

School of Education

Unit of Learning/Scheme of work

Student Name: Emily, Julia, Robin

Year: PME 1 and BA 1

Class Name: N/A

Year group: 1st Year

Class Profile: mixed ability

1 x ADHD, 1 x Exceptionally Able, 1 x Dyspraxia, 1 x Dyslexia, 1 x Visual Impairment (Partial sight), 1 x Autism Spectrum

Theme/Scenario

Pathways

Shadow Puppets, fairytales, following a path of the story with a beginning, middle and end

Many fairytales contain paths & journeys

Aim of Unit of Learning

to enable students to learn techniques of shadow puppet-making

to develop storytelling skills through puppetry

to introduce fine motor skills like cutting, observational drawing

to respond to shapes and silhouettes

AEDP: Shape, line, proportion, contrast between light and shade, composition, scale, perspective, colour

Students will make a variety of shadow puppets and a small theatre/display box, in card

Theme: Following the pathway of story/ fairy tale, students will create their own shadow puppets in card

Learning outcomes for scheme/unit of learning:

Critical and Visual Language

1.3 Critique an artwork using critical and visual language

Drawing

1.6 Use drawings to communicate their personal outlook or understanding

1.4 demonstrate how they use drawing to observe, record and analyse the human figure and the world around them

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

Visual Culture and Appreciation

2.7 identify the historical or contemporary skills and materials used in craftworks from a number of different crafts

Art Elements and Design Principles (AEDP)

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

Media

1.14 use media to create their own artwork

2.14 use media to create craftwork

Leaving Cert: Learning Outcomes for Research, Create and Respond under specific headings.

Learning Layers / Cross Curricular Links /Literacy & Numeracy/Oracy (L)(O)(N)/ Wellbeing/Art History/ Contemporary culture.

Literacy

Key Skills/ Statements of Learning

- Listening and expressing myself
- Using language

- **Storytelling** - Students may explore own life path and fairytale stories like Hansel and Gretel, which include the theme of Pathways
- Describe art elements used to create the final artefact
- Design mind maps to better understand the theme of pathways, and understand their life pathway.

Oracy

- Responding to own and others work
- Reflecting on artists support studies and discuss artists artwork

Wellbeing

- Reflecting on their journey of life.

- **Imagining**
- Exploring options and alternatives
- Implementing ideas and taking action
- Learning creatively

SEN/AEN (Inclusive practice /Differentiation)

Strategies/resources for students with SEN/AEN

Identify sensory/literacy issues and resource appropriately

Differentiation for the high achiever through interesting extension tasks and peer learning opportunities

For Lesson 1 - Emily Ní Bhroin:

Ritual Activity options:

1. [Join the dots worksheet](#)
2. [Thread large beads/Hansel's pebbles onto string](#) (sensory)

Differentiation for students who wish to be challenged:

[optional Homework: If anyone wants to practice shadow hand puppets at home, make a small video animation](#)

For Lesson 2: - Robin O'Shaughnessy

I have 2 ritual tasks:

1. Getting each group to brainstorm and write down their ideas for a map for the story, Hansel and Gretel and what key moments, places and objects should be on the map (10 minutes activity)
2. Create a Visual Mind Map Pathway in response to key moments in the story.

For all AEN students I have **assigned one student to be the writer to help students who find it difficult to write ideas down quickly during the brainstorm.**

When creating the Visual Mind Map Pathway I have put the students into groups to make sure each AEN student is taking part in each group and feels comfortable with what they are doing.

For Lesson No. 3 - Julia Filip

I have two ritual tasks:

1. [Easy and quick task to use the two types of shapes to compose a silhouette of a house and then name the type of shapes.](#)
2. [For the exceptionally well student design a new bad character using 3 geometric shapes and 3 natural shapes that can be incorporated into Hansel and Gretel + Colour it in to create a silhouette.](#)

For all the SEN students I have made the worksheets and visual aids as Visual and appealing to the eye (Images, large text, colour coding).

Movement incorporated to aid to ADHD needs

Managing Behaviours: Areas needs support/ strengths/Strategies

Identify issues - establish strategy to manage behavioral issues

Management of learning environment - ensure suitable moving chairs, lighting is not overly harsh, no trip hazards for additional needs students or anyone to trip over, ensure space is clean and tidy at start and end of lesson.

Reward, affirm positive behavior

Material management - all materials clearly labeled and accessible

Establishing a student charter – Rules/Fairness, respect for all

Seating placement - try to position student with visual impairment at front of class, near exit

Peer learning – group selection, able students paired with those with additional needs

Commencing lesson + Activities - Signaling start and end of activities + lesson aids to structure and clarity.

For Lesson 4 - Emily Ní Bhroin:

Ritual Activity options:

1. [Maze worksheet](#)
2. [Collage a portrait silhouette template with coloured papers](#)

Differentiation for students who wish to be challenged:

[optional Homework/Additional activity for exceptionally able students: research and design a theatre facade, design may be used in next class.](#)

For Lesson 5: - Robin O'Shaughnessy

I have 1 ritual task:

1. Create a Shadow Puppet Theatre in preparation for the display of their own shadow puppets in next class.

For all SEN/AEN students I would provide Adapt Scissors **for students who find it difficult and uncomfortable to hold scissors.**

For Lesson 6 - Julia Filip :

I have two ritual tasks:

1. [Easy and quick colouring Gretel to create her silhouette in three ways : Bad , Neutral and Good.](#)
2. [For the exceptionally well student design a new bad character using 3 geometric shapes and 3 natural shapes that can be incorporated into Hansel and Gretel + Colour it in to create a silhouette.](#)

Additional resources:

[I have created step by step handouts on the 5 techniques to create shadow puppets to aid anyone that cannot retain demo video or anyone who needs a second guide.](#)

Differentiation for students who wish to be challenged:

The 5th technique is an alternative method to the slip pin method in creating joints taught in Lesson 4.

For all the SEN students I have made the worksheets and visual aids as Visual and appealing to the eye (Images, large text, colour coding).

Movement incorporated to aid to ADHD needs

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| <p>Lesson No. 1/6</p> <p>Teacher: Emily Ní Bhroin</p> <p>Date: n/a</p> <p>Lesson type: (S)</p> <p>Time: n/a</p> <p>Stage: Research</p> | <p>Teaching & Learning Content</p> <p>AEDP: Line, shape, proportion, contrast shadow and light</p> <p>Artistic process/es: Gesture Drawing, movement</p> <p>Learning Layer/s (LL): Theme Pathways</p> <p>cross curricular links (CC) storytelling, wellbeing</p> <p>Support studies (SS) Paula Rego</p> <p>Health & Safety (H&S) Low light when we make shadow puppets with hands, everyone stay seated while lights are low</p> <p>Visual aids: shadow puppet theatre and puppets (final visual aid) visual diary of Hansel and Gretel story/ emotional response, on a4 page</p> <p>Resources: ritual activity options Homework option</p> <p>Materials: a4 page from sketchpad, pencils, watercolours, pastels any medium they wish to work in, for Hansel and Gretel visual diary sheet and light source for shadow puppets, set up at front of class, perhaps overhead projector/whiteboard will work</p> | <p>Learning Intentions</p> <p>At the end of the lesson learners should be able to ...</p> <ol style="list-style-type: none"> 1. Learn about the depth of meaning and possible inspirations for artists in fairy tales, including the darker, shadow side of these tales 2. Respond to and discuss the stories in Paula Rego's work. 3. Recall the fairy tale of Hansel and Gretel, how it relates to the theme of pathways; Respond to audio book of Hansel and Gretel by making an A4 page visual diary of the story 4. Annotate (take notes on) your drawings, recording your ideas and observations. 5. Reference again the shadow/dark side of these tales, discuss. Create shadow puppets using hand movements on sheet |
| <p>Teaching methods and student learning activities:</p> <p>To include</p> <p>Resources (SS, VA etc)</p> <p>Differentiation/Inclusive practice</p> <p>Evaluation & Assessment.</p> | <p>Entry System:</p> <p>Greet students, take roll, ensure that students are seated according to seating plan, reassuring for students with AS. Ensure visually impaired student, ADHD student are close to the board.</p> <p>Introduction & Cognitive link up:</p> <p>Overview of the lesson and expected outcome (accompanied by Visual Aid) refer to learning intentions specific to the lesson. Use visual timetable to show sequence of learning for Autism spectrum student and all students, First... then...</p> <p>Signal in advance beginning and end of activities.</p> <p>Body of the Lesson:</p> <p>Presentation Overview of fairy tales as artists' inspiration resource. Highlight the darker nature of fairy tales... what was their use? to warn children of possible dangers, for them to better understand the adult world.</p> <p>Many original fairytales have a different ending from the Disney versions, that may seem unsuitable for children today.</p> | |

Look at and discuss Support Studies Artist's work: [Paula Rego](#) (distribute these images as large print-outs in advance as well as showing them on the board, to cater for all)

Questions on Paula Rego Support Studies from Visual Thinking Strategies

- *What is going on here?*
- *What do you see that makes you say that?*
- *What else can you say about it?*
- *Why do you say that?*
- *What themes & ideas does she explore through her work from what you can see?*

Differentiation: Read aloud and write questions on the board so students can read and listen to the question.

One question at a time so as not to overwhelm.

Include all children and praise for any response offered.

TA: [Demonstration](#) of making a visual diary of the story of Hansel and Gretel, *who remembers the story?*

- options one large picture or several small pictures possible (show visual aids),
- try to annotate in words; jot notes, in words or pictures
- options to layer their drawings, play with scale,
- option to express emotions felt while listening, with words, pictures, colours
- draw what strikes you most about the story, as if you are hearing it for the very first time.

Explain that it will be useful next week for group work.

Explain gesture drawing, quick sketches to capture essence.

SLA: Listen to the audio book of Hansel and Gretel while making a diary/picture on a4 page

TA/SLA: Evaluate the work and discuss themes,

focusing on shadow, darker side of the tale, treatment of the children by the parents

Links between the witch and the wife, *are they the same person?*

The forest as the setting.

- *What ideas came to mind when you were drawing?*
- *Was it a darker, more disturbing story than you remembered? why?*
- *This is a story about extreme hunger and starvation, list all the references to food, hunger and eating...*
- *Thinking of the Great Famine in Ireland, which was not so long ago (1845-49) does this shed a new light on the story?*

TA: *Has anyone made shadow puppets before?*

Demo making shadow puppets using the hands, onto a sheet with light source

SLA: With full lighting, practice as a class, one or two hand shadow puppets

Allow two students at a time to try and recreate these with low lighting at a sheet at top of class, make sure students requiring movement break are afforded a chance, (ADHD).

Differentiation for students who wish to be challenged

Homework option: If anyone wants to practice these shadow hand puppets at home, and make a small video animation. Requires a light source, a blank wall and someone to hold your phone and record the video.

Conclusion:

Review of learning intentions/success criteria, what did we achieve today and discussion about the next stage in the unit of learning.

Exit strategy: Management of storage of pupil work, delegation and organisation of tidy up and student exit.

Follow on lesson: Creating a visual mind map pathway on large sheets,
Working with primary source objects maybe?

Success Criteria:

- Reflect on fairytales as a source of inspiration for artists and for your own work

Link with LI 1. Learn about the depth of meaning and possible inspirations for artists in fairy tales, including the darker, shadow side of these tales

- Reflect on how Paula Rego's work could influence your own work

Link with LI 2. Respond and discuss the stories in Paula Rego's work.

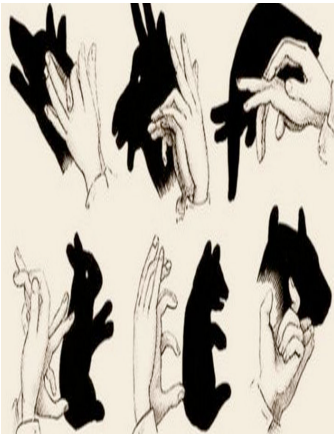
- Create a visual diary, emotional response on A4 page

Link with LI 3. Recall the fairy tale of Hansel and Gretel, how it relates to the theme of pathways; Respond to audio book of Hansel and Gretel by making an A4 page visual diary of the story

- Record a range of Key words and ideas that you are thinking about when drawing the object

Link in with LI 4. Annotate your drawings of your object, recording your ideas and observations.

- Note links between shadow/darker side of fairy tales and use of shadow in telling tales through shadow puppetry, create shadow puppets in seat for practice or at top of class, as instructed

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| | Link with LI 5. Reference again the shadow/dark side of these tales, discuss. Create shadow puppets using hand movements on sheet |
| Visual Aids & Support Studies used (images if desired) All VAs and SS should be labelled |  |
| Student Teacher personal reflection (see template) | <p>I think it is quite tricky to balance the darkness of fairytales at this young age. One tutor advised us not to overly infantilise the students by choosing fairytales as a theme/scenario but I think they are extremely dark in theme. Hansel and Gretel deals with hunger, child neglect and abandonment, cannibalism and has a very terrifying view of the 'mother' in the dual female adult characters of witch and wife, who may be the same person. The artists that deal with fairytales in their work, like Paulo Rego are also exploring very unsettling themes, so the balance here was to keep it engaging but not too dark that the students, a first year group, might actually be afraid or disturbed.</p> <p>I tried to keep a mix of research, practical work and movement in both classes that I planned, not only as it seems to be beneficial for students with certain additional needs to incorporate movement but I also personally find that movement frees the body, which in turn frees the mind and allows for different, freer engagement with all creative practice.</p> <p>I think in practice making the animal shadow hand puppets would be fun but quite hard to control the class, perhaps a larger space or a few special needs assistants would be able to assist, to work in groups and allow more students to participate in this part of the class.</p> <p>I also am unsure if working with shadow is the best way to work with a student with visual impairment. I think it would be necessary to understand in advance exactly what the impairment is and how the student would be affected. A discussion with parent/guardian or guidance counselor in advance would be necessary. However the hand shadow puppets would be a very sensory, tactile exercise.</p> |

| Lesson No. 2/6 Robin O'Shaughnessy Date: N/A Lesson type: (S) or (D) Time: 60 mins Stage: Story Telling | Teaching & Learning Content | Learning Intentions |
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| | AEDP: Line and Composition. Process: <ol style="list-style-type: none"> 1. Illustrating key moments from the story "Hansel and Gretel" (HG) using line and shape to create characters and the story's setting. 2. Creating these illustrations on large pieces of paper that are taped onto the floor like a pathway. Learning Layers: <ol style="list-style-type: none"> 1. Reading and Listening: Understanding the story of (HG) and coming up with it's key moments. 2. Storytelling: learning a stories layout (beginning,middle and end). | <p>At the end of the lesson learners should be able to ...</p> <p>To create a visual pathway of the story "Hansel and Gretel" to allow the development of illustration skills and understanding a story layout.</p> <ol style="list-style-type: none"> 1. Identify the key moments of a story, Hansel and Gretel, and understand why they are so important in the story. 2. Respond to Grayson Perry's work on map tapestries and identify places in the story (HG) that can be a part of the story's own map. 3. To understand how to create a visual mind map pathway and how to use one when illustrating a story. |

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| | <p>3. Support Studies: Responding to the artist Grayson Perry.</p> <p>Visual Aid:</p> <ol style="list-style-type: none"> 1. Drawn out storyboard of (HG), made in preparation for the class to help students indicate the important parts in the story. 2. Visual Diary of story (from previous lesson) to remind them of the story. <p>Theme: Pathways</p> | <ol style="list-style-type: none"> 4. Respond to the story by illustrating key moments of the story on the visual mind map and watch how each part of the story flows into the next. 5. Indicate primary objects found in the story (pine branches, stones, bread, cake etc.) and illustrate them as well on the visual mind map pathway. |
| <p>Teaching methods and student learning activities:</p> <p>Visual Aids & Support Studies used (if desired)</p> | <p>Entry System:</p> <p>Greet students, let them make their way to their assigned seats and then take the roll. Start by going over the previous class (Recall the story (HG), ask them to take out their A4 visual diary of the story from the previous class).</p> <p>Introduction: Begin with asking students questions on previous lesson and what they remember.</p> <p>(TA) Start with questions like:</p> <ol style="list-style-type: none"> 1. Do you remember the story from yesterday? Can you call out some key moments? 2. Who was the artist we looked at yesterday? 3. Did you like her work? Why? <p>Overview on the lesson and state the learning intentions and what their expected outcomes will be (visual mind map pathway).</p> <p>Body of the Lesson:</p> <p>(TA) <u>Support Studies (Grayson Perry)</u></p> <ol style="list-style-type: none"> 1. Start the lesson by showing a Powerpoint presentation of Grayson Perry and responding to his work on map tapestries. (Print out A4 sheets of Perry's map tapestries in advance to hand out to each student, to cater for all). 2. Show the examples of the maps he creates and show the connection between the maps he creates and the map of the story of (HG). <p>Questions:</p> <ol style="list-style-type: none"> 1. Do you like Grayson Perry's work? why? 2. Does Grayson Perry's create maps look like your average map? What's different about them? 3. Do you think there could be a map of the story of (HG)? If so, what would it look like? 4. What are some key moments, places and objects that could be on the map? (Ask the students to take out their visual diaries from previous lesson to help them with these questions). | |

(TA) Presentation on Visual Mind Map Pathway:

1. Before starting the presentation, hand out photocopied Storyboards, made in preparation for class to help students understand the task clearly.
2. Start a powerpoint presentation on examples of Visual Mind Map Pathway and show the expected outcome of what one should look like.
3. Show a video demonstration, made prior to the lesson, on how to create a Visual Mind Map Pathway - **talk over demonstration to make sure everyone in the class can hear clearly to cater for students who find it difficult to both listen to audio and watch video.**

(TA) Preparation of Learning Activity:

1. Divide the students into 6 groups (4 students in each group).
2. Each group will each have one AEN student to help include them in tasks and show a sense of teamwork in the group (help and support from the other 3 students and teacher).
3. Get each group to brainstorm and write down their ideas for a map for the story (HG) and what key moments, places and objects should be on the map (10 minutes activity) - **assign one student to be the writer to help students who find it difficult to write ideas down quickly.**
4. Hand out all **materials** for Visual Map Pathway:
 - **Large pre-cut pathway pieces to make it easier for all students but also save time.**
 - **Clear tape**
 - **Scissors and Adaptive scissors for students who find it difficult and uncomfortable to hold scissors.**
 - **Pencils, Colouring Pencils and Colourful Markers.**

(SLA) Learning Activity (Visual Mind Map Pathway): 20 minute activity

1. Before starting, playing the video demonstration one more time to make sure each student is clear with the task.
2. Ask each group if they have all the materials and they are comfortable to start.
3. During the task, make sure each AEN student is taking part in each group and feels comfortable with what they are doing.
4. Let's students start activity.
5. Let the student know when there is 10 minutes left to help with time management.

(TA/SLA) Evaluation:

1. After each group is finished, **each student from each group** explains to the class what **one** key moment, place or object they chose to put on their map and why they found them important to the story.
2. Let other students have a look at each map made by each group.
3. When finished, each student goes back to their original seat.

Conclusion:

1. Review on learning intentions and praise students for successfully completing each task.
2. Briefly discuss the next lesson and how it connects with everything they learned today.

Exit strategy:

1. Tidy up the classroom, throw away any scraps of tape and make sure all caps are on markers.
2. Ask one student from each group to take up the map on the floor and place on top of their table.
3. Exit table by table in an orderly fashion.

Success Criteria:

To know important key moments of the story, Hansel and Gretel, and how they are important in the storyline

Link with Ll 1. Identify the key moments of a story, Hansel and Gretel, and understand why they are so important in the story.

Reflect on how Grayson Perry's work can influence their own work when making a Visual Mind Map Pathway.

Link with Ll 2. Respond to Grayson Perry's work on map tapestries and identify places in the story (HG) that can be a part of the story's own map.

Create a Visual Mind Map Pathway in response to key moments in the story.

Link with Ll 3. To understand how to create a visual mind map pathway and how to use one when illustrating a story.

Understand how illustrating parts of the story can show how each part flows into the next.

Link with Ll 4. Respond to the story by illustrating key moments of the story on the visual mind map and watch how each part of the story flows into the next.

Being able to name off some primary objects that are found in the story that can be illustrated on the Visual Mind Map Pathway .

Link with Ll 5. Indicate primary objects found in the story (pine branches, stones, bread, cake etc.) and illustrate them as well on the visual mind map pathway.

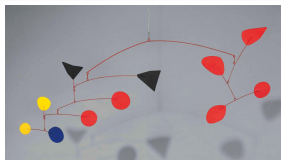
ST PERSONAL REFLECTION
(see template)

What worked well: I found that the Visual Mind Map worked well when capturing key moments of the story, Hansel and Gretel, and is overall a simple enough task for students to complete in 20 minutes. I think it gives students a deeper look into the story and encourages them to look at every aspect of the story for example: the pancakes, tree branches in the forest, the oven etc. Creating a Visual Mind Map Pathway also helps students to understand a story's layout and how each part flows into the next.

Next time... In the future, I would add more to the activity as I feel it was almost too simple. I found Grayson Perry's map tapestries very eye-catching so next time I would make the visual mind map pathway more similar to his style as I felt the pathway was a little sparse.

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| <p>Teacher: Julia Filip Lesson No. 3/6 Date: N/A Lesson type: (S) Time: 60 mins Stage: Development</p> | <p>Teaching & Learning Content</p> <p>AEDP: Most prominent one: <u>Shape</u> but to include <u>Line, and Value (Light and Shade)</u>.</p> <p>Process:</p> <ul style="list-style-type: none"> • Cut out shapes to create wire wall hangings. • Use Wall hangings to demonstrate understanding of shadows. <p><u>Visual Aids:</u></p> <ul style="list-style-type: none"> • Types of shapes. (Drawn, also show in the real world) • Demonstrate how to cut out shapes and attach them to wire hangings (video) • Show how shapes on wall hangings create shadows from where the light is placed (step by step pictures) <p><u>Support Studies:</u></p> <ul style="list-style-type: none"> • Support Studies: Responding to Alexander Calder's use of shapes and shadows. <p>Resources:</p> <ul style="list-style-type: none"> • Ritual task (Exceptionally abled student) • Ritual task (Quick and Easy) • Homework worksheet on shapes <p>Learning Layers (LL) :</p> <ul style="list-style-type: none"> - Numeracy (N) - When talking about shapes in particular to regular/geometrical shapes - Health and Safety (Using Scissors, pliers and wire cutters and not moving around the classroom when lights are low) | <p>Learning Intentions</p> <p>At the end of the lesson, learners should be able to ...</p> <p>To create wire wall hangings that display the two main types of shapes that will allow the development and understanding of shadowcasting in shadow puppets.</p> <p>1: Identify the types of shapes eg. Regular (Geometric) and Irregular (Biomorphic) in Support Study artist Alexander Calder and give examples in our environment.</p> <p>2: Apply understanding of the two types of shapes to create own artwork (Wall Hanging)</p> <p>3: Demonstrate the effect of light on wall hangings and how it will cast shadows</p> <p>4: Be able to pick out shapes from character silhouettes, thus connecting shapes with silhouette formation(Homework)</p> |
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| <p>Teaching methods and student learning activities:</p> <p>Visual Aids & Support Studies used (if desired)</p> | <p>Prior to class: Materials to be separated on the spare table and ready to be given out when commencing activity as SEN student with ADHD may be too hyperfocused on them while teaching the theory part. Ensure visual impaired student and student with dyslexia to be seated up close to the board, as well as the student with ADHD since it may aid in focusing and seeing the visual aids and SS. Seat exceptionally able student with a student usually finding tasks hard to complete or focus on (ADHD or Autism) - But be flexible with seating plans, Pre-cut 4 sheets of paper + wire.</p> <p>Entry System: Greet students and let them settle into seats and take roll call. Signal Start of class [Clarity]. (Previous lesson = Continuation with storytelling and visual path mind map produced on the story of Hansel and Gretel exploring the theme of Pathways).</p> <p>Keywords: Shape, Light, Shadow, Regular, Natural and Wall hangings</p> <p>Resources:</p> <ul style="list-style-type: none"> - VA of the types of shape and shapes in our environment. - Demo of wall hanging + expected outcome. - Example of how shapes on the hanging cast shadows + step by step picture how light affects shadows' position. - The ritual task for the exceptionally able student - Easy and Quick Ritual Task <p>Support Study: Alexander Calder</p> <p>Materials: Wire/Pliers/Wire cutters/Marker/Pencil/A4 white sheet of paper (pre-cut in 4 pieces)/Scissors(easy grip craft scissors)/Thread/Torch or Light source for 8 groups of 3 students/ Masking Tape/Eraser.</p> <p>Introduction: (TA) Give a brief recollection of the previous class by asking 3 Types of questions aiding everyone in the class:</p> <ul style="list-style-type: none"> - Name the artist you looked at. - Explain 2 differences between a visual mind map and a normal map. - Why are key moments important? <p>Overview of the lesson and state learning intentions for class and expected outcome for the wall hangings (VA of wall hangings)</p> <p>Body of the Lesson: (TA) Before presenting VA of types of shape. Question on previous knowledge of shapes.</p> <ul style="list-style-type: none"> - What is a shape? - What types of shapes do you know? <p>Presentation VA - Types of shape</p> <ul style="list-style-type: none"> • Explanation on the two main types of shapes + examples and the definition of a shape. • Showing application of shapes in the real world. <p>SS - Alexander Calder + 1st Student Learning Activity (SLA)</p> <ul style="list-style-type: none"> • Move to SS artist Alexander Calder and give a brief overview of him while showing his picture. • Show first work (Balck Tulip in the Air) and give an account of its details (Year, Materials and Size) |
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Question students on gained knowledge of shapes:

- Students to name two types of shape in the piece of art then ask who agrees with what the student said so everyone feels heard and praise them for knowing.
- Show the second piece of work (Various Shapes, Colours, Planes) and give an account of details (Year, Materials and Size)



Question students on the type of shape Alexander used in his second piece and repeat above inclusion of all students + Praise.

1st Teacher Demonstration(TA): [Present Demonstration on wall hangings + Final outcome picture.](#)

Demonstration to include the process of creating wall hangings and how to cut out and attach shapes to them.

In the demonstration, I reiterate the types of shapes that I showed earlier further emphasising the different aspects of each shape.

(Example of Numeracy (N) - emphasis on the qualities of a regular/geometric shape).

Health and Safety:

Go over safety precautions ie: How to hold and use scissors properly, how to use and hold pillars correctly and how to use wire cutters correctly.

If a student does not have sufficient motor skills or the visually impaired student finds it difficult I or the SENCO will help.

2nd Student Learning Activity (SLA) : Creating Wall Hangings

Signal Start of Activity + Add a timer and signal every 5 minutes (20-minute activity)

- Instruct students to come table by table to material table to gather their materials.
- If any students find the task difficult, they could be placed next to a student that understands the task as this will help them look over to see what to do next and also gives them the freedom that others have or provide [ritual task-specific](#) to shape and shadows.
- Be at all times alert if anyone is finding steps hard to retain to give a hand.
- If the exceptionally able student finishes quickly, or any student, they can be given out the ['harder' ritual task](#).
- Signal end of Activity

2nd Teacher demonstration (TA): Shadows from Wall Hangings.

- Show examples of how the shapes cast shadows from light.
- Explain how the level of their light source affects the shapes shadows - Light source up, shadows cast down (because light travels in straight lines)etc...
- Then show the example of shapes casting shadows on the theatre box which they will make in class 5.

3rd Student Learning Activity (SLA)

- Signal Start of Activity + Timer (15 min Activity)
- Students to gather in 8 groups of 3 students.
- When everyone is in allocated groups close blinds to create a darker room so shadows can be cast

- One student to hold up their wall hanging, one student the light source and the 3rd to observe how light against the shapes result in their shadows to be cast.
- They take turns with each of their wall hangings observing how the light travels in straight lines and getting familiar with positing the light to get desired shadows. (Task specifically good for the student with ADHD as movemnet is required to complete task.
- Signal End of Activity

Evaluation:

- Students go back to allocated seats with their wall hangings.
- Question strategy to evaluate learning.
 - List the two main types of shape.
 - Where can a regular shape be found?
 - Where can a natural shape be found?
 - (Go back to Alexanders work) Student to pick out a regular and natural shape in the artwork.
 - Question how light affects shadows ie: If the light is coming beneath the object where will the shadow be? etc
 - Praise each student for answers.

Conclusion:

- Review the learning intentions and what was achieved in this class especially good for ADHD student that works well with structure.
- Hand out homework sheets and review what is expected + explain
- Give a brief account of the next classes objective and how it connects with this one.
- Signal end of class and commencement of a tidy up and exiting.

Success Criteria :

- To know the two types of shapes and an example for each in our world

Link with LI 1: Identify the types of shapes eg. Regular (Geometric) and Irregular (Biomorphic) in Support Study artist Alexander Calder and give example in our environment.

- Understand how to apply the two types of shapes to create a wall hanging artwork (Minimum 2 shapes one of each type)

Link with LI 2: Apply understanding of the two types of shapes to create their own artwork (Wall Hanging).

- Be able to use a light source to properly cast shadows of shapes on the wall.

Link with LI 3: Demonstrate the effect of light on wall hangings and how it will cast shadows

- (Homework success criteria - Be able to pick out shapes from character silhouettes) (Minimum 3 out of 5shapes)

Link with LI 4: Be able to pick out shapes from character silhouettes, thus connecting shapes with silhouette formation

Exit strategy:

Store artwork in specific folders/compartments. Tidy up classroom and exit appropriately table by table.

Homework: Worksheet on shapes, to pick out shapes from character silhouettes. To help connect shape class to following up class (The human Figure).

Worksheet did to be able to fit visual impaired/dyslexia and dyspraxia student (Larger text and images)

Follow on Lesson: The human figure.

Introducing drawing silhouettes and movement of joints.

Support Study : Kara Walker, Lotte Reiniger

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| ST PERSONAL REFLECTION (see template) | <p><u>What worked well</u></p> <p>I found that my differentiation methods allowed for a inclusive class. I prepared ritual task for some students finding tasks difficult but also created ritual task for students who are exceptionally able. This allowed for any differentiation in the class. I also found the task to not be overwhelming , simple and to the point. It allowed for a natural development in the final aretfact.</p> <p><u>Even better if..</u></p> <p>I would like to physical shapes incorporated into my class for students who find it difficult to see (visual imapred student) or students that find physical touch to be stimulant and help to understand shapes. Possible have an out door activity , go in the front yard and draw shapes they see around them.</p> |
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| Lesson No. 4/6 Teacher: Emily Ní Bhroin Date: n/a Lesson type: (S) Time: n/a Stage: development | Teaching & Learning Content AEDP: Line, shape, light and shade/contrast, proportion, scale Process: observational drawing from a silhouette Study of the human anatomy, creating simple moving joints Support study: Lotte Reiniger , Kara Walker Visual Aids: Silhouette drawing creating joint movement in card Health and Safety (Using Scissors, sharp split pins) Low light when we make silhouettes, everyone stay seated while lights are low Resources: ritual activities Homework option Materials: pencils/markers/newsprint/ tracing paper/masking tape/split pins/card/scissors and adapt scissors/ small figurines, light source/lamp for every 4 students, blinds on windows, or if it is a sunny day with strong sunlight & contrast, take the class outside/ human anatomy skeleton | Learning Intentions At the end of the lesson learners should be able to ... <ol style="list-style-type: none"> 1. Respond to support studies artists Lotte Reiniger and Kara Walker 2. Create observational drawings - silhouettes of small figurines 3. Examine human anatomy, in particular the joints, play <i>Simon Says</i> in 1 small group at a time 4. Create limbs that hinge at joints, using split pins 5. Reflect on how the split pins will be useful in making puppets that move |
| Teaching methods and student learning activities: Visual Aids & Support Studies used | distribute paper/ a range of drawing materials prior to class commencing, any extra materials in boxes which are clearly labeled) Entry System: Greet students, take roll, ensure that students are seated according to seating plan, reassuring for students with AS. Ensure visually impaired student, ADHD student are close to the board. Introduction: (Previous Lessons – review story of Hansel and Gretel, theme of pathways, shapes/ wall hangings created to make silhouettes on wall with light and shadow) | |

(if desired)

What artists have we examined so far? Can you tell me a little about their work or working process?

Introduction: Overview of the lesson and expected outcome (accompanied by Visual Aid) refer to learning intentions specific to lesson.

Use visual timetable to show the sequence of learning for Autism spectrum student and all students. Signal in advance beginning and end of activities.

Body of the Lesson:

1. **Presentation TA** Support study artist [Kara Walker](#) for silhouette; (distribute these images as large print-outs in advance as well as showing them on the board, to cater for all)

Read aloud and write questions on the board so students can read and listen to the question.

One question at a time so as not to overwhelm.

Include all children and praise for any response offered.

Pair and share answer questions and then discuss as a class, using stopwatch on whiteboard to give 5 minutes pair work for each question.

- *How do artists tell stories?*
- *What is negative space and positive space?*
- *How does Kara Walker use traditional portrait silhouettes to critique America's historical treatment of black people and slavery?*
- *How do shadow puppets and silhouettes function as a tool to explore dark themes and creepy stories?*
- *What dark and perhaps upsetting themes are in the story 'Hansel and Gretel'? Can you make a list...*

2. Gather students at demo table - [Demonstrate](#) silhouettes

TA Presentation and set up of demo silhouette work, draw the blinds somewhat but ensure adequate light to see (health and safety)

or if it is a sunny day with strong sunlight & contrast, take the class outside and draw on the ground

Ensure students with additional needs are to the front, in seats if needed

Using a lamp to cast shadow and create silhouettes of toy figurines on blank pages, which can then be traced around,

Any student can also trace around the toy figurine with fingers to better understand silhouettes. I will demonstrate this during the demo.

Use markers/black pencil to colour in silhouettes in black, explain this is one way of making shadow puppets that they can use in later lessons too.

SLA Set up tables so as to allow groups of 4, to work on making these silhouettes, ensure there is a balanced group of 4 that can aid each other in creating the work.

Differentiation:

- Option to trace around figurines with finger to get a better idea of shape outline
- Option to use templates/magazine images to back with card and cut around
- Option to make multiple silhouettes if working ahead of the group

Give 5 minutes, then 2 minutes notice, if possible using a stopwatch on the whiteboard.

Students who are faster can assist others and can cut out the silhouettes if time permits.

Once the stopwatch counts down to the end of activity, give notice that the activity is over - With care open blinds and tidy light sources away, delegate the clearing up.

Presentation TA: brief look at [Lotte Reiniger](#)'s work: silhouettes that are animated (distribute these images as large print-outs in advance as well as showing them on the board, to cater for all)

Class Activity discussion

What are the links between Kara Walker and Lotte Reiniger's work?

The main difference is the animation, what is animation? Animation is a method in which figures are manipulated to appear as moving images.

How does the body move?

3. The class will then look at human anatomy and specifically the hinging of joints

If possible, have an anatomy skeleton on hand to demonstrate the places that the body hinges, demonstrate with movement and ask everyone to explore joints by moving, head, arms etc, while standing at their desk, 4 students at a time, allowing movement break for all.

TA Talk about the importance of understanding synovial joints and the movements they can make

CLASS ACTIVITY Explain in advance that we will play a short game.

4 students at a time stand and play a quick game of 'simon says', specifically relating to joint movement, led by teacher, explain the game thoroughly before commencing and do a practice round.

Try to ensure students that require movement break, ie student with ADHD is included in this game.

4. Gather students at demo table - [Demonstration](#) of making moving body joints, in card

TA Give a quick demo of creating joints using split pins with anatomy parts, that can be cut out from templates or drawn free hand, then cut out using scissors/ adapted scissors

SLA cut out simple anatomy parts, using templates/ free hand (option to use primary source figurines from first half of lesson): calf, thigh and foot or head, jaw, neck and torso, use split pins to join and create joints

Differentiation:

- Option to just create one joint, an elbow or knee
- Option to use templates
- Option to experiment with wire and pliers to make more advanced joints.

Again give notice towards the end of the activity. Give 5 minutes, then 2 minutes notice, if possible using a stopwatch on the whiteboard.

Delegate the clearing up appropriately, to give a sense of cooperation and achievement.

optional Homework/Additional activity for exceptionally able students: research and design a theatre facade, design may be used in next class.

Conclusion: Evaluation: *how can these moving joints be used to create more effective shadow puppets?*

Review of learning intentions/success criteria, what did we achieve today and discussion about the next stage in the unit of learning.

Briefly explain follow on lesson, making the puppet theatre

Exit strategy: Management of storage of pupil work, delegation and organisation of tidy up and student exit.

Success Criteria:

- Reflect on how Kara Walker and Lotte Reiniger's work could influence your own work

Link with LI 1. Respond to support studies artists Lotte Reiniger and Kara Walker

- Create observational drawings using silhouettes of small figurines (primary sources)


Link with LI 2. Create observational drawings - silhouettes of small figurines

- Understand how the body is animated through the joints, allowing movement in particular ways, through fun game simon says

Link in with LI 3. Examine human anatomy, in particular the joints, play Simon Says in 1 small group at a time

- Create working limbs that hinge at joints, using split pins

Link with LI 4. Create limbs that hinge at joints, using split pins

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| | <ul style="list-style-type: none"> Understand how this process of hinging joints can be used to animate puppets <p>Link with LI 5. Reflect on how the split pins will be useful in making puppets that move</p> |
| ST PERSONAL REFLECTION (see template) | <p>Though I would usually only ever work with one Support Study artist in one lesson, I covered two here. I only covered both of them briefly, as Lotte Reiniger will be analysed again in Lesson 6. I thought both were relevant but in reality two lessons could be drawn from this class, one on silhouette with support study artist Kara Walker and one on moving silhouettes/ human anatomy, with support study artist Lotte Reiniger, in advance of getting to the final puppets. Of course a full class or number of classes could be done on human anatomy/life drawing but it is hard to link and cover everything across just 6 lessons but also ensuring that there is enough material to cover an hour long class.</p> <p>I discovered while making the silhouettes that they are quite tricky to make. To figure out the lighting to cast the shadow in the correct way on each child's page, would be very hard. It would take a lot of planning in advance. There is perhaps some simpler way of capturing the silhouettes, perhaps it's a question of setting up two stations in the class and the silhouettes being traced over 4-5 classes by 2 students at a time or going outside on a hot day with lots of light/shadow contrast and working there, as in this example below that made the process look very easy!!!</p>  |

| Lesson No. 5 Robin O'Shaughnessy Date: 16th October Lesson type: (S) or (D) Time: 60 mins Stage: Development | Teaching & Learning Content | Learning Intentions |
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| | <p>AEDP: Perspective and Composition.</p> <p>Process:</p> <ol style="list-style-type: none"> Creating a Shadow Puppet Theatre, (drawing, cutting and painting). <p>Learning Layers:</p> <ol style="list-style-type: none"> Perspective: Explaining the different types of perspective and why it's important in a composition. Support Studies: Responding to Edgar Degas' ballerina paintings and their use of perspective. | <p>At the end of the lesson learners should be able to ...</p> <p>To understand the use of perspective and the different types, then to create a Shadow Puppet Theatre in preparation for the making of their own shadow puppets in the next lesson.</p> <ol style="list-style-type: none"> To understand what perspective is and what it used for in a composition. To identify the different types of perspective and how they can relate it to their own work. Respond to Edgar Degas' paintings and how he uses perspective in his work. Create a Shadow Puppet Theatre in preparation for the display of their own shadow puppets in next class. |

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| | <p>Health and Safety:</p> <ol style="list-style-type: none"> 1. The use of Scissors/Adapt Scissors. | <ol style="list-style-type: none"> 5. To understand how to place certain shadow puppets in a composition to create perspective to help give students ideas for their own configuration in the next lesson eg. foreground, middleground and background. |
| <p>Teaching methods and student learning activities:</p> <p>Visual Aids & Support Studies used (if desired)</p> | <p>Entry System:</p> <p>Greet students, let them make their way to their assigned seats and then take the roll. Recalling the last class by asking questions before starting new lesson:</p> <p>Introduction: Questions: (TA)</p> <ol style="list-style-type: none"> 1. What sort of form did we go over yesterday? Answer: HUMAN FORM 2. Do you remember what a silhouette is? EXPLAIN 3. What artist did we learn about last lesson? Did you like their work? <p>Overview on the lesson and state the learning intentions and what their expected outcomes will be (creating a Shadow Puppet Theatre).</p> <p>Body of the Lesson:</p> <p>(TA) <u>Presentation on Perspective:</u></p> <ol style="list-style-type: none"> 1. Start a powerpoint presentation on Perspective - what it is, what are the different types, what artists use perspective and why do they use it. 2. Show some examples of Perspective used in Theatre Sets and in large productions. 3. In preparation for the lesson: print out presentation's example photos on perspective to cater for students who can't see the board as clearly. <p>(TA) <u>Support Studies:</u></p> <ol style="list-style-type: none"> 1. Start powerpoint presentation on Edgar Degas and how he uses perspective in his Ballerina paintings. 2. (Print out A4 sheets of Degas' Ballerina paintings in advance to hand out to each student, to cater for all). <p>Questions:</p> <ol style="list-style-type: none"> 1. Do you like Edgar Degas' work? why? 2. What kind of perspective does Degas use in his Ballerina paintings? 3. Show examples of different types of perspective - ask the students to differentiate each type of perspective in each example. | |

(TA) Presentations:

1. **Continue Visual Aid powerpoint presentation from slide 15**, show examples of Shadow Puppet Theatres from pinterest.
2. Show video demonstration on how to make a Shadow Puppet Theatre in preparation for making shadow puppets in the next class- **talk over demonstration to make sure everyone in the class can hear clearly to cater for students who find it difficult to both listen to audio and watch video.**
3. Show examples on how the Shadow puppet theatre works and how the light from a light source shines through to create shadows.

(TA) Preparation for Learning Activity:

1. Ask students to help cover tables with newspaper to prevent getting paint on the tables.
2. Hand out all materials for Shadow Puppet Theatre to each student:
 - **Rectangular piece of thin cardboard**
 - **Scissors/Adapt Scissors - for students who find it difficult and uncomfortable to hold scissors.**
 - **Paint - paint brushes**
 - **Parchment Paper**
 - **Tape**
 - **Flash light**

Learning Activity: 30 minutes (SLA)

1. Before starting, playing the video demonstration one more time to make sure each student is clear with the task.
2. Ask each group if they have all the materials and they are comfortable to start.
3. During the task, make sure each AEN student is taking part in each group and feels comfortable with what they are doing.
4. Let students start activity.
5. Let the students know when there is 10 minutes left to help with time management.



Evaluation: (TA/SLA)

1. When each student is finished, get them to hold up their Shadow Puppet Theatres and show the rest of the class.
2. Ask students if everyone is comfortable with turning the classroom lights off, to cater for all as some might get anxious sitting in the darker room.
3. Using a flashlight, go around to each table and show each group of students briefly how the light from the flashlight goes through the parchment paper.

Conclusion:

1. Review on learning intentions and praise students for successfully completing each task.
2. Briefly discuss the next class and explain to the students that they will be making shadow puppets for the theatre in the next lesson - show the connection between the two lessons.

Exit strategy:

1. Store Shadow Puppet Theatres in specific folders for each student to make sure everyone has them for the next lesson.
2. Tidy up the classroom, throw away any scraps of tape, wash paint brushes in sink and take up the newspaper that's covering the table.
3. Exit table by table in an orderly fashion.

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| | <p>Success Criteria:</p> <p>To know what perspective is any why it is used in a composition. Link with LI. 1 To understand what perspective is and what it used for in a composition.</p> <p>Being able to identify the different types of perspective and how they can use it in their own work. Link with LI.2 To identify the different types of perspective and how they can relate it to their own work.</p> <p>Reflect on Edgar Degas' work and how uses perspective in his paintings. Link with LI.3 Respond to Edgar Degas' paintings and how he uses perspective in his work.</p> <p>Create a shadow puppet theatre for their own shadow puppets. Link with LI.4 Create a Shadow Puppet Theatre in preparation for the display of their own shadow puppets in next class.</p> <p>Understand foreground, middle ground and background perspective so they can relate it to their own work when positioning their shadow puppets. Link with LI.5 To understand how to place certain shadow puppets in a composition to create perspective to help give students ideas for their own configuration in the next lesson eg. foreground, middleground and background.</p> |
| <p>ST PERSONAL REFLECTION (see template)</p> | <p><u>What went well:</u> I think the Shadow Puppet Theatre was a fun and interesting way to display the shadow puppets and really bring the whole activity to life. I think the presentation on perspective corresponds with the activity well and the brief introduction into theatre perspective is quite interesting. Introducing some famous artworks and showing Edgar Degas' work also worked well as it introduces impressionism painting.</p> <p><u>Next time...</u> In the future, I would make the task a little simpler. There are a lot of steps to the demonstration with cutting and painting which could be a little difficult for a student with additional needs. It could also be difficult to create a dark enough space in the classroom during the day which could take away the effectiveness of the Shadow Puppet Theatre.</p> |

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| <p>Julia Filip</p> <p>Lesson No. 6/6</p> <p>Date: N/A</p> <p>Lesson type: (S)</p> <p>Time: 60 mins</p> <p>Stage: Evaluation</p> | <p>Teaching & Learning Content</p> <p>AEDP: Most prominent one: <u>Shape, Proportion, Line, contrast (light shade) and Colour</u></p> <p>Process:</p> <ul style="list-style-type: none"> Brainstorm different types of characters + Flora/Fauna in Hansel and Gretel/Fairytale stories Create a choice of shadow puppets based on the story of Hansel and Gretel/Fairytales (Using techniques demonstrated ie: Adding colour, Joints and simpler methods) <p><u>Visual Aids:</u></p> <ul style="list-style-type: none"> Images on the expected outcome of each type of shadow puppet + video how joint puppet will move Video Demonstrations on techniques to create shadow puppets (5 types to aid to each ability) <p><u>Support Study:</u></p> <ul style="list-style-type: none"> Lotte Reiniger (Refreshing earlier artist from class 4 to visualise how artists use shadow puppets) <p>Resources:</p> <ul style="list-style-type: none"> Copy of ritual task for exceptionally able student Class 6 quick and easy ritual task Handouts shadow puppet methods for inclusivity <p>Learning Layers (LL) :</p> <ul style="list-style-type: none"> Health and Safety (Using Scissors, pliers and wire cutters + staying in allocated seats when the room is dark) | <p>Learning Intentions</p> <p>At the end of the lesson, learners should be able to ...</p> <p>To create a choice of shadow puppets based on Hansel and Gretel/ Fairytale stories, emphasising human figure and flora/fauna elements, which will include at least 1 technique demonstrated.</p> <p>1: Name the support study artist and what she is best known for.</p> <p>2: Identify key characters + Flora/fauna elements in Hansel and Gretel/fairytale stories and pick out characters/flora and fauna elements to create into shadow puppets.</p> <p>3: Be able to use techniques shown to create a shadow puppet/s based on the story of Hansel and Gretel/Fairytales</p> <p>4: Use theatre box to demonstrate further use in shadow puppets in relation to Lotte Reiniger shadow puppet animations.</p> |
| <p>Teaching methods and student learning activities:</p> <p>Visual Aids &</p> <p>Support Studies used</p> | <p>Prior to class: Materials to be separated on the spare table and ready to be given out when commencing activity as SEN student with ADHD may be too hyperfocused on them while teaching the theory part and ensure visual impaired student and student with dyslexia to be seated up close to the board, as well as the student with ADHD since it may aid to focusing. Seat exceptionally able student with a student usually finding tasks hard to complete or focus on (ADHD or Autism) - But be flexible with seating plans. Pre-cut bamboo sticks + wire.</p> <p>Entry System:</p> <p>Greet students and let them settle into seats and take roll call. Signal Start of class. (Previous lesson = Perspective and creating theatre shadow puppet boxes).</p> <p>Keywords: Shadow puppets, Hansel and Gretel, colour, joints, silhouettes + Shadow casting</p> | |

(if desired)

Resources:

- [The expected outcome for each type of shadow puppet + Video on how joints move](#)
- Demo of techniques in creating different types of shadow puppets
- [The ritual task for exceptionally able student](#)
- [Ritual task \(quick and easy\)](#)
- [Handouts on step by step methods](#)

[Support Study: Lotte Reinger](#)

Materials: Wire/Pilers/ Wire cutters/Pencil/A4 white sheet of paper /Scissors (Easy grip craft scissors)/Earser/A4 Black paper/ Pre- cut bamboo sticks/Magazine of humanes/Double-sided tape/ Coulured Tissue paper/ Needle /sharp pencil/Glue Stick & Light source (torch)

Introduction: (TA)

Give a brief recollection of the previous class by asking 3 Types of questions aiding everyone in the class:

- Name the artist you looked at.
- Identify two types of perspective
- Why do artist use perspective?

Overview of the lesson and state learning intentions for class and show expected outcome for the types of shadow puppets.

Body of the Lesson: (TA)

Before showing artist Lotte Reiniger

Question on knowledge retained from the previous lesson 4 taught on her

- What artist worked closely with shadow puppet and animation?
- How did she make her puppets move?

Presentation

SS- Lotte Reiniger

- Give a brief overview of her while showing her picture
- Show stills on shadow puppet animation and points out silhouettes of humans and flora/fauna elements to show how artist use shadow puppetry to create elaborate scenes.



Question on knowledge retained:

- What is the artist name?
- What is the best known

1st Student Learning Activity (SLA)

- Signal start of the activity
- Brainstorm the types of characters and Flora/Fauna elements you see in the story of Hansel and Gretel/ Fairytale stories.
- Pick out a choice of characters + flora/fauna elements to create into shadow puppets.

1st Teacher Demonstration(TA): [Present Demonstration on the different techniques to create shadow puppets + Outcomes](#)

Demonstration to include outcomes of the techniques used and videos explaining step by step how to achieve it. Demo's are accompanied by [Handouts Shadow puppet methods](#) for anyone finding it difficult to retain the steps or wishes to have a second guide.

- Go over each video asking students to write down one or two techniques they wish to incorporate in their shadow puppet/s

Health and Safety:

Go over safety precautions ie: How to hold and use scissors properly, how to use and hold pillars correctly and how to use wire cutters correctly. If a student does not have sufficient motor skills or a visually impaired student finds it difficult I or the SENCO will help.

2nd Student Learning Activity (SLA) : Creating the shadow puppets

- Singal Start of Activity + Add a timer and single every five minutes (35 min Activity)
- Instruct students to come table by table to material table to gather their materials.
- If any students find the task difficult, they could be placed next to a student that is using the same technique, this will help them look over to see what to do next and also gives them the freedom that others have or [I can provide the ritual task.](#)
- If the exceptionally able student finishes quickly, or any student, they can be given out the ['harder' ritual task.](#)
- Signal end of Activity

[SS- Lotte Reiniger](#)

Question:

- How can we use these shadow puppets to create a story?
- Show clip of Lotte Reiniger shadow puppet animation from (6:34 - 6:45 min) and explain that through stop- motion (stopping and starting the camera repeatedly after moving the shadow puppet it can look like a movie)
- Explain further imagination with shadow puppets, how we can create an animation using them or even create shadow puppets to tell our own stories and pathways.

3rd Student Learning Activity (SLA): Using the Theatre box to demonstrate storytelling with their shadow puppets

- Pair students in 8 groups of 3 with their theatre boxes and shadow puppets
- When everyone is allocated in groups close blinds for shadowcasting
- Signal start of activity - students to take turns to shadow cast their puppets against their theatre box to showcase to the other students.
- Signal end of the activity

Evaluation:

- Students go back to allocated seats with their shadow puppets and theatre box
- Question strategy to evaluate learning.
 - Who is the artist we looked at today?
 - What is the most known for?
 - Identify a technique you used today to create shadow puppets
 - (Go back to Lotte Reiniger work) student to pick out a flora/ fauna element from the still.
 - Give an example of flora fauna from Hansel and Gretel
 - Praise each student for answers.
- Use Peer review 2 Stars and a Wish between pairs.

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| | <p>Conclusion:</p> <ul style="list-style-type: none"> • Review the learning intentions and what was achieved in this class especially good for ADHD student that works well with structure. • Signal end of class and commencement of tidy up and exiting <p>Success Criteria :</p> <ul style="list-style-type: none"> - Name Lotte Reiniger and what she does Link with LI 1: Name the support study artist and what she is best known for. - Identify one character and one flora/fauna element in Hansel and Gretel and pick out at least 1 to create into a shadow puppet Link with LI 2: Identify key characters + Flora/fauna elements in Hansel and Gretel/fairytale stories and pick out characters/objects to create into shadow puppets. - Be able to use at least 1 technique to create their shadow puppet/s Link with LI 3: Be able to use techniques shown to create a shadow puppet/s based on the story of Hansel and Gretel/Fairytales - Use theatre box to showcase shadow puppets to the group. Link with LI 4: Use theatre box to demonstrate further use in shadow puppets in relation to Lotte Reiniger shadow puppet animations. <p>Exit strategy: Store artwork in specific folders/compartments. Tidy up classroom and exit appropriately table by table.</p> <p>Follow on Lesson: If this UoL continued past 6 lessons (Animate shadow puppets created/Make shadow puppets that relate to their life path)</p> |
| <p>ST PERSONAL REFLECTION (see template)</p> | <p><u>What worked well</u></p> <p>I found that my differentiation methods allowed for a inclusive class. I prepared ritual task for some students finding tasks difficult but also created ritual task for students who are exceptionally able. This allowed for any differentiation in the class. I liked how I had handouts for each technique as the demos are only 2/3minutes long each so it would be hard to retain information on each technique so having the handouts will help them remember the steps.</p> <p><u>Even better if...</u></p> <p>I would have liked if this class was spread on two lessons. I found that having 5 techniques in one class may be overwhelming to some students and it would have helped having two lessons to spread them out which would then allow the students more time to complete 2/3 shadow puppets rather than 1. Also demos virtualy are only 2/3 minutes long each but in real life if demos were done physically, 5 demos would take longer than one lesson.</p> |