

Class Name: 2Vart
Year group: 2nd Yr
Programme: JC
Total No of lessons in UoL: 9 Lessons (1hr)

Aim of Unit of Learning

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

Theme Development:

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")

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

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.

Entering characteristics

1x Dyslexia / Dyscalculia

1x ASD / Dyslexia

1x Dyslexia

(Keyword pages, Step by Step sheets, Regulation Breaks, Use of Fidget)

Managing behaviours

Policy

SANCTIONS

- verbal correction
- corrective notes in the diary for students and parents
- additional classwork
- additional homework
- detention

- communications with parents – phone, letter, meeting.
- report card
- restricted timetable
- withdrawal from an assigned class or classes
- suspension
- recommendation for exclusion

Serious breaches include bullying, harassment, substance misuse, aggressive physical interaction, breaches of health, safety and welfare requirements of students, staff and visitors.

Ladder of Referral

- Subject Teacher (Breaches of school discipline)
- Year Head and/or Programme Coordinator (Serious Breach of Discipline 1)
- Year Head and/or Deputy Principal (Serious Breach of Discipline (2))

Positive Behaviour

- A record of positive/negative behaviour by a student will be made on VSWare using the points system.
- A quiet word of acknowledgement for a student/group of students by a staff member
- Praise for effort, participation or achievement in class
- A positive comment on **VSWare**

Learning outcomes for unit of learning

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.

<p>Lesson No/total in UoL: 1/9 Date: 3rd OCT Lesson type: (S) 2Hr Time: 13:00 Stage: Explore (Research)</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Teaching & Learning Content: Observing our Urban Vegetation through the exploration of warm and cool colours through wet-on-wet watercolour studies of their environment.</p> <p>AEDP - Colour (Warm) + (Cool)</p> <p><u>Support Study Slide 5+ 6:</u></p> <ul style="list-style-type: none"> - Vincent Van Gogh (Warm colour) - Winslow Homer (Cool colour) <p>Learning Intentions</p> <ul style="list-style-type: none"> - <u>Interpret</u> the warm and cool colours of their surroundings through their watercolour studies. - <u>Demonstrate</u> the wet-on-wet watercolour technique - <u>Discuss</u> the importance of green public spaces through SDG 11 relating to their school 'public space' (Yard)
<p>LESSON PLAN</p>	<p><u>Lesson Plan 1</u></p> <p>Success criteria <i>All students will....</i></p> <ul style="list-style-type: none"> - <u>Apply</u> 2-3 warm or cool colours to create watercolour studies based on their surroundings. - <u>Identify</u> the types of colour used in SS Artists Van Gogh and Homer) - <u>Deduct</u> reasons why green public spaces are important to having sustainable communities through a group mind map. <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Physical Warm + Cool colours - Finished Watercolour painting - Watercolour example.

	- Presentation
Post class reflection	<ul style="list-style-type: none"> - SS artists Van Gogh(Warm) + Homer(Cool) allowed the students to understand colour in the context of art. By pairing the digital introduction with the physical VA examples of creating cool + Warm tones students were able to apply that knowledge when choosing the temperature of the colours in their studies. - Students tended to create horizontal lines and break the colors into sections. = This could be possible due to my demonstration. I demonstrated how to work wet-on-wet but didn't explain in depth about bending the colours together without leaving obvious sessions of colours. Next time I would introduce colour blending into the demo. - For AFL strategy we lifted how many fingers out of 5 we taught we did on our studies using the Success criteria on the board. Having the success criteria on the board students could self-assess how close they got to being successful in the class.

Lesson No/total in UoL: 2 Date: 5th OCT Lesson type: (S) 1Hr Time: 11:00 Stage: Explore (Research)	Learning Content for Pupils and Learning Intentions 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 + Shape SS artist Slide 5 + 6 - Henri Matisse (Contour) Learning Intentions <ul style="list-style-type: none"> - Discuss and Identify the types of lines used in SS artist Henri Matisse
---------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<ul style="list-style-type: none"> - <u>Illustrate</u> organic shapes through the artistic process of Contour line Drawing. - <u>Show</u> the understanding of line weight through continuous line drawing.
	<p><u>Lesson Plan 2</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - <u>Apply</u> a range of line weights to their continuous line drawings - <u>Annotate</u> the types of line used in the contour line drawings . - <u>Identify</u> the 3 types of line used in SS artist Matisse <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Contour Line VA - Continuous Line VA - <u>Presentation</u>
Post class reflection	<p>Professional Teaching skills and ability Communication, voice, terminology, personal qualities, pupils' responses</p> <ul style="list-style-type: none"> - I tried to keep a light-hearted fun personality in this class while still be stern on behavioural issues. I felt like this worked with the challenging behaved students. Rather than addressing low level disruptions about behaviour I only really addressed it when it was a problem to the teaching and student learning . I could see this was effective because the times I did address the behavior they apologized and stop. <p>Presentation of learning content Delivery of lesson, teaching strategies use of resources, visual aids, support studies</p> <ul style="list-style-type: none"> - The AFL after-task strategy worked well - It created movement breaks and then the students could pause and think if they are applying the technique and SC to be successful in the class. This then helped them to go back and add what they were missing. <p><u>Assessment and evaluation of pupils' work in the class</u></p> <ul style="list-style-type: none"> - AFL after task strategy as mentioned above. - AFL after lesson strategy (Post It method) - One thing I learnt / one drawing technique I use. - Allowed students to evaluate their own learning and reflect on what they got out of the lesson. - Next time I would get deeper into the reflections and higher order questions eg - When could I use this drawing process in the future / What other materials could I use to create this drawing technique

Lesson No/total in UoL: 3

Date: 10th OCT

Lesson type: (S) 1Hr

Time: 13:45

Stage: Explore (Research)

Learning Content for Pupils and Learning Intentions

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

[SS artist](#) - Guy Bourdin (Texture) (Slide 3 + 4)

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

<p>LESSON PLAN</p>	<p><u>Lesson Plan 3</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - Apply a range of tones to create a rough or smooth textural drawing - Demonstrate enlarging their thumbnail drawing by using the outer part of the viewfinder. - Annotate the type of texture they created. <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Texture AEDP - Texture drawings <p><u>Presentation</u></p>
<p>Post class reflection</p>	<p>Professional Teaching skills and ability Communication, voice, terminology, personal qualities, pupils' responses</p> <ul style="list-style-type: none"> - pupils' responses were engaging and cooperative. At the start of class there were some disturbances but once I made it clear that behaviour was going to be recorded on the VSware students calmed down. I made sure to pay extra attention to the students who were causing most of the disturbances and made sure to put them into responsible roles ie. Repeating to the class our tasks (Teacher role play) Giving out post it notes etc. I believe that these tactics helped the students see that I acknowledge them as responsible pupils. <p>Effectiveness of planning UoL coherence. Clarity of intentions, and quality of learning content (including. Creativity and originality)</p> <ul style="list-style-type: none"> - I put the <u>success criteria</u> on the board in the form of points - which would be given out by pupils evaluating the work. This allowed the students to have a step-by-step guide of what was expected of them but also allowed them to not overlook some steps ie annotations

Lesson No/total in UoL: 4

Date: 12th OCT

Lesson type: (S) 2Hr

Time: 11:00

Stage: Develop (Design)

Learning Content for Pupils and Learning Intentions

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 (Symmetrical / Asymmetrical)

SS artist - Walter Crane Swan, Rush and Crane (symmetrical)

George Stubbs's Mares and Foals (Asymmetrical)

Ana Falceta (Object Placement)

Learning Intentions

- **Recognise and discuss** (Symmetrical and asymmetrical) Compositions in SS artists (Walter Crane Swan, Rush and Crane (symmetrical) + George Stubbs's 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'.

<p>LESSON PLAN</p>	<p><u>Lesson 4</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - 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. <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Design Sketches (Symmetrical/asymmetrical - Balance AEDP (<u>Presentation</u>) - <u>Template for design sketches</u>
<p>Post class reflection</p>	<p>Presentation of learning content Delivery of lesson, teaching strategies use of resources, visual aids, support studies</p> <ul style="list-style-type: none"> - VA AND SS artists I felt aided in understanding symmetrical and asymmetrical balance. I could refer back to them when the students needed support in answering my questions and I could see that by using them they could grasp the concept better - Having the design sketches template made out already was a great use of resources. Students could really focus on the design aspect of the learning rather than focusing on creating a frame for their sketches. <p>Assessment and evaluation of pupils' work in the class linked to success criteria include questioning</p> <ul style="list-style-type: none"> - Having the S.C on the board for students to glance back was effective. I could tell from <u>their design sketches</u> that they applied everything I asked them - Object placement, Balance, annotations. Next time I will make sure to have this strategy in place for all my classes.

<p> Lesson No/total in UoL: 5 Date: 17th OCT Lesson type: (S) 1Hr Time: 13:45 Stage: Explore (Experiment) </p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Exploring <u>actual</u> Texture through the artistic process of embroidery while experimenting with different types of stitches and how / why we apply it into our design.</p> <p>AEDP -Texture (Actual)</p> <p><u>SS artist</u> - Ana Falceta (Actual Texture) Slide 6+7</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> - <u>Employ</u> Health and safety precautions through the techniques involved in running / French Knot/stitches on paper. - <u>Understand</u> what actual texture is by Interpreting the implied texture from the previous class into actual texture. - <u>Consider</u> the effects of using actual texture in artwork through SS artist Ana Facelta.
<p>LESSON PLAN</p>	<p><u>Lesson 5</u></p>

	<p>-Success criteria</p> <ul style="list-style-type: none"> - <u>Demonstrate</u> an understanding of Health and safety precautions through the stitching techniques (running / French Knot). - <u>Discuss and deliberate</u> the actual texture that could be felt through their viewfinder-implied texture drawings through annotations. - <u>Identity</u> a range of reasons why we would apply actual texture to our paintings in group discussions - <u>Explore and use</u> the techniques involved in (running / French Knot / Back) stitches to create 2 sample pieces. <p>Visual Aid:</p> <ul style="list-style-type: none"> - Stitches VA - Texture (Presentation) - H&S (Presentation) - Final Painting VA - Resources
<p>Post class reflection</p>	<p>Presentation of learning content Delivery of lesson, teaching strategies use of resources, visual aids, support studies</p> <ul style="list-style-type: none"> - using the visualiser allowed the students to see the small details of threading a needle and how to stitch . - Having the video demos worked well for some students to follow along to remind them of the steps which showed in the lack of reiteration of steps. - Using Ana Falceta was a great choice of SS Artists. Her use of embroidery allowed the students to discuss and see the effects of using texture in paintings. <p>Effectiveness of planning UoL coherence. Clarity of intentions, quality of learning content (including. Creativity and originality)</p> <ul style="list-style-type: none"> - I tried taking into consideration the time to understand and apply the stitches but I feel like it wasn't enough. Students were struggling with the threading parts and next time I would focus on 1 stitch or possibly cut down on the presentation. - For my Next class I need to go over the stitches and continue the French knot stitch as some didn't fully comprehend the techniques of the stitch .

Lesson No/total in UoL: 6

Date: 19TH OCT

Lesson type: (S) 1Hr

Time: 11:00

Stage: Refine

Learning Content for Pupils and Learning Intentions

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.

SS artist Recapping- Walter Crane Swan, Rush and Crane (symmetrical)

George Stubbs's Mares and Foals (Aysmetrical)

Ana Falceta (Object Placement)

AEDP - Balance/ Composition

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

<p>LESSON PLAN</p>	<p><u>Lesson 6</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - 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. <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Stitches VA - Design Sketch - Final Design VA - <u>Presentation</u> <p><u>Resource</u></p>
<p>Post class reflection</p>	<p>Effectiveness of planning</p> <p>UoL coherence. Clarity of intentions, quality of learning content (including. Creativity and originality)</p> <ul style="list-style-type: none"> - Developing our Final designs worked well because of the compositional design sketches class .<u>Students were able to comprehend</u> where to get their final designs from their final design sketches and I feel this was because I staggered the compositional work from design sketches (Balance) to the final. Using my design sketches and Final design along with me final piece VA allowed the students to understand the artistic process. - I do feel there seems to be a lack of understanding regarding stitching time and students applied to many stitches to their design work - this was probably due to the fact that I didnt allow enough time with experimenting stitches.I plan to do a recap of stitching techniques in my next class where they will be starting their final piece . I hope this will recap them on the technique and possibly re evaluate the amount of stitches needed in their final piece.

Lesson No/total in UoL: 7

Date: 24th OCT

Lesson type: (S) 1Hr

Time: 11:00

Stage: Realise

Learning Content for Pupils and Learning Intentions

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.

SS Artist: Albers, Rothko, Riviera (Analogue Colours)

AEDP -Colour

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.

<p>LESSON PLAN</p>	<p><u>Lesson 7</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - Choose a range of analogue colours for their thread based on their watercolour background painting. - Transfer the Design to their chosen watercolour background using the transfer paper. - Apply one type of stitching technique to their embroidery painting. <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Analogue Colours - Final Painting - Stitches
<p>Post class reflection</p>	<p>Effectiveness of planning</p> <p>UoL coherence, Clarity of intentions, quality of learning content (including, Creativity and originality)</p> <ul style="list-style-type: none"> - <u>Students understand</u> the task and the concept of analogue colours but I am overestimating the productivity level. I need to slow down the pace and expectations of the students as I am seeing that my aims for the class are not being met. This might also be due to the fact I am talking too much and too little time is left for the work to be produced. For my next class, I will minimise the talking and demo time and try to allow more time for doing the actual task. I need to go over analogue colours and types of stitches in the next class, <p>Classroom Management</p> <p>pupil activity, pupil behaviour</p> <ul style="list-style-type: none"> - I feel like there are some behaviour issues affecting the teaching and learning content which is making me take more time to explain the task and learning content. I have tried reinforcing positive behaviour by praising good behaviour but it feels like this isn't enough. I will try for my next class to ignore low-level disruption and keep a 'waiting stance' for the students to calm down.

<p>Lesson No/total in UoL: 8 Date: 26th OCT Lesson type: (S) 1Hr Time: 11:00 Stage: Reflect</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Recaping Analogue colours and the types of stitches we learnt in previous classes to apply to our mixed media painting while introducing the back stitch.</p> <p><u>SS Artist:</u> Ana Falceta</p> <p>AEDP -Colour - Analagoue</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> - <u>Know</u> what analogue colours are - <u>Apply</u> understanding of analogue colours when deciding on thread colours. - <u>Understand</u> the importance of H&S guidelines
<p>LESSON PLAN</p>	<p><u>Lesson 8</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - <u>Choose</u> a range of analogue colours for their thread based on their watercolour background painting. - <u>Apply</u> one type of stitching technique to their embroidery painting. - <u>Demonstrate</u> H&S guidelines when stitching mixed media painting <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Analogue Colours

	<ul style="list-style-type: none"> - Final Painting - Stitches <p>Handouts</p>
Post class reflection	<p>Assessment and evaluation of pupils' work in the class linked to success criteria includes questioning</p> <ul style="list-style-type: none"> - Using peer evaluation strategy worked well in assessing students learning in the class. Students were able to evaluate each other's work using terminology learnt in the class and I could see their reflective side when evaluating work. It worked well for the students to see where to go next in the project and also as a gauge of their learning process . <p>Effectiveness of planning</p> <p>UoL coherence. Clarity of intentions, quality of learning content (including. Creativity and originality)</p> <ul style="list-style-type: none"> - Students made progress on stitching and were on track to finalising their mixed media painting but my planning and overestimating the speed of the work did not go as planned . I overestimated how fast students could get the work done. Doing another 1 or 2 lessons would benefit the students in finalising their mixed media painting and seeing all their work come to fruition.

<p>Lesson No/total in UoL: 9 Date: 7th Nov Lesson type: (S) 1Hr Time: 13:45-14:45 Stage: Reflect</p>	<p>Learning Content for Pupils and Learning Intentions</p> <p>Introducing Negative/positive shapes to allow students to develop their Mixed media embroidery painting using Ana Falecta as a SS artist for inspiration. Using Visual and critical language to evaluate work.</p> <p><u>SS Artist:</u> Ana Falecta (Neg/Pos shapes)</p> <p>AEDP - Shape - Neg / Pos</p> <p>Learning Intentions</p> <ul style="list-style-type: none"> - <u>Know</u> what negative and positive shapes - <u>Apply</u> visual and critical language when evaluating peer work - <u>Discuss</u> the importance of evaluating your own and peer work.
<p>LESSON PLAN</p>	<p><u>Lesson 9</u></p> <p>Success criteria</p> <ul style="list-style-type: none"> - <u>Identify</u> the negative and positive shapes in SS artist Ana Faceltas's work . - <u>Use</u> a range of visual and critical language keywords from the word bank when self-evaluating. <p><u>Visual Aid:</u></p> <ul style="list-style-type: none"> - Positive / Negative Shapes - Teacher example of neg/pos space <p><u>Handouts</u> - Keyword Page</p> <ul style="list-style-type: none"> - Stitch step by step

Post class reflection	Presentation of learning content Delivery of lesson, teaching strategies use of resources, visual aids, support studies <ul style="list-style-type: none"> - Developing the UoL and mixed media painting by learning about negative and positive space influenced by Ana Falcetas paintings was a good way to keep the students engaged in the project and was a great opportunity for the better-abled students to move forward and develop their painting. - I feel like this UoL might aid in another lesson to <u>complete their paintings</u> - Stitching is taking a while - Next Time I might get students to add negative / Positive space rather than continuing on with the stitching aspect of the project.
------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Lesson No/total in UoL: 10 Date: 8th Nov Lesson type: (S) 1Hr Time: 11:0-12:00 Stage: Reflect	Learning Content for Pupils and Learning Intentions Learning about reflecting and evaluating our work Using Visual and critical language. <u>SS Artist; Ana Falceta (Neg/Pos shapes)</u> AEDP - Shape - Neg / Pos Learning Intentions <ul style="list-style-type: none"> - Apply visual and critical language when evaluating peer work - Discuss the importance of evaluating your own and peer work.
LESSON PLAN	<u>Lesson 10</u> Success criteria <ul style="list-style-type: none"> - Discuss the importance of evaluating work through a group mind map identifying your weak and strong points of the artistic process - Use a range of visual and critical language keywords from the word bank when self-evaluating. <u>Handouts</u> - Keyword Page

Post class reflection

Presentation of learning content

Delivery of lesson, teaching strategies use of resources, visual aids, support studies

- Using and showing an example of using descriptive language to evaluate my own work was effective. Students saw the style and layout of my sentences and how I incorporated the keywords to evaluate my work
- Next time I would give put a handout for the students to write and evaluate their work with questions to asses their learning throughout the whole unit of learning.