



Julia Filip

4Yr SP Planning Review

Class Profile

1x Dyslexia / Dyscalculia

1x ASD / Dyslexia

1x Dyslexia

Kylemore College
2nd Yr
Mixed Media Painting

AIM

To Create a Mixed Media Embroidery Painting through the investigation of the theme 'Urban vegetation' while exploring Colour, Texture, and Shape.

Class Name: 2Vart

Year group: 2nd Yr

No of Pupils: 24

Total No of lessons in UoL: 8

Theme/Scenario: Urban Vegetation

Key Skills:

- **BEING CREATIVE** = Exploring options of the design layout of the painting
- **MANAGING INFORMATION & THINKING** : Gathering primary research to utilising in creating their mixed media painting
- **MANAGING MYSELF**: Reflecting using key terminology during peer evaluations.

Scenario:

Working from a Primary Source (Continuously using primary Research and sources (environmental watercolour paintings + Photographs) to develop textures/ Tonal Drawings

Layer or Learning : NP SDG = SUSTAINABLE CITIES AND COMMUNITIES
11 (It involves investment in public transport, creating green public spaces, and improving urban planning and management in participatory and inclusive ways")

Learning Outcomes

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

- 3.6 design a final work based on their drawings

Visual Culture and Appreciation: 1.8 discuss examples of historical and contemporary visual art

AEDP: 1.11 consider the use of the art elements and design principles in their own artwork

Media: 1.14 use media to create their own artwork

SoL : 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.

Lesson No: 1/ 8 (H)

3rd OCT

Stage : Explore (Research)

Learning Intentions

Interpret the warm and cool colours of their surroundings through their watercolour studies.

Demonstrate the wet-on-wet watercolour technique

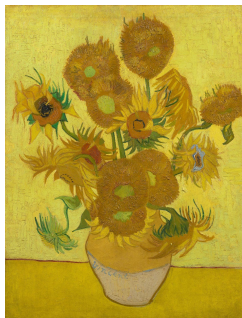
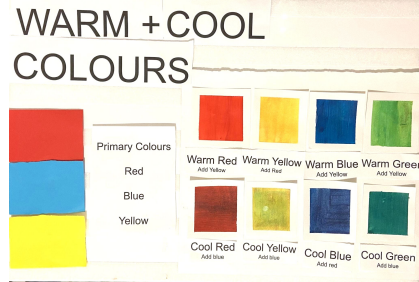
Discuss the importance of green public spaces through SDG 11 relating to their school 'public space' (Yard)

Success Criteria

All students will....

- **Apply** 2-3 warm or cool colours to create watercolour studies based on their surroundings.
- **Identify** the types of colour used in SS Artists Van Gogh and Homer
- **Deduct** reasons why green public spaces are important to having sustainable communities through a group mind map.

Demo



Vincent van Gogh, Sunflowers, 1888



Winslow Homer, Fishing Boats, Key West, 1903

VISUAL AIDS



L.L

Sustainable Development Goals



STUDENT WORK



ASSESSMENT:

Self-Evaluation -Thumbs Up method using S.C

Lesson No: 2/ 8 (H)

5th OCT

Stage : Explore (Research)

Learning Intentions

Discuss and Identify the types of lines used in SS artist Henri Matisse

Illustrate organic shapes through the artistic process of Contour line Drawing.

Show the understanding of line weight through continuous line drawing.

Success Criteria

All students will....

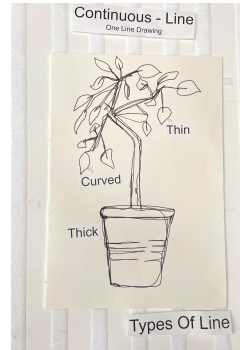
- **Apply** a range of line weights to their continuous line drawings
- **Annotate** the types of line used in the contour line drawings .
- **Identify** the 3 types of line used in SS artist Matisse

Learning Content

Using our primary source objects we will analyse and observe the line and shape of them through Contour and continuous line observational drawing as a basis for our mixed media painting. **AEDP LINE**

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

VISUAL AIDS



SS - Matisse

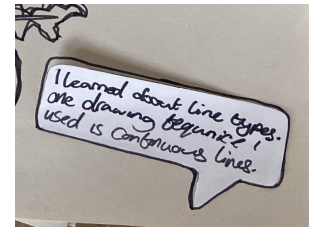
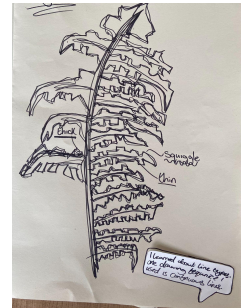
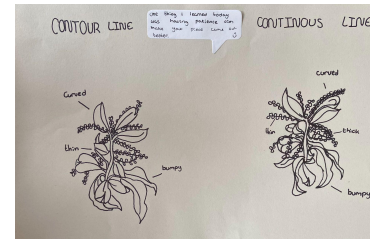


Roses



Still Life

STUDENT WORK



ASSESSMENT:
Self-Evaluation - Post It Note

Lesson No: 3/ 8 (H)

10th OCT

Stage : Explore (Research)

Learning Intentions

Recognise gradual or frequent changes between light and dark tones to create a smooth or rough texture

Demonstrate a range of tonal values to create depth in their textural drawings.

Enlarge their drawings from their viewfinder sections

Success Criteria

All students will....

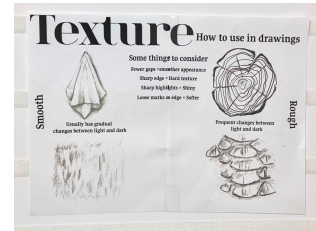
- **Apply** a range of tones to create a rough or smooth texture drawing
- **Demonstrate** enlarging their thumbnail drawing by using the outer part of the viewfinder.
- **Annotate** the type of texture they created.

Learning Content

Using a range of viewfinders on their Primary sources from class 2, they will use tone to interpret implied texture as part of their mixed-media painting. AEDP Texture +Tone

L.O. 1.11 consider the use of the art elements and design principles in their own artwork

VISUAL AIDS



SS - Guy Bourdin

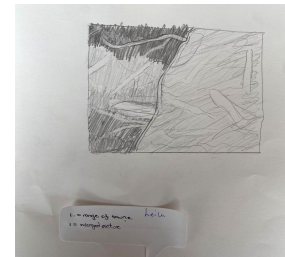
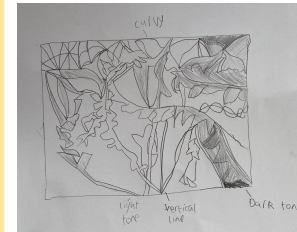


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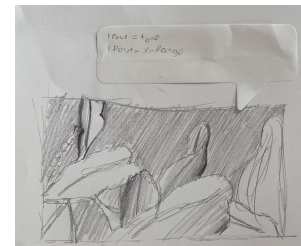
Untitled

STUDENT WORK



Post It Evaluation Success Criteria

- 1 point** - Apply a range of tones to create a rough and smooth texture drawing
- 1 Point** - Enlarged their thumbnail drawing by using the outer part of the viewfinder.
- 1 Point** - Annotate the type of texture they created.



ASSESSMENT: Peer-Evaluation - Post It Note /Mark

Lesson No: 4/ 8 (H)

10th OCT

Stage : Develop (Design)

Learning Intentions

Recognise and discuss (Symmetrical and asymmetrical) Compositions in SS artists (Walter Crane Swan, Rush and Crane (symmetrical) + George Stubbs Mares and Foals (Asymmetrical)

Interpret the compositional design layouts (symmetry and asymmetry) into their own design sketches to create balanced compositions

Demonstrate understanding of object placement in compositions through Ana Falceta's 'Fishing Boats'.

Success Criteria

All students will....

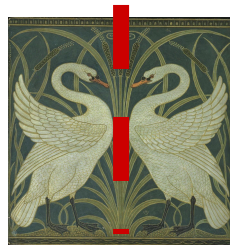
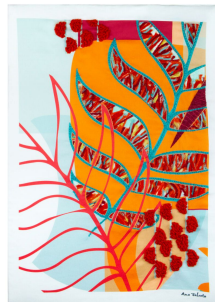
- **Create** a set of design sketches which incorporate symmetrical and asymmetrical compositions to create balanced compositions.
- In their design sketches **illustrate** objects out of the frame to show an understanding of object placement.
- **Apply** a range of their primary source research (Line/textural) to create their design sketches.

Learning Content

Proposing design sketches (thumbnails) through the exploration of design compositions (Symmetry/Asymmetrical) using their research from the previous class to create balanced compositions.
AEDP Balance

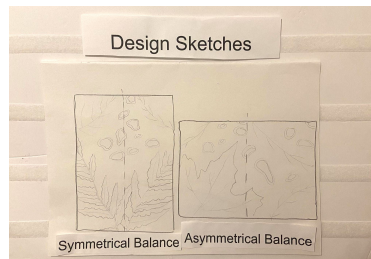
L.O. 3.6 design a final work based on their drawings +1.8 discuss examples of historical and contemporary visual art

SS - Crane / Stubbs / Falceta



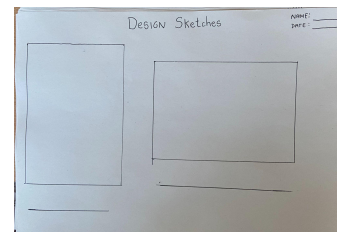
Swan, Rush and Iris, 1875

VISUAL AIDS

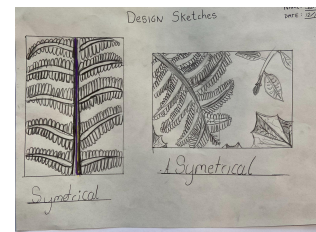
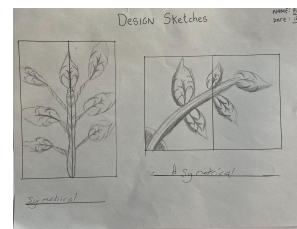


Mares and Foals in a River Landscape
c.1763-8

Resources



STUDENT WORK



ASSESSMENT:
Group -Evaluation (o) - with S.C

Lesson No: 5/ 8 (H)

17th OCT

Stage : Explore(Experiment)

Learning Intentions

Employ Health and safety precautions through the techniques involved in running / French Knot/stitches on paper.

Understand what actual texture is by Interpreting the implied texture from the previous class into actual texture.

Consider the effects of using actual texture in artwork through SS artist Ana Facelta.

Success Criteria

All students will....

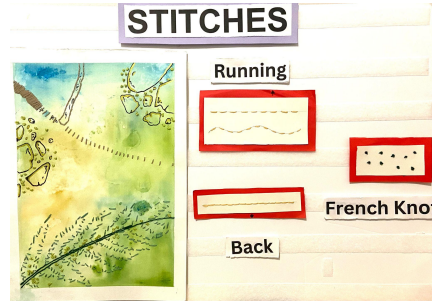
- **Demonstrate** an understanding of Health and safety precautions through the stitching techniques (running / French Knot).
- **Discuss** and deliberate the actual texture that could be felt through their viewfinder-implied texture drawings through annotations.
- **Identity** a range of reasons why we would apply actual texture to our paintings in group discussions
- **Explore** and use the techniques involved in (running / French Knot / Back) stitches to create 2 sample pieces.

Learning Content

Exploring actual Texture through the artistic process of embroidery while experimenting with different types of stitches and how / why we apply it into our design. AEDP Texture (Actual)

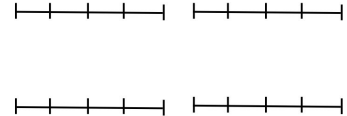
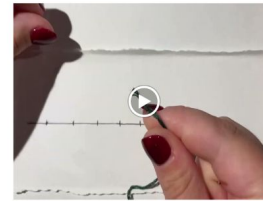
L.O. 1.14 use media to create their own artwork

VISUAL AIDS

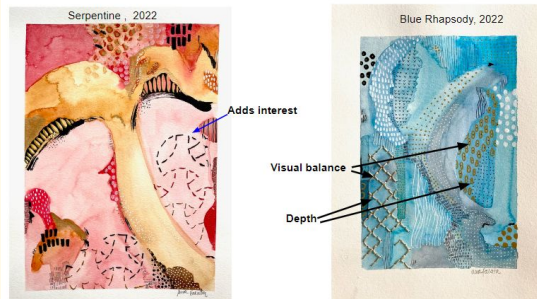


Resources + Diff

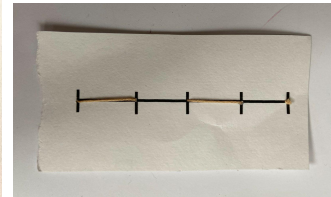
Running Stitch



SS - Ana Falceta - Actual Texture



STUDENT WORK



ASSESSMENT:

Group -Evaluation (o) - with S.C + WWW/EBI

Lesson No: 6/ 8 (H)

19th OCT

Stage : Refine

Learning Intentions

Justify the types of stitches they will use in their final design by discussing the relationship between the implied and actual texture of their primary sources through annotations.

Deliberate the type of Balance they will use in the Final sketch from the design sketches

Success Criteria

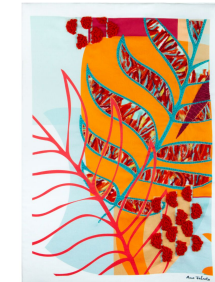
All students will....

- **Annotate** their design sketch with the type of stitch they will use for their final design relating back to the implied and actual texture.
- **Illustrate** one type of balance used in design Sketches in their final design sketch.

SS - Crane / Stubbs / Falceta



Swan, Rush and Iris,



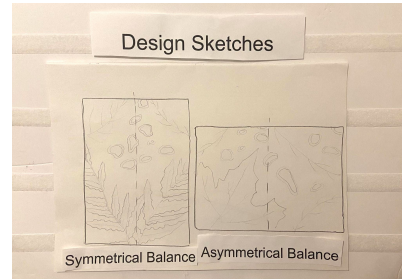
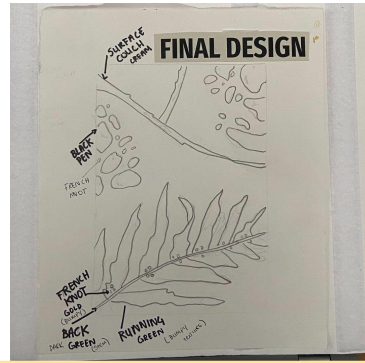
Mares and foals in a river
Landscape
c.1763-8

Learning Content

Deliberate what compositional layout and stitches they will use in their final design by creating a design sketch of their final outcome with annotations and reasons for their decisions.

L.O. 3.6 design a final work based on their drawings

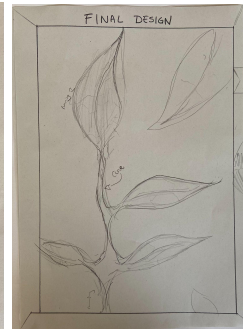
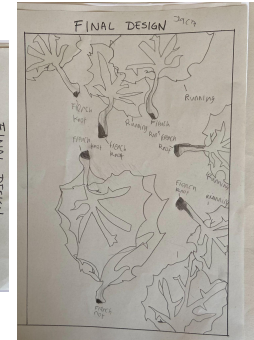
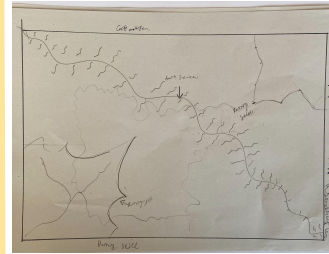
VISUAL AIDS



Resources + Diff



STUDENT WORK



ASSESSMENT:

Group -Evaluation (o) - with S.C

Lesson No: 7/ 8 (H)

24th OCT

Stage : Realise

Learning Intentions

Know what analogue colours are

Identify analogue colours in SS artists: Albers, Rothko, Rivera

Apply understanding of analogue colours when deciding on colours of thread.

Success Criteria

All students will....

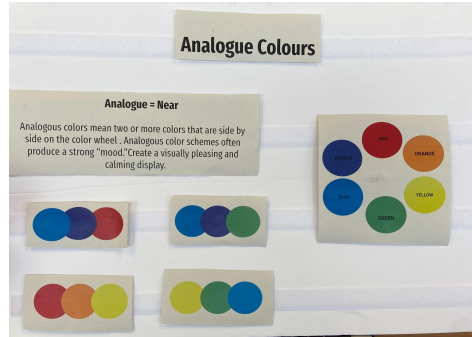
- **Choose** a range of analogue colours for their thread based on their watercolor background painting.
- **Transfer** the Design to their chosen watercolour background using the transfer paper.
- **Apply** one type of stitching technique to their embroidery painting.

Learning Content

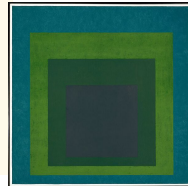
Transferring Design sketch to chosen background and introducing them to analogue colours to take into consideration when choosing thread for painting. Start Embroidery on paper using stitches from the previous class. AEDP Colour - Analogue

L.O. 1.8 discuss examples of historical and contemporary visual art

VISUAL AIDS



SS - Albers/ Rothko /Rivera



Homage to the Square: Soft Spoken

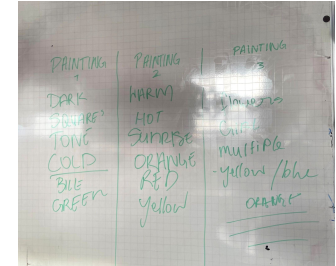


Orange and Yellow

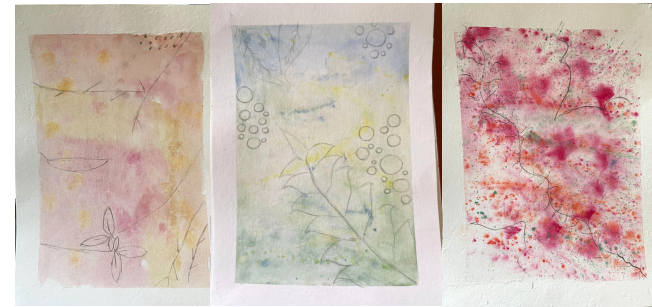


Girl with Sunflowers

Visual Thinking Strategy



STUDENT WORK



ASSESSMENT:
Group -Evaluation (o) - with S.C

Lesson No: 8/ 8 (H)

26th OCT

Stage : Reflect

Learning Intentions

Know what analogue colours are

Apply understanding of analogue colours when deciding on thread colours.

Understand the importance of H&S guidelines

Success Criteria

All students will....

- **Choose** a range of analogue colours for their thread based on their watercolor background painting.
- **Apply** one type of stitching technique to their embroidery painting.
- **Demonstrate** H&S guidelines when stitching mixed media painting

Teaching Method - Student teaching (Stitches)

Learning Content

Recapping Analogue colours and the types of stitches we learnt in previous classes to apply to our mixed media painting while introducing the back stitch. AEDP Colour - Analogue

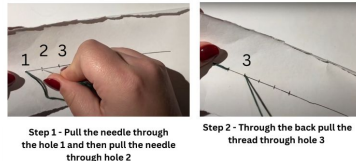
L.O. 1.14 use media to create their own artwork

VISUAL AIDS

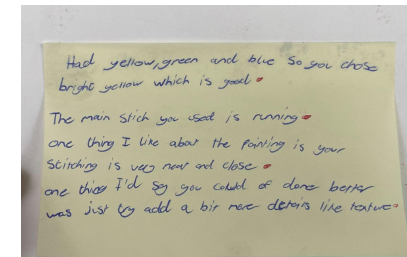


Resources / Diff

Back Stitch



STUDENT WORK

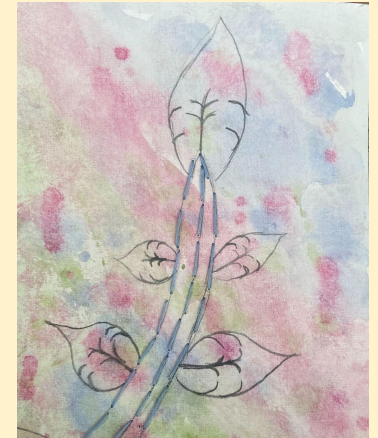


ASSESSMENT:

Peer -Evaluation - MARK / WWW + EBI

Reflection on UoL

- Using a range of **evaluation / assessment strategy** like ; group/peer and self worked for the students to **evaluate and see how they are standing** in their work progress but also allowed me to **gauge the learning happening** in my class while reflecting on their post it notes or discussion happening within the class.
- **Having a example that I would develop** as I was showing my demonstrations allowed the **students to see the progress** and the reasons behind each step of the artistic process.
- Making sure to have an **art element at the core** of each lesson made sure that I was teaching new information and content. I also felt that this aided the students in creating their work as they had specific Success Criteria.
- Making sure to have **2 classes specific to the composition / design** of their painting aided the students understanding of a good layout. Moving from design sketches based on the balance principles to the final sketch allowed the students to stay focused using the S.C.
- The **effectiveness of planning** needs to be worked on - I overestimated the workload the students could achieve in each class and we did not finalise our mixed media paintings. I need to be aware of the amount of work students can achieve in each class and make sure to have that planned out for my next UoL. I feel like giving 1 or 2 classes to finalise our paintings would benefit the students to see their achievement come to fruition.



Reflection on Placement

- I have tried to integrate myself into the school community. I have followed along the inktober drawings that is taking place in the whole school with the JCSP library and the art department. I have attend the inktober meet-ups and have shared my own drawings with the students. This allowed me to observe how students creativity lights up when pressure is taken off the expectation of creating 'good' art. I also observed the different settings and environments art can be created in.



- I assisted the host teacher with an artist workshop that is taking place with the second years. It is a workshop based on Tatyana Feeney's Silent books. This allowed me to observe the role the artist/teacher persona plays into creating a well balanced learning environment

