.</p> <p>Going outside provided a nice movement break for students, it was a conversation heavy class, so giving students time away from desks and theory proved to work well, each student spent time thinking about what they would pick to colour match, it was considered and everyone made a solid choice, no going for the easy option.</p> <p>Coming back in after this, students were more relaxed and had burned off any excess energy, so were more focused than they had been after the class discussion, which did make some students a little but hyper, so now was a good time to pick their colour palettes. Students picked palletes and were able to justify their choices referring back to the representations we had just covered, relating the emotions/traits back to their personality while choosing. Students used the colour theory they had learned from the match up exercise to use the correct vocabulary to tell me how they were mixing their colours as I went around the classroom, and were able to make shades and tints using this knowledge. My colour mixing demo provided another opportunity for students to use this vocabulary, and reinforce any prior knowledge they had. Unfortunately class got cut short by the 6th year talk so they did not get to colour match their items here.</p> |
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| <p>Lesson No/total in UoL: 8/15</p> <p>Duration: 40 mins</p> <p>Date: 2/5/23</p> <p>Stage: refine</p> | <p>Teaching & Learning Content</p> <p>Recap/ evaluation on cubism so far - verbal quiz between tables. Students will finish off thumbnail sketches if necessary, and scale these up to A3, their final portraits</p> <p>Methodologies: Peer learning (table quiz) Reflective learning (on artist research) Experiential learning (scaling up)</p> <p>Process: sketching/drawing AEDP: Line, shape</p> <p>TA: Quiz, grid method demo (if required by students, preferred if freehanded, take temperature on day)</p> <p>SA: Portrait creation</p> <p>Support study: chosen researched artist (Picasso, Gris, Georges Braque)</p> | <p>Learning Intentions</p> <p>Be able to reflect on their artist research & use it to inform their work</p> <p>Understand how to scale up a piece, freehanding or using the grid method</p> | <p>Success criteria</p> <p>Identify elements from their chosen researched artists elements that they wish to take influence from within their own work, annotating these in their sketchbooks</p> <p>Recall their learned information regarding cubism, working as a table group to answer quiz style questions - reinforcing for those who were absent/did not fully grasp information the first time</p> <p>Scale up drawings, some will use grid method and some will freehand this (differentiation)</p> |
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| Post class critical reflection | What went well and why and even better if.... E.g.: In relation to learning intentions <p>Class went well, all students got their drawings scaled up. Most chose to freehand this, and add in more detail as they went. A small number, my perfectionists, chose to use the grid method to scale them up, both methods produced good results, I would lean towards students freehanding this in the future, keeping with the theme of abstractism, straying away from perfect representation of portraits.</p> <p>Students now are totally comfortable with annotating as they work, with little encouragement needed. Leading with ‘if a first year looked at your books would they understand the process you took?’ This spurred students on to deepen their annotations and use language that not only they understood.</p> <p>The table quiz, putting students working together as a group to recall and reinforce information worked well. Students learned from each other, without necessarily seeing it as a learning exercise. By the end of the quiz students had a better grasp of the main facts about cubism, were able to recall all the steps we had taken to get to sketching our final pieces, and could see the link between each class.</p> <p>Even better if I had had a back up activity for the students, I asked them to finish picking their colour palletes/add more annotation to their sketchbooks once they had finished - mostly finished with 5 minutes until the bell at which point there was no sense in taking out paint and starting final pieces, but I did feel that there wasn’t very much learning in what I had asked them to fill their extra time with.</p> |
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| <p>Lesson No/total in UoL: 9/15</p> <p>Duration: 80 mins</p> <p>Date: 3/5/23</p> <p>Stage: reflect, realise</p> | <p>Teaching & Learning Content</p> <p>Continue with portraits - adding colour now, keeping in mind class on colour representations and their chosen palettes.</p> <p>AEDP: Colour Process: Painting</p> <p>Strategies: Table by table putting out colours and using assigned palettes/brushes to minimize waste and make for more effective clean up</p> <p>Methodologies: Direct instruction Quizzing</p> <p>Demo: paint mixing from primary colours and shades/tones - recap</p> <p>Evaluation: verbal quiz on colour/definitions, hands up activity, cold calling if necessary</p> <p>SS: Picasso, Juan Gris, Georges Braque (use of colour within work)</p> | <p>Learning Intentions</p> <p>Students will understand how to build up colour in layers, inspired by their studied artist</p> <p>Students will know the work and colour palettes of a range of studied cubist artists</p> <p>Students will be able to accurately mix the desired colours for their portrait</p> | <p>Success criteria</p> <p>Students will use the support study examples as inspiration for their colour positioning/mixing</p> <p>Students will use their knowledge of colour theory and colour mixing to appropriately mix the colours desired for their portraits, referring back to their learned colour representations as they do so</p> |
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| Post class critical reflection | What went well and why and even better if... E.g.: In relation to learning intentions <p>This class went well, students had their colour pallets chosen so it eliminated the usual hassle I have with students lingering over what paint to put out, I also did table by table paint pouring, which helped both with clean up and with time limits for how long students spend pouring. It also eliminated the usual waste we have.</p> <p>Some students focused on blending paint colours together on their portraits, influenced by their support artist, and in most cases this was very successful and gave lovely finishes. Some stuck to more rigid colour sectioning, which also produced nice outcomes. Over all I was happy to see that students were mixing their colours, and not using paint straight from the bottle. Learning how to mix shades and tones left students with a wider variety of colours to chose from, and using small amounts of complementary colours to create shades, as shown in this demo, worked well for a lot of the portraits, keeping colours brighter.</p> <p>Overall I felt that this class didn't have as much teacher led learning as I expected it to, students needed time to work on their portraits individually, and as a teacher I struggle with the silence that then fills the room, thinking that silence is a sign that learning is absent, while actually this is a form of experiential learning by trial and error for the students.</p> |
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| Lesson No/total in UoL: 10/11 Duration: 40 mins Date: 9/5/23 Stage: refine, present | Teaching & Learning Content | Learning Intentions | Success criteria |
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| | Students will add finishing touches, cut out and mount portraits onto black card, learn how to pamphlet stitch their books together, and complete a self evaluation under headings prescribed as a class group, through table discussion then class discussion | Understand how to evaluate their own work Be able to pamphlet stitch their books together Know how to mount their work, working on presentational skills | Evaluate their work using headings prescribed by the class group, identifying strengths Demonstrate their ability to pamphlet stitch, binding their workbooks together Present their work by mounting on black card |

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| | <p>AEDP: Line, colour</p> <p>Process: Stitching, presenting work</p> <p>Methodologies:</p> <p>Direct instruction</p> <p>Small group teaching - split class into two groups, one will mount their portraits and one will learn to pamphlet stitch step by step with me, then we will rotate over</p> <p>Key words: Mounting, Pamphlet stitch, evaluation</p> | | |
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| Post class critical reflection | <p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Breaking the class down into smaller groups for this lesson worked so well. I have a lot of students who I knew stitching would be a challenge for, and creating a powerpoint or video to teach them how to achieve a pamphlet stitch just wouldn't have worked, they needed to follow me step by step. I was happy with how smoothly the stitching went with both groups, keeping everyone at the same pace and stitching along side the students made for an absence of errors.</p> <p>Self evaluations could have been better, I decided to let the students lead what headings to use, and some took the easy option of 'yes, no' answers while answering the questions the group had come up with. Some on the other hand made</p> |
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| | <p>massive efforts to write about their work and what they could have done differently etc, so I am putting this down to literacy capabilities. All in all I do think it was a worthwhile exercise, but I would format differently in the future.</p> <p>I was cautious about students using scalpels while I wasn't looking around the room, so I changed last minute to students using scissors instead - this made for less precise cuts but I did feel more confident that I could keep my attention on the stitching group and not have the worry of serious accident.</p> |
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| Lesson No/total in UoL: 11/11 Duration: 15 or so minutes (scheduled fire drill, students unaware) Date: 10/5/23 Stage: reflect | Teaching & Learning Content | Learning Intentions | Success criteria |
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| | <p>Students will learn how to write an artist statement Those who have been absent will add finishing touches/mount their work.</p> <p>Fire drill scheduled, learning will take place here of how to approach and act when faced with an emergency.</p> <p>Methodologies: Class discussion - peer learning Reflective learning - writing about the process they undertook</p> | <p>Students will understand the purpose of an artist statement and what it bring to a body of work</p> <p>Students will be able to write their own artist statement</p> | <p>Work as a class group to discuss and decide what may be included within an artist statement/where you would find one</p> <p>Reflect on their project and processes to date, to write their own artist statement, focusing on their influences and the learning that took place</p> |

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| | Literacy: writing statement, becoming reflective thinkers/writers | | |
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| Post class critical reflection | <p>What went well and why and even better if... E.g.: In relation to learning intentions</p> <p>Fire drill came about 15 minutes into class, this was a test for both myself and the students. I feel I acted appropriately and efficiently, and students responded to instructions well and timely. It did mean that some students didn't finish their statements completely, but the majority of the class had theirs well underway or finished off.</p> <p>By starting this class asking if anyone had visited a gallery, what's the first thing you might see when you walk in (artist statement printed on a wall etc), students began discussions and those who hadn't experienced seeing this first hand had the chance to learn from their peers descriptions, making for a more involved sense of learning rather than me leading the class completely.</p> <p>Students were able to identify what may be included in a statement, and were able to reflect on the processes we've taken to get to our final products, cubist self portraits. Students had a sense of pride thinking back to all the steps they'd taken and achieved, and it seemed to click as to why I had been making them jump through so many hoops before starting their final pieces. It all made sense finally for them.</p> <p>The statements that were finished were high quality, students chose between writing first or third person, which gave them more freedom in their writing styles, differentiating by themselves. Over all, I was happy with the outcome of this class and the varied learning that happened within.</p> |
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Final reflection:

This was a fantastic group of students to work with. I was thrown in at the deep end with this group, and took them through their cba without the aid of team teaching, so got to know their individual strengths and weaknesses, as well as establish a good rapport with each student, which enabled me to plan this UOL and tailor it to the classes abilities and push them in areas I knew they would flourish. From a wellbeing point of view I think this UOL achieved a lot, in that it gave students the opportunity to grow both in their artistic confidence

(quickly establishing a 'finished' portrait in the first class with the aid of a cubist game, but also allowed for friendships to flourish, a need which had been brought up at multiple staff meetings.

Content wise, the students responded well to my chosen support studies, they could draw inspiration from them and could understand the work when broken down within class discussions. The first class being so content heavy made for a more motivated group, they kept their pace strong throughout the classes and were on track all along, I feel this is a tactic I will take forward with me. Establishing a sense of achievement within this class was also useful, I could fall back on their initial game portraits whenever I was faced with a 'I can't or I don't know how', they took a sense of pride in their work given that they had started out so strong. Making the self portraits relate back to colour theory in a new way also went down well with the group, letting them decide on colour representations, with some guidance from myself, made for a lovely classroom atmosphere and I had students coming up telling me they loved the class, more importantly though they referenced these representations throughout the rest of their projects.

The way I've laid out the UOL, including so much peer involvement, is only suitable for groups which I know well. I would not start out in a school with this kind of project until I was aware of the dynamics within a group. Overall, I am happy with the final pieces and the learning that has taken place.