NCAD DUBLIN National College of Art and Design *A Recognised College of University College Dublin*	**School of Education 21-22** **Unit of Learning (Scheme)**	Student Name: Brianna Marshall Crowe Year: 4th year

Class Name: 4Art-2 **Year group: 4th year** **Total No of lessons in UoL: 6**	**Theme/Scenario: Body of Work**

Learners' profiles

Entering characteristics; SEND/AEN (Differentiation / streamed or mixed ability/ include previous knowledge)

- 21 students
- 19 female, 2 trans identify as male (mindful when addressing students)
- 8 international students (speaking clearly, checking for understanding)
- mixed ability
- approximately half the class have never taken art before (incorporate simple and clearly presented tasks)
- include calibri font in all PP presentations
- 1 student with a history of mental health problems, self harm and has been to hospital

Managing behaviours

managing behaviours Issues/ Strategies/ link to School policies

- Positive reinforcement (little attention to negative behaviour, strong attention to positive behaviour)
- Seating plan in place
- Following covid protocols and H&S (social distancing, masks appropriately worn, sanitising hands and tools)
- Making sure pupils are respectful and kind to each other link to school anti bullying policy
- Making sure each student follows the code of behavior (docket for negative behaviour) link to code of behavior policy
- Incorporating wellbeing into every lesson for all students in the class to take part link to wellbeing policy

Aim of Unit of Learning (previously called scheme):

To explore line, form and movement through abstract recording processes and create a collection of studies to be exhibited with the theme 'Body of Work'.

Learning outcomes for unit of learning

Research

- 1.2 Recording and documenting - record visual information through a variety of media and techniques
- 1.3 Experimenting and interpretation-experiment with ideas, media and techniques

Create

- 2.3 Process- create a selection of drawings, studies and realised work
- 2.4 Realisation/Presenting - curate and present their work in a considered way

Respond

- 3.4 Critical and personal reflection- value sustained and varied investigation of a stimulus

- 3.5 Process - interpret sources of information

TRIPLE CLASS WORKSHOP FOR 1ST WEEK **CLASS HELD IN BASE CLASSROOM** **Lesson No/total in UoL: 1/6** **Date:** 4th November **Lesson type: (T)** **Time:** 11.10 - 12.10 **Stage:** Research	**Learning Content for pupils** (AEDP) line (continuous, curved) shape (organic) Artistic process - Drawing - outline of body, blind drawing, gesture drawing, continuous line - Ink and twig drawing (outline/shape of human figure) - Sculpting-wire drawings of small scale outlines of the body (folding, bending, pressing, twisting) - monoprinting - drawing the outline of the body with string and printing (pressing, rolling, peeling) Support studies (SS) - Keith Haring (outline of body, shape, line)	**Learning Intentions** (COG) - To analyse the outline of the body and how artist Keith Haring has done this (AFF) - To explore a range of different recording techniques. (PSY) - To produce multiple studies of the human figure using line and shape. - To practice cooperation with tasks in pairs	**Success criteria** - Has the student created studies of the body using each of the given drawing techniques? (blind, contour, continuous, gesture, ink) - Has the student created a small wire drawing of the shape of the body? - Has the student created shapes resembling the body like (SS) Keith Haring using line with string through clear monoprints and the right amount of ink? - Has the student participated in pair work and drawn what their partner drew on their back/told their partner what to draw? - Has the student self evaluated their work looking at what went well, using full sentences with detailed references to the lesson?
Teaching, Learning and Assessmen content and activities (previously lesson plan)	**This section should include a detailed plan of the lesson in a sequential manner** (not a list): **5mins:** greet students, take roll **5 mins:** intro to project (explain overall plan to create a body of work studying the body to be exhibited at the end of term) - intro to what we will be doing today, a collection of studies using line **30 mins: abstract life drawing, show (VA)** presentation to practice life drawing (line and shape) - use the board to demonstrate large and loose drawings before each task - **- 10 mins:** Demo and **(SLA)** blind drawing - **- 10 mins:** Demo and **(SLA)** continuous line from middle point - **- 10 mins:** Demo and **(SLA)** gesture drawing (layering linear drawings of the figure) **5 mins: Outline of Body,** show **(PP)** (SS) Keith Haring - **- 5 mins:** show **(SS)** and open discussion **(O)** on awareness/recognition of the artist's style and use of line - emphasise that we are not looking at proportion or anatomical accuracy, the body is just a starting point **5 mins: Differentiation** Split class into three groups and allocate tasks to each group (lack of equipment in base classroom so students must take turns) **(H&S)** have wipes for students to sanitise any tools after use - class will have task stations which will rotate every 20 mins, show and **verbally** go through instructions **20 mins: monoprinting task** (organic shape of the body) - **- 5 mins: demo** set up a station, roll ink onto laminating sheet stuck to the table, place string in the shape of a body (outline) and create prints then remove string and print again - - ask students to listen to the roller and look for the 'sticky sound' to confirm they have enough ink		

	- **15 mins: (SLA)** students create at least 3x prints each **20 mins: (KS)(W)(TS) group work** - **- 5 mins each:** partner tells you what to draw (blind) handout with poses - **- 5 mins each:** partner draws on your back with end of pencil (sanitised) **20 mins:** - **- 10 mins:** drawing with ink and sticks, students will be given a jar with some ink and water, paper and a stick - **- 10 mins:** create small wire sculptures outlining body (wire drawing) **10 mins: tidy up & evaluation**: www & w, ebi, likes/dislikes on what was covered in the lesson - tidy up, congratulate students
Post class reflection	**What went well and why and even better if…. In relation to learning intentions** **What went well and Why (in light of learning intentions)?** - differentiation worked really well in alternating groups - all students got to try each technique **Even better if (again in light of your learning intentions for the lesson)…….** - if I had tools for wire drawings, this might allow for more creativity - I should give the specific success criteria to students when they do their evaluation - would have liked to use a2/a3 sized paper but desks are very small - It might have been helpful to demonstrate monoprinting to the whole class rather than repeat for each group **Possible Areas for Discussion:** - some students disliked wire drawing, tools could be brought in - masking tape large pieces of paper onto the wall/window for life drawing **Professional Teaching skills and ability**. - speaking clear, professional language **Presentation of learning content**. - demos and written instructions **Effectiveness of planning**. - timings went well **Assessment and evaluation of pupil's work in the class. (cross ref to images of the work)** **Nonexistent – Poor – Fair – Good – Great** Life drawing: example 1: great - great continuous line, strong blind drawing example 2: great - continuous line technique captured shape well, layering in different colours works example 3: good - excellent layering with continuous line, it's a shame it was drawn on after Monoprinting: example 1: fair - drawing does not resemble human figure or (SS) example 2: great - string resembles human figure and nice pose example 3: good - strong resemblance to human figure Drawing with wire: example 1: good- multiple tries, more folds could be added to create outline example 2: good - good outline captured, good use of folding and bending, unfinished example 3: good - good use of wire, slight resemblance to human body Ink and sticks: example 1: good - good use of media, image resembles human figure, more could be added

	example 2: good - good use of media, resembles human figure shown, could be more loose and more added example 3: great - details added, good use of media, poses captured well resembling images shown group work: example 1: great - great verbal groupwork example 2: great - great use of sticks to tell partner what to draw Evaluation: example 1: good - all questions answered, honest evaluation, succinct example 2: fair- brief but honest example 3: good - all questions answered, clear, there is always something that can go better **Overall recommendations** - different type of wire for wire drawings - more evaluations (holding up artwork and asking 'what went well with this') - large sheets of paper for life drawings and large utensils (crayons, charcoal) - give evaluation task in line with specific success criteria: - -Have I tried every method of drawing? - -Have I managed to create shapes resembling a body using line? - -Have I created at least 3 monoprints with string inspired by shapes of the body? - -Have I participated in group work telling my partner what to draw?

NO CLASS SECOND WEEK **Lesson No/total in UoL: 2/6** **Date:** 17th November **Lesson type: (D)** **Time:** 13.40 - 3.00 **Stage:** Research	**Learning Content for pupils** (AEDP) form(organic), balance (free standing), texture (tactile) Artistic process - Sculpting small distorted bodies out of tin foil(folding, bending, pressing, twisting) and dipping sculptures in plaster (tying thread, dipping, hanging) Support studies (SS) - Giacometti (distortion, surrealism, body sculptures) - Johnson Tsang (distorted body sculptures)	**Learning Intentions** (COG) - To analyse the form of the body and how artists have treated the body in surreal interpretations (AFF) - To incorporate previously gathered research into an ongoing body of work - To practice using unfamiliar materials with strong knowledge of health and safety (PSY) - To explore form and distortion through creating small scale sculptural studies of the body	**Success criteria** - Has the student made small scale tin foil sculptures of the body following my demonstrated method? - Has the student bent and twisted the material to play with different forms of body language and made it balanced and free standing? - Has the student followed H&S instructions by carefully dipping their sculpture in plaster and hanging it to dry? - Has the student answered all the self evaluation questions with full sentences in relation to tasks covered today?

Teaching, Learning and Assessmen content and activities (previously lesson plan)	**This section should include a detailed plan of the lesson in a sequential manner** (not a list): **5 mins:** greet students, take roll **5 mins:** recap questioning on last week's lesson focussing on line and shape - explain with questioning difference between shape and form(2d to 3d) and geometric and organic - **live demo** with hands a circle shape, and a spherical form - **(CC)** link geometric shape to maths and symmetry, link organic to nature **5 mins: (SS)(PP)** show ss presentation and encourage discussion **(O)** on opinions on artworks - (SS) Giacometti (H) distortion and surrealism (bodies resemble tin foil body form) - (using the body as a starting point and not trying to make it look anatomically correct) - (SS) Tsang (C)collection on dreams, clay (porcelain) and surrealism (resembles plaster texture) **10 mins:** make body with tinfoil **(VA)**show finished tinfoil person - **DEMO** along with students step by step - **(SLA)** create tinfoil person and play with crushing to make structurally sound form **10 mins: (SLA)** create another sculpture using same method to explore technique - **formative assessment** mid task evaluation, hold up a student's work and ask 'what went well with this?' (compression, body-like form) **10 mins: (CC)** SPHE - communication, students play with body language and pose their sculptures **5 mins:** students tie thread to a section of their tinfoil sculpture (**(H&S)(W)** not the neck) to dip them into plaster mix **10 mins: (H&S)** place reused cardboard on the floor to catch dips - **DEMO** verbally give H&S instructions with questioning after each statement to check understanding **(O)** - **(H&S)** plaster heats up when it solidifies, gloves and masks must be worn, no dipping hands into mixture, windows must be open, spillage training - **Demo** mix plaster and water to dip sculptures in - **DEMO** dipping tinfoil sculpture into plaster safely and carefully tie onto washing line **10 mins: (SLA)** students safely dip tinfoil sculptures in plaster one at a time and hang them up to dry **10 mins:** tidy up and **(EV)** self evaluation along with success criteria - Have I created a tin foil sculpture based on the human body and sculpted it in a way to show body language? - Have I dipped my sculpture in plaster safely, covering all sides and hung it to dry?
Post class reflection	**What went well and why and even better if…. In relation to learning intentions** **What went well and Why (in light of learning intentions)?** - H&S worked really well, students were cautious and careful when using the plaster - SS and demos worked really well relating them to the project - students were very cooperative, cleaned up quickly - students really enjoyed playing body language and and talking about their sculptures, could expand on this in future **Even better if (again in light of your learning intentions for the lesson)…….** - it would have been helpful to have an extra task incase students finished early/had already dipped their sculptures **Possible Areas for Discussion:** - make sure all students get to dip their sculptures before any student can dip another **Professional Teaching skills and ability**. - moving around the room constantly giving immediate feedback - strong rapport with students - A lot more communication in this class as I was in good humour and students get on well with each other **Presentation of learning content**. - Demos were clear with step by step instruction - H&S explanations with questioning worked really well

Effectiveness of planning.

- timings worked well although, some tasks did not take as long as I had anticipated
- sequencing of tasks flowed well

Assessment and evaluation of pupil's work in the class. (cross ref to images of the work)

Nonexistent – Poor – Fair – Good – Great

tinfoil sculptures

example 1: good - good compression, needs more on the arms,student must experiment with balance to make it free standing

example 2: great - good expression of body language, material is compressed

example 3: great - well compressed to make it sturdy

body language:

example 1: good- free standing, expressive body language, nice and sturdy, needs a little more compression

example 2 & 3: great - good compressing, nice expression, sturdy

Dipped in Plaster and hung to dry:

example 1, 2, 3 & 4: great - dipped well and hung neatly

Evaluation:

example 1: great - all questions answered, relates to success criteria with strong evaluation

example 2: good - all questions answered, negative self reflection, not relating to what went well in terms of success criteria

example 3: good - all questions answered, could relate to success criteria more, good evaluation overall

Overall recommendations

- In future I could expand on body language theme
- it might have been exciting to set a group work task and create a large scale tin foil sculpture/experiment more with scale

Lesson No/total in UoL: 3/6 **Date:** 24th November **Lesson type: (D)** **Time:** 13.40 - 3.00 **Stage:** Research	**Learning Content for pupils** (AEDP)Line(continuous, curved in large and small scale, repetition), shape (organic), Movement(moving image, drawing movement, painting movement) Artistic process - Painting and mark making with hands (recording movement, using the body as a paint brush) - Drawing with body(charcoal drawings, stretching, reaching, bending) - Digital media - creating a stop motion video (storytelling, acting, use of technology, group work) Support studies (SS)	**Learning Intentions** (COG) - To explore recording movement of the body (AFF) - To play and engage with a range of different techniques - To observe and discuss alternative artwork and artists (PSY) - To contribute to a collaborative hand print piece - To produce recordings of movement through stop motion and charcoal drawing	**Success criteria** - Has the student made marks with painted hands on a collaborative work of art? - Has the student created a charcoal drawing recording their bodily movement using repetition, symmetry and smudging techniques? - Has the student created a smooth short stop motion video with many photos in a group to record movement ? - Has the student written a self evaluation on work done today?

	- Heather hansen (drawing using the body, charcoal, whole body movement, line) - Yves Klien (recording the body, using the body as a painting tool, shape and recording movement) - Jan Edward Vogels. (stop motion dance, movement) - Mongoose - two birds (movement, body art, stop motion)		
Teaching, Learning and Assessmen content and activities (previously lesson plan)	**This section should include a detailed plan of the lesson in a sequential manner** (not a list): **5 mins:** greet students, take roll **10 mins**: show **(PP)** **SS presentation** on artists who use the body as a paintbrush - **(O)** open discussion on collaborative painting with the body by **(SS)** Yves Klein - video on **(SS)** Heather Hansen and performance art and recording movement with charcoal **(O)** prompt students throughout the video - commenting on their use of subject matter/media/movement/repetition/symmetry **(CC) history** 1960s art movement **20 mins: demo** charcoal drawing , sheet of a3 paper masking taped to the board (overlapping line, curved line in large and small scale, smudging, symmetry, no imagery) - **(LL) art therapy** somatic drawing and loose movement - **(SLA)** line movement drawing inspired by (SS) Heather Hansen - **(SLA)** simultaneously students come up in small groups to paint with hands on paper taped to the window inspired by (SS) Yves Klein **2 mins:** Students download Stop motion app (show app store logo on screen so students can find the app) **8 mins: (SS) (VA)** show stop motion examples in **(SS)** powerpoint - **(SS)** Jan Edward Vogels - body movement and **(SS)** Mongoose - body paint, story telling, body art - **(VA)** show my stop motion examples suggest using a storyline **20 mins: (SLA)** students make stop motion video in pairs/3s, add sound **10 mins: demo** how to save and export video work - students export and email work to me - students fill out evaluation www&w, ebi and likes and dislikes on today's lesson: - - contributing to the collaborative hand print painting - - charcoal drawings on recording movements with repeated line, smudging and symmetry - - group work and creating a stop motion movie - show students work on the board and congratulate them		
Post class reflection	**What went well and why and even better if…. In relation to learning intentions** **What went well and Why (in light of learning intentions)?** - students were engaged and enjoyed the different activities - students loved making marks with paint and their hands, some smeared, dragged and rubbed with both hands while others pressed with one hand **Even better if (again in light of your learning intentions for the lesson)…….** - would have liked to take students outside for stop motion **Possible Areas for Discussion:** - possibility of incorporating body sculptures into stop motion		

Professional Teaching skills and ability.

- constant movement around the room
- constantly checking for engagement through questioning and giving formative feedback on work

Presentation of learning content.

- powerpoint went well but evaluation success criteria delivered verbally

Effectiveness of planning.

- timings worked really well

Assessment and evaluation of pupil's work in the class. (cross ref to images of the work)

Nonexistent – Poor – Fair – Good – Great

Charcoal drawing:

example 1: good - great use of media and repetition, symmetry and movement, smudging could be explored, drawing resembles a mandala of sorts

example 2: great - good use of media, nice recording of movement, lines are repeated and show clarity, symmetry is used

example 3: fair - good use of media, lines could be repeated and symmetrical, great use of smudging, evident that student is getting playful

Collaborative hand print painting

example 1, 2 & 3: great - all students participated with either both or one hand painted, making marks on the paper

Stop motion

example 1: great - great use of media, good long length, great use of sound, smooth with many photos taken

example 2: good - great use of media, could be longer, good use of sound, a little jumpy, would be smoother with more photos added

example 3: great - good long length, very smooth with lots of photos, could add sound

Evaluation

example 1: good - all questions answered, good reflection of group work

example 2: fair - honest with likes and dislikes, could relate 'why' in q1 more to line, movement, smudging

example 3: good - brief and succinct, needs more explanation as to why

Overall recommendations

- possibly make more time for stop motion, students could plan out a story and make it more meaningful

Lesson No/total in UoL: 4/6 **Date:** 1st December **Lesson type: (D)** **Time:** 13.40 - 3.00 **Stage:** Research **SP Visit from Dr. Patsey Bodkin and Observation visit from Dr. Maddy Sclater**	**Learning Content for pupils** (AEDP) composition(layering, grids), space (positive and negative), balance (space, text size) Artistic process - poster design (canva app) - incorporating photos of previous work - graphic design (hierarchy, arranging texts and images into a poster) Support studies (SS) - Milton Glaser, simple, clear logo - Jock Kinnier - road sign, clear, easy to read - Margret Calvert - road signs - Dublin youth dance company - event with information and images - National Gallery -art exhibition poster, relevant information and dates - Garter Lane Arts Center - exhibition poster, relevant info, logos added	**Learning Intentions** (COG) - To identify techniques that were used throughout this project - To analyse work of artists and designers (AFF) - To explore graphic design processes (PSY) - To self evaluate on work done in an artist's statement - to create an advertising poster for the exhibition	**Success criteria** - Has the student created a poster with relevant information using the Canva App, advertising the exhibition?(date of, contents of exhibition, image, hierarchy text) - Has the student written an artist's statement for the exhibition outlining different techniques used, media, processes and influences? - Has the student self evaluated on individual and group work done in class?
Teaching, Learning and Assessmen content and activities (previously lesson plan)	**5 mins:** greet students, take roll **15 mins: (SS)(L)** presentation on logos (milton glaser), roadsigns (Jock and Margaret Calvert) and posters(dance shows and exhibitions) - questioning on effectiveness, talk about clarity, legibility and hierarchy - **(TS)(O)** think, pair, share for all three slides on **(SS)posters** (which is more effective and why? colour, text size, font, balance, images, hierarchy) and share answers - **(VA)** show visual aids examples of posters I have made - - ask if I could have made them more effective and why? **30 mins: Demo** using canva on projector (inputting text/images, arranging objects) - **(SLA)** students take photos of previous work and create advertising exhibition posters - **(SLA)** students create exhibition posters using guidelines and effectiveness discussed - **(success criteria)** poster must include: - - hierarchy: more important text in larger size - - title: Body of Work - - what is it? ty2 art exhibition - - where is it? room 14 - - when is it? 15th december - - short description. example: A collection of expressive and abstract studies of the body through drawing, sculpture and film - **mid task formative assessment and pupil self-evaluation:** have all student's work on the projector and pick out a few to ask the class 'what went well here?' in line with success criteria		

	5 mins: (KS) split class into groups and allocate task of writing artist's statement (6 groups) **20 mins: (SLA) (O)** students work in groups writing an artist's statement for each task completed over the whole project - students will write out artist's statement using questions I write on the board: - what is the project/task? - what materials did you use? - what techniques did you use? - where did your ideas come from? - what went well? **5 mins:** evaluations (www&w, ebi, likes/dislikes) using questions: - Did I create a poster that included all the success criteria? - Did I fill out an artist's statement on my allocated task in a group? - collect written work, thank students
Post class reflection	**What went well and why and even better if…. In relation to learning intentions** **What went well and Why (in light of learning intentions)?** - timings worked well today - higher and lower order questioning worked well today - think pair share worked so well, it really got them thinking and using the language **Even better if (again in light of your learning intentions for the lesson)…….** - peer assessment grading sheet would have been useful for students to grade each other's work - I wasn't clear at the beginning that students needed to sign in to canva first, a step by step demo would have been better - students did not take photos of work and preferred to use images from canva, posters were still good **Possible Areas for Discussion:** - I would have liked to include life drawing in the exhibition (artist statement task) but many of the students had never studied art before and created small drawings without pride, I left this task out of the exhibition but am very pleased I used it as it loosened the students up **Professional Teaching skills and ability**. - projection of voice - constant moving around - monitoring work being created and giving feedback **Presentation of learning content**. - questioning worked well in this lesson - sequencing of powerpoint went well in this lesson **Effectiveness of planning**. - timings worked well, all students completed the work **Assessment and evaluation of pupil's work in the class. (cross ref to images of the work)** **Nonexistent – Poor – Fair – Good – Great** poster: example 1: good - all relevant info added, hierarchy achieved, exciting colours used, could have right text a little lower to balance out space, text overlapping image is difficult to read example 2: great - nice use of space and image, all info added, good use of hierarchy, great balance of texts and space example 3: good - nice use of images, all info added, not too much text, font is a little difficult to read, could have balanced out text more

	artist's statement: example 1: great- big sentences, very descriptive, relative to aedp with movement example 2: good- all questions answered, small sentences, should be more descriptive example 3: great- all questions answered, big sentences, very descriptive evaluations: example 1: fair - not relating to success criteria but good recording opinion on resources example 2: good - specific to working in groups on artist statement but no mention of posters example 3: good - good mentioning what went well with canva but not related to success criteria **Overall recommendations** - ensure all students are aware they need to use the success criteria questions in order to carry out their evaluations

THIS LESSON WAS CANCELLED **Lesson No/total in UoL: 5/6** **Date:** 8th December **Lesson type: (D)** **Time:** 13.40 - 3.00 **Stage:** Research	**Learning Content for pupils** (AEDP) form(arranging 2D work into 3D work) composition (arranging geometric /organic patterns) Artistic process - curation ideas and planning (small sketches with descriptions) - practice setting up exhibition and taking it down Support studies (SS) - Cornelia Parker (hanging, form, multiples, texture) - Silvia Leoffer (rows, hanging, 2D sheets, shape) - Marlina Azami (symmetrical, shape, poster) - Sophie Ryder (sculpture, form, figures placed on pediments)	**Learning Intentions** (COG) - To relate to other artists who exhibit work and curate installations (AFF) - To explore different ways we can exhibit and present artwork (PSY) - To determine and practice how work will be exhibited	**Success criteria** - Has the student produced three different plans for curating the artwork with clear images and descriptions? - Has the student consolidated in a group and carried out one chosen design to exhibit their work? - Has the student evaluated their individual contribution today?

Teaching, Learning and Assessmen content and activities (previously lesson plan)	**This section should include a detailed plan of the lesson in a sequential manner** (not a list): **5 mins:** meet students in base classroom and take roll **5 mins: (SS) (VA)** show presentation on how artists exhibit their work in different ways - look at (SS) Cornelia Parker and talk about hanging objects (maybe tinfoil and plaster sculptures) - Look at (SS) Silvia Leoffer and talk about hanging sheets in a line from the ceiling (charcoal drawings maybe) - emphasize that students can get creative about how their artwork is shown **20 mins:(TS)(KS)(W)(O)** put students into groups and hand out their previously written artist's statements - ask students to really think outside the box with prompts (is it going to be on the window? floor? lit up? in a box?) - **(SLA)** create 3x different ideas to exhibit their allocated artwork and choose their favourite **10 mins: (SLA) (TS) (W)(O)** ask each group to briefly present their idea to the class **20 mins: (SLA)** students curate artwork - practice run of carrying out the design

	15 mins: students take work down to be put up again for the exhibition **5 mins: evaluation** students answer questions on today's class and how it went for them: - Did I work in a group and present three different ideas with descriptions? - Did I practice curating my artwork choosing one of my three ideas?
Post class reflection	**What went well and why and even better if…. In relation to learning intentions**

Lesson No/total in UoL: 6/6 **Date:** 15th December **Lesson type: (D)** **Time:** 13.40 - 3.00 **Stage:** Research	**Learning Content for pupils** (AEDP) form(arranging 2D work into 3D work) composition (arranging geometric /organic patterns) Artistic process - curating and exhibiting artwork (hanging, mounting, wrapping, arranging) - collaborative work, group work, explaining ideas and techniques in artworks (SS) - Cornelia Parker - hanging pieces from the roof 3D - Silvia Leoffer - hanging 2D sheets from the ceiling - Marlina Azami - 2D works on the wall symmetrical	**Learning Intentions** (COG) - To recall information on processes and techniques about the artwork (AFF) - To curate how work should be exhibited in a group (PSY) - To present previous artwork in the form of an exhibition event	**Success criteria** - Has the student produced three different plans for curating the artwork with clear images and descriptions? - Has the student worked in a group to curate their artwork to resemble their chosen design? - Has the student taken part in the exhibition ie. escorting students to view exhibitions and explaining the art process to students in other years? - Has the student self evaluated their individual contribution and participation with full sentences and reference to the success criteria?
Teaching, Learning and Assessmen content and activities (previously lesson plan)	**5 mins:** meet students in base classroom and take roll - **(TS)** question students on what we will do today (exhibition) **5 mins: (SS) (VA)** show presentation on how artists exhibit their work in different ways - look at Cornelia Parker and talk about hanging objects (maybe tinfoil and plaster sculptures) - Look at Silvia Leoffer and talk about hanging sheets in a line from the ceiling (charcoal drawings maybe) **5 mins:(TS)(W)**put students into groups and hand out their previously written artist's statements (typed up) **10 mins: (SLA)(KS)(O)(**group work discussion and decision making) students work in groups on how they will show their artwork - ask students to really think outside the box with prompts (is it going to be on the window? floor? lit up? in a box?) - ask students to sketch 3x different ways they would like to exhibit their allocated artwork and choose their favourite **20 mins: (SLA)** students curate artwork - students put up artwork - students prepare in groups what they will say to guests and have artist statements on display **20 mins: presentation** guests come in to enjoy the artworks (1st years, **(H&S)** half the class at a time) **10 mins:** students take work down		

	5 mins: evaluation students answer WWW&W, EBI and Likes/Dislikes based on questions on today's class: - Did my curated artwork resemble my plan? Did it change? - Was I inviting towards guests? Being friendly and telling them about the artwork - Did I participate in a group setting and contribute to executing the exhibition? - thank students for all their hard work
Post class reflection	**What went well and why and even better if…. In relation to learning intentions** **What went well and Why (in light of learning intentions)?** - curations worked well with design stage beforehand - students worked very well in groups **Even better if (again in light of your learning intentions for the lesson)…….** - I would have liked to have more options for the students in terms of how they present their artwork eg. another projector **Possible Areas for Discussion:** - check in with students who are choosing a basic approach, let them know I'd like them to go bigger/push the boundaries **Professional Teaching skills and ability**. - classroom management massively improved since TY1 exhibition, gently reminding students not to get too loud, not trying to match their volume **Presentation of learning content**. - typing evaluation success criteria into a document and using the projector worked really well, a quick way to deliver **Effectiveness of planning**. - incorporating last week's lesson into this one worked well, I felt the students needed time to explore different ideas before curating - timings went according to plan, students took a long time to set up the exhibition, very little time to take it down again **Assessment and evaluation of pupil's work in the class. (cross ref to images of the work)** **Nonexistent – Poor – Fair – Good – Great** exhibition plans: example 1: great - clear drawings, specific descriptions with different outcomes, love the use of light example 2: great - clear drawings, nice and brief descriptions, three very different ideas example 3: good - drawings are not so clear, i get the ideas but it's a little difficult to read curated exhibitions: charcoal drawings: great - well presented, resembled design perfectly, excellent group work, students experimented with playing music and turning the lights off and on collaborative handprint painting: great - well presented, inviting, centered in the room, excellent group work small body sculptures: good - presentation could have had more thought, not just put up randomly, maybe multiples hung from a piece of card similar to Parker's work or hung in the doorway monoprints: great - nice idea to make a large body out of small monoprinted bodies, daylight behind looks lovely stop motion: good - great visibility, could have been more creative with showing the stop motion movies (with laptop in a box, small cinema, projected on drawings or roof) graphic design posters: good - placing posters on the door for all to see in a grid-like format was a nice idea, students also placed them on the floor in line with each other and in front of the board. More could have been explored with these, perhaps hanging, creating a paper sculpture or papier mache. evaluations: example 1: great - full sentences relating to questions on the board, very reflective and detailed

	example 2: fair - very short and brief, not specific or relating to questions on the board example 3: great - very detailed and specific to questions on the board, strong reflection on today's class
	Overall recommendations - exhibition worked well, students were pleased to present their artwork and learned a range of new skills - have success criteria typed up for all future lessons - calmly remind students to quiet down, no need to try and match their volume