

School of Education 23-24
Unit of LearningStudents Name: Bernadette Nugent
Year in NCAD: 4th year**Class Name: 3a**
Year group: 3rd year
Programme: JC
Total No of lessons in UoL: 9**Aim of Unit of Learning**

To explore collagraph and monoprinting, focusing on texture and line to result in a final print promoting the local Loughcrew Cairns with an emphasis on sustainable art practices

Theme/Scenario:

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

Statements of Learning/Key Skills:

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

SOL 23: The student brings an idea from conception to realisation.

Theme Development:

- Upcoming local meeting about the future of the cairns - do they open other tombs not previously available to the public, do they restrict current access etc - these posters will be put up at the meeting and hopefully sway decisions to open up cairns and have the same protection given to them that Newgrange has.
- Holding an exhibition in our local library (in February) - collaborating with local artist/author and cairns tour guide Lar Dooley. This is working as a huge motivational factor for students, attendance is improving drastically since mention of this.
- Trip to Loughcrew cairns - students experiencing first hand the local stories and myths of the cairns, gaining real time inspiration and drawing from life. Making the project accessible to all students, the tour is free and they will be drawing from primary sources they are being brought to, not having to collect.
- Virtual tour - ICT skills. Also acting as a way for school refusal students to get an overview of the tour experience if they do not wish to come
- Aiming to foster a sense of appreciation of students' local environment and encourage them to pick art at senior cycle (giving them an insight into visual studies, Pre Christian Ireland) by showing diversity of the course, and that their locality can help them with their studies.
- Looking at SDG and Linking up with sustainability and green schools committee - repurposing materials/rubbish to create the printing plates.
- Transition year students running a 'sustainability week' in the school, opportunity for these students to link in with the project and deliver a presentation to my group

	Taking inspiration from John Dewey's 'why we teach art' - aiming to make an inclusive UoL that changes children's perception of the world, ie. teaches inclusion, diversity and acceptance, (through a strong focus in opinion sharing, group discussion, group crits and an over all emphasis on the uniqueness of each students perception of tasks and information - celebrating and encouraging these differences) as well as art based learning.
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Entering characteristics

- 6x low average range, general across all subjects. No diagnosis as such on these students, but very poor test scores and engagement in lessons. School aware of issues presenting at home for some of these students, and they are being supported with resource classes where necessary.
- 1x special stool required, mobility issues and reduced movement of hands. SNA present - notes printed for student and given to SNA outside of class time to avoid attention being drawn. Does not want work to be differentiated or made in any way easier or different to that of peers - willing to give everything a go and generally does not avail of aid from SNA. Use of laptop permitted in class if student chooses to type notes etc.
- 2x severe autism, selectively verbal.
 - Some sensory issues, mostly with touch. Gloves for their use when inking plates. Textural experiences within class offering opportunity for kinesthetic learning and overcoming of these sensitivities.
 - SNA present - touched base with SEN department and their advice is to deliver the same content to these students. I have made tasks accessible so there is no need to differentiate in an obvious manner, but there is scope for differing levels of outcomes for students. SEN team requested that these students be sat together and near to the door for movement breaks when necessary without attention being drawn to them.
- 3x school refusal, aiming to make the unit very interactive, fun, and hook them with the focus on their locality. Students have started coming in for art class and then going home since I've started placement, school very keen to play on this and I am doing extra recourse classes with these students after class where possible. Letting these students work at their own pace, they are not following the project step by step.

1x student broken wrist (29/11), still able to print but will type notes if needed - does not want them printed.

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Low ability/low effort class. Spoken to the 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.

Cognitive link ups focusing project on local area - aiming to make the theme more accessible to all students, including tour so that students are hearing information from more than just myself, are experiencing the theme first hand, and are all drawing from a primary source they are being brought to - rather than having to find themselves.

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

- 1.6 use drawings to communicate their personal outlook or understanding
- 1.3 critique an artwork using critical and visual language
- 2.12 justify the choice of art elements and design principles in their own or others' craftwork
- 3.8 discuss historical and contemporary design practices
- 3.14 utilise media in their own design work based on a design brief

Lesson No/total in UoL: 1

Date: 15/11/23

Lesson type: Single, 40 minutes

Time: 9:00

Stage: think/respond

Learning Content for Pupils and Learning Intentions

Overview: Introduction to project, making pamphlet stitched notebooks, mind mapping loughcrew (cognitive link ups) and sustainability (SDG)

Layers: learning about local area, **historical** importance of locality.

Wellbeing elements - sharing experiences and stories about Loughcrew, opportunity to form new connections and build friendships in lesson. Interpersonal skills being developed as well as communication skills

Sustainability: drawing attention to over consumption, how we can be more mindful in the art room

English cc: visual literacy written task, descriptive writing

Process: Group discussions (O), mindmapping (L), stitching (N), notebook making, writing exercise

Differentiation: pre punched holes in notebooks for some students

Learning Intentions

- Share and broaden current knowledge of Loughcrew cairns
- Learn to pamphlet stitch and create sketchbooks
- Develop observational and visual language skills

Success criteria

	<ul style="list-style-type: none"> ● Examine loughcrew photograph as part of a group, using visual language to describe what is seen, developing observational and communication skills ● Discuss Loughcrew with peers - sharing and expending on prior knowledge ● Demonstrate ability to follow along with pamphlet stitching demonstration steps, finally creating sketchbook
LESSON PLAN	<ul style="list-style-type: none"> ● Greet class, ask for <u>volunteer</u> (BM, routine) to hand out needles, thread, scissors and paper, call roll as this happens ● Introduce <u>todays intentions</u> ● Demonstrate <u>pamphlet stitch</u> - students following along (health and safety - needles)(N) Differentiation: pre made holes for some students ● ta: Introduce project (design <u>brief</u>, <u>checklist</u>) and trip - Loughcrew, show visual aids <u>plate 1</u>, <u>plate 2</u> and <u>printed</u> (<u>print</u> and <u>printed plate</u>, (purposefully also show collagraph not relating to theme - students will get bogged down in theme and not process if only shown relating examples) ● Group discussion and mind mapping of prior knowledge of Loughcrew (oracy, cognitive link up, peer/cooperative learning) ● Group discussion and mind mapping of <u>sustainability</u> - why is it important, how can we achieve it in this project - materials, brief brainstorm of what could be used - deepen in future classes Time allowing: ● Introduce photograph of Loughcrew - <u>visual literacy activity</u> - students noting down in groups onto whiteboards all words they can describe it with, then forming a paragraph about it either individually (time allowing) or as a class group(L) ● Evaluation: <u>Cold call</u> for ideas about sustainability, and facts about Loughcrew
Post class reflection <u>student work</u>	<p>Today's class went really well, students were glad to see the finish of cba's and excited to start a new project. Went well: Basing it on our locality instantly grabbed attention, students were keen to share experiences and knowledge of Loughcrew, peer discussions took off smoothly with students sharing stories etc and building up understanding from each other. There was an excited atmosphere in the classroom, students left looking forward to exploring more about Loughcrew. Interpersonal and communication skills improving. Students had a keen interest in sustainability, telling me how various influencers were promoting the ban of fast fashion etc and tips they had learned from them, a cognitive link up I hadn't planned for and definitely</p>

	<p>not an interest I thought that many students would have. This acted as another hook, and student discourse was lively sharing different materials and ways the art room could become more sustainable. They also linked this to Loughcrew, speaking about the effect of littering etc on the cairns in the summer and the destruction that was causing to animals and the area.</p> <p>Do differently: Pamphlet stitching took longer than I had expected with this group - I had done it with first years and given around half an hour to it, so I had estimated maybe ten minutes of so for this group, but it did take close to 15-20 for them all to get to grips with the task. Even through peer teaching, giving tables a leader to help anyone struggling, and small group and individual help where necessary, this still took us a long time to do. I should have broken this task up into small groups, going table by table and setting other students mind mapping tasks while I worked with others - I would organise the layout of this task better if doing it again with a group of this capability.</p> <p>Because of pamphlet stitching eating into time, I changed the layout of the lesson and ended up not getting students to complete the visual literacy task on their own, but as a class group using the whiteboards at the back of their journals. Each student had to write down three words, then I chose random students to come up and write the words on the board. As a class group, going table by table, we then formed a paragraph to describe the cairns. I actually found this more beneficial than I feel the task would have been individually - it gave me a better view of everyone's effort in the task - and allowed for peer learning and more open communication to flow in the classroom. I would consider doing exercises like this blended between individual and group in the future, there is a lot to be said for peer learning when it comes to a weaker group.</p>
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<p>Lesson No/total in UoL: 2/9 Date: 17/11/23 Lesson type: Double (trip, 2-3 hours) Time: 9:00 Stage: research</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Overview: Trip to loughcrew, sketching, asking questions, taking primary source photographs</p> <p>ss: Lar Dooley - local artist and tour guide</p> <p>Cross curriculars: history(local area, neolithic past), geography (erosion, tectonic plate movement, soil and plants), pe(hiking) , cspe(government implementation - protection of historic sites) , sphe (wellness, spirituality)</p>
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	<p>Hidden learning: Intra personal development, students gaining new beliefs and understandings, changing and challenging their earlier perceptions of their locality and the Cairns, spirituality and history.</p> <p>Students learning how to communicate with peers during hike, and how to engage in academic based discussions with an adult other than a teacher.</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Work as a group to brainstorm questions to ask guide • Gain a deeper understanding, from climbing the mountain themselves, of how impressive the structures are and how tough they were to build • Develop observational drawing skills • Develop landscape photography skills • Digest the information presented and form own opinions and understandings <p>Success criteria</p> <ul style="list-style-type: none"> • Work as part of a group to develop list of questions • Create observational drawings • Use photography as a method to capture primary sources
<p>LESSON PLAN</p>	<p>Greet class, take them into art room, call roll, make sure students have materials needed (routine, BM)</p> <p>Students sign card for tour guide</p> <p>Onto bus - set task of talking to peers and developing list of questions about loughcrew. Nominate two people to write these down (O +L) (cooperative learning, class discussion and student led decision making)</p> <p>Arrive at loughcrew - health and safety talk - respect talk</p> <p>Meet tourguide and start tour - students asking questions along the way, observational drawings and using phones to capture primary sources (discovery learning, experience based learning)</p> <p>Finish tour, thank guide, back to school</p>

	<p>Homework: 3x primary source sketches using photographs taken on tour - push some students to explore negative space drawing, (va) contour line drawing (va) , blind (va) and continuous(va) (cognitive links from last project) - examples all on teams</p>
<p>Post class reflection</p> <p>pictures from tour & student work</p>	<p>Tour was very successful - I had gotten in contact with the tour guide during the summer on recommendation of another teacher who had done the tour herself in the summer previous. I had attended a tour with him during the summer but this was all with adults who had a keen interest in history and that of the neolithic era, so really had no expectations and wasn't sure exactly what he would cover with the students, but he blew us all out of the water, even the children were impressed with his wealth of knowledge. Students got not just an explanation of the cairns themselves and the importance they hold for preserving our heritage, but of the area in general, of aboriginal links to neolithic irish people, of geographical interventions that helped the Neolithic people and in turn helped us today, of the botany in the area and of the customs that translate over from neolithic to today. All in all it was such a fantastic experience, not just for the students, but for me as a teacher and as a local. There was no one on that trip that came home not knowing something new, not appreciating our area more or not being genuinely impressed with the feats that the Neolithic people who forced the first communities where we now live faced. I will definitely stay in contact with this guide and bring my future students on the same tour - easily one of the best experiences the students have had to date - from their own words.</p> <p>Students learned far more than I had accounted for, so I am keen to see how much of this has stuck with them, and what different opinions they have of Loughcrew now vs when I first introduced the project. I am so inspired from the tour, and I hope that the children will feel the same, that I am going to look into hosting an exhibition of their work, hopefully in collaboration with Lar, and spread the knowledge of Loughcrew even further back into our community.</p> <p>Success criteria were not totally met in that students did not all get the opportunity to draw on the cairns, or not for as long as I had planned they would, as the tour was in such a nice motion and I didn't want to interrupt the learning. They did however all take photographs, so I will change the next lesson's intentions and we will recap, share ideas and thoughts and they will draw from primary photographs for homework.</p>

Absent (medically certified 21/22nd). Host teacher did not continue with the project, students worked on their primary source drawings, my visual aids being used in class as reference.

Lesson No/total in UoL: 3/9

Date: 24/11/23

Lesson type: double 80 minutes

Time: 9:00

Stage: respond, create

Learning Content for Pupils and Learning Intentions

Overview: Using primary source sketches to create thumbnails of designs for collagraphs, group recap of trip and new information learned.

Process: Design proposal sketching, recapping

AEDP: Balance (within compositions), line (thumbnail sketching, look at gestural lines within Lohn Lovetts work),

SS: John Lovett - thumbnail sketches/design proposals

SS: Jo Bear - thematic, focuses on neolithic monuments within her work, IMMA exhibition and book to pass around

Hidden learning: Inter and intra personal development, taking on board new opinions from tour and sharing those/debating those with peers.

Managing and processing the information they received on trip, and condensing it in a concise and meaningful way during 3 new things learned exercise, then communicating this with peers.

Learning Intentions

- Interpret the work of other artists (Jo Baer) and extract inspiration
- Condense information and primary drawings to create design proposals (thumbnail drawings)
- Examine knowledge/understanding of peers and use this to enhance their own of Loughcrew's context and importance

Success criteria

- Develop design proposals/thumbnail sketches drawing inspiration from primary source drawings
- Express personal opinions on the work of Jo Bear and identify where inspiration could be drawn from her work
- Combine personal knowledge with that of peers to form a well rounded understanding of Loughcrew, its purpose and its importance in today's culture (verbal)

<p>LESSON PLAN</p>	<p>Greet class, students take out materials (routine), call roll</p> <p>Recap of trip - fill in the blanks exercise - <i>literacy, information processing skills</i> Check homework as students work on this (bm, routine)</p> <p>SA: 3 new things you learned from the trip, sharing with peers, into class discussion(o) (assessment of learning, peer learning/teaching, cooperative learning) Differentiation: Students struggling with communication skills can use whiteboards in journals to write key words (L) or draw symbols to represent new knowledge learned</p> <p>Introduce Jo Baer - show short clip (5:27- 9:15), - show work, pass around book (L) Students individually writing a short personal opinion of her work as class is in motion, passing book to peer when finished, sharing at end of class (visual literacy, oracy, writing skills)</p> <p>Refresher on composition - cognitive link up with prior learning Student volunteers <i>identifying</i> background, foreground and middle ground in series of photos from trip - group discussion, peer learning. Thumbs up/down/sideways as assessment of learning - do students all agree with volunteers</p> <p>TA: Introduce thumbnail drawings, John Lovett's work, show visual aid, powerpoint supporting Gather students around for demonstration - Use students primary source sketches to build a thumbnail sketch using foreground, middleground and background as we go <i>q: What is the purpose of a thumbnail sketch?</i> Students creating thumbnail sketches (aiming for two), of their final printing pieces</p> <p>Evaluation: Sharing personal opinions of Jo Bears work(o, communication skills), call on students for facts about Loughcrew, swapping work with peers - looking for easily identifiable fore,middle and background</p>
<p>Post class reflection</p> <p>student work</p>	<p>This class was disturbed a few minutes into the second lesson to allow students to participate in the swap shop transition years are running - I did not know of this interruption prior to starting the lesson, so some students will not have finished their thumbnail designs.</p> <p>Class went well otherwise, students were much more engaged after their trip. I am seeing a difference in this group post cba - I feel their motivation levels have risen and there is more of a sense of wanting to create art now that is not as prescriptive and they have more freedom of expression. There was a nice buzzing atmosphere as students filled in the couples of classmates who were absent from the tour, on what had happened and what they had learned. This acted as natural peer learning before I had even tried to lead the</p>

	<p>class that way. Three new things they had learned flowed really well, and it was interesting to see how many different interpretations there were of the same information they had received on the trip.</p> <p>Refresher on composition using students' own photos got them interested - usually this group wouldn't volunteer, likely to do with age in the class, but today when I asked for a volunteer to identify on the whiteboard the different grounds in the photos, lots of hands shot up. I'm putting this down also to the rapport I've built up with this group. They were very quiet and very unmotivated when I first started with them, so trying to get to know each student individually, learn what their specific strengths in the classroom are and how far I can push them, has really helped my teaching and delivery methods.</p> <p>Surprised by the usually quite non verbal students today - they engaged well and participated in group discussions, not availing of differentiation methods. Very pleased with the atmosphere of inclusion that the rest of the students created during this exercise of sharing new information - there is a sense of community growing in the classroom.</p> <p>The Jo Baer clip I showed was a bit of a rogue move, I wasn't sure how well received it would be, but students appeared really interested and there was no one I had to correct for chatting during it etc, which I do find happens with this group when they're not fully stimulated. Giving them a few short questions to answer while watching it definitely helped and made it less of a passive experience. They caught on to what I was aiming to show with this clip, the relevance of our historical sights and how they're still a source of inspiration for so many artists around the world. I feel there was a greater sense of awe at the locality we live in after watching this clip and seeing how far spread Irish heritage's influence is.</p>
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<p>Lesson No/total in UoL: 4/9 Date: 28/11/23 Lesson type: s - 40 minutes Time: 2:00 Stage: create/ explore</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Overview: Learning about texture, creating practice collagraph plates - becoming familiar with process and suitable materials for use within plates.</p> <p>AEDP: Texture, simulated and tactile (within collagraph plates)</p> <p>CC: Linking in with the green schools committee and sustainability officer within the school - transition year students coming into class to speak about sustainability.</p>
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	<p>Hidden learning: Opportunity for students to experience kinesthetic learning, this will push 2x autistic students outside of their comfort zones and allow them to explore a range of textures at their own pace - working to overcome sensory issues.</p> <p>SS: Van Gogh impasto paint - cognitive link up with starry night - tactile texture</p> <p>SS: Alice Maher - coma berenices, simulated texture</p> <p>Process: collagraph plate experimentation, early stages learning process</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> ● Identify sources of sustainable textured materials ● Distinguish between simulated and tactile texture ● Combine materials to make practice textural plates <p>Success criteria</p> <ul style="list-style-type: none"> ● Brainstorm and list of sustainable materials to use in final plates with the aid of transition year students and their presentation ● Identify sources of simulated vs tactile texture and verbally distinguish between both ● Demonstrate ability to follow demonstration steps and accurately create textured collagraph plates combining a range of materials
	<p>Prep for lesson: Worked with second year green school committee students to gather recycled materials (sustainability) to use in today's lesson. Coated cardboard with PVA glue. Linked in with transition year students who will give a short presentation on the importance of sustainability and brainstorm with the group</p> <p>Greet class, call roll (routine)</p> <p>Recap on last class, thumbnail sketches - gauge how many students are finished. Grounds within a composition - name them using photos from trip (assessment of learning)</p> <p>Introduce today's intentions</p> <p>Texture - look for definition, teach through questioning</p> <p>Tactile texture - students feel their hair and something in front of them, look for descriptive words for how things feel (discovery learning, kinesthetic learning) - show visual aid and Picasso example Starry night</p>

	<p>Simulated texture - look for guesses as to definition/examples - teaching through questioning Show Alice Maher piece and pass around visual aid - what does it look like, how do you think it'd feel?</p> <p>Transition year students presenting - importance of sustainability, show and tell exercise - is this item sustainable or not, why and why not? Brainstorming with students lists of materials - students can use whiteboards (o+l) (5-10 minutes) (visual aid)</p> <p>Collagraph practice plates - gather students around for demonstration - sticking materials on and printing a plate show sheep example (plate, inked, printed)- tactile texture being used to simulate texture Evaluate learning by getting students to repeat verbally the steps taken in project to get to this point</p> <p>Students back to seats to create a plate for use in next class -guided exploration, discovery learning *Aiming to use textural experiences here to overcome some students sensory issues in a fun, and non pressured way- they will engage at their own pace</p> <p>Exit: all materials back into store room and plates left on counter to dry</p>
<p>Post class reflection student work</p>	<p>www: High motivation today - student keen to get stuck in to trying out collagraphy. I feel how tactile this class was, very hands on and all students had to be involved in finding materials to use and stick down, played a big part in the motivation. Students were all moving about the room, working off their own initiative, helping peers and swapping materials, lovely cooperative learning and working atmosphere created.</p> <p>Using touching their heads, feeling their hair and then objects on the desk in front of them worked well to cement the two types of texture introduced. I find with this group they remember moment from class, little jokes or moments where there was laughter, or I said something wrong etc, and then relate those key moments to whatever I was teaching - like a memory link. Some groups I find this doesn't work with, inside class jokes go over their heads or don't have the same rapport building affect. I feel I have this group on side now though - and can in some sense make a bit of a show of myself, weather that be using myself as a visual aid here and there, being more performative with explanations etc so they can find humour within the teaching and create memory links. This is a tricky line to dance on though, and I'm not sure it's a teaching style I could incorporate into any classroom environment, there definitely has to be a mutual level of trust and respect there.</p>

Transition year students gave a lovely talk, really informative and relevant, and acted as such a hook for my own students to see their peers so interested in the topic. They guided discussions well and the activity of showing different items, asking why or why not they may be sustainable was so engaging. I did find it hard not to jump in and add to what they were saying - which is a flaw of my own when I notice gaps in the learning I immediately want to fill them, but all in all I think this link in with TY's was beneficial for all students. In a space where I had more time to give to this project and wasn't under pressure to finish, I could have easily given a full class to the transition years focused around sustainability - there was more depth waiting to be delved into.

Letting students be open in experimentation seemed to be well received. Some of the higher achieving students chose to make pictures on their collagraph plates, while others just experimented with textures and sticking things down somewhat randomly. Both approached absolutely fine - for this exercise all I want them to learn is the method, the outcome is not of importance once they can remember the steps involved. If doing this again, or doing with an older group I would set success criteria such as trying to make one texture simulated, or trying to group textures they thought would print similar outcomes together etc - just to make it a more uniform activity.

EBI: I did have some students questioning the point of the class - for some students it likely did seem meaningless and quite childlike in outcome, but I feel this is because they are not accustomed to learning processes before delving into creating. My plan is to have them think that this class was somewhat simple, and even childlike, and tomorrow to show them the work of Belkis Ayon, and have them realise that those fantastic, huge works of art all started with the same simple process of sticking things on to cardboard, and hopefully this will make art seem like a more obtainable, accessible skill and medium for them. I'm unsure if I should have shown her work in this class before they made their plates, but I will have to gauge how well tomorrow's class goes to make comment on my sequencing.

Lesson No/total in UoL: 5/9

Date: 29/11/23

Lesson type: 40 mins

Time: 9:00

Stage: explore, create

Learning Content for Pupils and Learning Intentions

Overview: Printing practice plates, noting what is working and what is not, using this to aid planning for final collagraph plate

SS:- [Belkis Ayon](#) - collagraphs and thematic (focusing on history of her country and spiritual beliefs - linking back to the tour and Loughcrew)

Process: collagraph plate printing

AEDP: texture, tactile aiming to simulate within prints. Line - within prints (cognitive link up, organic vs geometric)

Extra learning: Exposure to art from other culture - teaching inclusivity and acceptance of different belief systems (Belkis' work)

Developing problem solving skills - finding solutions to printing issues as they appear

Learning Intentions

- Use key vocab to describe processes being undertaken (printing)
- Discover how to ink and print collagraph plates
- Critically engage with the work of peers
- Recognise issues within prints and how to resolve them

Success criteria

- Demonstrate ability to follow steps of demonstration, and accurately pull a print, using correct vocabulary to describe process
- Evaluate what recycled textured materials worked well within collagraph printing, and what did not, identifying solutions - assess verbally
- Work as part of a group to examine the work of peers, and use visual language to discuss suggestions and feedback

<p>LESSON PLAN</p>	<p>Greet class, ask them to collect collagraph plates and sketchbooks as I call roll (routine)</p> <p>Recap: two types of texture and examples (assessment for learning)</p> <p>Show video on Belkis Ayon - students looking for how the exhibition is set up, colours used by artists, scale. MMoE, visual learners (information processing skills)</p> <p>Gather students around for demonstration - printing collagraph plate (using hand pressure) - using key vocab ie. inking, plate, textures (simulated, tactile). Emphasis on the importance of pressure on a print. Show visual aids (plate, inked, printed)-</p> <p>Get student to repeat demonstration, instructed by peers - peer learning, cooperative learning</p> <p>Students back to seats to trial same method - discovery learning</p> <p>Students evaluate with peers (o) - what materials produced the best print, was any texture simulated? What did not work? What solutions may solve the issues (ie. more/less ink, more/less pressure etc) (problem solving skills)</p> <p>Group discussion (o) (all prints placed on one table, crit style) on what materials worked best - noting for next week. Identifying within examples the types of line present - cognitive link ups</p> <p>Ask for opinions on which created the more interesting print - building descriptive and visual language</p> <p>Evaluation; class work together to form list of instruction on how to pull a collagraph print (typed by teacher) - this will aid students who have been absent today in future classes, and will act as a refresher for students who were present</p>
<p>Post class reflection</p> <p>student work</p> <p>student instructions</p>	<p>Pleased with the support study I chose, Belkis Ayon was an obscure choice but I feel it paid off. Having an artist that I knew none of the students would have been exposed to before put them all on an equal playing field and let me see who is able to create opinions on artists there and then, rather than using pre-prescribed descriptions etc. It was a nice exercise to ask students what they thought the art was, might mean, and opinions on it. I hadn't initially planned on doing this, but class naturally went that way when students started talking amongst themselves about her pieces, so I played up on this. Showing what is achievable within the process of collagraph printing, when the students had only touched on the surface of the process, worked well as a motivational tool and I could see students were more excited about creating after seeing the scale and detail within Ayon's prints.</p> <p>I did a student led demonstration here - letting them print an unsealed plate (no glue) and a sealed one (glue), they were instantly able to see that the sealed one produced a better, crisper quality of print. Students tried printing by placing the cardboard down on the paper and applying pressure onto the cardboard -</p>

	<p>worked, but not crisp, then reversed the process, placing the paper down on top of inked cardboard and using their fingers and a spoon to pull ink off the plate. This was far more successful, and they were able to learn from doing rather than being told, which I feel sticks more with them for a longer time. It was also a nice way to get them thinking logically, I had laid things out on the table and told them to pull a print, no further instruction, so they had to work together and think together as a group to figure things out. Helping only when I was asked, I feel a student led demo is far more effective with students of this age.</p> <p>The prints turned out better than I had expected, even the more childlike variations ended up having interesting textures and lines present. Students were all surprised with how well their work turned out, and seemed to be excited about the possibility of actually making ‘real’ pieces with this technique. A peer evaluation, looking for what worked well and what did not within the plates let students share opinions but also to gain different ideas and strengths from peers - lots of peer and cooperative learning during this class which is always beneficial to the weaker students.</p>
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December 1st - school closed

December 5th - 3rd years at a talk, missing class

<p>Lesson No/total in UoL: 6/9 Date: 8/12/23 Lesson type: s - 40 minutes Time: 2:00 Stage: create</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Overview: Sketching final designs onto cardboard plates and starting to stick down materials to create texture, covering in pva glue when done.</p> <p>AEDP: texture (tactile, aiming to create simulated), line & shape (creating with recycled materials) Process: collagraph plate creation SS: Eunice Kim - collagraph plates and prints</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> • Identify suitable textural representations for areas within chosen design • Examine the work of Eunice Kim and the intricacy present in her work • Engage in a collaborative learning environment, sharing ideas, techniques, and feedback with peers <p>Success criteria</p>
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- Identify strongest design idea (thumbnail) and transfer onto cardboard plate
- Evaluate strongest textured materials from experimentation class and bring them into collagraph work,
- Ensure that intricate textures and subtle nuances are considered for a more refined final print - taking inspiration from Eunice Kim
- Collaborate with peers, identifying how nuances within designs can be represented with sustainable materials and sharing experiences

LESSON PLAN

Prep: set up PVA stations, collect materials from green schools committee

Greet class, call roll (**routine**)

Recap: Examples of tactile and simulated texture - students sticking in printed examples of each (Van Gogh & Alison Lowry) and cold call for steps of creating a collagraph print, and materials that worked well within prints last week (**peer learning, collaborative learning**)

Introduce the work of [Eunice Kim](#) - pay particular attention to the intricacy - ask for class opinions (o). Engage in peer discussions, students can use phones to look at Kim's [website](#) (**ICT and information processing skills - MmoE**) to aid this - looking for inspiration

Students examine their own design proposals - is there enough intricacy - **peer assess** this using Eunice as a benchmark to compare with

Once happy with designs - students will identify textures materials ([visual aid](#)) that will accurately simulate the tactile textures within (**cognitive link up** with TY students presentation and brainstorming activity)
- use [collagraph example](#) to show this
and sketch designs onto cardboard

Small group demo on creating collagraph plates if necessary - gauge absences - possibility to **peer teach**

Students **working independently** to create and work through collagraph plates - individual help where necessary.
Differentiation: Students who may struggle with textured materials can use cardboard to build up plates - **Safety demonstration** on cutting cardboard using scalpel

Movement break/peer collaboration - students moving around room, getting ideas from peers on what may be working well

Evaluation/exit strategy: two stars and a wish - what is going well and what they want to improve on

Post class reflection

student work

www: Showing Eunice Kim's work which is very different to the large scale works of Ayon which students have seen in previous classes went down well. Students seemed in awe of how such strong detail can be made using collagraph techniques, on such a small scale. Some students really engaged with this work, and offered up opinions to the class group without me needing to prompt. Some students are still not totally grasping the idea of giving opinions deeper than I like or I don't like - but the more I question and prompt them, the more they are coming out of their shells and finding within themselves what attracts them to an artwork. I'm also finding that this sort of exercise is curbing behaviours and chat in the room. When the high absenteeism students are in, there is usually more chat than usual, but when they are met with a task like this, that makes them sort of uncomfortable and that they can't hide from, they stop the chat and are totally focused. There is a lot to say for creating discomfort to a point in a classroom, but also important to know the boundaries of a group and how far you can push them - even by showing artists, if I had shown an artist with work that seemed totally unobtainable for anyone in the room I feel they would disengage instantly.

I feel showing this work spurred a lot of students on - they started to ask if they could alter their design proposals and add more detail etc - which is exactly what I was hoping would happen. They took inspiration from the intricacy in Kim's work and started to realise that the easiest option is never the best one. I asked them to peer assess here - looking at person beside them's work and posing the question of if it detailed enough, what could be added, how could it be elevated, and all students got to work on altering their proposals.

Students had a better understanding of what materials to use to create their plates - so the practice class was worthwhile after all. Students were able to choose textured materials that would simulate their desired effect and were very efficient in their working here - they finished their sticking down quicker than I had expected and there was high levels of motivation. I encouraged peer discussion and assessing here - to add in a healthy element of peer pressure for some students into this activity. I knew which students were likely to take the easy route and now work to their full capabilities and used this tactic to push them.

Some of the students who struggle with sensory issues gave this a good go - up until the point that they got a little overwhelmed but they did not avail of movement breaks and they stuck at the task until finished. This was a proud moment for myself and the SNA, letting them work at their own pace and decide how far they could push themselves using the materials was the best route to take, and paid off.

	<p>EBI: There was a good work flow in the room, so I didn't ask all students to complete the evaluation in class time. I thought it better not to interrupt them while this level of motivation existed in the classroom - so I did not technically meet all my success criteria here.</p> <p>As I had expected, not all students got far enough to coat their plates in PVA glue. I have planned that the next lesson will be mono printing - so there is time within that class for students to catch up as there won't be a station for each student to print at all times.</p>
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<p>Lesson No/total in UoL: 7/9 Date: 12/12/23 Lesson type: single Time: 2:00 Stage: create, explore</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>*Sequenced this lesson for today rather than earlier in project as to allow students catching up at different stages (a lot of absenteeism) - and this gives opportunity for them to all be on at somewhat equal stage as mono printing will only take a portion of lesson for each student</p> <p>Overview: Coating Monoprinting backgrounds for collagraph prints, using primary source photographs as inspiration. Some students coating and creating extra collagraph plates</p> <p>AEDP: Line (texture and tone created by line in monoprints), colour (within mono prints)</p> <p>Process: Traced/ mono printing</p> <p>SS: Paul Gauguin (traced mono prints) Belinda del Pesco (Traced mono prints worked back into)</p> <p>Extra learning: time management (ink will dry on monoprints quickly - students need to work efficiently) Working from own initiative - students will need to be able to assess what next steps they need to take themselves, rather than the whole group doing the same step at the same time</p> <p>Learning Intentions:</p> <ul style="list-style-type: none"> • Understand the fundamental techniques of monoprinting, charging and inking, loosening ink • Identify how the use of different line can affect traced monoprints - building texture/tone • Condense various primary source photographs and sketches to inspire traced monoprint designs
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Success criteria:

- Demonstrate the ability to accurately charge a roller and printing plate, ensuring even ink coverage, and correct ink consistency (diluting with oil or washing up liquid)
- Carefully and accurately create at least one traced mono print, being purposeful with use of different line
- Reflect on primary source photographs and sketches to inform mono printed backgrounds

LESSON PLAN

- Greet class, student volunteer to hand out workbooks, call roll (**bm, routine**)
- Give each **table a leader** for class (monitoring mono print stations - pick students who are usually easily distracted, giving them purpose - **behaviour management**)
- **Recap** - what did we do, what did we learn? Textures, what works well what doesn't?
- Introduce traced mono printing ([visual aid](#)) - support artists [Belinda Del Pesco](#), [Gauguin](#) - recap on drawing methods - continuous line and [blind drawing](#) - use within technique
- Show [visual aid](#) - gather students round for **demonstration** - pass around good vs bad examples of prints - ask students to identify why they worked/didn't work (**teaching through questioning**) (**problem solving**, aiming for students to recognise the inking quality and line pressure differences)
Student repeat demo - one volunteer and the rest of peers instructing (**assessing understanding**)
- **Key words:** plate, roller, charge,
- Students back to seats to trial - table leaders ensuring no wastage of ink and allotting each student at table a turn - **teaching leadership**
(Students who are not monoprinting will be covering collagraph plates with pva glue - creating extra plates, or working back into notebooks, annotating and evaluating their work)
Diff: gloves for students with sensory issues
- Clean up - leaders
- Evaluation: [exit tickets](#)

Post class reflection

student work

I was glad that I sequenced the project to have monoprinting at this stage. I had considered doing the backgrounds earlier in the project to make it more sequential in the heads of the students - but stuck to my thoughts that this would give an opportunity for students who were behind or had been absent to catch up - and it did just that.

I had stations set up around the room and had table leaders - students who generally are quite distracted, allocating each of their peers a turn at monoprinting. This gave purpose to the table leader and kept them on target, while also meaning I didn't have to micromanage who's turn it was and could offer assistance to anyone who was struggling with the process. Because there were only a number of stations, the other students who weren't printing got to catch up on their collagraph plates, or work back into their notebooks and reflect on their work to date. Students got to work from their own initiative here and it gave me a huge insight into who really understood the project and process - without me doing step by steps for the whole class.

Monoprinting turned out well - some of the inks had expired and they did make blotchy prints, but we worked with what we had and still some of the outcomes were excellent. The blotchy effect actually added to the feel of some of the pieces. Doing a demonstration and then getting students to instruct a peer and repeat it always works well - especially in a process like this where there is huge room for failure - student demo didn't go well, they forgot the washing up liquid to loosen ink and the paper ended up sticking to the acetate - but they learned from this mistake. Discovery learning at its finest - this reinforced the steps far better than me verbalising them would have.

Students were able to cast minds back to previous project and the drawing techniques they had learned - a few students experimented with blind and continuous line drawings while mono printing - giving really interesting effects. They also were able to use line to build tone - going heavier/lighter and some using cross hatching and pointillism to build up areas within designs.

EBI: I had not realised that the students had such a foggiess surrounding colour theory - I think they had touched on it in first year and not again since - so when I have them primary coloured inks and said they could mix whatever colours they wanted they looked at me with blank faces - not having a clue how to do this. In the next lesson I will touch back into colour theory as a refresh and hopefully they will be able to branch out and mix colours for their collagraphs instead of sticking to basics.

Lesson No/total in UoL: 8/9
Date: 15/12/23
Lesson type: double - 80 mins
Time: 9:40
Stage: create, refine, reflect

Overview: Refresh on colour theory. Realising from the last lesson students cannot remember how to mix colours and are groggy on definitions. Printing collagraphs using drawing boards and body weight - looking at alternative printing methods ie. spoons/rolling pins (some students)

Foster an awareness of print quality by encouraging students to inspect their prints for even inking, consistent pressure, and overall clarity of the textured details.

SS: Belkis Ayon & Eunice Kim - Collagraph prints

Process: collagraph printing, colour mixing

Aedp: texture - within collagraph plates

Line - created within prints

Colour - some students will mix inks

Hidden learning: Problem solving and working together - giving students drawing boards and spoons, and letting them figure out how to use these to print

Learning Intentions

- Refresh colour theory and mixing knowledge
- Develop proficiency in inking techniques, including even application and layering of colours
- Gain an understanding of the importance of ink consistency and learn to adjust it according to the desired effect (using washing up liquid, oil)
- Explore the use of pressure in printing to control the depth of ink transfer
- Assess progress to date using critical language

Success criteria

- Correctly match colour theory phrases to their definitions, and experiment with colour mixing to complete worksheet
- Experience both body weight and spoon/hand pressure printing and demonstrate ability to accurately pull a print using correct pressure
- Experiment with ink consistencies, annotating what is working well/what is not, accurately apply ink to create an even print
- Use two stars and a wish method to identify strengths within work and areas for improvement if project was to be done again

<p>LESSON PLAN</p>	<p>Greet class, call roll, volunteer to hand out workbooks (routine)</p> <p>Recap: two types of texture, importance of sustainability (why we're using recycled materials), Belkis Ayon's and Eunice Kim's work - inspiring students to create clear, methodical prints instead of rushing</p> <p>Introduce today's intentions</p> <p>Colour theory - hand out match up exercise - students attempt individually first, then can work in groups and finally feedback as class group to correct.</p> <p>Move into colour mixing worksheet- demonstration if necessary - small group demo or full class (gauge students), students can work together in pairs or individually to complete worksheet - depending on time</p> <p>Diff: students can use watercolour or acrylic - some have real issues with acrylic getting on their hands and having to wash brushes</p> <p>Demonstration: Body weight and spoon (or hand) printing - students demonstrate methods with guidance from teacher - allow for discovery learning and peer learning, give students drawing boards and spoons and let them figure out methods visual aids;printing outcomes finished piece 1 & 2</p> <p>Students will try both body weight and spoon printing</p> <p>Assess/evalaute how this has worked or what could be better using two stars and a wish method -</p> <p>End of class evaluation: Group crit: students lay prints out around middle table, class discussion, benefits of both methods, which was more successful, what materials have been more successful in simulating texture</p>
<p>Post class reflection</p> <p>student work</p>	<p>Students worked slow and more methodically today - I had reinfocrced the imoirtance of this in the recap and it seemed to have sunk in with the group. There wasn't as much rushing and trying to finish before peers as there usually is. There was actually quite a sense of calm and the workflow was better than I have seen before.</p> <p>Colour theory exercises went well - there was an element of wellness present in the colour mixing activity that I hadn't anticipated. Students worked together to mix colours - and the sense of peace and calm as they did this was lovely, it seemed quite a grounded exercise for them. Letting them work together not only sped up the process but saw them having to communicate and work together to reach a common goal. After they had mixed paint - they seemed more confident in trialing different colours of ink and there were some interesting combinations made.</p>

	<p>Body weight printing was a real hook - students were excited to try this and actually some really decent prints were created with this method. It got students working together - and open communication circling in the classroom. There was a lovely atmosphere of community being built in this lesson - all eager to help each other and see what their peers were creating.</p> <p>EBI: If I had more time on this project and could explore colour theory more, I would have asked students to pick colour palettes with more purpose and meaning. I found some students used whatever colour was easiest - and some did not fit in well with the overall compositions created - but there was no real scope for adding this in and still getting a finished product that the students were really keen to achieve. This project could easily be extended to twice the amount of classes and delve far deeper into each process covered.</p>
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<p>Lesson No/total in UoL: 9 Date: 19/12/23 Lesson type: (S) 40 minutes Time: 2:00 Stage: Refine/present/reflect</p>	<p>Learning Content for Pupils</p> <p>Overview: Mounting finished pieces, writing artist statements, and engaging in a group crit to end the project</p> <p>Process: presenting, artist statement writing, group crits</p> <p>AEDP: line, shape, colour, texture - all within prints</p> <p>Cross curricular: English - artist statement writing, using visual language to articulate their inspiration and processes, effectively communicating what their artistic vision was</p> <p>Extra learning:</p> <ul style="list-style-type: none"> ● Opportunity for students to reflect on personal growth (confidence, communication, skillsets) throughout the project ● Through group crit and artist statement writing students will gain a deeper understanding of the creative process they have undertaken and the decisions they have subconsciously made along the way - how did problem solving and adaptation play a role in creative process <p>Learning Intentions</p> <ul style="list-style-type: none"> ● Understand importance of presentation in enhancing overall impact of artwork ● Communicate the inspiration, intention and process behind the artwork
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- Reflect on challenges and successes encountered during the project, and how these were impacted the final outcome

Success criteria:

- Neatly and securely mount final collagraph print, paying attention to detail and trimming excess paper etc if necessary
- Write an artist statement that clearly articulated who the artist is, what the inspiration has been and what processes have been undertaken
- Discuss as part of group crit the challenges and wins that have occurred in the project, and how this has aided or changed the course of their work

LESSON PLAN

Greet class, student volunteer to hand out work, call roll (**bm, routine**)

Recap: colour theory definitions, what colours make what colours etc - verbal recap

Demonstration: how to neatly mount a piece of artwork - using black card. Emphasis on the overall enhancing quality of mounting and presenting a piece well - look for students to offer **opinions** on if mounted vs unmounted looks better, why or why not. **Key word:** visual appeal

- **Safety demonstration** - using blades to trim excess paper

Students back to seats to mount their work - set up two stations for trimming of paper - easier to supervise

Artist statements:

Teach through questioning - has anyone ever been to an art gallery or exhibition? How have you found out who the artist was? What information can you usually find at an exhibition? Why might I want to know anything about the artist and not just look at the work?

Introduce [main pointers for statements](#) - and use self as an example to talk through what might be included in a statement - getting students to offer guesses and information up, **whole class discussion (student led learning)**

Students will use pointers as the starting block for their statements - encourage **peer discussions** here if students are struggling

End of class evaluation: Group crit: students lay prints out around the middle table, class discussion, benefits of both methods, which was more successful, what materials have been more successful in simulating texture. Opportunity for students to reflect on growth within project - and to evaluate the artistic choices made along the way

<p>Post class reflection</p> <p>student work</p>	<p>A strong finish to the project overall - motivation was really high and students worked so efficiently to finish off the work. Speaking to host teacher who sat in on this lesson to watch them working - and she hasn't seen this level of dedication with them so far into their art careers. I am so proud of all that they have achieved.</p> <p>Using myself and my own print to teach how to write an artist statement went really well - students were keen to volunteer up information about me - always a strange sort of hook when you talk about yourself in a lesson - and talk about my own work, actually being quite critical which I was glad of, they used descriptive language and key words learned within the project to talk about what I had created. They were then easily able to apply this over to their own work - and completed the exercise with ease. Rather than helping those who got stuck straight away - I asked them to speak to peers - ask their table to describe their work and the processes etc that were undertaken - this sense of peer learning worked well and students got to recap and reflect on what they had done in different way.</p> <p>The group crit had worried me slightly - there are some students in the class who are very blunt and say things as it is, and there are some students with low skill sets, generally got a good combination. Before starting the crit I reinforced the importance of respecting eachothers work and commenting only in a positive, meaningful way. I was surprised by how warm and welcoming the students were to eachother during this crit - they were so enthusiastic about eachothers work and I could clearly see the confidence boosting effect this had on the group. I was surprised by how they drew comparisons between their own work and the support studies - they clearly did take influence.</p> <p>They left the class being proud of what they had accomplished, and also with a greater understanding of how all the tasks, some of which they had absolutely thought I was mental for making them do, fed in together to result in their final pieces. I drew emphasis on all the small decision they had to make, and all the problems they solved along the way and happy accidents that had aided the process. I feel overall this was a well rounded crit, and the students participated to the best of their ability.</p>
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Over all reflection of unit:

I feel a lot was achieved, both by the students and by myself during this unit. There were so many cross curriculums and so much hidden learning, that the students are likely unaware of just how much they took from undertaking this project, and there is definitely learning which I facilitated that I have overlooked.

Focusing the project on the locality was a huge help for this group. The engagement in this project compared to their last one was leagues apart - they all felt they had purpose - the exhibition and presenting these works at the council meeting to come - so there was more of a motivation from the get so. I also feel that bringing them to the primary sources - the tour - and blending the initial delivery of the project between myself and the tour guide, but also including the transition year students in the sustainability element made this a more well rounded experience and reached more learners than I would have if I had just led everything myself. Blending the learning between hands on, lecture based, discovery and peer had an overall overwhelmingly positive impact. I saw students absenteeism drop, school refusal students start coming in for classes, and the weaker students peak an interest. Letting the students work somewhat from their own initiative - letting them control their outcomes and guiding them with processes rather than totally by content - was a really beneficial way to let some of the weaker students experiment and grow within a safe space - without the worry of examinations.

While primarily the unit focused on developing artistic skills, there undoubtedly was a lot of learning focusing on broader themes such as sustainability, inclusion, respect and collaborative teamwork.

There is a heightened awareness of sustainability among the students now - as they experimented with different materials during their collagraph plate creations, there were natural discussions occurring about how they were impacting the environment in their everyday lives. These conversations and this awareness is so important - and makes it feel worthwhile to have taught a unit with a heavy focus on it, and to have instilled a sense of responsibility towards the environment.

The collaborative nature of some elements in the project fostered an inclusive environment, where students could embrace the diversity in artistic styles, skills and approaches of their peers. The power of collaboration was revealed to them through peer assessments and evaluations, aiding them with ideas and pushing further their learned techniques. I hope that this experience will transcend the walls of the artroom and will have taught them the importance of respecting and valuing diverse perspectives in all aspects of life.