

School of Education 22-23
Unit of LearningStudent Name: Bernadette Nugent
Year: 3rd**Class Name:****Year group: 5th Year****No of Pupils: 15****Total No of lessons in UoL: 8****Theme/Scenario:** Celebrating Leaving Cert Poetry

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.

Key Skills:

Being personally effective, Critical and Creative thinking, Communicating

Entering Characteristics/Inclusive practices

Mixed ability class, higher and ordinary level taught together.

1x mild reading/writing difficulties, awaiting further diagnosis. Benefitting from one on one support where necessary

1x Dyspraxia, requiring extra time taking notes down from board but perfectly capable otherwise.

Powerpoints being put on to classroom benefits all students in their individual learning.

Behaviour Management & Classroom Strategies**Loreto Code of Behaviour**

Praise and positive consequences are regarded as more important in maintaining a good relationship with students than punishment and negative consequences.

Aim of Unit of Learning**To create an A3 poster based on imagery from a selected studied poem, encompassing calligraphy and mixed media.****Learning outcomes for the unit of learning**

1.1 Looking: use critical and visual language to describe an artwork

1.2 Recording and documenting: record visual information through a variety of media and techniques

1.4 Contextual enquiries: engage with a recognised artist or work of art

2.1 Making: develop concepts in imaginative and creative ways

2.2 Contextual enquiries: critique the work of others and their own

2.3 Process: create a selection of drawings, studies and realised work

3.1 Analysis: recognise the artistic thinking and elements in their own work and that of others

Lesson No/total in UoL: 1/8	Teaching & Learning Content	Learning Intentions	Success criteria
<p>Duration: 40 mins</p> <p>Date:</p> <p>Stage: Research</p>	<p>Introduce project, pick poem from LC english, create a brainstorm on chosen poem and start initial sketching</p> <p>Student activity: pick poem, brainstorm, sketch, class discussion</p> <p>Homework: Collect sources for drawing</p> <p>Teaching Methods/strategies: Direct instruction, individual help</p> <p>Artistic Process: Mind mapping</p> <p>Theme: Research</p> <p>Oracy: Reading poems aloud</p>	<p>Understand importance of brainstorming ideas before commencing projects, learning to expand their initial ideas and lead themselves to further discoveries</p> <p>Be able to call upon their imaginations to identify and appropriately communicate, using visual language, the imagery evoked from chosen poem through a mindmap/brainstorm</p> <p>Be able to use critical evaluation skills to pick a poem and create a mindmap or brainstorm for use in further classes</p> <p>Know how to critically discuss as a class group the reasons why people have chosen particular poems, speaking on their imagined/known context of each poem</p> <p>Be able to use their mindmaps as inspiration to identify relevant primary source objects they could bring in for next class, and add these to mindmaps. (reflecting on their own work)</p>	<p>Through end of class evaluation, students will be able to tell me why the brainstorm activity was useful, and how it furthered their initial ideas</p> <p>Students will be able to turn their thoughts relating to their poems into words/drawings, communicating through a mindmap</p> <p>Students will be able to use this mindmap to identify objects they can draw in next class, sharing these ideas in a group discussion at end of class.</p>

Post class critical reflection	What went well and why and even better if.... E.g.: In relation to learning intentions
	<p>Students were hesitant to participate at first, definite sense of apprehension within the class as they haven't had a permanent teacher since the start of the year, and have been in between substitutes, so a structured class seemed new to them. After introducing myself and showing my visual aid, explaining why I had chosen that poem to study and that</p>

	<p>I had done it in my leaving cert, understood the pressure they were under and advised them to email me if any concerns with the project arose, they seemed happier and more willing to participate.</p> <p>Cold calling worked well to get the class started, learning names will help me in the future.</p> <p>They used critical evaluating skills to pick their poem, guided by class discussion of each poem using critical language, hands up who picked the poem and then selecting a student with hands up to give me imagery worked well here, in the end students were comfortable enough to answer without cold calling.</p> <p>Students ended the class understanding the difference between mindmapping and brainstorming and the benefit of each to get their thoughts organised on to paper, and were at a stage where they were combining both. They were able to use their imaginations to branch out from the initial words given and expand their thoughts.</p> <p>Many of the students had studied these poems already so knew the context of each, separating into groups who had picked particular poems and doing a 2-3 minute discussion with each around the context of the poem while the rest of the class worked on mindmaps worked well and allowed me to visit each student while not neglecting others.</p> <p>Even better if: I had brought some primary source object as examples for them to collect between now and next class.</p>
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<p>Lesson No/total in UoL: 2/8 Duration: 80 mins Date: 23/2/23 Stage: Respond/ create</p>	<p>Teaching & Learning Content Primary source drawings, working with different mediums</p> <p>Support: Manet's still lifes, linking back to VA.</p> <p>AEDP: Form, scale, proportion, line</p> <p>SA: Experimenting with different mediums, walking around class</p>	<p>Learning Intentions</p> <p>Students will understand the importance of drawing from a primary source to ensure dimensions/proportions are correct within their work</p> <p>They will be able to draw links between their own primary source drawings and artists they have studied (Manet) and how they used the method in their work</p>	<p>Success criteria</p> <p>Students will experiment with at least two different media - limit to one pencil drawing,</p> <p>Students will verbally be able to explain back why primary source drawings are a necessary start to their project, and draw links between their studied artist</p>
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	<p>near end to count how many mediums were used within the class group</p> <p>TA: Powerpoint, drawing ink demo</p>	<p>Students will be able to use different media to produce a range of primary source drawings, branching away from pencils which have become a safety net.</p>	<p>Will produce a range of drawings from their primary sources to use as background research for their future posters</p>
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<p>Post class critical reflection</p>	<p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Students were able to identify why having an object in front of you to draw makes life easier, they were able to tell me that shadows created by natural light, scale, full form and clear colour would be missing if they worked solely from photographs. No one left the class with less than two drawings completed, most had moved on to their 3rd/4th piece.</p> <p>Students all used at least two mediums throughout the class, some venturing in to mixed media territory, experimenting with different paper colours and grains, using white pastels to add highlights to their drawings and branching away from pencil - their safety net.</p> <p>Connections were made between their studied artist, Manet, and their own work at the end of class. They could see why his method of drawing from still life was effective.</p> <p>Mid class assessments kept students on track, holding up the students work who was furthest along at a given time kept slower workers on target, and gave much needed confidence to the selected student. A big focus needs to be given to encouragement within the class, and belief in their own abilities.</p> <p>Even better if: Students required demos on most materials, I hadn't realised how behind they were with media experimentation (haven't had a teacher since start of year), so this took up time within class. Separating into groups to show how to use pastels, drawing inks etc while host teacher carried the rest of lesson worked well, but was unexpected and unplanned for. Allowing 10-15 minutes in doubles for media demos might be a nice addition for future.</p>
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<p>Lesson No/total in UoL: 3/8 Duration: 40 mins Date: 28/2/23 Stage: Respond</p>	<p>Teaching & Learning Content</p> <p>Imaginative drawing</p> <p>AEDP: Form, colour, shape</p> <p>SS: Van Gogh (starry night) Dali (clocks)</p> <p>AEDP: Line, colour</p> <p>Artistic process: sketching, painting, colouring</p>	<p>Learning Intentions</p> <p>Students will be able to become looser and more spontaneous in their drawing. and will branch out their ideas away from physical objects</p> <p>Students will understand how famous artist used imaginative compositions within their work, and see the links from real world places/events within their work that inspired this, and be able to implement this into their own work</p> <p>Students will become comfortable and competent sketches, not relying on being able to see what they are drawing in front of them at all times. They will understand why both types of drawing can be useful for their leaving certs.</p>	<p>Success criteria</p> <p>Students' drawings will be less refined than their still lifes, but will show more creativity and imagination.</p> <p>Will generate notes on well known art works, noting what the real world inspirations were behind them, and the imaginative elements that were combined. They will have used these as reference when completing their own drawing tasks.</p> <p>Students will complete an imaginative drawing, and be able to verbally explain through class discussion why this is a useful method of drawing.</p>
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<p>Post class critical reflection</p>	<p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p><i>My class of 15 ended up only being 5 today because of a science trip, I was unaware this was happening and was not prepared.</i></p> <p>Students did meet their learning intentions by generating notes on imaginative compositions and verbally discussing where they've seen examples of imaginary compositions, and were able to pick out the imaginative parts within Van Gogh and Dali, while also realising the inspiration the artists had taken from the real world. The class was quiet given that there was such a small number in, and it felt like pulling teeth getting discussions to start off, being more prepared for what to do with a small group, videos maybe to break the ice and make it less discussion heavy may have worked well here.</p> <p>Students each created an imaginative composition based on their poems, but were hesitant to start given that the rest of their group was away. Encouraging them that they would be ahead of the pack and would be much less stressed than everyone else by next week got momentum flowing, and good mixed media drawings were completed. The small</p>
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	<p>group also gave me an opportunity to individually speak to each student about their plans for their posters, and give tips and trick to achieve what their visions were.</p> <p>Even better if I had back up activities ready for a smaller group, intentions were met but the class did feel slow and unmotivated.</p>
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Lesson No/total in UoL: 4/8 Duration: 80 mins (40 with reading day) Date: 2/3/23 Stage: Respond	Teaching & Learning Content	Learning Intentions	Success criteria
	<p>thumbnail sketching inspired by John Lavett, working towards out finished poster design</p> <p>AEDP: Line and tone</p> <p>SS: John Lavett</p> <p>TA: Powerpoint, thumbnail demo</p> <p>SA: Thumbnail drawing</p>	<p>Students will become familiar with John Lovett and his thumbnail methods, they will understand why this is a crucial part of the design process</p> <p>Students be able to reflect on their drawings from last class, and use them as inspiration in their thumbnails</p> <p>Students will know how to and be able yo produce a successful thumbnail, focusing on time requirements and size, focusing on tone to capture depth of composition</p>	<p>Students will know about and verbally be able to explain the work of John Lovett and why his practice is important for our project.</p> <p>Will reflect on past drawings and bring at least one of their previous ideas in to their thumbnail sketches</p> <p>Will produce at least one pals sized thumbnail sketch within class time</p>

Post class critical reflection	What went well and why and even better if.... E.g.: In relation to learning intentions
	<p>World book day <u>'drop everything and read'</u> - <u>so double class became a single class today.</u> Half of class still on science trip, so small group again today.</p>

	<p>Students worked well and achieved their success criteria even though they had half the time. The group understood the ties between John Lavett and today's task, and were able to identify what the key components of his thumbnails were, and justify the absence of colour, texture etc.</p> <p>All students completed three thumbnails, two loose and one more detailed, taking inspiration from their first two. Having pointers on the board, have I thought about the line from my poem, my primary and imaginative drawings kept students on task, and there were lovely ties made between thumbnails and initial drawings.</p> <p>Even better if I had asked students to take notes on thumbnail sketches from powerpoint - time didn't allow today and the likelihood of having to run through the tasks again for those who were on trip is high, so I sacrificed this element today and focused on getting students ready to start their compositions.</p>
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<p>Lesson No/total in UoL: 5/8 Duration: 40 mins Date: 7/3/23 Stage: respond</p>	<p>Teaching & Learning Content</p> <p>Drawing calligraphy line guides and learning the terminology associated with calligraphy, trying out different pens</p> <p>Methods/strategies: Direct instruction, powerpoint, demo</p> <p>SA: Calligraphy</p> <p>TA: Demo</p> <p>Process: Writing, calligraphy</p> <p>Differentiation: If too difficult, students can use their pens to practice on tracing sheets</p>	<p>Learning Intentions</p> <p>Students will understand how to use and draw calligraphy grid guidelines and understand key vocabulary associated with calligraphy</p> <p>Students will know different fonts and nib types</p> <p>Students will be able to write using this grid system and chosen nib</p>	<p>Success criteria</p> <p>Students will take notes on each guide line for calligraphy to look back on for future experimentation and draw them</p>
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Post class critical reflection	What went well and why and even better if.... E.g.: In relation to learning intentions <p>We used a hand out that students could refer to while drawing their first grids, this worked well and sped the pace up, otherwise we wouldn't have completed grids in class.</p> <p>The demo on how much pressure to apply and what direction to mark our strokes in went well, students were engaged and excited to start after seeing some loops being created, the more exaggerated</p> <p>Team teaching worked well for parts of this lesson ie. checking individually if students understood, but got confusing for students as we both had different methods of explaining the construction lines of calligraphy. I don't have as much experience with calligraphy as host teacher, so was using more student friendly language, she has been doing it years and used language we should have taken notes on - students did end up completing their drawn out guide lines but it could have been smoother, this is a class that could have used some sort of predetermined script to avoid student confusion.</p>
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Lesson No/total in UoL: 6/8 Duration: 80 mins Date: 9/3/23 Stage:	Teaching & Learning Content <p>Continue with calligraphy, go over drawing out guidelines, move on to practicing letters and completing one line from their poem</p> <p>SS:</p> <p>AEDP: line</p> <p>TA: powerpoint, demo, individual help</p>	Learning Intentions <p>Students will understand how to draw out their guidelines</p> <p>Students will know how to join lines to make their letters, using calligraphy font generator to pick a font to replicate</p> <p>Students will be able to complete one line from their chosen studied poem</p>	Success criteria <p>Draw their guidelines out again</p> <p>Practice their line pressures and progress into joining lines to make letters</p> <p>Complete a line from their chosen poem in a chosen font</p>
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Post class critical reflection	What went well and why and even better if.... E.g.: In relation to learning intentions <p>Going through the grid system again but drawing it out line by line on the whiteboard with the students following along worked well, we could work at the same pace and troubleshoot any issues that arose there and then. Students wrote notes on each line this time, so they could look back and figure out their own measurements in the future. Girls all were able to draw their own grids without my help for the rest of the class after this exercise.</p> <p>Students used da.fonts to find a font to replicate - this let students be more individual and play up to their strengths, some were having great results practicing their loops, some preferred more uniform basic lettering, so they chose fonts to represent this. They all completed a line from their poem, using different pen sizes.</p> <p>I would have liked to group the girls who were struggling together and spend time as a group practicing, but the way the room is set up does not allow for that, so individual help was the way I went. I think my confidence improved in this class, using the whiteboard for demos is easier for tasks like this so stepping away from demos with students around me was nice.</p>
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Lesson No/total in UoL: 7/8 Duration: 40 mins Date: 14/3/23 Stage:	Teaching & Learning Content <p>Moving on to their final piece, taking one of their thumbnail sketches, or a combination of thumbnails forward into a final a4 composition</p> <p>AEDP: Balance, harmony, line, colour</p>	Learning Intentions <p>Students will be able to take a thumbnail sketch and size this up to A4</p> <p>Students will understand their requirements within this project and what they are being marked on</p>	Success criteria <p>Students will take a thumbnail sketch and build upon it to create their final poster composition</p> <p>Students will be able to verbally explain the requirements within this poster and where marks will be allocated</p>
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Post class critical reflection	<p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>Students met their intentions today, everyone started their final design bar two girls who had been absent the past two weeks, I went over instructions with them for their thumbnails and they worked off their own initiative, asking peers for help here and there - nice level of communication among class I hadn't seen before.</p> <p>The checklist I had given them worked well, they could see where they were and how much work was needed, where they needed to pull themselves up.</p> <p>If there was more time to complete this UoL i think students would flourish and push themselves more, but everyone does have a composition idea so work is being done.</p>
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<p>Lesson No/total in UoL: 8/8</p> <p>Duration: 80 mins</p> <p>Date:</p> <p>Stage:</p>	<p>Teaching & Learning Content</p> <p>Students will finish their poster, adding their calligraphy in</p> <p>AEDP: Line, colour, balance</p> <p>Process: mixed media, calligraphy</p>	<p>Learning Intentions</p> <p>Students will understand how to add calligraphy in to their posters in an appropriate place, focusing on harmony within the words and imagery</p> <p>Students will know how to use mixed media to create a final piece</p> <p>Students will be able to use a variety of media to complete their poster</p>	<p>Success criteria</p> <p>Use of mixed media</p> <p>Proper use of calligraphy within poster, focusing on harmony</p>
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Post class critical reflection	<p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p>I had two girls who I had to cover calligraphy with again today, small group teaching was nice and let me go more at their own pace rather than trying to push ahead and get everyone to work at the same speed. The girls understood better since it was more attention individually, and produced strong standard writing afterwards.</p> <p>Given all the absences within the group, I extended the deadline until the 23rd so they have the long weekend to work on their pieces, all have started and most are a good chunk of the way through. Students used mixed media, and</p>
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	<p>experimented with media they hadn't until this project. There was a good focus on harmony within pieces today, especially when adding in their calligraphy, focusing on where they could fit it in to complement their drawing.</p>
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Overall, I think this project was a success, a larger timeframe would have given more successful outcomes, I did feel students were rushing to get things finished since we had a four week deadline and perhaps weren't giving their all to their work, but the cross curricular links and calligraphy were strong elements that had good student response.