

Class Name: 3E
Year group: 3rd
Programme: Junior Cert
Total classes: 11

Aim of Unit of Learning To create a complex pattern for use in CBA 2 exploring drawing techniques, line and shape

Theme Development:

Scenario: working from a primary source

Cross curriculars: Home ec, maths,

Wellness element : student led material exploration class

Entering characteristics

6x low average range, general

1x special stool required

Low ability class, aiming to get all students a pass at cba. Spoken to deputy about students in the class, this level of effort is across all subjects, difficult group, quite a lot of issues presenting at home which is influencing attitudes towards school. Main objective is to keep the students in class and in school - posing difficult - extremely high level of absenteeism.

Managing behaviours

Behaviour slips filled out by student and sent home to parent to sign, following with phone call/parent meeting with year head/deputy if necessary

[School code of behaviour](#)

Class contract created and agreed on by group

Positive reinforcement - good notes home used as reward system

Music played as reward system and initiative for increased workflow

Learning outcomes for unit of learning

1.2 respond to an artwork using critical and visual language

1.5 interpret the world and communicate ideas through visual means

Apply an understanding of the art elements and design principles in their own artwork

1.6 use drawing to communicate their personal outlook or understanding

3.6 design a final work based on their drawings

Lesson No/total in UoL: 1/11

Date: 3/10/23

Lesson type: (S) 40 min

Time: 2:00

Stage: Think

Learning Content for Pupils and Learning Intentions

Key new content: Introduction to cba and themes - layout of the project - expectations of students, mindmapping/brainstorming 2x of the themes

Process: mindmapping(L), group discussion, class discussion(O)

SS: William Morris (strawberry thief, sunflower wallpaper), Yayoi Kusama (pumpkins), Damien Hirst (doorway to heaven) - Introductions to pattern

Methodologies/strategies:

Group and class discussions - group brainstorming/feeding back session

Questioning - higher and lower order

Peer learning - sharing and expanding on ideas

Learning Intentions

- Understand the concept of mindmapping as a visual tool for generating and organizing ideas
- Be able to identify and incorporate personal interests, passions, and experiences into the brainstorming/mindmapping process- making the project more sustainable for students
- Refine initial mindmap and translate this into objects that can be used to draw from

Success criteria

- Represent ideas relating to theme through visuals/words
- Develop initial mindmap further using personal interests/experience
- Identify list(N) of primary objects relating to theme

<p>LESSON PLAN</p>	<ul style="list-style-type: none"> • Greet class at door, instruct to take usual seats(BM), call roll • Introduce myself, explain I will be taking classes until christmas and we will be completing the first half of CBA2 • TA/SA: (teaching through questioning) Ask class what they know about CBA'S - run through the outline of the project, what my expectations are, what they will need to do to succeed. What they have done in art class to date (<u>reflecting on their learning</u>)- give pointers if struggling to identify all learned skills - <i>do this to establish sense of confidence in students and gauge levels within class</i> • Introduce pattern - show SS: William Morris (strawberry thief, sunflower wallpaper), Yayoi Kusama (pumpkins), Damien Hirst (doorway to heaven) - ask for relevant aedp • Introduce the three themes, utensils, camouflage and my favourite things - open floor for any thoughts/opinions • Show mindmap VA • SA: Mindmap/brainstorm (L) two of the themes, 5 minutes each, then open table top discussions, (peer learning, group work) sharing ideas • Feedback as a class group what students had come up with, write on whiteboard, students adding to mind maps as we go (O) • <i>What is a primary source? Where can we find them? Why are they important?</i> (Teaching through questioning) • Students will identify a list (N) of primary objects they can photograph/take into class for next class • Recap: <i>What is the aim of our project? What is a primary source, where can we find them? What aedp are found within the pattern examples?</i>
<p>Post class reflection</p> <p>Student work</p>	<p>Terrible levels of motivation within class - unsure what the issue is but will be talking to year head to see if it is across the board. Spoke to deputy after school and he said he had concerns about a lot of the students in the class - falling behind in subjects, very low levels of engagement, low levels of effort.</p> <p>Intentions were met but after a lot of coaxing and spoon feeding - constantly taking the easy option with primary objects, telling me they'll bring in books or mobile phones to draw no matter what I say to them, even asking SNA to ask me not to make them do any work.</p> <p>Some of the class on the other hand seem keen to work and to achieve well within their cbas - this class seems very disjointed, as if half the class is against the other half - so I will have to work on unifying the group, through peer and group work. In the next class I feel it is necessary to chat to each student</p>

individually and get to grips with their level of ability and their ideas, given that the project is on such a tight timeframe.

Lesson No/total in UoL: 2

Date: 6/10/23

Lesson type: D- 80 min

Time: 9:40

Stage: explore/develop

Learning Content for Pupils and Learning Intentions

Introduction to range of drawing methods, blind/continuous line, opposite hand drawings, contour line drawings, all with the aim to focus on line and building up drawings that can be used to create motifs for pattern. Talking to each student in this class - expanding on theme ideas

Process: Drawings - line, blind, contour, experimenting with media, AEDP: Line, shape

Methodologies/Strategies:

Teaching through questioning - higher order

Demonstrations - line drawings

Powerpoint - visual aids and support artist (Picasso- providing prior knowledge link up)

Experiential Learning - learning methods through experimenting

Learning Intentions

- Recognise how this technique can create a sense of movement and immediacy in your artwork
- To develop a better connection between your visual perception and motor skills through blind drawing
- To learn to accept mistakes and use them as opportunities for creative expression - through continuous line drawing (class have sat and rubbed out entire drawings previously - have to get them out of this habit)

Success criteria

- Experiment with at least three media
- Demonstrate ability to create contour line drawing
- Demonstrate ability to create continuous line drawing, building up tone using this technique

LESSON PLAN

- Greet class, ask them to take out materials, call roll
- Recap on yesterday's class , what did we do? - did we all bring in primary objects?
- Define primary object
- TA: Introduce continuous line drawing - show picasso inspired [examples](#), does anyone know anything about Picasso? Build on prior knowledge, hook for the class
- Do demo on whiteboard of a chosen students primary object
- Students will use three different media to create three continuous line drawings of their objects
- TA: [Blind drawing](#) - introduce and explain, demo on whiteboard
- Students will complete three drawings using three different media
- [Opposite hand drawing](#) - introduce, explain, demo (aiming to free up drawing styles, less precious)
- Students complete
- Contour line drawing - [VA](#) - introduce, explain and demo
- Evaluate - ask students what they think the benefit was, what is the difference between both, what did they learn? Swap with a peer - have they captured a sense of movement within drawings, have they experimented with media?

Post class reflection

[Student work](#)

Today's class saw a lot of the students who were struggling with motivation be absent - this acted as a godsend for me to get to grips with the rest of the class rather than spending the entire time motivating the select few - I can easily see how I could slip into that role and want to be conscious to avoid it.

I spoke to each student individually, and did small group teaching for those who were interested in similar topics to explore. This worked well and seems to have motivated students to try and think outside the box, and stop taking the easy route- reinforcing that this will not benefit anyone.

The drawing exercises were well responded to - students built on their previous knowledge of line and shape, and produced drawings that can be taken in and reworked for the next stage of the project. I do feel this is a bit of a leading project, as there isn't fully free reign for me to do what I may like given the level of motivation and ability in the class, so I am rethinking what some of my outcomes for students may be.

Lesson No/total in UoL: 3

Date: 10/10/23

Lesson type: (S) 40 min

Time: 2:00

Stage: Explore/Develop

Learning Content for Pupils and Learning Intentions

Looking at negative space drawing, cross contour drawing, with an aim to build on observational skills and use of line and shape, building up texture and form with line

AEDP - Space (negative space drawing), form (cross contour drawing),

Methodologies/strategies:

- Demonstrations - negative space drawing
- Powerpoint supporting learning
- Experiential learning - drawing methods
- Reflective learning - recap methods students have learned and bringing these forward into today's tasks

Learning Intentions

- To experiment with various line weights, lengths, and styles
- Discover how combining different media can enhance your ability to depict textures and tones effectively
- Refine technical skills in using various mixed media materials
- To become confident in line drawing, not relying on shading or colouring to fill out work

Success criteria (Stage 2 ONLY)

- Experiment with building texture through use of line weight, length and style
- Use line as a tool to build shape and form

<p>LESSON PLAN</p> <p>Teaching, Learning and Assessment content and activities including Success criteria and embedded links to VAs and SS.</p>	<p>Greet class, ask them to take seats, call roll</p> <p>Recap: what did we do in the last class, what did you learn how to do? What aedp did you use within your drawings?</p> <p>Hand back out sketchbooks, give students time to reflect on note left in them, ask students to note down their plan of action, what do I need to do to get myself on track?</p> <ul style="list-style-type: none"> • Introduce today's class - run through intentions • Introduce negative space drawing - what might that mean? Why might it be useful? What art element will we be focusing on within this method? Gather students around, show VA and demo method - students back to seats to try out • Introduce cross contour - what might we be aiming to do with this method? Show body examples. Show VA. Demo on whiteboard - students trial method <p>Evaluation: what is the benefit of each method we tried today, what have we learned? Cold call</p> <p>Swap work with a peer - have you demonstrated the ability to focus on space and to build form with contour drawing?</p>
<p>Post class reflection</p> <p>Student work</p>	<p>I don't feel as though this lesson went well - the group is split almost in quarters in terms of skill, one quarter are strong, can work off own initiative, and the other three quarters are border line in need of SNA's. Totally incapable of producing work unless I am standing over them physically telling them what to draw and where to put their pencil to start. There is a total fear of messing up their cba, students seem to freeze and wait for me to give permission to touch pencils to paper, it's bazaar.</p> <p>Teaching through demonstration works only to a point here, where usually it would grab students attention and focus them on the fact that these drawings are not precious and don't result in something perfect - the opposite is happening, students watch my demo and immediately I hear 'I won't be able to do that' etc.</p> <p>My intentions were not met in regards to depicting texture and tone through drawing, we barely got cross contours done in their simplest form. I am unsure what I could have done differently here - I did step by step demonstration, I involved the whole class in questioning and discussion, I did small group teaching and individual teaching - I feel at a bit of a loss.</p> <p>For the next class, which is their wellness day class on Friday, I am going to give control back to the students and have them experiment and enjoy creating art again - I think if I get them on side by doing this they will be more responsive and enthused as we go on.</p>

Lesson No/total in UoL: 4
Date: 13/10/23
Lesson type: D- 80 minutes
Time: 9:40
Stage: explore

Learning Content for Pupils and Learning Intentions

STUDENTS WELLBEING WEEK CLASS - EACH PRACTICAL SUBJECT ASKED TO GIVE DOUBLE CLASS TO DO SOMETHING 'FUN OR STUDENT LED'

Students will work in groups/pairs to create their version of what a pattern may be (will be used in reflective learning in following classes), the aim here being to encourage more experimentation and involvement within the art room, to work better together as groups and share feedback with peers, and to loosen up students approach to creating art.

Processes: painting, drawing, printing - all avenues open

Demo: creating a collagraph to use within a pattern design

Methods/strats: Student led learning, cooperative learning, focused exploration, demonstration, individual/group help, floating to offer support and advice- but letting students decide for themselves, lead group discussion at end of class

Learning Intentions

- Students will collaborate and delegate tasks within a group
- Students will reflect on the process and its impact on their attitude towards art
- Students will experiment with media and decipher what media is appropriate for their task

Success Criteria

- Collaborate effectively with their group members to create a mixed media pattern
- Experiment with media and techniques
- Reflect on their work and how different/similar the attitudes and workflow have been within the room compared to normal classes - note what can happen to keep enthusiasm up

<p>LESSON PLAN</p> <p><u>Visual aid</u> 2</p>	<p>Greet students, call roll</p> <p>Split students into groups - cooperative learning</p> <p>Explain task for today - creating a pattern within their groups, focus on wellbeing, I am there to aid and help not to direct, students getting free reign over how and what they do to create pattern (student led, discovery learning, free exploration)</p> <p>Demo: Gather students around, explain what a collagraph is and how they could be useful to use in this exercise, show example, ask student to find a suitable material in the room to use, create example collagraph and print it</p> <p>Reflection and evaluation:</p> <p>Gather students around table with their work - ask them to note similarities differences between patterns, processes and materials used</p> <p>Ask them to reflect on how this class was different from our usual classes, what is better, what is worse, what can we take from this class into our next?</p> <p>Reflect on attitudes - reinforce that all students are capable, it is the effort that is lacking</p> <p>Use these patterns as reflective material for end of cba</p>
<p>Post class reflection</p> <p><u>Student work</u></p>	<p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>This ended up being a wellbeing week class - teachers asked to give a double lesson to doing 'fun activities' - so in this class I let students work in pairs/groups to create what they thought a pattern was, using a variety of media, getting as messy as they wanted to. I will use these patterns to reflect on once they learn the correct stages to making one, and it will be a nice tool to use to map their progression.</p> <p>Students loved this lesson, it was student led and gave them freedom to experiment and create without the pressure of being graded - lots of making sure they weren't being marked for this within the cba - didn't realise how much pressure was actually on them and how worried they were when creating art- need to try and get this out of them, might be the issue as to why they work so slowly and are so afraid to try anything out of the box - fear of failure?</p>

	<p>Ended up branching out of pattern design with some students who had brought in objects to draw, roses, flowers etc, and wanted to make their own paint out of them. Really encouraging to see students want to learn these skills and try them on their own first, seeing their trains of thought. Ended up showing them how to make dyes/paints from cabbage and lemon juice, they then repeated the process with their flowers and had good results.</p> <p>Nice patterns created, some students had no clue what to do so instead focussed on having fun and using media, some unintentionally created block repeat and half drop patterns. All participated and all left smiling. My hope is that letting them have free reign in this class will have inspired them and they will take with them the free spiritedness which they created art with within this class, and apply it to the rest of their cba.</p>
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<p>Lesson No/total in UoL: 5 Date: 17/10/23 Lesson type: 40 minutes Time: 2:00 Stage: explore</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Recap on last lesson, introduction to man made vs natural patterns, take students outside to find natural patterns around school grounds, take rubbings, outdoor drawing</p> <p><i>Hoping to hook students here and continue on with motivation levels from last class - turning point may have been found</i></p> <p>Process: rubbings, sketching, AEDP: Pattern, movement, shape, colour</p> <p><u>Methodologies/strategies:</u> Powerpoint - pattern examples Group discussions - natural vs manmade pattern Experiential learning - rubbings/sketching Reflective learning - what elements of pattern did they have within what they made in last class</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Develop observational and sketching skills, documenting patterns accurately • Understand the concept of natural and manmade patterns, focusing on the school environment • Reflect on similarities/differences between observed patterns and patterns created in last class <p>Success criteria</p>
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	<ul style="list-style-type: none"> • Distinguish between natural and manmade patterns by providing examples of each • Create accurate and detailed rubbings and sketches of at least one natural and one manmade pattern on the school grounds • Identify similarities/differences, using key vocabulary, between observed and created patterns
<p>LESSON PLAN</p> <p>Teaching, Learning and Assessment content and activities including Success criteria and embedded links to VAs and SS.</p>	<ul style="list-style-type: none"> • Greet students, ask to take seats and call roll • Recap, what was different about last class, did we enjoy it? • Natural vs manmade patterns, ask class for examples - show examples then • Briefly introduce concept of motifs - deepen understanding in next class • Look at achievable aedp within pattern, tone, texture, movement, shape, colour etc • Introduce task - going outside and identifying natural vs manmade pattern - set ground rules • Bring students outside - demonstrate rubbing (possibly on wall or astroturf gate) • Students complete rubbings and sketches (focused exploration and experimentation, some working collaboratively - differentiation) • Evaluation: Look back at what was made last week - can you note similarities between the patterns outside and what you made? was there more natural or manmade patterns? Can you define both? Have you gathered at least two rubbings and two sketches? Swap with a peer to check
<p>Post class reflection</p> <p><u>Student work</u></p>	<p>Far better class rapport today, seemed enthused from last weeks class - hoping we have turned a corner and that more student led learning activities will bring their projects forward.</p> <p>Class seemed more engaged and willing to work outdoors today. I brought them around the school grounds identifying natural and manmade patterns, taking rubbings and quick sketches. Students worked well here, I hadn't considered that this would be a tough activity for one of my SEN students, he hated the feeling of chalk pastels on his hands, but I had wipes with me so he quickly got over it and used a graphite pencil instead - need to be wary of textural issues with this group from now on.</p>

	<p>Letting some students work collaboratively here helped with overall class rapport, students who were less likely to work if left on their own felt a certain amount of peer pressure and worked better than I have seen them do so far. Introducing a healthy sense of competition into this group may work well. The freer exploration tasks seem to have worked well in terms of getting students interested in art again - thinking that the heavy structure and pressure of CBA has just killed the free expressive nature that should be within art classes.</p>
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<p>Lesson No/total in UoL: 6 Date: 18/10/23 Lesson type: 40 mins Time: 9:40 Stage: explore</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Making view finders, identifying motifs, note taking and making of block repeat patterns Keywords: Motif, block repeat, Aedp: Pattern, shape Process: Paper construction/manipulation, motif exploration, pattern design SS: George Haité (Twisted teardrop motif), tiles from the Rustempaşa Mosque in Istanbul (block repeat)</p> <p>Methodologies/strategies: Powerpoint - pattern, notes for students to take Printed notes - multiple means of engagement from UDL Support study artists - range, some artists some religious, showing scope of pattern Experiential learning - learning by doing Demonstration - viewfinder, locating and tracing a motif, block repeat (grids if necessary - differentiation) (this may be small group teaching)</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Create viewfinders from paper strips to isolate and explore potential motifs • Identify potential motifs within primary source drawings • Understand how to and be able to create block repeat pattern <p>Success criteria</p> <ul style="list-style-type: none"> • Demonstrate ability to create block repeat pattern • Construct a viewfinder and implement technique to select motifs
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	<ul style="list-style-type: none"> Define motif and explore range within primary drawings
LESSON PLAN	<ul style="list-style-type: none"> Greet class, call roll Recap on last class, natural vs manmade patterns - evaluating learning, class discussions Motifs - explain, swap books with peers, identify a motif (teaching through questioning) View finder - demonstrate how to make - purpose of - gather students around to demo using one to locate motifs. Pick student to copy demo, let by instruction of peers (peer learning) Introduce block repeat, Show VA Demonstrate tracing motif, drawing grid for block repeat, and creating pattern - students back and repeat processes - get student to repeat steps with directions from peers Evaluate through questioning - purpose of a viewfinder, what is a motif, natural vs manmade pattern
Post class reflection Student work	<p>Students still struggling with motivation and work flow, positive reward system i.e., music being played settled them for the second half of the class, but still some students are just so reluctant to do anything. One student tracing with a pen after specifically being told to use a 3b pencil - there seems to be no logic used within their work - just laziness and half attempting things even if I am standing over them specifically telling them what to do. Very deflating to have half a class trying their best, and half a class just sitting there expecting miracles to happen.</p> <p>Recap involved all students, cold calling works well and ensures that the sleepers in the class can't zone out and are somewhat on track - this is the part of the lesson I try to involve them in the most. I was surprised that they were all able to give examples of natural vs manmade patterns, seem to have taken in and retained more than I felt they were yesterday.</p>

The demo went smoothly - students were able to guess the next steps and predict what I was going to do - the less reluctant to work students were getting uneasy here so I didn't get a student to repeat the steps, I instead small group taught them and let the students who grasped it go on ahead and repeat the process.

I am not convinced that a lot of the students have enough material in their sketchbooks to carry them through the remainder of the project creating motifs - so I am going to include within their exams next week and exercise that will make room for more motif creation once back in class,

<p>Lesson No/total in UoL: 7</p> <p>Date:</p> <p>Lesson type: 20 minutes</p> <p>Time: 9:40</p> <p>Stage: create</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>making half drop patterns, mirrored patterns, rotational pattern</p> <p>Aedp: contrast, repetition, pattern</p> <p>ss: Orla Kiely - half drop patterns. Walter Crane (swan rush and iris - mirrored pattern), William De Morgan-rotational pattern</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Understand the principles of half-drop, mirrored, and rotational patterns • Experiment with various motifs to create visually engaging and harmonious pattern • Use critical thinking to decipher which motif works best within which technique <p>Success criteria</p> <ul style="list-style-type: none"> • Verbally distinguish between half-drop, mirrored, and rotational patterns and explain the characteristics of each • Maintain consistency in motif arrangement and spacing for each pattern type to achieve a cohesive design • Create visually engaging patterns that demonstrate an understanding of design principles such as repetition and contrast
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<p>LESSON PLAN</p>	<ul style="list-style-type: none"> • Greet class, call roll • Recap on last lesson, students write definition of motif and block repeat steps into their whiteboards - (assessment of learning) • Introduce today's lesson and intentions • Half drop - show examples of Orla Kiely, get students to draw grid on board - volunteer to make an educated guess on where motifs go (experimentation, discovery and peer learning) - do on board - then demonstrate properly on whiteboard. Show VA. Students repeat exercise • Mirrored pattern - show Walter Crane's work - repeat student led demonstration allowing them to cooperatively decide how this method works. Show VA, then demonstrate with students around table. Students repeat exercise • Rotational - William De Morgan ss - demonstrate and then ask for volunteer to repeat demo, led by peer instructions (peer learning, guided activity). Students repeat • Evaluation - Ask students for key steps to each method, write on board • swap with peer to evaluate work - are they done correctly? Refer to steps on board
<p>Post class reflection</p>	<p>Much better levels of motivation today - some students absent which seems to play huge role in how rest of class works.</p> <p>High intensity learning today - not giving space for students to chat and get distracted, questioning thoroughly while students worked their way through each method kept them on track and kept the flow going. I did feel I was a little too intense at times - difficult to be hard on the students who do their work well constantly, but in the spirit of fairness I had to lay the law down with the whole class and treat everyone the same. This is a personal struggle of mine - need to work on it.</p> <p>Lovely work produced, clear understanding of methods demonstrated and work now seems to be coming together. I had lost faith with this group as the nature of cba's can feel disjointed until the final works start coming out, but my faith was restored today and I feel there is a lot of progression being made - both artistically and motivation/attitude wise.</p>

<p>Lesson No/total in UoL: 8 Date: 24/10/23 Lesson type: (S) 40 min Time: 2:00 Stage: create</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>SOME: Evaluating which patterns/motifs have worked best (peer)- making complex patterns - combining all learned pattern design techniques</p> <p>SOME: Students who have been absent - catching up on other pattern design methods</p> <p>AEDP: Balance, contract, line, space</p> <p>ss:William Morris - complex patterns</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Develop the ability to give and receive constructive feedback on their patterns from peers • Develop problem-solving skills by addressing challenges that arise during the creation of complex patterns • Understand how complex patterns encompass all studied pattern methods to date <p>Success criteria</p> <ul style="list-style-type: none"> • Identify strengths within a peers work - focusing on accuracy of pattern creation • Explore the process of constructing complex patterns, focusing on the arrangement and repetition of motifs • Note areas that are difficult within pattern creation for reflection and improvement after midterm
<p>LESSON PLAN</p>	<ul style="list-style-type: none"> • Greet class, call roll • Class working at different stages - students who have been absent will continue with their pattern design methods - powerpoint to follow on teams - individual help where necessary • Recap: all pattern methods we've looked at so far - cold call for answers and steps (assessment of learning) • Introduce complex patterns, show examples from William Morris - • allow students to experiment with how they think a complex pattern is created (focused exploration). • Demonstrate how to start off and lay out motifs to visualise complex pattern before starting • Students completing patterns • Evaluation: swap sketchbooks with peer, identify all pattern methods used so far within the complex

Post class reflection	<p>A lot of students out today - possibly because of exam week. Did not want to move forward without majority of class in, so this was a perfect opportunity to let students ask questions and catch up on things they had missed. I was able to offer individual support given small amount of students, and catch the ones who have missed most of the project up.</p> <p>Peer evaluations and getting the opportunity to look through their peers work seemed to motivate students - will do this again. I was surprised by the enthusiasm with which students worked after this exercise - the sense of peer pressure really resonated with this bunch and did wonders for motivation levels - which we've struggled with throughout this project.</p> <p>Learning intentions wise - I will go back over William Morris and explain his process again, but incidentally the group that I had in today generally require things explained twice, two different ways, so this worked out well.</p>
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<p>Lesson No/total in UoL: 9 Date: 8/11/23 Lesson type: (S) 40 mins Time: Stage: develop</p>	<p>Recap on complex patterns,check list , allow time at end of class to check off what they have done/what they need to do to complete cba</p> <p>ss: William Morris - complex patterns</p> <p>Process: live thumbnailing, thumbnail sketching, pattern design</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Analyze complex patterns - Learn to deconstruct and identify pattern design methods than have come together to create a complex design • Develop the ability to plan complex patterns, considering elements like scale, repetition, and balance • Learn the process of constructing complex patterns • Utilize checklist to gauge individual progression <p>Success Criteria:</p> <ul style="list-style-type: none"> • Utilize checklist as a tool to foster a habit of reflection on their creative process, exploring what worked well and areas for improvement
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	<ul style="list-style-type: none"> Manipulate pattern elements, such as line and shapes, to create visually engaging complex patterns thumbnails Some: will start to create patterns from these thumbnails
LESSON PLAN	<p>Greet class, call roll</p> <p>checklist (L)- students marking off what they have done, noting what they need to do (reflecting, assessing self)</p> <p>Gather students around - ask them to label visual aids with relevant headings - discussions (O)about process and outcomes</p> <p>Introduce William <u>Morris - complex patterns</u> - identifying which pattern methods he has used within designs (evaluation prior learning)</p> <p>Thumbnailing - demo with students around table - using phone to capture different designs then sketching them up into rough ideas before starting final pieces</p>
Post class reflection	<p>Checklist at start of class worked well to let students track their own progress, it gave the worriers in the class a sense of achievement ticking off what they have done, seeing the process in written form I feel helped to tie things together and make the project seem more cohesive and sequential for them - I did feel that it may not have made a lot of sense as they went through it until the last few classes where they saw their methods put to use. For the less motivated students, the checklist gave them a kick and they did work quietly and efficiently for this class - probably the least I have ever had to correct this groups noise level.</p> <p>Students were able to break Morris's patterns down into simple methods they have learned - seeing a final design encompassing all they have learned I feel motivated the stronger students but may have shocked the weaker members of the class, I find this happens a lot when I show finished visual aids etc - it can go either way, students decide they cannot produce something similar and give up, or are extremely motivated to try. There seems to be no rhym or rhythm to why this happens.</p>

	Live thumbnailing worked well as differentiation, only a few students really took off with the process, the ones I had expected, while the rest of the group chose to just sketch out ideas. Even better if we had internet connection for all students and could use a programme online to build their patterns using clipped images of their motifs etc and build new skills for students who aren't as strong drawing
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