

Class Name: 5Art-6.1**Year group: 5th Year****No of Pupils: 21****Total No of lessons in UoL: 7****RUBRIC****Summer Exam:****10% Studentship - Ms. Fortune & Ms. Quinn*****10% Kahoot! Assessment - Ms. Fortune*****50% Still Life Painting - Ms. Quinn*****30% Written Summer Exam - Ms. Quinn**

*Academic Tracking

Content Area: Section 1 - Europe and the Wider World**Section of Focus: Proto Renaissance (c. 1200 - 1300 AD)****Statements of Learning/Key Skills:**

Information Processing

Communicating

Creative & Critical Thinking

Entering Characteristics/Inclusive practices

- 1 Student **ASD** & Irish Exemption - previous behaviour issues. Not allowed on upcoming school trip.
- 3 Students **general learning needs**
- 1 Student **Dyslexia** - may use Assistive technology. Finds it difficult to concentrate, especially with noise in the background. Sees sentences backwards & may not retain information - doesn't enjoy independent reading or being asked to read out loud. Struggles with basic punctuation. Processing Delays & low average ability
- Often unresponsive class with many students varying levels of anxiety. Do not call on students to read aloud

Behaviour Management & Classroom Strategies

Roll call at the beginning of every class.

Students must be signed out by the teacher in order to leave class, go to the bathroom, lockers etc. via use of stickers & signing Journal

Distribution & allocation of tasks to students

Refer to code of behaviour & school's ladder of referral for behaviour management

Health and Safety - all school bags to be placed under desks

Phones to be switched off in students pocket unless required for class activity by teacher

Ask the host teacher for assistance when needed, placing students into pairs / groups.

Code of Behaviour & Ladder of Referral:

- Students are obliged to use a Student Journal, available from the school, to record written and oral homework. Failure to present or complete homework may be recorded through the use of Homework Slips.
- Students must always be on time and well prepared for classes. Students arriving late to class may be recorded through the use of Late Slips.
- Students arriving to class without the necessary textbooks, e-books, copies or other essential class materials may be recorded through the use of Class Materials Slips.
- **A student will be required to attend for Detention upon receipt of six Detention Slips (Homework Slips, Late Slips, Class Materials Slips, Uniform Slips).**
- **Behaviour Slip (White Slip) - Automatic Detention.**

Aim of Unit of Learning

Students will explore and engage with the work of Giotto de Bondone c.1305, to collaborate, sketch, annotate and produce practical work surrounding our chosen works 'The Lamentation of Christ', and 'The Kiss of Judas'.

Learning outcomes for the unit of learning

Research:

Students should be able to....

Looking 1.1:

- analyse an artwork ✓
- recognise an art style and identify relevant features ✓
- use critical and visual language to describe an artwork ✓

Recording and Documenting 1.2:

- record visual information through a variety of media and techniques

Contextual enquiries 1.4:

- engage with a recognised artist or work of art

- explain how context and period influence artistic thinking

Create:

Students should be able to...

Making 2.1:

- apply appropriate skills, knowledge and techniques

Process 2.3:

- understand the properties of media and apply them appropriately

<p>Lesson No: 1 Total in UoL: 7 Duration: 40 mins (S) Date: Tuesday 14th March Stage: Research</p> <p>TEAM TAUGHT</p>	<p>Teaching & Learning Content</p> <p>Introduction to Byzantine art & Cimabue</p> <p>Looking 1.1:</p> <ul style="list-style-type: none"> - analyse an artwork Analysing "The Madonna Enthroned" as a class group - recognise an art style and identify relevant features Recognise the defining features of the Byzantine Art Style - use critical and visual language to describe an artwork Key words surrounding the Byzantine Era <p>Teaching Methods & Strategies:</p> <ul style="list-style-type: none"> - Handouts - Highlight & underline key points 	<p>Learning Intentions</p> <p>L.I.1: Students will know and be able to <u>recall</u> and <u>discuss</u> the characteristics of Byzantine Art</p> <p>L.I.2: Students will be able to <u>describe</u> the impact the Catholic Church had on artwork of the time</p> <p>L.I.3: Students will understand and <u>appreciate</u> the use of stylized icons & gold detailing throughout the Byzantine art style</p>	<p>Success criteria</p> <p>S.C.1: Students will demonstrate their knowledge by annotating their handout, and completing a fill in the blanks activity relating to the Byzantine art style.</p> <p>S.C.2: Students will contribute to a class discussion about the Catholic Church as the main commissioner of art during the time, and how this impacted the function and subject of artwork</p> <p>S.C.3: Students will</p>
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- Cold Calling
- Collaborative Active Learning
- Class Discussion

Subject Knowledge:

- **Context** - What, When, Where, Why? Recap on society, type of people, Who were the artists & why?
- **Artist & Artworks:** What was a commissioned work? Who commissioned them & why?
- **Innovation & Invention:** A Change from geometric & organic art - moving toward depicting the human form - become more representational
- **Media & Areas of Practise:**
- Work adorning the walls of a gallery - use of gold, why? Characteristics of a Byzantine work

Visual Aids:

- Handout
- Projection on board

Cross Curricular Links:

History -

Religion -

Layers of Learning:

(L) - Handout, underlining, reading, writing notes

(O) - Oral questioning, Class discussion & observations

	Inclusion: <ul style="list-style-type: none"> - Detailed, Illustrated handout read through aloud in class 		
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Post class critical reflection	What went well and why and even better if.... E.g.: In relation to learning intentions
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Lesson No: 2 ✓ Total in UoL: 7 Duration: 40 mins (S) Date: Tuesday 21st March Stage: Research <u>L.P.2:</u>	Teaching & Learning Content Analysing the new techniques used in Giotto's 'The Lamentation of Christ' <u>Looking 1.1:</u> <ul style="list-style-type: none"> - analyse an artwork Learning to analyse the work of Giotto - recognise an art style and identify relevant features Identifying Giotto's defining innovations - use critical and visual language to describe an artwork Key terminology surrounding "The Lamentation of Christ" <u>Contextual enquiries 1.4:</u> <ul style="list-style-type: none"> - engage with a recognised artist or work of art Engaging with Giotto's "The Lamentation of Christ" 	Learning Intentions L.I.1: Students will know <u>how</u> a fresco is created, and <u>why</u> Giotto made the change from the secco to buon fresco technique L.I.2: Students will be able to <u>describe</u> the new innovations Giotto brought about in 'The Lamentation...' and <u>highlight</u> the differences between this and early Byzantine art L.I.3: Students will understand and <u>appreciate</u> Giotto's inventions and <u>justify</u> how they play a role in the development of today's artwork	Success criteria S.C.1: Students will <u>list</u> the steps of creating a fresco, and use this knowledge to <u>justify</u> Giotto's choice of technique <u>Some</u> students may create annotated sketches of the steps in the fresco technique S.C.2: Students will <u>label</u> where they can see Giotto's innovations on a copy of 'The Lamentation..' and <u>complete</u> a TPS activity comparing his work to the early Byzantine Style S.C.3: Students will <u>discuss</u> Giotto's inventions in relation to modern day artwork, using relevant language
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- explain how context and period influence artistic thinking

Looking at the influence of the Catholic Church on art at the time

Teaching Methods & Strategies:

- Detailed Illustrated handouts - highlight & annotate key points
- Oral discussion
- Cold Calling
- Collaborative Active Learning

Subject Knowledge:

- **Context:** Who were the artists & why? What were the common themes in art?
- **Analysis /Innovation & Invention:** : **Giotto's innovations** - Real space, storytelling, proportion, foreshortening & human emotion
- **Media & Areas of Practice:** Fresco vs Secco - why might they have changed? How was a fresco created? Sketches - 'Cartoons'.

Visual Aids: Handout & PPT

Cross Curricular Links:

History & Religion - The Catholic Church as the main commissioner of art

	<p>Jesus as a central figure - religious storytelling</p> <p>Literacy: (L)</p> <p>Key Words: Composition, Foreshortening, Directional Line</p> <p>Annotating sketches & handout - underlining key words</p>		
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Post class critical reflection	<p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p><u>Overall Reflection:</u> Overall I felt this lesson went well, I got through all the content I was aiming to, and had 5 minutes to spare. I allowed students to begin their homework during this time as they had been well behaved all class, but in future I should plan a longer lesson for these students, as they are able to respond and understand information quicker than I thought.</p> <p><u>WWW?:</u> The TPS activity went very well - I got lots of responses from the students when the time to share came, and there was a level of quiet conversation in the class that I think we all enjoyed. I also felt that my handout was very clear, and was well prepared, having extras of last week's handout to hand, and I was able to settle students who came in Late quickly.</p> <p><u>EBI?:</u> I felt that I may have lost sight of the learning intentions a small bit, and focused more on the students' understanding of Giotto's techniques & ability to compare him to the Byzantine style - the secco vs fresco element, while relevant, felt like an afterthought. I also did not have a practical element in this class, so hopefully once I bring in this element, it will be easier to link back to the learning intentions - i.e. if students had created their own mini frescos vs seccos, etc.</p>
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Lesson No: 3 ✓

Total in UoL: 7

Duration: 40 mins (S)

Date: Tuesday 28th March

Stage: Research & Create

L.P.3:

Teaching & Learning Content

Some repeated lesson content due to incompleteness in the last class

Looking 1.1:

- analyse an artwork
Continuing to analyse Giotto's work
- recognise an art style and identify relevant features
Identifying Giotto's defining innovations
- use critical and visual language to describe an artwork
Key terminology surrounding "The Kiss of Judas"

Contextual enquiries 1.4:

- engage with a recognised artist or work of art
Engaging with Giotto's "The Kiss of Judas"
- explain how context and period influence artistic thinking
Looking at the influence of the Catholic Church on art at the time

Analysing 'The Kiss of Judas', and discussing Giotto's techniques in this work

Exploring Giotto's use of colour & how the context of the time influenced this

Teaching Methods & Strategies:

- Detailed Illustrated handouts - highlight & annotate key points

Learning Intentions

L.I.1: Students will **know** and be able to recite what a fresco cycle is, where Giotto's fresco cycle is located, and what it is about

L.I.2: Students will **be able to** discuss the techniques shown in "The Kiss...", and be able to compare this fresco to Giotto's previous work

L.I.3: Students will **understand** and appreciate Giotto's use of colour, and what each colour signifies within his work and the work of the time

Success criteria

S.C.1: Students will demonstrate their knowledge by explaining the structure of Giotto's fresco cycle when prompted - beginning with The Annunciation, and finishing with 'The Last Judgement'.

Some students may complete sketches or take additional notes on the Scrovegni Chapel & Giotto's fresco cycle

S.C.2: Students will contribute to a class discussion and respond to oral questioning when discussing the storytelling and visual techniques used in 'The Kiss of Judas'. Students will also complete a group mindmap discussing 'The Lamentation of Christ', and will use this as a prompt to compare and contrast his work

S.C.3: Students will discuss Giotto's use of colour, relating the colour scheme back to the Catholic Church influence at the time, and the wealth divide, using relevant language

- Oral discussion
- Cold Calling
- Collaborative Active Learning
- Zine making as a learning tool

Subject Knowledge:

- **Context:**
- Who commissioned the works? What impact did this have on artwork? How did precious colours signify wealth and importance?
- **Analysis /Innovation & Invention: : Giotto's use of colour** - how was paint created? What would the colours in the work represent? How was it applied?
- **Media & Areas of Practice:** Fresco vs Secco - Sketches - 'Cartoons'.
- Making of Tempera paint & use of Lapis Lazuli

Visual Aids: Handout, PPT, Zine Construction Demo

Cross Curricular Links:

History & Religion - The Catholic Church as the main commissioner of art

Jesus as a central figure - religious storytelling - the importance of colour

	<p><u>Literacy: (L)</u></p> <p>Key Words: Depth & Dimension, Real Space, Lapis Lazuli</p> <p>Annotating handout, group mind map</p> <p><u>Oracy: (O)</u></p> <p>Group Work & Class discussion of Giotto's work</p>		
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Post class critical reflection	<p>What went well and why and even better if... E.g.: In relation to learning intentions</p> <p><u>Overall Reflection:</u></p> <p>Opposite issue as the previous lesson - too much learning content! I am still learning to strike a balance, and figure out how much content this group can get through in a single class. The group mind map at the beginning of this class created some responses, but students required more prompting than normal, and took it as an opportunity to mess. The students then became giddy and it was difficult to settle them. Moving forward, I feel these students respond better to a lecture style class, which I could add an individual practical element to.</p> <p><u>WWW?:</u></p> <p>I have become very confident in my teaching ability in relation to this section of Art History. I feel my notes are carefully considered and condensed, but provide excellent support for learning, particularly for students who are absent. My host teacher is keen to spend a lot of time on this section, so this leaves time for practical activities after the Easter holidays. I am confident in this classroom, and just need to nail my classroom management in order for everything to run smoothly.</p> <p><u>EBI?:</u></p> <p>The class felt quite rushed at the end, resulting in me having to upload the homework onto teams, rather than go through it in detail in class. I do not have access to the class' teams, and I have the host teacher upload resources for me. However, I feel like this diminishes my influence in the classroom, and I would much rather have 5 minutes to spare to go over homework, than to be rushing toward the end. This class is also back to back with a double 1st year</p>
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	<p>class, so when doing practical elements, I need to get this class into a habit of cleaning up quickly so I am prepared myself for class.</p> <p>I am going to go back over Giotto's use of colour in the next class as I feel I didn't have enough time to cover it, and my host teacher told me it's something she wants done in great detail so I feel it needs more time.</p>
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<p>Lesson No: 4 ✓</p> <p>Total in UoL: 7</p> <p>Duration: 40 mins (S)</p> <p>Date: Tuesday 18th April</p> <p>Stage: Research & Create</p> <p><u>L.P.4</u></p> <p><u>ANNOUNCED VISIT</u></p>	<p>Teaching & Learning Content</p> <p>Exploring Giotto's use of colour & how the context of the time influenced this</p> <p><u>Looking 1.1:</u></p> <ul style="list-style-type: none"> - use critical and visual language to describe an artwork <p>Key terminology surrounding Giotto's use of colour in our studied frescoes</p> <p><u>Contextual enquiries 1.4:</u></p> <ul style="list-style-type: none"> - engage with a recognised artist or work of art <p>Engaging with Giotto's frescoes</p> <ul style="list-style-type: none"> - explain how context and period influence artistic thinking <p>Looking at the precious stone Lapis Lazuli and how it impacted artwork and social status at the time</p> <p><u>Process 2.3:</u></p> <ul style="list-style-type: none"> - understand the properties of media and apply them appropriately 	<p>Learning Intentions</p> <p>L.I.1: Students will know and <u>describe</u> how tempera paint was created, and <u>justify</u> why it was the most popular type of paint at the time</p> <p>L.I.2: Students will be able to <u>describe</u> and <u>consider</u> Giotto's use of colour throughout both his works 'The Lamentation...' and 'The Kiss...'</p> <p>L.I.3: Students will understand Giotto's use of colour as a method of storytelling, and <u>highlight</u> the importance that colour held in relation to the context of the time.</p>	<p>Success criteria</p> <p>S.C.1: Students will demonstrate their knowledge by <u>recalling</u> the steps demonstrated in class, and <u>completing</u> a homework task relating to the creation of tempera paint.</p> <p>Students will also, when prompted, <u>discuss</u> where pigment would have come from, and how different pigments would have held different levels of importance due to this.</p> <p>S.C.2: Students will annotate & highlight their handout with notes about Giotto's use of colour. Students will complete a group work activity focusing on Giotto's use of colour in both of our studied works.</p> <p>S.C.3:</p>
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	<p>Creating & experimenting with tempera paint to create a tonal scale</p> <p>Recording and Documenting 1.2:</p> <ul style="list-style-type: none"> - record visual information through a variety of media and techniques <p>Recording & annotating ratios of pigment to egg</p> <p>Teaching Methods & Strategies:</p> <ul style="list-style-type: none"> - Detailed Illustrated handouts - highlight & annotate key points - Group Work - Demo of Creating Tempera paint - Oral discussion - Cold Calling - Collaborative Active Learning - Higher & Lower order questioning <p>Subject Knowledge:</p> <ul style="list-style-type: none"> - Context: - Who commissioned the works? What impact did this have on artwork? How did precious colours signify wealth and importance? - Analysis /Innovation & Invention: Giotto's use of colour - how was paint created? What would the colours in the work represent? Would they have used paint from tubes or made it themselves? Was paint and artwork easily 		<p>Students will discuss the creation of tempera paint during the demo, and will begin to consider the importance of certain colours in artwork. They will also contribute to a class discussion about the repetition of colour in Giotto's work, and how precious colours signify wealth and importance.</p>
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attained?How was it applied? Why have pieces of the paint flaked off?

- **Media & Areas of Practice:**

The mixing of paint - applying buon fresco vs al secco, Isochromatic colour, the fresco cycle & how the colours interlink

Visual Aids: Handout, PPT, Printed Fresco, Analysis worksheet

CC LINKS:

History & Religion - The Catholic Church as the main commissioner of art

Jesus as a central figure - religious storytelling - the importance of colour

Literacy: (L)

Key Words: Pigment, Lapis Lazuli, Tempera

Annotating handout, group analysis task

Oracy: (O)

Group Work & Class discussion of Giotto's work

Post class critical reflection

What went well and why and even better if... E.g.: In relation to learning intentions

Overall Reflection:

My announced visit took place during this lesson. Overall, I felt that the lesson went well. Again, slightly too much learning content as we didn't get a chance to look properly at the handout, so I felt students couldn't meet S.C.2. However, I did not feel as rushed or stressed as the last class, and now realise it is possible to have a practical element in a 40 min lesson, so I hope to bring this forward and do more of them. Having the students working in pairs worked really well, and I think for this group working in pairs is better than the group work I tried last lesson. I felt students enjoyed the lesson, and I appreciated Susan's feedback in the pre tutorial about bringing in relevant objects from today to further explain the importance of the Lapis Lazuli. I have always done this, but today I paid special attention to it, and I feel it really hammered home the learning.

WWW?:

My demo was very clear and well received. I also felt very well prepared to deliver this demo and divide out materials despite it being such a short class. My powerpoint presentations serve as a great aid to my teaching, and to the learning process, as I am able to interact with them, and in this lesson I used it as another visual aid showing the steps of how to create tempera paint.

EBI?:

I felt that the handout was not used effectively in this lesson. While somewhat a tool for high achievers to go the extra mile, it felt lost and I did not get a chance to give it the attention it deserves. I was worried about repeating myself by reading through the handout after my powerpoint, but I should have done it to re-affirm the learning.

I also would have structured the SLA better, and provided a worksheet for them to swatch their paint on, working from light to dark using more egg or pigment. I felt that while the students successfully created the paint, and many created this colour scale independently, a structured handout would have worked better in this scenario.

- PAUSE POINTS. Let them sit and think about the learning. Ask deeper questions - I talked about how long it took to fly there - how long would it take to walk could we guess? Etc. Let students discuss

Lesson No: 5 ✓

Total in UoL: 7

Duration: 40 mins (S)

Date: Tuesday 25th April

Stage: Research & Create

L.P.5

Teaching & Learning Content

Creating & Experimenting with Buon Fresco technique

Introduction to visual studies framework key terms

Making 2.1:

- apply appropriate skills, knowledge and techniques
Creating plaster & using pigment to colour it -
discussing Giotto's buon fresco technique

Process 2.3:

- understand the properties of media and apply them appropriately
Creating plaster successfully using the correct ratios

Recording and Documenting 1.2:

- record visual information through a variety of media and techniques
Recording & annotating properties of plaster through use of a handout

Teaching Methods & Strategies:

- Fill in the blank handouts
- Demonstration of how to create & swatch plaster
- Collaborative Active Learning
- Class Discussion
- Cold Calling

Learning Intentions

L.I.1: Students will **know** and define relevant keywords covered throughout the class

L.I.2: Students will **be able to** create a value scale inspired by Giotto by measuring and mixing plaster & pigment

L.I.3: Students will **understand** and evaluate the role that Giotto's innovations played in advancing the art of the time

Success criteria

All students will...

- Create a value scale using the Buon Fresco technique
- Write down definitions of relevant keywords when prompted
- Fill in & annotate their handout
- Explain, in their own words, how Giotto's innovations advanced art from the Byzantine era.

Most Students will....

- Annotate their value scale with the ratios used to create the paint
- Create their own definitions of keywords
- Contribute to a class discussion about Giotto's innovations using the relevant visual studies framework key headings

Some students may....

- Conduct independent research
- Begin to construct paragraphs in preparation for essays using the visual studies framework
- Create more than one value scale

- Higher & Lower order questioning
- Group Work

Subject Knowledge:

- **Context:** Recap on the context of the time - who were the artists & why? What influenced the change in style from Byzantine?
- **Analysis /Innovation & Invention:** Giotto's innovations - **Key words & definitions**, how did his innovations contribute to the advances in art?
- **Media & Areas of Practice:** Buon Fresco - exploring it's capabilities, using our discoveries to relate back to Giotto's process
- **Visual Aids:** Handout, PPT, Demonstration

CC LINKS:

History & Religion - The Catholic Church as the main commissioner of art

The difference in painting then vs now what materials would they have used? Where would they have come from?

Maths - Ratios, mixing 4:3 plaster & water

	<p><u>Literacy: (L)</u></p> <p>Key Words: Plaster, Ratio, Buon Fresco</p> <p>Filling in Handout</p> <p><u>Oracy: (O)</u></p> <p>Group Work & Class discussion</p> <p>Evaluation of our work</p> <p><u>Differentiation (D):</u></p> <p>Pre measured amounts of plaster & water to aid students who struggle with maths - having a knowledge of the ratios & what they <u>do</u> rather than perfecting them is more important here</p>		
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Post class critical reflection	<p>What went well and why and even better if.... E.g.: In relation to learning intentions</p> <p><u>Overall Reflection:</u></p> <p>This class was very slow and difficult to get through. Only 7 students came in as others were away on a trip to Italy, and the remaining students were very disheartened they didn't get to go. At first I empathised with these students, but many then began asking me if they could do nothing because too many were out. I managed to get through the content, and the students perked up a bit when creating the plaster, however the VS framework questioning task was abandoned. I also didn't have access to a whiteboard in this class due to LC practicals, so I think being unable to engage with my powerpoint made the class much less active and engaging.</p> <p>An issue arose with a student in this class mid way through, as his year head came in to question him outside the door, and then had to take me outside the door for a couple of minutes. This left the students alone while experimenting with plaster, and while they did complete the task, many chatted and left their plaster to set by accident, so we had to remix and rework the plaster, eating into our discussion time</p>
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	<p>WWW?:</p> <p>I felt that allowing the students to create their own plaster & add paint the way Giotto would have gave them a good appreciation for his skills and techniques. Students remarked how difficult it was, and how it's so much easier nowadays to just get paint from the press and put it on paper. This gave them a good insight into Giotto's process, which can be built on in the next lesson as we advance to creating frescoes.</p> <p>EBI?:</p> <p>It may have been a bit ambitious to cover the VS framework keywords, alongside the fill in the blanks task. Students grew very tired of writing and became resistant to the fill in the blanks task. I decided to move on to letting them create their own plaster, which perked them up a bit. If I hadn't been taken outside of the class, I would have liked to get them to fill in the blanks as they went along by themselves, working in pairs.</p> <p>There was also an issue outside of class with a student in this class that impacted the whole class. Even though I was unprepared for this situation, I felt I handled it well, but with time I hope my decision making and responses in situations like these will only get better.</p>
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<p>Lesson No: 6 ✓</p> <p>Total in UoL: 7</p> <p>Duration: 40 mins (S)</p> <p>Date: Tuesday 2nd May</p> <p>Stage: Research & Create</p>	<p>Teaching & Learning Content</p> <p>Creating a Mini Fresco (Giornata) inspired by Giotto's work & processes</p> <p>Making 2.1:</p> <ul style="list-style-type: none"> - apply appropriate skills, knowledge and techniques <p>Process 2.3:</p> <ul style="list-style-type: none"> - understand the properties of media and apply them appropriately <p>Creating a Giornata encompassing Giotto's process, explored over the past 5 Lessons</p>	<p>Learning Intentions</p> <p>L.I.1: Students will know and <u>explain</u> the steps taken to create a fresco, using relevant keywords & language</p> <p>L.I.2: Students will be able to <u>create</u> a Giornata inspired by Giotto's frescoes, and <u>incorporating</u> his techniques</p> <p>L.I.3: Students will understand and <u>appreciate</u> Giotto's artistic process, and <u>interpret</u> his techniques within their own Giornata</p>	<p>Success criteria</p> <p>All students will...</p> <ul style="list-style-type: none"> - Create a Giornata inspired by Giotto's work - Use sinopia, pigment & plaster to successfully replicate some of Giotto's techniques - Explain why Giotto would have used tempera paint & plaster, and where these materials would have come from <p>Most Students will....</p>
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	<p>Using plaster, sinopia & tempera paint appropriately</p> <p>Teaching Methods & Strategies:</p> <ul style="list-style-type: none"> - Demonstration of How to create our mini fresco - Collaborative Active learning - Cold Calling - Handouts - Higher & Lower order questioning <p>Subject Knowledge:</p> <ul style="list-style-type: none"> - Context: Recap on the context of the time - What would have made artists work this way? Where would their materials have come from? - Analysis /Innovation & Invention: Incorporating Giotto's techniques - using foreshortening, folding of fabric, depth & dimension etc. - Media & Areas of Practice: Creating our Giornata through the same process as Giotto - sinopia sketching, applying washed onto wet plaster <p><u>Visual Aids:</u> Demonstration, Handout, My Completed Giornata</p> <p><u>CC LINKS:</u></p>		<ul style="list-style-type: none"> - Show an appreciation for Giotto's techniques, innovations & ability - Discuss Giotto's artistic process, and interpret it within their own Giornata <p>Some students may....</p> <ul style="list-style-type: none"> - Experiment with their own techniques to add to their Giornata - Add gold foiling or details using a gold pen to further replicate Giotto's work - Conduct independent research - Begin thinking about structuring an exam answer in advance of the next class
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	<p>History: The difference in painting then vs now what materials would they have used? Where would they have come from?</p> <p>Maths - Ratios, mixing 4:3 plaster & water, adding pigment</p> <p><u>Literacy: (L)</u></p> <p>Key Words: Giornata - 'In a day's work'</p> <p><u>Oracy: (O)</u></p> <p>Whole class Evaluation of our work</p> <p><u>Differentiation (D):</u></p> <p>Pre measured amounts of plaster & water to aid students who struggle with maths - having a knowledge of the ratios & what they <u>do</u> rather than perfecting them is more important here</p>		
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Post class critical reflection	What went well and why and even better if.... E.g.: In relation to learning intentions
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<p>Lesson No: 7 ✓</p> <p>Total in UoL: 7</p> <p>Duration: 40 mins (S)</p> <p>Date: Tuesday 9th May</p> <p>Stage: Respond</p>	<p>Teaching & Learning Content</p> <p>Kahoot! Formative assessment</p> <p>Structuring an Exam Answer</p> <p>1.4 Contextual enquiries:</p> <ul style="list-style-type: none"> - engage with a recognised artist or work of art - explain how context and period influence artistic thinking <p>Structuring an exam answer around our learning from the past 6 lessons</p> <p>Teaching Methods & Strategies:</p> <ul style="list-style-type: none"> - Fill in the blank handouts - Kahoot! Formative assessment - Teaching & Questioning throughout assessment <p>Subject Knowledge:</p> <ul style="list-style-type: none"> - Context: Recap - What influenced the switch from Byzantine Art? Why was art always religious? Who was the main commissioner? How did the lack of resources increase the importance of certain materials? - Analysis /Innovation & Invention: Giotto's innovations - Key words & definitions, how did his innovations contribute to the advances in art? Which 	<p>Learning Intentions</p> <p>L.I.1: Students will know</p> <p>L.I.2: Students will be able to</p> <p>L.I.3: Students will understand</p>	<p>Success criteria</p> <p>All students will...</p> <p>-</p> <p>Most Students will....</p> <p>-</p> <p>Some students may....</p> <p>-</p>
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	<p>advances can we still see today?</p> <ul style="list-style-type: none"> - Media & Areas of Practice: Buon Fresco o Secco, Process - Buon Fresco, Sinopia, tempera, layering etc. - Visual Aids: Kahoot! Quiz, Handout <p>Kahoot Link</p> <p><u>Literacy: (L)</u></p> <p>Key Words: Plaster, Ratio, Buon Fresco</p> <p>Filling in Handout</p> <p><u>Oracy: (O)</u></p> <ul style="list-style-type: none"> - Oral Class evaluation of our work - Discussion & Questioning - Responding to questions during demo 		
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