

School of Education 23-24

Unit of Learning (inc LPs)

Students Name: Alex Fortune
Year in NCAD: BA4

Class Name: 5Art-2.6
Year group: 5th Year
Programme: Established LC
Total No of lessons in UoL: 12

13 students
All Boys
Mixed Ability

RUBRIC

Christmas exam:

10% Studentship - Ms. Fortune

10% Illuminated Manuscript Essay - Ms. Fortune*
Completed

50% Illuminated Initial Project

30% Written Christmas Exam - Ms.Ellis

*Academic Tracking

PROJECT BRIEF

Aim of Unit of Learning

To explore line, shape, colour and balance through the process of illustrated typography design to create an illuminated initial influenced by our theme of "A Musical Memory"

Theme Development:

Referring back to our VS unit, students will ***make links between the scribes & their use of materials in the illuminated manuscripts, and the modern "manuscript makers" / type designers of our time.*** Students will examine the function of an illustrated capital (to begin a psalm) in a new light, bringing together both historical and contemporary script writing techniques.

CC Links:

Home Economics: Natural materials - working with natural dyes, bookbinding techniques & experimenting on different grounds.

English / Drama / Film: -Movie soundtracks, making links between poetry / music / songwriting - **connecting pieces of literature to memories**

Visual Studies: (Previous UoL) Illuminated manuscripts in the modern world - looking at our previously studied manuscripts in a new light, and examining how old masters influence modern designers today - **reimagining the illustrated capital in the modern day**

Business Studies: Purpose & function of Typography

Music / English: *THEME* - identifying a song / poem / piece of writing that evokes a memory - using this as a starting point to begin considering primary sources, and working with the chosen piece of text throughout the UoL - Final illustrated capital will be taken from a chosen sentence / lyric / phrase

(L) - Analysing & annotating work, improving visual literacy, making comparisons from VS, viewing manuscript writing / letter formation in a new light (NP)

(N) - Type design - composition - rule of thirds - grid lettering (3x5) / use of even ratios when creating hand drawn type - experimenting with scale

(O) - Peer presentation & feedback, oral questioning & evaluations, group work, encouragement of relevant language / keyword use (NP)

Information Processing

Collecting & Collating information within sketchbooks - identifying a 'niche' within the theme that they will explore. Guiding students through processes & techniques, but allowing for them to work independently and guide their own notebook exploration

Communicating

Group Work - cultivating a positive classroom environment. Scaffolded peer evaluations & reflections. Changed seating plan from previous block to facilitate critical thinking & peer learning. Communicating their ideas / outlook through mind mapping, exploring primary sources & documenting research in a sketchbook

Creative & Critical Thinking

Thinking creatively & interpreting a design brief - identifying relevant sources of information & exploring the given theme in the eyes of an individual.
Working collaboratively & critically reflecting on their own work & work of their peers.

Entering characteristics

- Class previously completed a UoL with me exploring the Irish Illuminated Manuscripts - this UoL aims to take this knowledge of Manuscript Decoration & bring it into a modern context.
- Only 3 students completed art at junior cycle - scaffold tasks, recapping / teaching basics, but independent work opportunities for students to push themselves.
- HT has asked for a variety of AEDP & techniques to be covered in succession as a 'tester' - line drawing, tone, colour, shape etc. through a variety of art making materials
- Class rapport has improved significantly throughout the course of last UoL - still be wary of group work & give careful consideration when students are working in groups
- Class does not like to engage with each other - scaffold group work in **slowly (one on one peer to small group to full group)**
- **1 student - ADHD, Dyslexia, Epilepsy - ODD** - Oppositional defiant disorder - student may refuse to complete tasks, ask to leave the room etc. encourage this student to participate, but do not push boundaries. Student may need time out of class, and is reluctant to speak / answer questions - give great consideration to this if pairing students up etc.
- 2 students **general learning needs** - VARK model - handouts with fill in the blanks to keep students engaged, upload notes on google classroom for them to catch up on in their own time etc.
- **1 T&G** - Extra notes on google classroom, scaffolded tasks, extra revision material provided, give leadership roles in group work and implement pair teaching to combat poor attendance from other students - Teaching and Learning at the same time (peer-learning2208.html) (WGU article on peer learning)) (NP)
- 1 student low attendance - only attended 1/10 classes in the last UoL - work is placed on google classroom for catch up - differentiated outcomes, support handouts etc.
- 1 student left Moyle Park 9/11 - class number reduced to 13 (College Awareness Week Nov. - make time to chat to students about options - NCAD interest)

Managing behaviours

School Policies

The Code of Behaviour/Discipline in Moyle Park College should be **considered in the context of the school being a community in which mutual respect; co- co-operation and natural justice** are integral features.

- Roll call at the beginning of every class
- Promotion of Good Behaviour - Marist school - focus on good behaviour through positive reinforcement - positive VSware points, avoid negative points if possible
- Distribution & allocation of tasks to students
- **Avoid major confrontation** - students are spoken to and bad behaviour is understood through reasoning
- Phones are placed at the top of the classroom **at the discretion of the class teacher** - students should be in the habit of placing these into the bag at the beginning of class, and collecting them at the end

- Journals placed on desks at the beginning of class - homework must be written into college journal at the end of each class
- Health and Safety - all bags placed under desks
- Students must be signed out to use the bathroom by class teacher through the use of corridor passes (placed on the back of teacher's computer) - any student caught without a corridor pass will be spoken to by their form tutor & given an appropriate sanction

LINK: [Code of Behaviour](#)

→ **LADDER OF REFERRAL:** Class teacher, Host Teacher, Form Tutor, Year Head, Deputy Principal, Principal

LINK: [Anti Bullying Policy](#)

11.4 The sanctions for unacceptable behaviour are as follows.

- (a) Reasoning with the student.
- (b) Reprimand (including advice on how to improve).
- (c) Temporary physical separation from the classroom.
- (d) Loss of any privileges.
- (e) Detention before school, lunchtime or after school.
- (f) Prescribing additional written work or homework (including Saturday morning supervised study)
- (g) Confiscation of Mobile Phones for a specified period.
- (h) Putting students on report.
- (i) Communication with Parents.
- (j) Referral to Form Teacher.
- (k) Referral to Year Head / Deputy Principal / Principal.
- (l) Disciplinary Hearing.
- (m) Suspension.
- (n) Expulsion.

Learning outcomes for unit of learning

Research:

Students should be able to....

1.1 - Looking

- analyse an artwork
- use critical and visual language to describe an artwork

1.2 - Recording & Documenting:

- Collate information from a variety of sources and media

- Record visual information through a variety of media and techniques

1.3 - Experimenting & Interpretation:

- Produce an annotated visual record of their enquiry
- Experiment with ideas, media and techniques

Create:

2.1 - Making:

- develop concepts in imaginative and creative ways
- apply appropriate skills, knowledge and techniques
- create realised work based on their research

2.2 - Contextual Inquiries:

- apply the art elements and design principles in creating and evaluating their work
- critique the work of others and their own
- Translate their experience of Visual Studies into their practical work

2.3 - Process:

- create a selection of drawings, studies and realised work
- understand the properties of media and apply them appropriately

Respond:

3.1 - Analysis:

- discuss examples from Visual Studies
- recognise the artistic thinking and elements in their own work and that of others

3.4 - Critical & Personal Reflection:

- discuss the development of ideas and work from conception to realisation
- present evidence of a sustained and varied investigation of a stimulus

Note: Throughout UoL SC is presented in student friendly language - detailed SC here is for myself to assess how work is progressing

Lesson No: 1 ✓

Total in UoL: 12

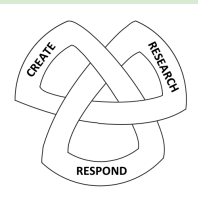
Date: 7th November 2023

Lesson type: 1hr

Time: 8:30 - 9:30

Stage: Research & Respond

[SC]



Learning Content for Pupils and Learning Intentions - WHAT and WHY are you teaching

Key New Learning Content: Introduction to project & theme - (mind mapping theme) - **Experimentation with Natural inks** (link with VS - manuscript illumination)

Why:

- Showing students the process we will be undertaking in class, **linking our current project to our previous VS UoL** (continuity), creating & experimenting with natural inks - linking back to previous UoL & drawing comparisons between historical and contemporary SS

SS Artists: [Lyndon Hayes](#) (The Art of the Sketchbook), [Hannah Talt](#) (NCAD graduate - use of natural dyes), Book of Kells Chi - Rho Page (Building on previous knowledge - linking with natural materials), [Chi - Rho Page](#) (natural dyes)

Visual Aids: [Completed Illustrated Capital](#) (show students what we are working toward), Sample Mind Map , [Brief](#), [PPT](#) (slides 1 - 13), Primary Source VA board

Differentiation: One to one work, scaffolded group work (eval), reading through brief, notes on GC, [differentiated handout](#) given to all

CC Link - [Science](#) (Natural ink making - acidity, pH scale, comparing to pages in Book of Kells), [Music / English: THEME](#) - identifying a song / poem / piece of writing that evokes a memory - using this as a starting point to begin considering primary sources, VS - function of an illustrated capital in the modern day

Evaluation: Group oral evaluation against SC

Homework: Edpuzzle 3 min Doc (with Questions) on Lyndon Hayes & Select a **suitable** primary source for next class

Learning Intentions

L.I.1: Students will **experiment** with a range of natural materials to create a series of natural ink swatches in their sketchbooks

L.I.2: Students will **appreciate** the techniques used in the work Hannah Talt, and **interpret** similar to create their own natural dyes (Vis.L)

L.I.3: Students will **understand** and appreciate the purpose of a sketchbook within the art making process (O) (Vis.L)

L.I.4: Students will **explore** their chosen "Musical Memory" through the process of mindmapping (L)

Success criteria

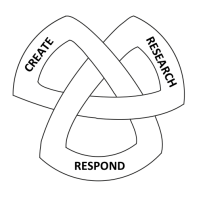
Presented in student friendly language

All students will..

- Explore the process of natural dye making through a group learning activity
- Create a successful dye swatch card (annotated, correct amount of pigmentation)
- Demonstrate an awareness of the pros & cons of working with a natural dye, and discuss why they might have been used in the work of our SS artist (Hannah Talt)

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| | <ul style="list-style-type: none"> - Create a successful mind map exploring our theme “A Musical Memory” (annotated, words and images) <p>Most students will..</p> <ul style="list-style-type: none"> - Critically evaluate their own work / the work of their peers (sticky note evaluation) - Discuss & give their opinions on the work of Hannah Talt & Lyndon Hayes, using critical and visual language - Demonstrate an understanding of the terms “Acidic”, “Basic” & “Concentration” in the context of dye making (oral discussion) <p>Some students may...</p> <ul style="list-style-type: none"> - Undertake independent (relevant) research (through the use of digital media) examining another named SS artist - Work from photographs to add imagery into their mind map - Select primary source literature to base their initial off, and include this in their mind map (working on different grounds) |
| LESSON PLAN | <u>Lesson Plan - 5th Year - Lesson 1:</u> |
| <p>Post class reflection</p> <p><u>Student Work</u> (Natural Dyes)</p> <p>Further Reading: <u>“Nurturing Students social interactions”</u></p> <ul style="list-style-type: none"> - Wilhelm Wilson - student support strategies article <p>Main Points:</p> <ul style="list-style-type: none"> - Natural dyes worked as a strong link To VS and students could make Comparisons between modern day SS Hannah Talt & The Book of Kells - Practical element as well as mindmap Increased engagement - Visual aid notebook worked well - Theme was strong - students were Able to identify small niches within this | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p><u>What went well & Why?:</u></p> <ul style="list-style-type: none"> - Overall I felt this lesson was very successful. The Natural dye making task was extremely interesting, and I had a great discussion with students linking with science & discussing pH levels. This linked really well back to the work of the SS artist Hannah Talt. I felt cross curricular linkage was really strong here, and I was able to get the students who study chemistry to explain the reason the dye changes colour first before I explained it. Students were well able to make links between the work of the SS artist, and their previously studied illuminated manuscripts - the comparison exercise worked really well. - Getting students to smell the dyes to guess what they were made of was a very interesting activity - I then got them to discuss how a natural dye might be made and hypothesise about the process. - One student who is very reluctant to work got extremely involved in this project & asked could he use the art room at lunch time to work - the HT communicated to me that this was an extremely positive improvement - I feel that this was because of the universally applicable theme, and the ability to identify small niches within this. <p><u>Students-social-interactions-pruitt-britton-wilhelm-wilson</u> - nurturing students article - support strategies</p> <ul style="list-style-type: none"> - The mind mapping exercise was very successful - students were inspired by my own notebook, and were asking to take pictures of my notebook for inspiration - I think this constitutes a successful visual aid. I Have it velcroed onto a board with labels where I could take it off to pass around and then have it on the board to discuss it. - Students were able to identify small niches in the project that inspired them - one student has a keen interest in film photography, so I allowed him to borrow my film camera to use as a primary source, but also to practise film photography that can then be used within the project. I think having this class 3 times a week, along with it being a |

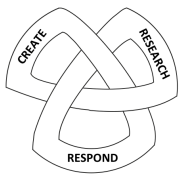
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| <p>That interested and motivated them</p> <ul style="list-style-type: none"> - Timing - too much packed into one class - Stronger links to theme in further Lessons needed to ensure it runs Throughout project and not lost when We move onto PS drawing | <p>smaller class is massively benefitting me. I also feel very in control of this class, and am very organised particularly on their google classroom, with checking homework etc.</p> <p>Even Better If?:</p> <ul style="list-style-type: none"> - Timing - I had to ask students to complete their mind maps for homework - this was okay as students seemed to be really enjoying the process, but as I had aimed to get these completed in class this timing should be worked on. I feel that the students are learning a lot through oral discussions & this is a key part of learning. But I need to ensure in the next few classes students have time to complete work - I need to strike a balance with this group as we can easily get carried away asking and answering questions about SS artists or techniques. - Theme exploration - while I feel students displayed a clear understanding of the theme, perhaps more time could have been spent on this so it does not get lost heading into further lessons |
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| <p>Lesson No: 2 ✓ vas</p> <p>Total in UoL: 12</p> <p>Date: 8th November 2023</p> <p>Lesson type: 1hr</p> <p>Time: 8:30 - 9:30</p> <p>Stage: Research & Create</p> <p>[SC]</p>  | <p>Learning Content for Pupils and Learning Intentions</p> <p>Key New Learning Content: Visual Research - Exploring primary source objects through line drawing</p> <p>Why:</p> <ul style="list-style-type: none"> - Intro to line for new art students / differentiated recap for previous art students. Learning to “look” - really exploring primary source objects through Richard Serra Verb list - Blind drawing, continuous line drawing, zoom study. <p>AEDP: Line, Shape</p> <p>SS Artists: Allison Kunath (Blind Drawing), Donald Rodney (Continuous Line)</p> <p>Visual Aids: Line Drawing techniques VA, Primary source VA board & notebook</p> <p>Differentiation: Scaffolded tasks - independent work in sketchbooks - T&G students may move ahead to complete zoom study of their objects beginning to introduce tone - Guide students toward more complex RS verbs - to bind, to suspend, to complement (higher order thinking)</p> <p>CC links: Music / English - inspiration & justification for choice of primary source relating to theme</p> <p>Evaluation: Sticky note evaluation (Peer) (L)</p> <p>Homework: Select 2 new verbs from the Richard Serra verb list - use these to alter your primary source and complete two new primary source drawings (Reference SCAMPER framework - on GC)</p> <p>Learning Intentions</p> <p>L.I.1: Students will appreciate the techniques used by Allison Kunath & Donald Rodney & interpret these within their own work</p> |
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| | <p>L.I.2: Students will discuss the purpose of the Richard Serra Verb list, and investigate how this list can influence primary source exploration</p> <p>L.I.3: Students will create a series of line drawings exploring their primary source object</p> <p>Success criteria</p> <p>All students will..</p> <ul style="list-style-type: none"> - Recognise & Discuss the techniques seen in the work of Allison Kunath & Donald Rodney - Experiment with various line drawing techniques influenced by the Richard Serra verb list - Create a series of successful line drawings (capturing shape, considering lineweight, annotated) of their primary source object - Critically reflect on their own work / the work of their peers (sticky note eval) <p>Most students will..</p> <ul style="list-style-type: none"> - Critically reflect on the work of their peers using relevant critical and visual language - Develop an understanding of the purpose of the Richard Serra verb list in relation to primary source exploration - Demonstrate an awareness of how an interesting primary source can lend itself to more expansive exploration - Experiment working with different materials / working on different grounds <p>Some students may...</p> <ul style="list-style-type: none"> - Explore a zoomed in section / area of interest on their primary source through drawing - Conduct independent research into relevant SS artists in advance of next week's classes |
| LESSON PLAN | <u>Lesson Plan - Lesson 2:</u> |
| <p>Post class reflection</p> <p><u>Student Work</u> (Line Drawing & Mindmap HW)</p> <p>Main Points:</p> <ul style="list-style-type: none"> - Line drawing techniques Removed fear of drawing from new Art students - Visual aids helped T&G students Move forward (especially my own notebook) | <p>What / So what..what went well and why and even better if.... In relation to learning intentions</p> <p>Including links to pupil work</p> <p>WWW?:</p> <ul style="list-style-type: none"> - Overall I felt that this class went well. Students all met expectations and achieved all learning intentions which was positive - I found that continuous / blind drawing was a good introduction for students who had never taken art before, as it removed the fear of drawing for them. - Students also experimented on different grounds - this was important as I wanted students to view their notebooks as a place to experiment and try new things - in the brief I awarded more marks for the notebook for this unit, as I felt that it was important for students to view the process as important as the product - Having a series of visual aids helped when it came to T&G students - they looked to my notebook for inspiration, and were able to push themselves while I explained tasks to other students - catering for all abilities will be my challenge here, but I feel that having my own notebook really aids this process |

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| <ul style="list-style-type: none"> - Interesting SS artists sparked debate Which I felt I facilitated well - Primary source discussion - Varied & interesting stimuli - If i had given more guidance re: Primary sources we could have explored richard serra verb list more | <ul style="list-style-type: none"> - Allison Kunath & Donald Rodney proved to be interesting points of discussion - with some students disliking their work and others liking it - some students saw the benefit of blind drawing to loosen artists up, but others didn't - this clash of opinion sparked a debate which I feel I facilitated well - Primary sources - majority of students brought in extremely interesting primary sources that were relevant to the theme - some students chose the nostalgia element, while others chose physical representations of music, such as radios or cassettes (i banned airpods / earphones unless visually interesting) - this sparked interesting conversations as students discussed their primary sources, and I feel that this discussion inspired other students to seek more interesting sources, as they began to ask me if other sources they had at home would be more suitable - Richard Serra verbs worked well to provide inspiration, particularly for the T&G students as it guided them toward higher order thinking - students began to discuss how could you 'spill' a radio - perhaps turning it on it;s side and scattering the buttons? etc. <p>EBI?:</p> <ul style="list-style-type: none"> - Class content could have been more challenging for 5th years - perhaps revisit line drawing in a more interesting way, or put further emphasis on the richard serra verb list - possibly if I had chosen a theme / asked students to bring in objects that could be damaged we could have dug deeper into this, as i couldn't assign verbs like 'to fold ' or 'to crease' to some students objects - I focused the richard serra verb list more toward students who needed an extra push, rather than to all students, as for new art students the drawing was enough - Students without Primary sources: only 1 student did not bring in a primary source, but this meant that his project was limited as to what primary sources I had - none of which had a clear link to his idea or mindmap, meaning his work is disjointed. I must revisit this with this student, and show examples of success from other notebooks to visualise this for him. - |
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| <p>Lesson No: 3 ✓</p> <p>Total in UoL: 12</p> <p>Date: 9th November 2023</p> <p>Lesson type: 1hr</p> <p>Time: 13:40 - 14:40</p> <p>Stage: Research & Create</p> <p>[SC]</p> | <p>Learning Content for Pupils and Learning Intentions</p> <p>Teacher prep: Bring in Film Camera for student - wishes to experiment with film photography as a form of primary source observation - possibly use this in collage background of artefact as well as in notebook work</p> <p>Key New Learning Content: Visual Research - Introduction to tonal drawings & the tonal scale (two ways of capturing tone)</p> <p>Why:</p> <ul style="list-style-type: none"> - Students will begin to examine tone in their primary source objects - introduction for new students, new challenges presented for more capable students. Building upon knowledge of primary source drawing, and referencing previous SS to reinforce knowledge. - Examining Two ways of creating tone (organic - blending / geometric - hatching within shapes) (D) |
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SS Artists: [Allison Kunath](#) (Geometric Tonal Studies - hatching), [Alice Maher](#) (Soft blended tone - pencil blending)

AEDP: Tone (Tonal studies - moving from line drawing to tonal forms)

Visual Aids: [PPT](#) (Slides 1 - 11), [Tone VA board](#), demo on both types of tone, tonal scale handout

Differentiation: 2 tasks presented - students choose whichever option they feel they can succeed in - introductory tone through tonal scale, or geometric form tone application. Room for independent student work & student choice.

- One to one / small group demos for new art students to reinforce learning

Evaluation: Whole group evaluation - comparing two techniques (0)

Homework: FOR NEXT WEEK - complete a tonal study(ies) of your object using a different drawing material - pen, pencil, marker etc.

Learning Intentions

L.I.1: Students will **compare and contrast** the techniques used in the work of Allison Kunath & Alice Maher, and interpret these techniques within their own work

L.I.2: Students will **create** a successful tonal scale, and begin to **apply** a tonal technique(s) to their primary source drawing

L.I.3: Students will **explain** the differences between two tonal techniques, and **hypothesise** why an artist would select one technique over another

Success criteria

All students will..

- Create a successful tonal scale (smooth transition from dark to light using pencil, clear indication of indifferent shades throughout)
- Discuss the differences in the use of tone in the artwork of both Alice Maher & Allison Kunath (recognition of smooth gradients vs geometric lines, darker tones achieved in Maher's work, difference in subject matter etc.) (0)
- Explain the **visual difference** between applying tone through hatching vs with soft shading (within notebooks or orally)
- Consider why an artist might use hatching to capture tone rather than soft blending (contributing to oral discussion)
- Apply tone to a line drawing of their primary source object (selecting one of our shown techniques)

Most students will..

- Evaluate their work / the work of their peers in a group setting using relevant critical and visual language
- Experiment with creating a tonal scale examining each technique
- Create a successful tonal study of their object / a section of interest (incorporating one of the techniques shown, a smooth transition from dark to light, annotated with the technique used)

Some Students May..

- Experiment with different media (pen, colouring pencil, charcoal, etc.) to create their tonal scale / tonal drawing
- Create a series of smaller tonal studies

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| <p>LESSON PLAN</p> | <p><u>5th Year - Lesson Plan 3:</u></p> |
| <p>Post class reflection</p> <p><u>Student work (Tonal Studies)</u></p> <p>Further Reading: The importance of repetition in the Classroom - strategies</p> <p>Main Points:</p> <ul style="list-style-type: none"> - Students completed work successfully And majority of students completed Tasks above Expectations - Discussion helped students to iterate Rationale behind why designers may use Different types of tone application - Encouraged hypothesis and higher order Thinking - Repetition of SS in a different light (Allison Kunath - tone rather than line) Allowed students to engage further with Her work, ans explore the work of SS Relating to different AEDP - also Prompted discussion as students Had prior knowledge from last class - Time management: Too much time on SS And discussions - Tonal drawings must be Fully Completed in the next class | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p><u>What went well & Why?:</u></p> <ul style="list-style-type: none"> - Overall I felt that this class went well. Students successfully completed both tonal scales and were able to iterate the rationale behind why a designer may choose one type of tone application over another (Impact, emphasis, visual interest etc - these were key words I taught them in the last class). Students are also displaying (for the majority) a keen interest and sense of ownership within their notebooks, and this is resulting in some very visually interesting work. I found that my rapport with the students really came through in this class especially when splitting students into small groups & differentiating for the students who had studied art previously as the class was very engaged yet a small bit of chat (about work!) =- to me this is the ideal productive classroom atmosphere, and one I thoroughly enjoy teaching - I felt repeating knowledge of SS artists (Allison Kunath) was a very positive aspect of this class - students were exposed to an artist multiple times to reinforce knowledge, but were examining different aspects of her work so they were learning new knowledge at the same time - this is important as it is presenting questions that are in their ZPD - Strategies for using repetition (in a musical classroom - but knowledge can be applied to any creative subject) - One of the students got to experiment with the film camera (seen in last class reflection.) and this got a lot of the students engaged in this primary source - another student had a very old radio and was able to get it to work by twisting different dials, and this all prompted a conversation on what makes a primary source object more interesting to draw / more visually stimulating. <p><u>EBI?:</u></p> <ul style="list-style-type: none"> - I overestimated how much students would get done in this class - students only completed half of their tonal sketch (which I had accounted for in my SC), but we may need to add this into the beginning of the next lesson if it is not completed (assigned for homework along with another tonal study over weekend) - I will need to account for this in my planning - Many students did not have primary source objects so some time was lost getting them to select some from the room. I laid down my discipline rules - missing homework one is okay, but once that chance is used there will be lunchtime detention with me / negative VSware points - I hope the conversation about interesting & relevant primary source objects will improve this situation, as many students expressed jealousy over the more interesting objects during the drawing task |

Lesson No: 4 ✓

Total in UoL: 12

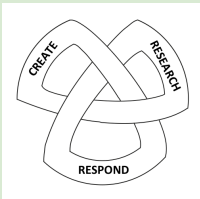
Date: 14th November 2023

Lesson type: 1hr

Time: 8:30 - 9:30

Stage: Research & Create

[SC]



Learning Content for Pupils and Learning Intentions

Key New Learning Content: Visual Research - Working with watercolour - incorporating line, tone and now colour

Why:

- Allowing students to build upon their visual observation skills & drawing skills from the last couple of classes - bringing together previously covered AEDP (Line & Tone) and adding colour - students will apply washes of colour to learn to capture primary source forms in a quick manner, and will be influenced by the work of SS artists - exploring new media & giving choice when it comes to creating final artefact.
- Linking watercolour washes to the washes used when creating the manuscripts - working in layers & colour blending

SS Artists: [Lucinda Rogers](#) (Watercolour washes & primary source drawing on top - combination of colour, tone and line) / [Stephen Zhang](#) (Layering, adding depth with watercolour)

AEDP: Colour, Line, Tone

Visual Aids: [PPT](#) (SLIDES 1 - 11), [watercolour painting VA board](#), [handouts](#).

Differentiation: Students encouraged to experiment with a range of watercolour techniques - particularly strong students may move on to create a series of colour studies exploring their primary source further. One to one support & redemonstration if needed

Evaluation: [Peer Evaluation \(Pair work\)](#) - Sticky note feedback (L)

Learning Intentions

L.I.1: Students will **experiment** with various watercolour techniques, demonstrating their awareness of opacity, layering & dilution in relation to the medium (L keywords)

L.I.2: Students will **appreciate** the watercolour & drawing techniques used in the work of Lucinda Rogers & Stephen Zhang, and **interpret** similar within their own work (Vis.L)

L.I.3: Students will **create** a successful watercolour study of their primary source object

Success criteria

All students will..

- Experiment with a variety of watercolour techniques (via use of handout)
- Create a successful watercolour study of their primary source object (demonstrates a consideration of different colours, demonstrates layering and / or colour mixing, demonstrates an awareness of the shape and tone observed in the object - may include pen study on top)
- Discuss and give opinions on the work of our SS artist Lucinda Rogers & Stephen Zhang
- Complete a peer evaluation exercise (sticky note feedback - relevant & appropriate feedback given to peers)

Most students will..

- Successfully experiment with & differentiate between the types of watercolour techniques demonstrated (L - annotation)
- Critically evaluate work of their peers using relevant language (keywords)

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| | <ul style="list-style-type: none"> - Interpret the techniques used by one or more of our support study artists into their own work, and be able to identify this influence (layering with pen vs layering opacities, messy application vs clean etc.) <p>Some students may...</p> <ul style="list-style-type: none"> - Complete a series of small watercolour studies (exploring different elements of their primary source object) - Create a colour palette or “swatch strip” exploring the functionality of watercolour (layering, colour blending, using wax resist - advancing techniques tested in notebook) |
| LESSON PLAN | <u>Lesson Plan - Lesson 4:</u> |
| <p>Post class reflection</p> <p><u>Student Work</u> (watercolour tests)</p> <p>Further Reading: <u>“Assigning Effective Homework”</u></p> <p>Main Points:</p> <ul style="list-style-type: none"> - Very adaptable in class, able to switch And cater to what was needed - Watercolour demo & supporting Handout worked well for differentiation And recognition of key words - Comparing & Contrasting SS worked Well as students voiced opinions using Keywords covered - influence of SS was seen in student work - particularly Lucinda Rogers - Checklist needed to support | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW?:</p> <ul style="list-style-type: none"> - Adaptability - students were struggling still with tone so I dedicated some of my time to redemonstration with a small group as I felt students weren't ready to move on - this proved very effective as the quality of student’s drawing increased throughout the class itself. - Watercolour demo & handout - students seemed to really engage with the demo & were eager to get working - the work produced hit the SC and students were able to articulate which technique was successful (using relevant language from previous lessons) which was an indicator to me they are following the process well & understanding the LC - Comparing & contrasting SS artists worked well - students enjoy giving opinions on work and speculating answers to higher order questions - I feel for the majority of this group I can really push for higher order thinking & this is something both them & I enjoy discussing in class - Handout was clear & kept students on task throughout class - Students are really developing a sense of ownership over their sketchbooks, wanting to take them home & work on them more themselves - this is very positive & shows students are enjoying & engaging with the project (however i must be careful with this as i want most of the work & learning to be completed in class time, and don't want students feeling overwhelmed - maybe I can alter my future homework plan & incorporate more task based pieces? - ED516934.pdf - Assigning effective homework reading <p>EBI?:</p> <ul style="list-style-type: none"> - Implement 5 - 10 mins catch up time - going back on GC, seeing assignments missed, annotating sketchbooks. I gave feedback in notebooks after this class so students need time to read over that & use it within their work - Reaffirm theme with students - ensure it isn't getting lost - integrate theme again into typography section of UoL as well as primary source exploration |

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| <p>Certain students - dedicate one to one Time in next class to this</p> | <ul style="list-style-type: none"> - Managing myself - ensure I am keeping myself motivated during lessons, and also allowing silence to exist for students to work - not every minute of every class needs to be a discussion - Stephen Zhang - possibly too much for students to implement techniques into their work, perhaps a different SS artist would have aided this learning intention - One student is extremely behind - needs one to one support. Checklist given in his sketchbook - draw attention to this. Use another student's notebook as an example of success as I feel mine was possibly too overwhelming for this student. Seeing great improvements re behaviour & engagement but actual work needs to be supported now. |
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Lesson No: 5 ✓ vas

Total in UoL: 12

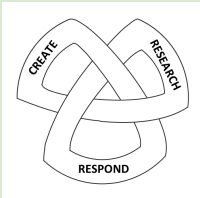
Date: 15th November 2023

Lesson type: 1hr

Time: 8:30 - 9:30

Stage: Research & Create

[SC]



Learning Content for Pupils and Learning Intentions

Key New Learning Content: Continuing to build on painting skills - examining primary source painting (choice of acrylic or watercolour)

Why:

- Exposing students to a new material - scaffolding techniques & reinforcing learning from previous lessons while exploring a new medium. Students are introduced to their last new media for this project before we begin to move to the design stage - students have the knowledge of each medium & how it could be applied
- Scaffolding from previous lesson - repeat info of SS artists in a new light allows students to evaluate techniques & reasons for success

SS Artists: [Lucinda Rogers](#) (Exploring the visual effect of loose watercolour painting)/ [Natalie Frank](#) (Contrast - exploring acrylic painting & its visual affect)

AEDP: Colour, Tone

Visual Aids: [PPT](#) (slides 12 - 20), [watercolour painting VA board](#), , demo on acrylic painting

Differentiation: Students may work at their own pace (promoting independence) - one to one guidance for students who are struggling. Independent work time to catch up on what is missing (checklist), scaffolded peer evaluation, recap & small group demo for absent students - specific checklist for student struggling on sticky note

Evaluation:

- [Peer Evaluation \(Pair work\)](#) - Peer Feedback under given headings using [handout](#)

Learning Intentions

L.I.1: Students will **critically reflect** on their own work & the work of their peers using relevant visual language (L)

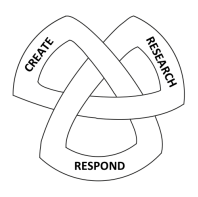
L.I.2: Students will **compare and contrast** the impact of media choice on the work of Lucinda Rogers & Natalie Frank (O) (Vis.L)

L.I.3: Students **create** a successful painted study of their primary source object

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| | <p>Success criteria</p> <p>All students will..</p> <ul style="list-style-type: none"> - Use the compliment sandwich to critically evaluate the work of their peers (L) (using keywords and relevant language, positive and critical aspects explored) - Create a successful painted study of their primary source object (demonstrates a consideration of different colours, demonstrates layering and / or colour mixing, demonstrates an awareness of the shape and tone observed in the object - may include pen study on top) - Discuss the work of SS artists with an emphasis on media (discussion of paint opacity, matte vs shiny effect, layering abilities, realism vs illustrative etc.) (Vis. L) - Continue to work in their notebooks through use of a checklist (D) <p>Most students will..</p> <ul style="list-style-type: none"> - Critically evaluate work of their peers using relevant critical & visual language (L) (O) (using keywords and relevant language, positive and critical aspects explored, suggestions provided & advice taken into consideration within notebook) - Interpret the techniques used by our support study artist into their own work, and be able to identify this influence - Continuously work within their notebook, annotating & sketching a variety of sources (catching up on missed assignments, considering visual interest within sketchbooks, reflecting on feedback from peers) <p>Some students may...</p> <ul style="list-style-type: none"> - Conduct independent research into another relevant SS artist - Experiment on a series of different grounds within their notebooks |
| LESSON PLAN | <u>Lesson Plan - Lesson 5:</u> |
| <p>Post class reflection</p> <p><u>Student Work (PS Studies)</u></p> <p>Further Reading: <u>"How to Catch student's up on missed work"</u> - missed class catch up tactics</p> <p>Main Points:</p> <ul style="list-style-type: none"> - Peer Teaching was utilised well | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW?:</p> <ul style="list-style-type: none"> - I felt that this lesson was extremely positive - This group is overall extremely hardworking and I feel we have developed a great rapport that stands to me in each class. Students were happy to revisit watercolour for some this class, as many of them had not successfully completed their studies in the last class - this also gave me a chance to implement some peer teaching, as two students who were absent missed the watercolour techniques demo, so I got some other students up to the top of the room to demo for them instead of me - this tested their knowledge and they were extremely successful - this was also a very successful way to catch students up, as it was a recap and teaching moment all in one. - I also felt that my demo of comparing a watercolour study to acrylic was successful - students grasped the concept quickly, and were able to identify which SS artist they wanted to interpret within their own work in this class - students |

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| <ul style="list-style-type: none"> - SS artists facilitated great discussion In compare & contrast activity, also Provided inspiration for students Within their work which can be Evidenced in notebooks - Hope to bring in independent SS artist research as they are well able for it - Didn't get to give equal attention to All students, peer teaching allowed me To go around and help, but a lot of time Was spend with one student - need to Manage time more effectively | <p>seem very keen on looking at SS artists & giving opinions, so in the next Class / over weekend I hope to give them a task related to researching and named support study artist. The students have also really taken to their notebooks and many students wish to bring their notebooks home to practise techniques covered in class - this is extremely positive.</p> <p>EBI?:</p> <ul style="list-style-type: none"> - Did not get to give equal attention to all students in this class - peer teaching at the beginning of class was good as It gave me a chance to engage, but due to one student being absent frequently, as well as not catching up on work, we spent a lot of time going through the checklist & looking at the tasks that need to be completed or improved - I have a tendency to get caught up with this, so it is something i need to be more careful of in future classes - Hacks-to-help-students-catch-up-on-missed-work-us - missed work management tactics - Possibly should have left watercolour and moved onto strictly acrylic in this class, as some students using watercolour again wanted to continue their previous study, rather than continue on with a new one / use a different medium - this was solved by showing examples of success from other students, but could have been avoided. |
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Second Stage of UoL - Typography

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| <p>Lesson No: 6 ✓</p> <p>Total in UoL: 12</p> <p>Date: 21st November 2023</p> <p>Lesson type: 1hr</p> <p>Time: 13:40 - 14:40</p> <p>Stage: Create & Respond</p> <p>[SC]</p>  | <p>Learning Content for Pupils and Learning Intentions</p> <p>Key New Learning Content: Beginning to explore typography through grid method (3 approaches - block, drop shadow, illustrated - incorporating primary sources). Researching typographic designers and examining their processes</p> <p>Why:</p> <ul style="list-style-type: none"> - Examining a series of typographic designers & implementing techniques to find our own personal typographic approach - Exploring various ways to create typography to enhance knowledge and make considered decisions in relation to thumbnail sketching - Introduction to typography at a base level that can be scaffolded for more able students throughout UoL <p>SS Artists: Loughlin Brady Smith (lockedletters), Vanessa Power (signsofpower) (Typographic designers & sign painters - moving from block lettering to advanced forms - the function of typography in the world - murals vs signage)</p> <p>Visual Aids: PPT (SLIDES 1 - 14), Handouts, Handcrafted Typography VA Board, Step by step typography creation example, Leading & Kerning VA</p> <p>AEDP: Line, Balance (Proportion - balanced letters, using correct kerning to create a balanced typeface)</p> <ul style="list-style-type: none"> - Differentiation: One to one work, handouts to support demo, scaffolded SC (must could should) |
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| | <p>CC Links: <u>Business</u> - function of typography in the world (advertising, communicating a message, decoration etc.), Maths - Numeracy - gridding & measuring, <u>History</u> - History of type, Invention of Printing Press</p> <p>Evaluation: Self Evaluation through use of <u>Rubric</u></p> <p>Learning Intentions</p> <p>L.I.1: Students will compare and contrast the work of our two studied typographic designers (O)</p> <p>L.I.2: Students will successfully create their own name using the 3x5 grid method (N)</p> <p>L.I.3: Students will consider the function of illustrated typography in today's world, and relate this knowledge back to the function of typography in our studied manuscripts (VS Block) (O) (Vis.L)</p> <p>Success criteria</p> <p>All students will..</p> <ul style="list-style-type: none"> - Create their name using block lettering in the 3x5 grid method (straight lines, even spacing, demonstrates knowledge of kerning) (N) - Discuss the work of our SS artists & recognise the techniques used within them (illustrated lettering, hand painting, washes of colour vs bold enamels, wall murals vs shop fronts etc.) (O) (Vis.L) - Relate the function of typography (telling a story, sending a message, telling us what something is) to the use of illustrated typography in the work of chosen manuscripts (representing something, telling a story, decoration)(O) - Evaluate their work to date through use of our Rubric (L) <p>Most students will..</p> <ul style="list-style-type: none"> - Create their name using block lettering in a 3x5 grid method, and add a drop shadow (half drop, one point perspective) - Recognise the function of typography in relation to graphic design in today's world (discussion of successful vs unsuccessful type, purpose of type in the world, relating type back to business / marketing / design functions) - Make links between the function of illustrated lettering in chosen manuscripts, and the function of illustrated lettering in the world today (symbolism, tradition, technique - linking signwriters to master scribes) - Recognize the impact of the printing press on the accessibility of writing / texts at the time (references from JC history, making reading more widespread, classroom discussion of how this impacted society) (O) - Compare and contrast the work of our SS artists, using relevant critical and visual language (O) (Vis.L) <p>Some students may....</p> <ul style="list-style-type: none"> - Conduct independent research into a relevant support study artist (through the use of digital media) - Create their name, incorporating illustrated lettering techniques (aided by the use of digital media in this class alone) |
| <p>LESSON PLAN</p> | <p><u>Lesson Plan - Lesson 6:</u></p> |

Post class reflection

Student Work: Grid Typography

Main Points:

- Strong Visual aids helped students with task
- Excellent discussion & drawing out of points made by students
- Clear link to VS (made independently by students - effective teaching & prompting
- Compare & contrast continues to work Well with this group, developing Visual literacy ensure I keep reminding Them of key terms in notebooks
- Too teacher centred (too much content in class)

What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work

WWW?:

- **Strong VAs** - step by step **helped a lot with differentiation**, only completing the hard letters in the [step by step guides](#) prompted students to figure letters out themselves before asking for a demo (VAs on jump ring was great for class management as I could see what was missing during the lesson - what letters students were struggling with
- PPT - nice and condensed, perfect amount of visuals to prompt students & very little writing - great as a backup LP to keep me on track as a teacher, was great to have examples of success up on the PPT as a guide for students (feedback from visit w/ 1st yr)
- **Jam packed class with CC links & lots of learning opportunities** (however could have been split / scaled back)
- **Differentiated SC - a great way to differentiate** as some students have never completed JC art, and some students have - this allowed students a small recap on lettering, and then to jump to a higher level if needed / stay working on the block type if needed
- "Compare & Contrast" exercise allowed me to gauge students prior knowledge before learning about typography - some students were able to identify the difference between serif vs sans serif (which I had planned to cover next class) so this allowed for some peer teaching elements - I feel throughout the placement my questioning is getting really strong & I feel well capable to prompt students and build upon their answers

EBI?:

- I felt this class was a bit **too teacher centred**, with students not beginning practical work until 8:55 - Students seemed to enjoy discussing the functions of typography, but the class as a whole was slow to start - many had misplaced notebooks over the weekend, or did not have the work completed. I assigned a lunchtime detention to some students, and explained the reasons why (forgetting homework on multiple days) - they did not show any upset, and accepted the sanction well - I feel this was due to explaining why they were receiving the sanction.
- **MISSING PHOTOS OF STUDENT WORK** - I keep forgetting to take photos as I get so into teaching this class - collecting up notebooks tomorrow to assess learning before moving to part 2 of project, so photograph then

Lesson No: 7 ✓

Total in UoL: 12

Date: 22nd November 2023

Lesson type: 1hr

Time: 8:30 - 9:30

Stage: Create

[SC]

Learning Content for Pupils and Learning Intentions

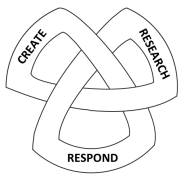
Key New Learning Content: Typography exploration through a new lens - baseline, cap height, x height method (3 line)

Why:

- Examining a series of typographic designers & implementing techniques to find our own personal typographic approach
- **Exploring various ways to create typography to enhance knowledge and make considered decisions** in relation to thumbnail sketching in further lessons - students will explore 2 typeface creation styles (block vs baseline, capheight) & make a decision on which they feel is most successful for their final illustrated letter

SS Artists: [Ben Eine](#), [Madebymarzipan](#) (illustrated letterforms - different lettering styles - retro vs classic)

Visual Aids: [PPT](#) (SLIDES 1-11), [Handouts & worksheet](#), Dafont.com demo, Illustrated lettering VA board, [handout \(evaluation\)](#)



AEDP: Line & Balance (balance when creating an illustrated typeface - too much detail, when would we use sans serif vs serif? Kerning & Leading)

Differentiation: One to one work, clear structured handouts

CC Links: Business - function of typography in the world (advertising, communicating a message, decoration etc.), Maths - Numeracy - gridding & measuring, History - History of type, Invention of Printing Press

Evaluation: Self Evaluation against SC (for typography task) using [handout](#)

Homework: Complete a chosen phrase / sentence (from selected piece of music) using the grid or line method

Learning Intentions

L.I.1: Students will **explore** the 3 line typography method to **create** a series of successful letterforms (referenced from dafont.com)

L.I.2: Students will **recognise** the various typographic styles used in the work of Ben Eine & Madebymarzipan, and **compare** these to the fonts chosen in their own work

L.I.3: Students will **record** (in notebooks) the anatomy of grid line typography, and **appreciate** its function in relation to type formation

Success criteria

All students will..

- Annotate their handout with the various terms relating to type anatomy (x height, baseline, descender etc.) (L) (N)
- Discuss & give opinions on the work of Ben Eine & MadebyMarzipan (Vis.L)
- Recognise the terms 'Classical' and 'Retro' in relation to type design, and the work of our SS artists (differences in letter decoration)
- Reference dafont.com to explore a series of type styles (through the use of a handout - replicate a letterform in a series of different styles)

Most students will..

- Discuss the techniques used in the work of Ben Eine & MadebyMarzipan using relevant critical and visual language (O)
- Demonstrate an understanding of the function of type anatomy when creating letterforms (through oral questioning / evaluation, and use of this technique in their own work)
- Evaluate their own work / the work of their peers using critical and visual language
- Successfully replicate a series of different type styles referenced from dafont.com (use of grid lines method, straight lines, a variety of fonts explored, handout annotated)
- Compare & contrast the work of our SS artists using relevant language (O)

Some students may...

- Recognise the link between the work of our SS artists (particularly MadebyMarzipan) and the decoration & creation of the letterforms seen in Irish Manuscripts (Book of Kells, Book of Durrow) (o) (Vis.L)
- Begin to successfully craft a sentence / phrase from their chosen piece of music / literature, using the grid line method (demonstrates knowledge of kerning, appropriate font selected to convey message)

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| LESSON PLAN | <u>Lesson Plan - Lesson 7:</u> |
| <p>Post class reflection Student Work - 3 line typography using Dafont.com</p> <ul style="list-style-type: none"> - Having clear visual aids helped with Differentiation for T&G students, and also Eliminated confusion during the task - Having students hypothesise why each Line has a specific name helped with Remembering & repetition of key words I.e. - Cap Height - what could go there? What's a large letter called? CAPital etc. - Much more student centred class, Students responded well to this - Some students need support in Catching up on missed work Need to have a chat about Accountability & scaffold next class For these students <p>Further Reading: "Motivation - the key to academic success"</p> <p>Further Reading: "Assigning Effective Homework"</p> | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work WWW?:</p> <ul style="list-style-type: none"> - Overall I felt that this lesson went well - As it was very student centred (a change from my previous lesson) I was able to see how notebook work is progressing - for most students it is progressing very nicely, but for a few students we need to have a discussion about accountability - some students in particular need behavioural sanctions reinforced in the next class due to missing homework on multiple occasions - Explaining the anatomy of grid typography on the board worked well, and I felt it was very effective as students were able to hypothesise why each grid line (cap height, base line etc). was named as such - this proved an effective way to learn them & add them to our key terminology (Cap height - capital letters, baseline - where the base of the letter sits etc. - Visual aids - having the step by step visual aids along with my final piece created really helped the students understand the process of this project - I felt there was a disconnect for some students who had been absent between the Typography & the primary source drawing, so showing how I merged them together in this class was helpful for these students (I had planned to cover this in the next class, so I will recap instead and allocate more time to thumbnail sketching & media experimentation). One student even came up with a possible idea for his final design in this class, so I was able to implement peer teaching and explain how this student followed the same process I did - I hope showing this will allow students who have grasped the idea to move on in the next class while I dedicate some time talking to students about their notebooks in the next class. - Students are really invested in their notebooks - this is extremely positive as for the large majority of students work is being completed to a high standard with a lot of effort - this is a bonus as 9 of these students have never studied art before, so getting them used to having their own sketchbook will stand to these students in senior cycle overall <p>EBI?:</p> <ul style="list-style-type: none"> - Some students have still not selected a concrete primary source - chopping and changing was allowed as students were settling in to the project, but now these students need to be taken aside and spoken to - the HT asked me to have a chat with these students about accountability for their work (an ongoing issue) - I feel in the next class I will need a differentiated task for these students, and possibly need to consider rearranging the seating plan - Providing a checklist for students (clearer and more explicit than the last) to be completed during the next class & over the weekend would be extremely beneficial - motivation-key-academic-success (article aiding me in structuring classes to motivate these particular students) - Many students did not have the homework completed - I Feel that this was because homework was assigned thursday and not corrected until tuesday, so it left the students minds (despite having reminder on GC) - this is unusual for a |

majority of these students, so possibly I could have structured the homework more effectively, or given a small piece each night of the week, rather than a larger piece at the weekend.

Lesson No: 8 ✓

Total in UoL: 12

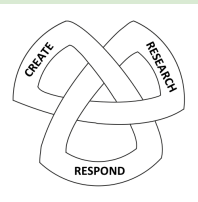
Date: 23rd November 2023

Lesson type: 1hr

Time: 1:40 - 2:40

Stage: Create

[SC]



Learning Content for Pupils and Learning Intentions

Key New Learning Content: Thumbnail Sketching - beginning to combine letterforms & primary source objects

Why:

- **Learning to examine typography as an art medium**, rather than just something communicative. Referencing studied manuscripts & the symbolism of decorated letterforms.
- Exploring a series of small ideas (influenced by work to date) before creating our final design
- Making links between the style of typography chosen, and the message we want to communicate (graphic lettering vs serif vs cartoon - what message do we want to communicate using only one letter?)

SS Artists: [Vanessa Power](#) (combining image inside text), [Madebymarzipan](#) (combining image around text) - type style telling us a message) (Balance achieved in compositions - how?), [Rylsee](#) - How he uses thumbnails to create large scale pieces

Visual Aids: [PPT](#) (SLIDES 1 - 11), Thumbnail sketching VA board, [handouts](#)

AEDP: Balance (combining primary source imagery with letterforms to create a new illustrated capital)

Differentiation: One to one work, choice between different types of typography for final piece (Block vs Gridlines), handouts to support task

Evaluation: Group Evaluation against SC (for thumbnail sketching task) (0)

Homework: Catch up on notebook work over the weekend via checklist / complete thumbnail sketches over weekend

Learning Intentions

L.I.1: Students will **experiment** with a variety of compositions to **create** a series of thumbnail sketches for their final design

L.I.2: Students will **compare and contrast** the decorative techniques used in the work of Vanessa Power & Madebymarzipan, and **interpret** these within their own work

L.I.3: Students will **appreciate** the purpose of thumbnail sketching, and **recognise** this as an integral part of the design process

Success criteria

All students will..

- Create a successful thumbnail sketch merging their chosen typeface & an element of their primary source (credit card sized, demonstrates knowledge of gridlines / block text (D), incorporating colour)

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| | <ul style="list-style-type: none"> - Recognise the decorative techniques used in the work of our SS artists (combining image inside text vs image surrounding text) - Discuss the work of our SS artists using relevant language (Vis.L) - Evaluate their own work / the work of their peers referencing success criteria (O) - Discuss the purpose of thumbnail sketching in design work (O) <p>Most students will..</p> <ul style="list-style-type: none"> - Discuss the techniques used in the work of Vanessa Power & MadebyMarzipan using relevant critical and visual language (O) - Create a series of thumbnail sketches exploring a variety of compositions for their final design (interpreting the work of SS artists) (success: variety of different compositions, reference to work of SS, incorporating colour) - Evaluate their own work / the work of their peers using critical and visual language (O) - Discuss the function of thumbnail sketching in relation to the practise of type design <p>Some students may...</p> <ul style="list-style-type: none"> - Recognise the link between the work of our SS artists (particularly MadebyMarzipan) and the decoration & creation of the letterforms seen in Irish Manuscripts (Book of Kells, Book of Durrow) (o) (Vis.L) - Begin to experiment with a variety of media to create a design drawing (experimenting with paint, pencil, pen to make a considered decision choosing media for their final design) |
| LESSON PLAN | <u>Lesson Plan - Lesson 8:</u> |
| <p>Post class reflection</p> <p><u>Student Work: Thumbnails</u></p> <ul style="list-style-type: none"> - Visual Literacy is being developed well, This is appearing in Oral discussion And notebook work - Adaptability - I was able to alter my plan To suit student needs | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW?:</p> <p>Overall I felt this class went well, however I really had to adapt. I had to split the class into two groups - one group ready to begin thumbnailing, and another group who were not - In hindsight, it would have been more beneficial for myself to collect up notebooks before this class / last week to assess work, so I could see where these students were at in regard to their exploration and ideas</p> <p>A large gap in ability is becoming evident in this class, and I need to ensure I have enough resources to spur the more capable students on - separate visual aids and one to one time are a must here, as they will allow these students to shine. Differentiate tasks & Set expectations in the next class - moving on to design drawing as they are well able</p> <p>https://ncca.ie/media/1974/exceptionally_able_students_draft_guidelines_for_teachers.pdf (NCCA how to support T&G)</p> |

- Focus more on T&G students - some Showing a rel flair for graphic design - Push these students in design stage - More interesting iterations, experiment With materials
- Implement new seating plan

Further Reading:

[“NCCA - Exceptionally Able Students”](#)

Article about supporting T&G students in the classroom

Students responded extremely well to SS artists - I find that as this is a UoL from my studio, my knowledge of contemporary lettering designers is really aiding the discussion, visual literacy and oracy sections of this UoL - prompting with visuals is really strong, and students are continuing to use relevant language and key words learned in each class.

EBI?:

Not all students at the same stage - **scaffold tasks in next class to support students both at high and low ends of ability spectrum.**

Year head spoke to all 5th year teachers RE behaviour - implement more decisive behaviour management methods & consider ladder of referral - I find pastoral approach works well with these students, but school as a whole wants to crack down on behaviour (late to class, no homework, no uniform etc.) - maybe combining this with a pastoral approach would work? **Consider implementing a new seating plan to spur students on** when they view peers work, and also to limit messing in class as students sit with friends (messing is rare so I allowed students to sit with friends for this scheme as they behaved well in last scheme, but possibly mixing up lesson plans would aid contingency throughout school?)

Better to have a contingency plan for every lesson - I feel I am very adaptable & quick on my feet, but it would have been better if I had planned a “backup” lesson / PPT in case more students weren't ready to move on.

Lesson No: 9 ✓ vas

Total in UoL: 12

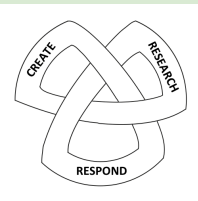
Date: 28th November 2023

Lesson type: 1hr

Time: 8:30 - 9:30

Stage: Create

[SC]



Learning Content for Pupils and Learning Intentions

Key New Learning Content: Design Drawing - working with chosen media & creating final proposal piece

Why:

- Students have previously created thumbnail sketches - In order for these to be successful, students must have a clear plan of what colours and media they wish to use in the final piece (reminding students of knowledge gained in past classes, acrylic, watercolour, tonal studies etc.)
- Students develop final design proposal ready to begin final piece in the next class
- Students develop ‘Colour Visuals’ (studio terminology) to present to the ‘client’ (class Group)

SS Artists: [Alex Trochut \(Type Designer - combining Imagery with type\)](#)

[Vanessa Power](#) (combination of Lettering & Background composition - making a cohesive piece rather than a single letter), [Rylsee](#) (Typographic artist - composition of the lettering, adding decorative elements, distortion etc.),

Bobby Tanem (Gaillimh Typeface - combining primary source imagery to create a modern typeface)? (possibly push to next lesson)

- (“[Just Our Type](#)” - RTE signwriting article - the story of modern irish signwriting) (T&G - post on GC to aid with artist research pages)

Visual Aids: [PPT \(Slide 11 & 12\)](#) Step by Step final piece, finished capital, handout

AEDP: Line, Colour, Balance (combining primary source imagery with letterforms to create a new illustrated capital)

Differentiation: One to one work, scaffolded group work, choice between different types of typography for final piece (Block vs Gridlines), Handouts

Evaluation: 'Elevator Pitch' - Group Evaluation (30 second presentation to group + peer feedback)

Learning Intentions

L.I.1: Students will **experiment** with a variety of materials to **create** a completed design drawing / proposal of their final piece

L.I.2: Students will **recognise** the various media used in the work of Alex Trochut & Vanessa Power, and **interpret** these within their own work (acrylic paint, collage, watercolour, colour pencil etc.)

L.I.3: Students will **discuss** their final design proposal with their peers (elevator pitch), and **critically evaluate** the work of their peers

Success criteria

All students will..

- Create a successful design drawing merging their chosen typeface & an element of their primary source (demonstrates knowledge of gridlines / block text (D), incorporating colour)
- Recognise the decorative techniques used in the work of our SS artists (Background compositions, combination of media)
- Discuss the work of our SS artists using relevant language (Vis.L)
- Evaluate their own work / the work of their peers referencing success criteria (O)
- Discuss the purpose of design drawing in design work (O)

Most students will..

- Discuss the techniques used in the work of Vanessa Power & Rylsee using relevant critical and visual language (O)
- Create a finalised design drawing proposing their final piece (interpreting the work of SS artists) (success: experimenting with chosen media, annotation of ideas, use of colour, reference to work of SS)
- Evaluate their own work / the work of their peers using critical and visual language (O)
- Discuss the function of thumbnail sketching & design drawing in relation to the practise of type design (oral discussion - trial and error, acknowledging mistakes, experimenting with ideas, showing to small group to gauge success etc. points being discussed through prompting)

Some students may...

- Recognise the link between the modern day creation and function of illustrated lettering, and the decoration & creation of the letterforms seen in Irish Manuscripts (Book of Kells, Book of Durrow) (o) (Vis.L)

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| <p>LESSON PLAN</p> | <p><u>Lesson Plan - Lesson 9:</u></p> |
| <p>Post class reflection</p> <p><u>Student Work - design drawing</u></p> <p>Further Reading: <u>Pushing forward exceptionally able students - advice by the NCCA</u></p> <p>Main Points:</p> <ul style="list-style-type: none"> - Demo was extremely clear allowing Students to grasp task quickly - Students are engaged in brief, theme is evident throughout work and clear Learning is evident through notebooks - Student work is extremely individual, Students are exploring different niches Which I feel constitutes a good theme - More one to one work with certain Students - possibly looking at a Differentiated outcome if needed - Plan support strategy with student | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW?:</p> <ul style="list-style-type: none"> - Demo was extremely clear, allowing students plenty of time to experiment with their own ideas - students are identifying niches within the brief which is excellent to see - not having a set medium for students to use us working really well, as students are beginning to discover what aids their own personal style. Focus on previously explored typography is evident in thumbnails (I was worried about this getting lost), and I feel I was able to give each student individual feedback on their work which was extremely positive. - Students are very engaged in brief, and I find myself completely relaxed teaching this class, aiding the learning environment for students. Each student working on their own project is creating a variety of interesting results and sketches, and students are beginning to evaluate each others work without my prompting which is excellent <p>EBI?:</p> <ul style="list-style-type: none"> - One student has very little work done - he has been consistently absent throughout UoL, but this is not an excuse (explained by HT) as all content is on google classroom, and recaps are extremely thorough. I have visual aids in stages for this student, but perhaps I need to move him beside a student who works very consistently to see if this has any benefit. I also must differentiate the outcome of this unit for this student, possibly looking at collage elements for the final letter?? However, what got him to work in this class was bringing another student's notebook over to show this student - this worked very effectively (and I made sure to explain that it is the difference in work ethic we are looking at, not difference in ability) but I worry this has been a bit harsh. I need to plan a support strategy with this student in the next lesson, and lay out a roadmap of how we can use the last few lessons effectively. - A large gap in ability is becoming evident in this class, and I need to ensure I have enough resources to spur the more capable students on - separate visual aids and tasks are a must here, as they will allow these students to shine. Differentiate tasks & SC in the next class. - https://ncca.ie/media/1974/exceptionally_able_students_draft_guidelines_for_teachers.pdf (NCCA how to support T&G) |

Lesson No: 10 ✓

Total in UoL: 12

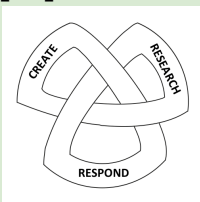
Date: 29th November 2023

Lesson type: 1hr

Time: 8:30 - 9:30

Stage: Create & Respond

[SC]



Learning Content for Pupils and Learning Intentions

Key New Learning Content: Gridding and Transferring final piece onto canvas board

Why:

- Students will grid their canvases and transfer their final designs onto them - students will take into account the composition of their piece, and ensure their final letter piece is even in terms of leading from edges of board and kerning
- Students will begin their final pieces, using their thumbnail sketches as a guide

SS Artists: [Loughlin Brady Smith](https://www.instagram.com/reel/CzTPbEjs8I4/?utm_source=ig_web_copy_link&igsh=MjM0N2Q2NDBjYg==) (https://www.instagram.com/reel/CzTPbEjs8I4/?utm_source=ig_web_copy_link&igsh=MjM0N2Q2NDBjYg==) - (Video) Gridding up designs to create shop lettering & [MackSigns](#) (gridding and scale - small pieces vs big pieces - visual impact)

Visual Aids: Demo, Step by Step final piece VA, Final Piece VA

AEDP: Balance, Proportion (keeping composition centred, scaling up in ratio 1:4) (N) from design drawings

CC Links: Maths - numeracy - ratios 1:4

Differentiation: Pre cut rulers if needed, dimensions of grid on board (N), one to one support

Evaluation: Oral questioning (higher and lower) & [Recap of key terms \(monikers revision game\)](#)

Learning Intentions

L.I.1: Students will successfully **transfer** their gridded designs from their notebooks to their canvases, using grid paper

L.I.2: Students will **recognise** the function of gridding in relation to scaling up an artwork, and **discuss** the impact of size and proportion on a piece of art

L.I.3: Students will **reference** their thumbnail sketches / design drawings to begin **creating** their final piece

Success criteria

All students will..

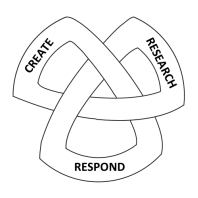
- Enlarge their design drawing through the use of grid paper (measuring, ensuring thickness of letter is even,)
- Discuss the use of the grid technique in relation to the work of our SS artist Loughlin Brady Smith (O) (recognition of using boxes to ensure proportion stays the same as sketch when working on a bigger scale)
- Students will transfer their design onto their canvas using tracing paper & heavy pencils (ensuring design is centred, clearly transferred)

Most students will..

- Contribute to a class discussion exploring the impact of scale on a piece of typography in relation to the SS artist MackSigns (recognising legible vs illegible type, functions of type as a sign vs mural vs small designs book covers etc.)

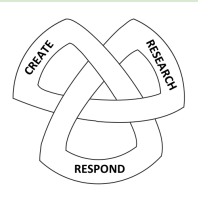
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| | <ul style="list-style-type: none"> - Enlarge their design drawing using a 1;5 ratio (N) through the use of grid paper (measuring, ensuring thickness of letter is even, counting boxes to ensure ratio) |
| LESSON PLAN | Lesson Plan - Lesson 10: |
| <p>Post class reflection</p> <p>Student Work: Students who began final pieces</p> <p>Further Reading: “Linking learning to the real world”</p> <ul style="list-style-type: none"> - Contextual learning opportunities (T&G Extension activities) - Theme & VS link is strong - Unique & individual projects despite Working through exact same process - Allowing students freedom while Working to a brief - meaningful Learning & invested students - Most student’s first time doing any Art project - HT says they have never Worked as hard or been invested, even | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW?:</p> <ul style="list-style-type: none"> - Today’s lesson went very well - due to the high level of absence (only 7 students in) I was able to achieve a lot of quality 1 to 1 learning with students. One student who has refused to work (see previous reflections) came in today and worked extremely hard - I had selected a primary source for him, gotten him to take photographs and then had a checklist of work that needed to be completed before he could move on to the second stage of this project. This allowed him to work efficiently and throughout the class, as he had a list in front of him as to what needed to be completed rather than me giving him verbal instructions at every stage. - Students' projects are really beginning to come to life, and their illustrated initials are all completely different despite following the same process - this is the aim of the unit, and I feel shows my ability to teach to a wide variety of students’ interests. When i explained the concept of an illustrated typeface to those who began sketching today - ‘someone had to create a font at some stage - if you were a graphic designer and a client asked you to make a font you couldn’t just take one from canva’ etc. really stuck with the, and as a result each of their illustrated capital ideas are unique, and ones i’ve never seen before. - Students are well able to work independently throughout class, and I feel this is because of the structure to their notebooks - students often refer back to the brief given on day one, and also compare notebooks. This allows me to teach as a group, and then leave students to work for a large portion of the class, aiding 1 to 1. My HT was present for this class as she was cleaning her store room, and she expressed that this is a really positive aspect to class - that students have time to work, and are invested in their own projects as a result. - The theme ‘A Musical Memory’ is really shining through, as is the link to VS - . The students having their own personal primary sources (rather than just fruit or veg) is making them invested in the project. I feel I am really adapting and |

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| <p>Those from JC - very positive, shows Interesting nature of project appeals To all learners</p> <ul style="list-style-type: none"> - Need to set up contingency plan For end of UoL - staggered end due to Absence - meaningful tasks / extension Project for fast finishers / T&G | <p>pushing students - one student gave me some film which I developed, that we are experimenting with in terms of collage to convey his camera theme. I feel that going the extra mile with certain students returns buckets of excitement and a strong work ethic.</p> <ul style="list-style-type: none"> - Plenty of students began to work on their final pieces in this class which was very positive - this allows for more time for them to focus and bring them to a successful level of completion <p>EBI?:</p> <ul style="list-style-type: none"> - Absent students - some students have been continuously absent, and this means their projects are far behind - I need to continue to differentiate their outcome, perhaps cut paper could be a strong approach as it would eliminate drying time? Discuss with students when they return to class, and make a small visual aid example to show them. - Extension activities: Some students are working at a very consistent rate, and will begin their final pieces in the next class . These students need valuable work that will continue on their projects once they complete their final piece, and also challenges them - perhaps a zine / squashbook of their name / a full word illustrated in their hand created typeface?? - Perhaps explaining this task as them moving from creating one letter, to creating a full hand painted "sign" like our SS artists? I want the task to be meaningful and not busy work - READ: contextual-learning-linking-learning-real-world |
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| <p>Lesson No: 11 ✓</p> <p>Total in UoL: 12</p> <p>Date: 7th December 2023</p> <p>Lesson type: 1hr</p> <p>Time: 1:40 - 2:40</p> <p>Stage: Create & Respond</p> <p>[SC]</p>  | <p>Learning Content for Pupils and Learning Intentions</p> <p>Key New Learning Content: Beginning final piece - using design drawings to inform our choices - beginning with background composition</p> <p>Why:</p> <ul style="list-style-type: none"> - Students see all their hard work coming to fruition as they begin their final pieces - sense of achievement - Students examine the process of our SS artists, and look at the 'bigger picture' making considered decisions in their final piece - Students complete their project using their newfound skills in the artistic manner of their choice <p>SS Artists: MackSigns (Paint application methods - flat colours), Lex Wilson (tone application with pencil)</p> <p>Visual Aids: Final piece step by step, Final Piece VA</p> <p>AEDP: Line, Colour, Balance (creating final design)</p> <p>Differentiation: One to one work, scaffolded group work, choice between different types of typography for final piece (Block vs Gridlines), station teaching - students at different stages</p> <p>Evaluation: Sticky note peer evaluation (under headings)</p> |
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| | <p>Learning Intentions</p> <p>L.I.1: Students will select their medium for their final piece, and begin to apply this appropriately to their design</p> <p>L.I.2: Students will critically analyse their own work and the work of their peers using relevant language</p> <p>L.I.3: Students will evaluate the impact of media on the work of our SS artists, and consider this evaluation within their own work</p> <p>Success criteria (presented in student friendly language - see LP)</p> <p>All students will..</p> <ul style="list-style-type: none"> - Begin to apply their chosen media appropriately to their final piece (consideration of final design, referencing experiments in notebook) - Use relevant language and key words to discuss their own work and the work of their peers (O) - Discuss the use of media in the work of our SS artists (O class discussion) - Demonstrate consideration for their final resolve through testing colour palettes and media in notebook - Annotate their work in their notebooks (L) <p>Most students will....</p> <ul style="list-style-type: none"> - Demonstrate a personal design approach and resolve within their final piece (identification of niche in theme, reliance to primary research) - Demonstrate recognition of the function of an Illustrated capital in relation to our VS studies, and recognise the link between the modern day illustrated lettering vs the manuscripts (classroom discussion, making links between their chosen initial from chosen phrase and beginning of psalms) (O) |
| LESSON PLAN | <u>Lesson Plan - Lesson 11:</u> |
| <p>Post class reflection</p> <p>Main Points:</p> <ul style="list-style-type: none"> - Student work is progressing well, I feel capable of teaching a busy Classroom with lots of learners working With different materials - Time management was strong | <p>What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work</p> <p>WWW?:</p> <ul style="list-style-type: none"> - Overall I was happy with this lesson - students are progressing very well and I feel that I am now fully able to teach to a group of students where each project is completely unique - this is very positive. - Showing students painting techniques despite some students not wanting to paint their final design worked well, as it exposed students to new techniques, allowed them to evaluate our SS more effectively, but also gave some students ideas for possible avenues of exploration - I felt that my time was shared equally between students, and that I was able to catch up previously absent students well through helping differentiate outcomes for these students |

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| <ul style="list-style-type: none"> - SS were relevant and facilitated strong - Discussions and allowed students to question and analyse demo more effectively - Should have facilitated more Experimentation within earlier stages of UoL through worksheets - Should have had students experiment on Canvas board instead of in notebooks To note different in surface quality And trial ideas on this material | <ul style="list-style-type: none"> - SS were relevant and students displayed higher order thinking when discussing their media choices, moving into discussions about how the place a typeface is painted could affect what it needs to be made with (weather etc...) - I feel I am able to facilitate class discussion well, and prompt students to contribute opinions & draw out answers - Peer evaluation was conducted well as the headings were extremely clear - Almost all students are on track to complete their projects in the next class - I was anxious they would not get to complete them as there have been unforeseen trips for some students in the last few classes, but student work is progressing well and students are working well independently - I feel that this is due to strong visual aids, and also a structured brief to follow. <p>EBI?:</p> <ul style="list-style-type: none"> - Due to absence, some students will not get their projects completed. When reflecting on my planning, I feel there are areas within the UoL where I could have pushed students further and allowed for more progression of work - I hope to teach this UoL again, so I will reconsider the structure of it and it's sequencing to ensure all students finish the project - I also feel that some students should have experimented more in their notebooks before moving on to their final pieces, as these students ran into some issues along the way - despite my saying this, perhaps I should have facilitate (through worksheets etc.) more experimentation to allow for deeper learning and a further understanding of the material - perhaps they should have experimented on pieces of canvas board instead of their sketchbooks to feel the difference in material quality |
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| <p>Lesson No: 12 ✓</p> <p>Total in UoL: 12</p> <p>Date: 12th December 2023</p> <p>Lesson type: 1hr</p> <p>Time: 8:30 - 9:30</p> <p>Stage: Create & Respond</p> <p>[SC]</p>  | <p>Learning Content for Pupils and Learning Intentions</p> <p>Key New Learning Content: Adding details and Illuminations to final piece - completing & evaluating final works</p> <p>Why:</p> <ul style="list-style-type: none"> - Students will complete their final projects and display these as a class group - students will add fine detail to their work to further demonstrate their newfound abilities, and assess their work using the rubric - Students will demonstrate an appreciation for their own work and the work of their peers throughout the unit <p>SS Artists: Book of Kells - Chi Rho Page (illuminations), Alex Trochut (Using coloured pencil to create depth)</p> <p>Visual Aids: Rubric Handout, SS work on Board, Demo</p> <p>AEDP: Line,Balance, Colour (creating final design, adding fine details but keeping artwork balanced)</p> <p>Differentiation: One to one work, scaffolded group work, choice between different types of typography for final piece (Block vs Gridlines), written and oral evaluations</p> <p>Evaluation: Self Evaluation using Rubric (L), Peer evaluation (O)</p> |
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| | <p>Learning Intentions</p> <p>L.I.1: Students will recognise the decorative techniques used in the Book of Kells and the work of Alex Trochut, and interpret these within their own work</p> <p>L.I.2: Students will critically reflect on their own work through use of a rubric, and evaluate the work of their peers using critical and visual language</p> <p>L.I.3: Students will complete their final design by adding fine details to create balance within their composition</p> <p>Success criteria (presented in student friendly language - see LP) All students will..</p> <ul style="list-style-type: none"> - Critically Reflect on their own work using the rubric (filling in rubric with relevant info, making considered decisions and evaluations about their work, recognising areas of strength and areas for improvement, referencing previous grade given by them in lesson 6 - have they improved?) (L) - Evaluate the work of their peers using relevant critical and visual language (O) (use of keywords) - Recognise the different techniques used by our SS artists (O) and discuss how they could be applied within their own work (and demonstrate application) - Complete their final design to a high standard of work for each student (clear effort made, letter completed with consideration given to composition) <p>Most students will..</p> <ul style="list-style-type: none"> - Discuss the techniques used in the work of our SS artists, and discuss the impact they have within these works (O) (class discussion - reference to drawing the eye, creating balance & depth etc.) - Add a series of fine details using a variety of media to their final composition (referenced from notebooks, consideration given to visual effect and impact) <p>Some students may...</p> <ul style="list-style-type: none"> - Consider the curation of our pieces within the context of the school (via use of handout) (where could we place them, how would they look together, should there be descriptions) etc.. (L) (Vis.L) |
| <p>LESSON PLAN</p> | <p><u>Lesson Plan - Lesson 12:</u></p> |

Post class reflection

Student Work: Final Pieces

Further Reading: [Scaffolding](#) from UCC

Main Points:

- **Two methods of assessment worked well hand in hand as they complimented each other - one more academic / grade Based, and one a more open discussion Of ideas**
- **SS artists served as strong inspiration**
- **And students could identify influence in their work**
- **All student work is uniquely individual Despite working through the same Process - this is exciting as a teacher, And allows room for creativity and show Students genuine interest in the theme And unit of work**
- **Should have scaffolded this lesson more**
- **Effectively for students**

What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work

WWW?:

- All students worked diligently in this lesson, and expressed how much they enjoyed the project and found the process easy due to my explanations.
- **Two methods of assessment worked well**, as the rubric was more structured / grade based, and the peer evaluation was focused positively and gave students the chance to discuss the entire project as a group
- Students added small details to their work, and were able to identify the influential SS artists. I feel that students visual literacy has really improved throughout this project, and their ability to discuss work is much stronger
- Classroom management is never a big issue, but I found with a scheme with so many moving parts, I was able to delegate tasks accordingly, provide all students some one to one support, and ensure the class was motivated throughout the project
- Overall, I feel that this scheme was really positive - it had clear links to VS that students identified throughout the entire process, and I feel the theme was well integrated due to the choice of primary sources, the examining of lettering and phrasing and then the creation of the final artefact - having students take the letter from a phrase from their source song / object / film etc. helped integrate the theme thoroughly
- Each student's work is individual while working through the same process - at senior cycle, i feel it is important to allow students this creative freedom , while keeping in mind learning intentions and outcomes for schemes - I feel that this was well achieved

EBI?:

- I wish some students had got to spend more time refining their final pieces - some students rushed them toward the end, and I felt that one or two could have benefitted from more time - In future, I would allow more time for the final creation of the artefacts in a UoL similar to this.
- I feel that I could have scaffolded this class more strongly - while I enjoyed going around to each student and giving advice, doing this all the time can take away from teaching and learning, so perhaps if i had scaffolded this task more it could have been more beneficial for learners