

Class Name: 1VArt-2.3

Year group: 1st Year

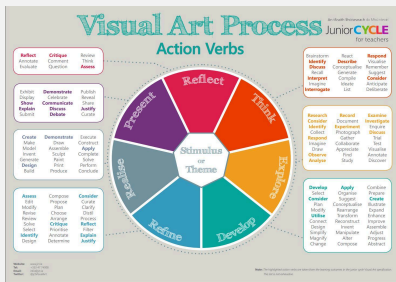
Programme: Established JC

→ Think, Explore, Develop, Refine,
Realise, Present, Reflect

Total No of lessons in UoL: 9 (9 x hr)

24 Mixed ability students

All boys



[This is Art! - Modroc Animal Masks](#)

Rubric:

- **Academic Tracking: 10 marks**
- Observational Drawings (zoo trip) (2)
- Thumbnail sketches - mask design (2)
- Initial Constructed mod roc form (surface qualities) (2)
- Consideration of material used to create hybrid mask (2)
- Final mask (2)

Aim of Unit of Learning

To explore form, colour & texture through the process of mask making to create a 3D animal hybrid mask influenced by our theme of “Where the Wild Things Are” (SDG 15)

Scenario:

- **Working from a primary source** - Students choose a primary source, such as the human figure or artefact/s from the world around them, and use it as inspiration in order to develop their realised works.

Theme Development: "Where The Wild Things Are"

- creating our own "Wild Thing" hybrid animal, inspired by the hybrids seen in the book "Where the Wild Things Are" by Maurice Sendak

CC Links:

- **English:** Literacy: Storytelling, reading, writing, being inspired by literature
- **Geography:** The animal world around us, habitats, endangered species, sketching trip to the zoo - looking at animal life as a source of inspiration - **SDG15 - "Life on Land"** - Endangered / extinct animals - habitats & locations
- **Science:** Working with mod roc - what is it & how is it used? How does the water break it down and then allow it to become harder than it was before?
- **Wellbeing:** ([Indicators of wellbeing](#)) : **Respected & Aware** (pg 45)
- Small Group Work & scaffolded reflection & evaluation to ease anxiety amongst students - emphasis on student support
- Students will become active participants in their own learning, and the art room will be a safe space to begin to express themselves in the comfort of a small group setting **(NP)**

Layers of Learning:

- **Literacy:** Inspiration from literature- literacy activities aimed at increasing comprehension skills aided by our theme - writing & reflecting on work - storytelling - looking at the journey of our own “Wild Thing” **(NP)**
- **Oracy:** Presenting our work and learning to give constructive feedback to our peers - improving our speaking skills in a safe space, supported by a teacher / SNA in small groups

Statements of Learning:

- **SOL 4:** creates and presents artistic works and appreciates the process and skills involved
- **SOL 2:** brings an idea from conception to realisation

Key Skills:

Managing Myself:

- Making Considered Decisions

Students will learn new skills & Experiment with new materials. Through considering this new knowledge, students will be able to select relevant and appropriate sources, develop and realise a final artefact

Managing information & Thinking:

- Thinking creatively and critically

Students will be able to transform two or more separate animals into one cohesive sculpture, through thumbnail sketching, material experimentation and imagining these students will develop their creative thinking skills to problem solve their final sculpture.

Being Creative:

- Exploring Options and Alternatives
- Imagining
- Implementing Ideas & Taking Action

Students will begin to develop autonomy and responsibility over their own learning, and will use the creative skills developed throughout this UoL to experiment, design, create and realise a final artefact

Entering characteristics

- New student to art class 16th October
- New student to art class 24th October

- Class as a whole is very pleasant but needs a lot of support - **worksheets are essential to keeping them on task (D)** - students will work hard & are determined but sometimes need to be put back on track & can easily become hyper and unfocused. Students do not like speaking aloud or individual attention to be drawn to them often - scaffolded approach when it comes to end of class reflections & peer evaluations
- Class previously looked at all of the art elements through drawing - many students express an interest in working with their hands, and incorporating their drawing knowledge into a 3D piece

Learners Profiles:

- **CB** - ASD, Dyspraxia Anxiety Difficulties with gross and fine motor skills, Uses a Laptop. **Hypersensation to certain noises such as banging doors.** Mam requested he be placed in groups / sat with **CGM** - SNA support - places herself between these two students
- **CGM** - ASD, Sensory processing issues (sensory seeking) & ADHD - extremely energetic and will divert from tasks very quickly - avoids drawing & will find any reason to do something except classwork - redirect student gently to classwork but do not push - allow SNA to redirect him if your attempt fails.
- **DA** - serious behavioural issues - SNA support. Keep on task, continuous correction until positive behaviour occurs. Plus point on VSware incentive.

- 5 Students **ASD** - give clear verbal instructions, allow wait time for answers, consistent classroom management, avoid sitting students beside windows & doors where possible.
- **3 students Dyslexia** - support students, allow to work in groups to improve literacy skills, keywords on board, avoid text heavy handouts & powerpoints, respond well to videos & demonstrations
- **2 students ADHD** - incorporate movement breaks where possible, allow students to work standing up. Students may begin to wander around the classroom so gently redirect them - keep students organised.

Managing behaviours

- Incorporating a **VARK** model - supported through the use of handouts, demonstrations, practical tasks and powerpoints - the class is predominantly visual / kinesthetic learners according to CAT4 assessments.
- Heavy emphasis on group & collaborative work - discovery learning plays a large role in keeping these students engaged
- Lack of confidence in their own work - students ability to reflect positively and/ or critically on their own work and the work of others is weak - students do not like showing work to the group as a whole or discussing their work with peers - **scaffolded approach** when bringing in evaluation & reflection
- Wide range of differentiation throughout this project - students will create a cast of their partner's face - allow students to make their own decision on whether they wish to complete this or work onto a template, and expose students to the material first so they can make an informed decision. Scaffolded handouts / templates with varying instructions.
- **Adaptable scissors purchased for students (D)**

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 - School takes a Marist approach - 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

taken directly from Junior Cycle specification

Art Strand:

- 1.1 - Analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.2 - Respond to an artwork using critical and visual language
- 1.4 - Demonstrate how they use drawing to observe, record and analyse the human figure and the world around them
- 1.10 - Identify the use of art elements and design principles within an artwork
- 1.11 - Consider the use of art elements and design principles in their own work

Design Strand

- 3.5 - Experiment with design ideas through research and analytical drawing
- 3.6 - Design a final work based on these drawings

Craft Strand:

- 2.4 - Show they can use their drawings to observe, record and analyse
- 2.5 - Develop their ideas for craftwork through drawing
- 2.14 - Use media to create craftwork

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: 10

Date: 5th October

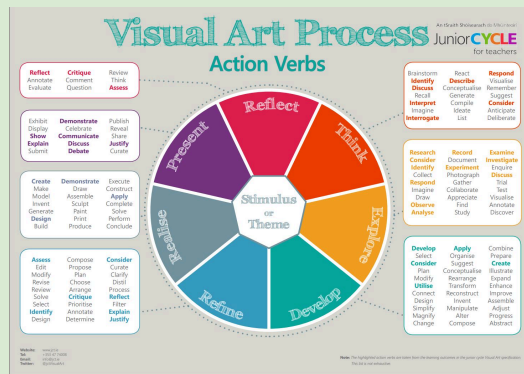
Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Think

1.2 - Respond to an artwork using critical and visual language

1.10 - Identify the use of art elements and design principles within an artwork



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

Introduction to the Mask Making Project - exploring our theme “Where the Wild Things Are” - brief history of masks

What is a hybrid? - Exquisite corpse - Hybrid Making in groups

Teaching methods & strategies:

- Direct instruction
- Group work
- Class Discussion
- Demonstration - How to create an exquisite corpse
- **Group Evaluation**
- [Video - “Where the wild things are”](#) - Film Trailer

SS Artists:

- [Maurice Sendak](#) (Where the Wild Things Are illustrator) - Looking at what a hybrid is, and what it can be made up of
- [Sandeep Johal](#) (Exquisite corpse)

Visual Aids: My completed mask, my example exquisite corpse, powerpoint, demonstration, handouts

Artistic Process: Understanding the concept of a hybrid through imaginative drawing & research of our chosen theme

- **Differentiation:** Video / handouts to support all learners (UDL) - large, clear visual aids. Cautious when putting students into groups - seek help from HT/SNA. SNA support for 6 children in this class.

Layers of Learning:

CC Links:

Science: What is a hybrid? A cross between two different species -

Geography: SDG 15 - Animals & their habitats - where would our exquisite corpse creation live & why? What is a habitat?

History: History of Mask making - The Death Mask, Aztec mosaic mask, Venetian Masks

(L): Reading through pieces of our book & being inspired by a piece of literature

	<p>Key Words: Hybrid, Habitat, Species</p> <p>(N): Paper folding - creating 3 equal sections for our exquisite corpse - ⅓</p> <p>(O): Classroom discussion, group work & evaluation</p> <p>Learning Intentions</p> <p>L.I.1: Students will recognise what a hybrid animal is (KNOW)</p> <p>L.I.2: Students will investigate (through mind mapping) the different species that live in various habitats (UNDERSTAND)</p> <p>L.I.3: Students will collaborate to create a successful exquisite corpse drawing (BE ABLE TO)</p> <p>Success criteria (Stage 2 ONLY)</p> <p>All Students will....</p> <p>Most students will....</p> <p>Some students may....</p>
LESSON PLAN	<u>Lesson Plan - Lesson 1:</u>
<p>Post class reflection</p> <p>Link to Student Work:</p>	<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>What went well...</p> <ul style="list-style-type: none"> - Overall I felt this was a positive first lesson. Half the class was absent due to hill walks within their form classes so I was working with a smaller group, and that allowed me to learn names and implement positive classroom behaviours with a small group, that will hopefully carry over to the large group next week. - Students thoroughly understood the concept of a hybrid, and I felt I was able to elicit responses and draw them out well, particularly in reference to the work of our SS artist. The students recognised the work of Maurice

Sendak in particular and this got them engaged immediately - they also likened this to the artwork seen in the gruffalo, and this was a good talking point in the class. It was a great opportunity to involve students in a group discussion

- The exquisite corpse activity was a great way to introduce students to the concept of hybrids. Having reference imagery for some students (D) was a bonus as it eliminated the 'panic' of not knowing what to draw in a small time frame. It also gave the students some practise quickly drawing animals in advance of our trip to the zoo in a few weeks.
- CC links were very strong in this class - students were explaining masks they had studied in their history classes, and were well able when prompted to explain the function of a habitat. This was excellent peer learning, and students began to ask each other questions and we had a very effective classroom discussion. (UoM - Benefit of encouraging classroom discussion - [discussions](#))

EBI?:

- I felt that my classroom management was a little weak toward the middle of the class - students began to mess, and my host teacher had told me to avoid giving out to students / negative VShare points as she rarely uses them, but because of this I felt a little unsure of what to do in this situation. I separated the students and this seemed to work well, but in future I think I would like to clarify the appropriate sanctions in a class with my HT.
- Some students struggle with accepting me as their new art teacher, especially as the host teacher was in the classroom doing her own work. In future I think I should be slightly more assertive, and possibly ask my HT to work in another room for the first few weeks until these students view me as their art teacher

Lesson No: 2 ✓

Total in UoL: 9

Date: 12th October

Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Explore

1.2 - Respond to an artwork using critical and visual language

1.4 - Demonstrate how they use drawing to observe, record and analyse the human figure and the world around them

1.10 - Identify the use of art elements and design principles within an artwork

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

Mind mapping our theme

Beginning to examine texture drawing techniques - how can we capture the animals at the zoo?

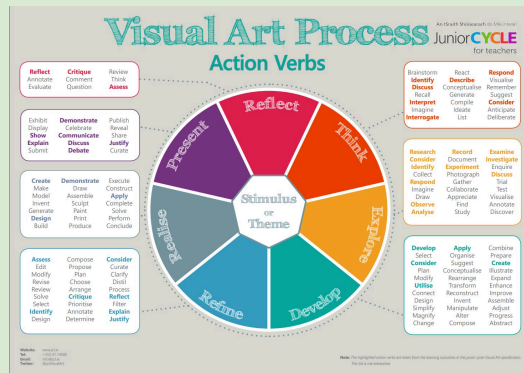
Teaching methods & strategies:

- Demonstration - how to create texture through pencil techniques (RECAP - TONE COVERED WITH HT)
- Higher & Lower order questioning
- Focused exploration
- Discovery Learning (rubblings & texture drawings)
- Class discussion
- [Class Reflection & Evaluation \(2 stars and a wish technique\)](#)

SS Artists:

- [Alice Maher](#) (Implied Texture using tone)

2.4 - Show they can use their drawings to observe, record and analyse



Visual Aids: My texture drawings & rubbings, how to make a zine demonstration, ppt, mindmap handout

Artistic Process:

- Mind Mapping our theme - what animals do we want to focus on at the zoo? What features do they have? What materials could be used to create these features in our masks?
- Using various techniques to capture texture - learning how to create texture so we can capture drawings quickly at the zoo
- **Differentiation:** pre-made zines for students who may be struggling, powerpoint, handouts and demonstration (UDL)

AEDP: Texture, Tone

Layers of Learning:

CC Links:

Science: What is a hybrid? A cross between two different species

Geography: SDG 15 - Animals & their habitats - What is a habitat? Why do animals need specific habitats to survive?

(L): Annotating our work using keywords, 'Types of Texture' matching exercise, mindmapping

Key Words: Zine, Texture, Rubbing

(N): Creating a zine - folding & cutting

(O): Classroom discussion, group evaluation

Learning Intentions

L.I.1: Students will **explain** the difference between real and implied texture

L.I.2: Students will **recognise** the techniques used by our support study artist Alice Maher And interpret them within their own work

L.I.3: Students will successfully **create** a series of textured drawings and/ or rubbings from around the art room

Success criteria

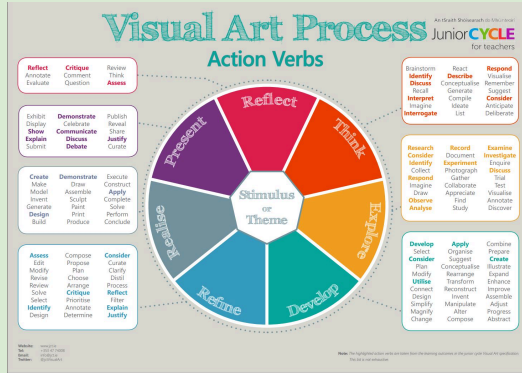
All Students will....

- Contribute to a class discussion about the work of Alice Maher (Discuss & give opinions of the work)
- Create a mind map incorporating animals they wish to explore during their trip to Dublin Zoo
- Create a successful 8 page zine with even rectangle spaces to draw within
- Discuss the difference between real and implied texture, using examples
- Create an example of a textured drawing using pencil shading techniques
- Create a rubbing of an interesting texture found in the art room

Most students will....

	<ul style="list-style-type: none"> - Create a series of textural drawings, exploring a series of objects found in the art room - Collect a series of rubbings - Respond to the work of Alice Maher using critical and visual language - Critically evaluate their own work using the 2 stars and a wish technique <p>Some students may....</p> <ul style="list-style-type: none"> - Begin to consider the use of texture within their mask design - Conduct independent research into another SS artist who creates implied texture
LESSON PLAN	Lesson Plan - Lesson 2:
Post class reflection Link to Student Work:	What / So what..what went well and why and even better if.... In relation to learning intentions Including links to pupil work

Lesson No: 3 - Dublin Zoo ✓ Total in UoL: 10 Date: 16th October Lesson type: DAY TRIP Time: ALL DAY - 8:30 - 3:30 Stage: Explore	Learning Content for Pupils and Learning Intentions - WHAT and WHY are you teaching Gathering Primary Source Imagery - Dublin Zoo Day Trip <u>PREP: print checklists, split students into groups, check payment on VSware, get clipboards from Geog. Dept.</u> <u>Teaching methods & strategies:</u> <ul style="list-style-type: none"> - Group Evaluation (Gallery Walk) - Direct Instruction
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- Group questioning - Teacher Led
- Discovery Learning
- Focused exploration
- Group work
- **Checklist - (D)**

Visual Aids: [My 'Dublin Zoo Art Trip' Sketchbook, Checklist](#)

Artistic Process: Gathering visual information - drawing & photography

- **Differentiation:** **Checklist to keep students on task, Clipboards to ease drawing tasks** (Motor Issues - D), SNA support, consideration when placing students into groups for the trip around the zoo. Movement Breaks (playground, lunchtime walk)

Layers of Learning:

CC Links:

Geography: Animals all over the world - Habitats, Climates, Endangered animals

SDG15: Endangered animals - reading & discovering information about animals in the zoo

(L): - annotating sketchbook, checklist, photography competition (rationale)

Key Words: En plein air, Observational, form, shape

(O): Oral evaluation, Questioning, General Trip etiquette

Learning Intentions

- L.I.1:** Students will **create** a series of successful observational drawings of various zoo animals
- L.I.2:** Students will **recognise** the purpose of primary source drawing in relation to the design process
- L.I.3:** Students will **discuss** (in small groups) the ways in which Dublin Zoo protects endangered wildlife
- L.I.4:** Students will **consider** the function of Dublin Zoo as both an entertainment, but also protective facility

Success criteria (Stage 2 ONLY)

All Students will....

- Create a series of successful primary source drawings (examining general shape and form of the animals) (D)
- Discuss the function of Dublin Zoo as both a protective site, but also as a site for entertainment (referencing the layout of habitats & treatment of animals) SDG 15
- Use the checklist as a guide to complete their drawings
- Discuss & give their opinions on the layout of the habitats seen in dublin zoo
- Participate in a primary source photography competition

	<p>Most students will....</p> <ul style="list-style-type: none"> - Create a series of successful annotated primary source drawings (considering textural qualities) - Work in small groups to discover information about their chosen animals (SDG 15) - Discuss how their primary source drawings will inform their final design <p>Some students may....</p> <ul style="list-style-type: none"> - Begin to create small thumbnail sketches of their hybrid ideas - Conduct independent research about their chosen animals (through resources available in Dublin Zoo)
<p>LESSON PLAN</p>	<p><u>LESSON PLAN - LESSON 3:</u></p> <p><u>PERMISSION SLIP</u></p>
<p>Post class reflection</p> <p><u>Link to Student Work:</u></p>	<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>What went well?:</p> <ul style="list-style-type: none"> - The trip to Dublin Zoo was extremely successful. It was excellent to have gained the experience of organising a trip, and secure funding from JCSP. The students were extremely engaged throughout the entire day, and produced plenty of sketches of various animals. Splitting the students into small groups allowed me to individually support each group when it came to discussion tasks, or questions. It also allowed the SNA to support hypersensitive students in a very busy environment. The checklist was excellent to keep the students on task, and this was commented on by the accompanying teachers. Students were easily able to identify what animals checked off which task, and throughout the trip began looking at the maps themselves, and cross referencing with their checklist what animals they still needed to sketch. - The students were eagerly showing me their work, and it gave a nice opportunity to provide individual feedback to students orally, rather than on sticky notes. This trip also brought the idea of a hybrid animal to life, and many students began already considering which animals they would merge together <p>EBI?:</p> <ul style="list-style-type: none"> - Some students completed their sketches very small, or only one sketch per page resulting in lots of wasted paper. I think this could have been combated if each group had a copy of my notebook, rather than just one to pass around at the beginning of class to see how I sketched the animals. One student in particular refused to put any effort into his drawings, and was disruptive the entire day within his small group - perhaps if I had allowed this student to focus on photography rather than drawing it would have appeased him, but the HT told me to leave him as he also needs to learn how to behave on a trip. The HT and I spoke to him in a restorative way, but now the student has very few successful drawings to work

from in future classes. In future, I should work with the SNA and HT to develop a behavioural plan / incentives (VSware points?) to keep this student on track - [managing-disruptive-behaviour-in-the-classroom](#)

- I had asked the students to upload their photos to google classroom. It would benefit the next class if I could have these photos printed out to use as drawing references, and many of the students have not joined the google classroom (despite askings from myself and the HT), so if I posted it now not all students would send their images.

Lesson No: 4 ✓ -

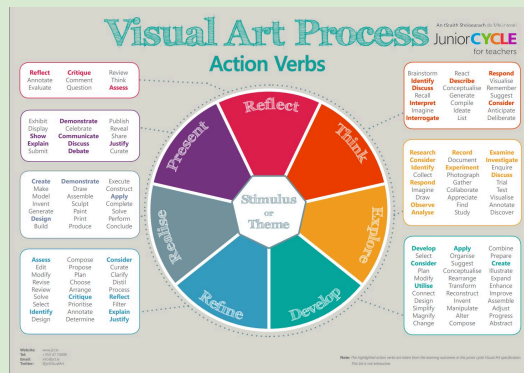
Total in UoL: 10

Date: 26th October

Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Explore & Develop



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

Beginning to design our masks on paper - (Thumbnail Sketching) (1 more for homework)

Teaching methods & strategies:

- Pair work (TPS) / Group work (EVALUATION)
- Direct Instruction
- Discovery learning
- Demonstration - How to thumbnail sketch effectively
- Higher & Lower order questioning - open & closed
- Blended learning - video demo uploaded to google classroom to assist with HW
- Handouts (D)

SS Artists:

- [Redmer Hoekstra](#) (Hybrid Animal Drawings)
- [Debra Broz](#) - Animal Assemblages
- ([John Lovett](#): Thumbnail Sketching)

Visual Aids: PPT, my thumbnail mask sketches, [handouts \(D\)](#)

Artistic Process: Thumbnail Sketching - coming up with ideas for our Hybrid Mask Designs - annotating what materials can be used to build these in the next stage of our project

AEDP: Shape, Form, Colour, Pattern

- **Differentiation:** Some students may work into a head-shaped template to ease transition into design drawing. Some students will complete **one** thumbnail sketch exploring colour, shape and texture.
- **Fast Finisher:** Artist Research Tasks (L)

Layers of Learning:

CC Links:

- **Construction:** Design Drawing - the purpose of a thumbnail sketch - small drawing before jumping right in
- **Geography:** Animals & The World Around us - could we choose two animals that live on opposite sides of the world, animals that live in different climates etc.

(L): - Annotations (what materials can we use to build up layers in our masks), PPT, Key Words.

- **Fast Finishers:** Artist Research / Notebook Work - adding tone and colour, annotating.

Key Words: Thumbnail Sketch, Annotation, Side View, Front View

(O): Classroom Discussion, group evaluation, Questioning

Learning Intentions

L.I.1: Students will **recognise** thumbnail sketching as an integral part of the design process

L.I.2: Students will **develop** a successful thumbnail sketch of their mask design, influenced by their primary source drawings/photographs

L.I.3: Students will **critically reflect** on their own work, and the work of their peers using relevant language (TPS)

L.I.4: Students will **recognise** the ideation process in the work of Debra Broz & Remko Heemskerk, and interpret similar within their own artwork

Success criteria (Stage 2 ONLY)

All Students will....

- Create a successful thumbnail sketch of their hybrid mask design (hybrid 2+ animals, front and side view)
- Recognise the use of hybrid creation in the work of Debra Broz & Redmer Hoekstra
- Discuss & Explain their opinions on the work of our SS artists
- Participate in a group / peer evaluation activity
- Demonstrate consideration of relevant materials when annotating their sketches

Most students will....

- Create a series of thumbnail sketches for their hybrid mask design (Hybrid 2+ animals, front and side view, annotated, incorporating colour and / or pattern)
- Consider and discuss the use of hybrid animals in the work of Debra Broz and Remko Heemskerk, using relevant language
- Critically reflect on their own work and the work of others, using relevant visual language (against success criteria)

Some students may....

- Begin to experiment with the mod roc casting process in advance of our next class (casting hands, exposing themselves to the material)
- Conduct independent research (using digital media) of another relevant support study artist
- Continue to work into their sketchbooks, considering different elements of drawing from our last class

<p>LESSON PLAN</p> <p>Mid Term Break Commences</p>	<p><u>Lesson Plan - Lesson 4:</u></p>
<p>Post class reflection</p>	<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 felt this lesson went well. Students were able to explain why we took a trip to Dublin zoo, and were able to identify the importance of drawing from a primary source. I feel having both photographs and drawings from the zoo was beneficial for students, as many of them were unhappy with their drawings and would rather work from photographs - as these were their own photographs this still counted as a primary source, so I saw no issue here. Students were able to annotate their thumbnail sketches with what materials could be used to create each section, and I was able to have conversations with groups of students as to how we could successfully create the mask form they had in mind / what materials we could use. - I felt my end of class evaluation was successful, as students were able to comment on 1. How they found the task and any issues we faced along the way, and 2. What made some students work extremely successful. Students were able to use key words we had covered in previous classes, and I felt that this showed that students have a solid grasp on this project. - Clear differentiated success criteria up on the board throughout the entire drawing activity that students could refer back to <p>EBI?:</p> <ul style="list-style-type: none"> - I had two options for a handout - one with a head template, and one without - students struggled to draw the mask without the head template. I had not planned for this, as I had assumed most students would be able to do this, but this led to some time being wasted as I had to pull students back in for a demo on how to create the head shape for a mask. I need to remember that this is a first year group, and their drawing skills are quite weak at this point in time. I hope to move onto some making /3D work in the next class, as I can tell these students are getting tired of drawing & designing and are eager to become more involved with the mod roc process. I also need to create permission slips for the modroc casting activity that will take place the week after next as this was something that slipped my mind to have ready for this class.

- I also felt that even though it aided their drawings, allowing students to look at their primary source photos on their phones did lead to some messing - in future, I should have had these photos uploaded to google classroom, and then I could print them off to avoid the students using their phones in class.
- There is also an SNA in this class, but she tends to only work with one student who has ASD - I could possibly speak to her about moving around the room the same as myself, as some students were continuously messing and I ended up having to tech from their desk for a portion of the class to keep them engaged, meaning I didn't get a chance to speak to each student in class before the evaluation at the end.

Change in the writing style of UoL after SP Review

Lesson No: 5 ✓

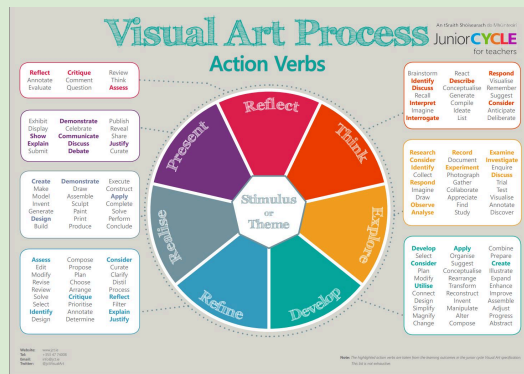
Total in UoL: 10

Date: 9th November

Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Develop



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

Prep: PRINT PERMISSION SLIPS

Key New Learning Content: What is Modroc? - Getting a feel for the materials & experimenting working with different techniques
Why:

- Exposing students to the material before we begin our final artefacts so they can discover it's possibilities / limitations
- Students will create a tactile board exploring a series of mod roc techniques - this will allow them to see the capabilities of mod roc, and give them ideas of how they can use mod roc to create different forms in their final realised artefact

SS Artists: Sergio Boldrin (interesting Mask construction techniques)

Visual Aids: PPT, Modroc Texture Board VA, Handouts & Prepped materials, Demo

AEDP: Texture

Differentiation: Students may wear gloves for this task if they do not like the feel of the mod roc. Students may work alone or in groups for this task.

Evaluation: Group Evaluation - Most successful techniques & why (Against SC)

Learning Intentions

L.I.1: Students will **explore & investigate** the capabilities of mod roc as an art making material

L.I.2: Students will **appreciate** the construction methods used by SS artist Sergio Boldrin, and **interpret** these within their own work (layering, creating scales, creating thin lines)

L.I.3: Students will **create** a successful tactile sheet, exploring a series of mod roc techniques

Success criteria:

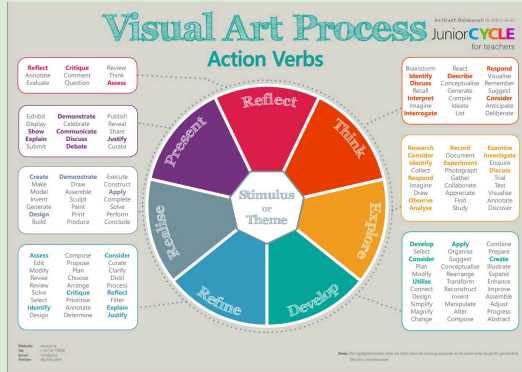
All Students will....

- Experiment with mod roc as an art making material
- Demonstrate an understanding of texture (both tactile & implied - be able to note the difference)
- Create a successful tactile board, exploring mod roc techniques (demonstration of one or more techniques)
- Understand the capabilities of mod roc in terms of creating sculptural forms

	<ul style="list-style-type: none"> - Appreciate the sculptural techniques demonstrated by SS artist Sergio Boldrin - Contribute to a group evaluation exercise <p>Most students will....</p> <ul style="list-style-type: none"> - Create a successful tactile board, exploring a series of mod roc construction techniques (annotated board, series of techniques explored, clear visual & tactile difference between them) - Discuss & give opinions on the work of Sergio Boldrin using relevant language - Create a successful tactile board (demonstration of a series of techniques, mod roc smoothed out / no holes left) <p>Some students may....</p> <ul style="list-style-type: none"> - Begin to advance to creating a small sculptural form utilising mod roc - Conduct independent research of another relevant SS artists who works with mask making techniques - Continue to work into their sketchbooks, revisiting their hybrid mask designs
LESSON PLAN	<u>Lesson Plan - Lesson 5:</u>
<p>Post class reflection</p> <p>Link to Student Work:</p>	<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 got to experiment with mod roc techniques, and I feel moving away from drawing based tasks and into making was a great step for this group, as they were beginning to become restless with drawing. - Students were extremely engaged and enjoying giving opinions on the work of SS artist Sergio Boldrin - I felt that using him as an example of both texture and construction techniques was a very nice transition into my mod roc demo - Demo went very well - strong questioning throughout, both higher & lower order - names used well & students were very engaged throughout, becoming very excited when I showed the magic of mod roc (turning soft in the presence of water) & this was a strong CC link as they are looking at states of matter in Science class - solid to gas) Students were able to explain / hypothesise why the mod roc becomes malleable.

	<ul style="list-style-type: none"> - Strong key word questioning - Great working relationship with SNA - I feel extremely supported by her in this class & I delegated tasks to both her & the students accordingly - I also received really nice feedback from her about how well the class went - I was nervous for this class as it is my first time teaching this technique, and also working with something so messy, so this feedback was great to hear. She also said that my demo was very engaging for students & the experimenting activity really got some of the more badly behaved students to focus which was positive! - This class also allowed me to identify any students with underlying sensory issues - I allowed the students the choice of gloves after handling the mod roc & two students in particular opted for this (I had assumed these would - high need students), but they handled the mod roc without gloves first to gain an experience of working with the medium hands on - they were happy enough working with gloves, I had a chat with them after class about it & they would like to use mod roc to form their masks, but I may need to come up with another option in case this proves too much for them (cardboard, clay, plastic, play dough??) - <p>EBI?</p> <ul style="list-style-type: none"> - Did not get time for principal to sign permission slips so these will be given out by HT on Monday - MUST CHECK THESE AT START OF CLASS - Cleanup was a little clumsy - I had allowed 10 minutes for this but it didn't feel like enough time - I think in future while students are still working I will delegate tasks, and then allow them to begin cleaning up - delegating as cleanup began got a little messy as these students struggle to stay still & I had to keep students back for 5 minutes of lunch to continue clean up. (Laying down newspaper was an excellent choice however as it protected most of the tables - this took time away from the activity but I felt it was beneficial in the long run) - Interruptions from my TYs were quite often - I like this group but they've taken to bringing me items from their classes (things they've made, things they've baked etc.) and I need to set this boundary with them in my next class that that is only okay when I am not actively teaching. - UOL TIMING - due to class disruptions / students being absent I am anxious this UoL will not be finished at the end of my placement block - I feel that my sequencing of the UoL is strong, but too ambitious to achieve in 10 lessons - I was asked to teach this UoL in my block, and the HT will continue it when I leave, but if I was to do it again I would carve out more time for the mod roc stage / have a construction workshop class for students
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<p>Lesson No: 6 (Visit 2) ✓</p> <p>Total in UoL: 10</p> <p>Date: 16th November</p> <p>Lesson type: 1hr</p> <p>Time: 12:00 - 1:00</p> <p>Stage: Develop</p>	<p>Learning Content for Pupils and Learning Intentions - WHAT and WHY are you teaching</p> <p>Teacher Prep: Check for any permission slips not handed in / check for emails giving parental consent for face casting activity</p> <p>Set up room - bin bags, tea towels, hot water, pre cut mod roc in tubs, baby wipes, mirrors, vaseline</p> <p>Contingency plan: Back up mask templates (students may not want to cast / not have permission)</p> <p>Learning content repeated on Monday - swap over pairs so two casts are created</p> <p>Key New Learning Content: Creating a successful face cast using mod roc - understanding the health safety rules of the activity</p> <p>Why:</p>
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- Creating a base form to build our masks on - exploring an actual human face to create a successful mask template
- Gaining experience using mod roc to create a form - building on techniques from last week

SS Artists: [Elli Mac's SFX](#) (Purposes of a face cast - SFX makeup (building on top of a base))

Visual Aids: [PPT](#), Modroc Demonstration, [My cast face VA](#), [health and safety sheets on each desk](#) (go over at beginning of class)

AEDP: Texture & Form (creating a 3D cast exploring form of the face - considering texture when working with mod roc)

H&S: Checking in & Communicating with partner - thumbs up or down method. Draw attention to importance of **leaving nostrils uncovered** - clean workspace (wipe down desks as you go to avoid particles in air)

Differentiation: Students who do not wish to have a mask cast of their face may use a template to cast onto instead - gloves provided if needed

Evaluation: Oral evaluation - Questioning (further eval. Of dried casts in next class due to time constraint in this class)

Learning Intentions

L.I.1: Students will **demonstrate an understanding** of the health and safety procedures when creating a cast of their model's face.

L.I.2: Students will **explore** the possibilities of mod roc as a casting material

L.I.3: Students will collaborate to **create** a successful cast of their model's face.

L.I.4: Students will **make a considered decision** when creating the surface of their mask, reflecting on their knowledge of texture.

Success criteria:

All Students will....

- Create a successful cast of their partner's face (strong base, all areas covered, nostrils left open, mod roc smoothed over gently)
- Follow all H&S precautions within the classroom & communicate with their partner throughout the task
- Experiment with mod roc application & use a variety of techniques to construct their mask base (cutting shapes to fit the face, layering in certain areas, creating a finished texture on the piece)
- Complete an oral evaluation of their experience working on this task

Most students will....

- Consider the finished quality of their mask, and allow this to inform their construction (smoothing the mask vs leaving it with a fingerprinted / spiky texture etc.)
- Critically reflect on their work through the use of oral evaluation

Some students may....

- Work on a mask template rather than cast directly from the face
- Work as a group to cast a single mask in this class (D)
- Begin to add more structural layers to their mask to build strength

<p>LESSON PLAN</p>	<p><u>Lesson Plan - Lesson 6:</u></p>
<p>Post class reflection</p> <p><u>Link to Student Work</u></p> <p>Further Reading - "<u>The Art of Delegating Effectively</u>"</p> <ul style="list-style-type: none"> - Positive class, very organised and well Prepared - Demonstration was extremely effective, Good reinforcement and questioning Throughout - Classroom management and classroom Presence was strong (able to delegate, Correct / move students during demo, Keep students on task) - Differentiation - paper masks - good But needed to demo this - Need more examples of what success looks Like VISUALLY not just telling and explaining 	<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"> - I had my second unannounced visit in this class - Overall, I felt that this was an extremely positive class and this was also reflected in my feedback. This is a very difficult class to teach, due to the hectic nature of face casting - I was extremely organised, with the room set up beforehand and this aided me throughout the entire class. The permission slips also worked well, as it was a physical record of who could cast / who couldn't, and this also covered me in case there were any H&S incidents throughout the class. - I felt my recap & questioning was strong, and I managed to cover a lot of content in an hour - it was a very productive, engaging and high energy class - My demonstration worked extremely well - I was described as being 'great in demo mode', and the students were completely engaged - students were eager to volunteer for the demo, and I felt that I was well able to explain the task at hand to students, while also stressing key points - working from edges of face, reinforcing chin, not covering nostrils etc. - Classroom management & presence was strong, movement around room was good, very reassuring & students felt comfortable in class - Having paper masks for students who could not face cast allowed them a very similar experience - I also evaluated this at the end of the class and got students to draw comparisons between the face casting vs paper mask casting (however, I should have demoed this task rather than just demoing on the face) <p>EBI?:</p> <ul style="list-style-type: none"> - If I had had more visual aids - an example of a successful vs unsuccessful mask on the board instead of the H&S - I think I was so worried about the H&S that I didn't stress the success criteria enough with students for the task at hand, this would have shown students what they are working toward - If I had showed the SS artist in the middle of the task to calm students / played music throughout task, as the class got very excited - I did acknowledge this and calmed them a few times, but this could have been prevented - Check LI's are not repeating themselves - SS artist should have been referenced in LI & SC - Cleanup again was clunky - these students are not used to cleaning a messy room, so perhaps delegating tasks while students are working (something I do with TYs) would work very successfully here

- Be more confident in myself and my abilities - I need to accept that I am successful this far in my SP, and the more I can accept this, the more I will enjoy SP and the better I will be in the classroom - I felt for this class I was so worried about something going wrong I over prepared in the wrong places (too much emphasis on H&S, not enough on successful outcomes of tasks)
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Lesson No: 7 ✓

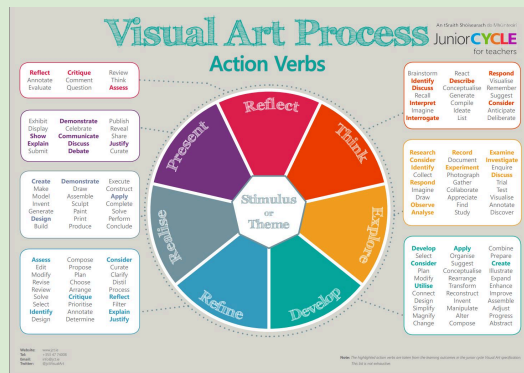
Total in UoL: 10

Date: 23rd November

Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Refine & Realise



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

Teacher Prep: Set up room - Newspapers, hot glue gun station, aprons on chairs, plug in glue gun, chop cardboard

Key New Learning Content: Beginning the extension process - learning the difference between additive (relief) and subtractive forms. Using cardboard flanges to extend our masks (according to thumbnails)

Why:

- Learning how to take our design on paper to a 3D piece
- Exploring form, and how we can create 3D form from a variety of materials
- Extending our base mask form to create additive areas and areas of relief (creating a structure to paint over)

SS Artists: [Elli Mac's SFX](#) (Building on top of a base - using various media to achieve relief areas) ([Time lapse video](#))

Visual Aids: PPT (SLIDES 1 - 6), Successful completed masks, demo of how to construct a variety of forms

AEDP: Form (Creating areas of relief - discussing human/ animal form - how eyes sit back in sockets, cheekbones lift etc.)

H&S: Glue guns - glue gun station (cardboard box) at each group desk - clear H&S expectations set during class

Differentiation: One to one support, some students working on a mask template, gloves provided,

Evaluation: Peer evaluation (pairs) - 2 stars and a wish technique (two things **your partner** did well, one piece of advice / idea for them to use)

Learning Intentions

L.I.1: Students will **recognise** the terms 'relief' and 'subtractive' in relation to their mask forms, and **identify** areas within their mask where each could apply

L.I.2: Students will **appreciate** the construction techniques used in the work of ElliMacs SFX, and **interpret** similar within their own work

L.I.3: Students will **create** a successful relief form (referenced from thumbnail sketches) and **incorporate** this into their final mask

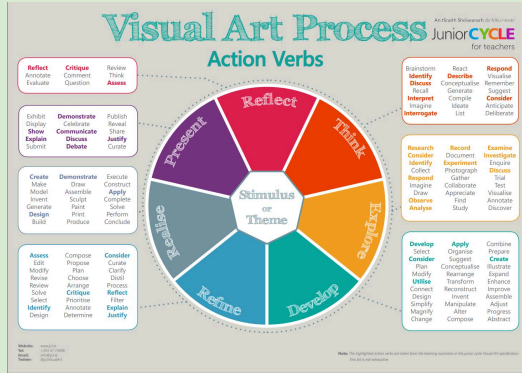
Success criteria:

All Students will....

	<ul style="list-style-type: none"> - Create a successful relief form, and attach this to their mask (referenced from thumbnail sketch, using cardboard or plastic, covering in mod roc, attached via glue gun) - Discuss the work of ElliMac SFX using relevant language (O) - Evaluate their own work / the work of their peers using relevant language (two stars and a wish) (O) - Recognise the terms 'relief' and 'subtractive' in relation to their mask design (discussing an area they will raise up, and an area they will keep flat) (O) (L) <p>Most students will....</p> <ul style="list-style-type: none"> - Consider the finished quality of their mask, and allow this to inform their construction (smoothing the mask vs leaving it with a fingerprinted / spiky texture etc.) - Discuss the construction techniques used in the work of ElliMacs SFX using relevant critical and visual language (Vis.L) - Recognise the influence of their previous thumbnail sketch(es) within the realisation of their mask - Create a series of additive forms using a variety of material and attach these to their mask (newspaper, plastic, tissue, masking tape) <p>Some students may....</p> <ul style="list-style-type: none"> - Begin to add more structural layers to their mask to build strength (application of mod roc layers, using cardboard / tinfoil inside mask to add durability) - Begin to add smaller details to their masks (eyes, scales, fur-like textures etc.)
LESSON PLAN	<u>Lesson Plan - Lesson 7:</u>
<p>Post class reflection</p> <p>Link to Student Work:</p> <p>Further Reading: <u>"The Art of Effective Demonstrations"</u> - <u>David A. Katz 2005</u></p>	<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"> - Students were extremely engaged when creating their mask forms - I felt that my demo of creating cardboard flanges was successful as students were able to explain why it is more successful to use them (more surface to cover with glue), and many students were able to identify these issues when creating their own relief pieces. - Students responded well to seeing the work of Ellimac SFX again in a new light, as they felt they could discuss her in more detail as we looked at her work previously when face casting.

<ul style="list-style-type: none"> - Good use of key terminology (relief, subtractive, form etc.) - Engaging class with lots of work Produced - all students meeting SC - Effective clean up (name on board strategy) - Not enough glue gun stations - Need more guns & stations throughout room 	<ul style="list-style-type: none"> - Much calmer atmosphere in this class - set expectations at the beginning, and played calm music throughout to keep students in a calm working state - 'if you cannot hear the music you are too loud!' - Students understood and explained the terms relief and subtractive to me during the end of class evaluation - this was positive as I could see the learning that had taken place - relating these forms back to the work of our SS artist also worked well, as when students couldn't remember key words they discussed the artist instead - "the part of the grinch's forehead that sticks out" - relief form etc. <p>EBI?:</p> <ul style="list-style-type: none"> - Glue gun stations were not effective enough - the HT had advised me to only heat up 4 - 5 glue guns, but this left a lot of students waiting to use them and they began to become giddy. In future classes, I would set up a series of stations throughout the room using extension leads, and draw attention to this (H&S) - I also assumed that students knew how to work the glue gun within reason, so i only touched on it briefly in my demo - this led to students running out of glue and trying to dig it out with a scissors rather than adding more, thus breaking some glue guns - this added to the problem of there not being enough to begin with. I hope in the next class to go through the glue gun application process more thoroughly with students - adding glue sticks in, what to do if it gets stuck, how much glue to add etc. - Demo - due to needing sockets for the guns, my demo took place at the back of the room. I felt this change for students was confusing, as I always use the same desk to demo - it took awhile for them to settle because of this. As I will have extension leads next class, I will return to my usual demo desk.
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<p>Lesson No: 8 (Visit 3) ✓</p> <p>Total in UoL: 10</p> <p>Date: 30th November</p> <p>Lesson type: 1hr</p> <p>Time: 12:00 - 1:00</p> <p>Stage: Refine & Realise</p>	<p>Learning Content for Pupils and Learning Intentions - WHAT and WHY are you teaching</p> <p>Teacher Prep: Set up room - Newspapers, hot glue gun station, aprons on chairs, plug in glue gun, chop cardboard</p> <p>Note: Some students need to revisit thumbnail process - no masks given until this is complete</p> <p>Key New Learning Content: Continuing the extension process - continuing to use cardboard flanges to extend our masks (according to thumbnails) - covering masks in mod roc to emulate skin - creative relief and subtractive areas through modelling (newspaper)</p> <p>Why:</p> <ul style="list-style-type: none"> - Exploring form, and how we can create 3D form from a variety of materials - Extending our base mask form to create additive areas and areas of relief (creating a structure to paint over) - Examining additive and subtractive areas in our thumbnails, and translating these to our realised artefacts (note - some students still need to revisit thumbnails due to absence)
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SS Artists: [Anastasia Pilepchuk](#) (Achieving areas of relief vs areas of subtraction) [Genevive Hardon](#) (Cardboard animal mask construction)

Visual Aids: PPT, Successful completed masks, demo of how to construct a variety of forms

AEDP: Form (Creating areas of relief - discussing human/ animal form - how eyes sit back in sockets, cheekbones lift etc.)

H&S: Glue guns - glue gun station (cardboard box) at each group desk - clear H&S expectations set during class

Differentiation: One to one support, some students working on a mask template, gloves provided when working with mod roc

Evaluation: Peer evaluation (group) - 2 stars and a wish technique (two things **you think are successful** one piece of advice / area you want to focus on in the next class)

Learning Intentions

L.I.1: Students will **recognise** the function of relief forms in relation to the construction of an armature (base of mask)

L.I.2: Students will **appreciate** the construction techniques used in the work of Anastasia Pilepchuk and Genevive hardon, and **interpret** similar within their own work

L.I.3: Students will **create** a series of successful relief forms using cardboard / newspaper, and **apply** these to their mask using a hot glue gun

Success criteria:

(Presented in student friendly language on PPT)

All Students will....

- Create a successful relief form, and attach this to their mask (referenced from thumbnail sketch, using cardboard or plastic, covering in mod roc, attached via glue gun)
- Demonstrate consideration of modelling techniques shown when constructing relief forms
- Discuss the work of SS artists using relevant language (O)
- Evaluate their own work / the work of their peers using relevant language (two stars and a wish) (O)
- Recognise the terms 'relief' and 'subtractive' in relation to their mask design (discussing an area they will raise up, and an area they will keep flat) (O) (L)

Most students will....

- Discuss the construction techniques used in the work of SS artists using relevant critical and visual language (Vis.L)
- Recognise the influence of their previous thumbnail sketch(es) within the realisation of their mask
- Create a series of additive forms using a variety of material and attach these to their mask (newspaper, plastic, tissue, masking tape)

Some students may....

- Begin to add smaller details to their masks (eyes, scales, fur-like textures etc.)
- Begin to add a layer of mod roc to their mask to act as skin for their hybrid animal

<p>LESSON PLAN</p>	<p><u>Lesson Plan - Lesson 8</u></p>
<p>Post class reflection</p> <p>Student Work: Mask building</p> <p>Further Reading:</p> <ul style="list-style-type: none"> - How-to-regain-classroom-control-when-students-are-loud-and-unruly1809.html <p>Main Points:</p> <ul style="list-style-type: none"> - 3rd visit - Strong classroom management, especially in redirection and behaviour correction. - Engaging demo with highly responsive students. - Strong planning with possibly an overemphasis on learning intentions. - Effective cleanup and strong evaluation of student work. - Students eager to discuss peers' work - Should have changed sequence of UoL - zoo trip occurred too late (only date available) - should have worked from secondary sources early on instead 	<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"> - I had my third unannounced visit in this class. - Overall, I felt I let nerves get the better of me here. I wasn't as organised as usual due to helping with events in the school that morning, and I felt the class overall suffered. However, I did feel that the students completed really good work in this class, and I felt my classroom management was strong, especially in terms of redirection & behaviour correction. - I also felt my demo was engaging, and students were extremely responsive. - My planning was also very strong - It was commented that I possibly over plan & have too many learning intentions in a lesson, but I felt the planning stood to me and was strong in terms of guiding the class - In future, I will reconsider my learning intentions / SC to make sure they outline only the main items covered in the class, and are not over complicating things. - I also felt the cleanup was executed well & went smoothly, and also that the evaluation of student work was strong - these students are eager to discuss the work of their peers, so I hope to keep this style of evaluation moving forward, and test it with other groups when I have my own classroom <p>EBI?:</p> <ul style="list-style-type: none"> - Classroom management, while good, could have been stronger. This class has a lot of needs & is difficult to control in a scheme like this when they are at different stages, moving around, using messy materials etc. - how-to-regain-classroom-control-when-students-are-loud-and-unruly1809.html - further reading surrounding classroom management techniques - possibly the remaining silent, or the acknowledging positive behaviour would work well in this instance - possibly rewarding with VSWare points? - The scheme overall is a little out of sequence - this was due to JCSP not being able to fund our trip to the zoo until week 3, meaning the scheme was delayed and squished into 7 lessons rather than the full 10. Ideally, I would have liked 12 - 14 lessons for a scheme such as this, but it was unfortunately out of my control due to only having students once a week. <p>- I was advised that instead of practising to draw textures in advance of our zoo trip, students should have worked from secondary sources to begin to design their masks before we went to the zoo, and then they could have</p>

altered them after capturing animals in the zoo - there also should have been more of an emphasis on photography only, rather than drawing & photography

- Overall, I was disappointed with this class, but I don't think it was a complete waste - students are making good progress on their masks, and may only need 1 - 2 lessons after my block is completed to finish them (which I have been invited back to teach - confirm with NCAD)

Lesson No: 9 ✓

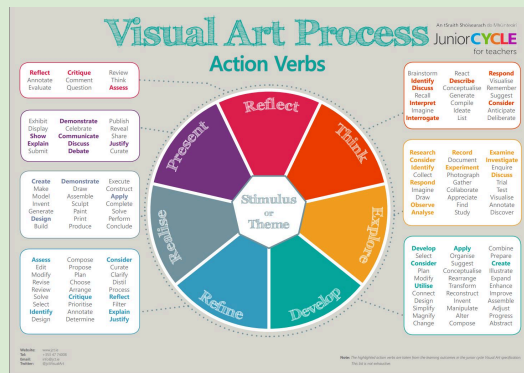
Total in UoL: 10

Date: 7th December

Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Realise



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

Teacher Prep: Set up room - Newspapers, hot glue gun station, aprons on chairs, plug in glue gun, chop cardboard, prep mod roc

Key New Learning Content: Completing extension process & **Adding the 'skin' to our masks** - Increasing strength & durability

Why:

- Creating a wearable mask - adding durability to our forms so they can stand independently
- Using mod roc to create a finished texture on our masks - filling in gaps, creating a 'skin' to bind all of our relief forms together into one believable animal hybrid
- Finalising mask elements before painting in the next class

SS Artists: [Jose Mrva](#) (cardboard animal masks - examining methods of construction)

Visual Aids: Successful vs Unsuccessful mask (difference between smoothing edges, creating relief forms with mod roc etc.), demo

AEDP: Form (Creating areas of relief - discussing human/ animal form - how eyes sit back in sockets, cheekbones lift etc.)

H&S: Glue guns - glue gun station (cardboard box) at each station - clear H&S expectations set during class

Differentiation: One to one support, some students working on a mask template, gloves provided when working with mod roc

Evaluation: Peer evaluation (group) - which masks are successful and why? (against SC) (0)

Learning Intentions

L.I.1: Students will **appreciate** the construction techniques in the work of Jose Mrva, and **interpret** these within their own work (0) (vis.l)

L.I.2: Students will successfully **apply** layers of mod roc to create the 'skin' of their animal hybrids

L.I.3: Students will **recognise** the importance of layering mod roc to create a strong mask base, and **apply** this knowledge to their masks

Success criteria:

(Presented in student friendly language on PPT)

All Students will....

- Successfully Apply layers of mod roc to their masks to act as 'skin' (2 or more layers, smoothing away holes in mod roc)

	<ul style="list-style-type: none"> - Recognise the construction techniques (found materials - layering, scoring & using flanges) in the work of Jose Mrva and create a relief form using one of these techniques - Discuss the work of our SS artist (O) using relevant language - Evaluate the work of their peers (against the success criteria given for task - using one construction technique, smoothing away mod roc with no holes) - Demonstrate their knowledge of the importance of layering mod roc through applying 2+ layers to their mask to prevent pieces from breaking (discussion as to why this is important - (O) - keep relief forms stable) <p>Most Students will....</p> <ul style="list-style-type: none"> - Successfully Apply layers of mod roc to their masks to act as 'skin' (3 or more layers, smoothing away holes in mod roc, layering using criss cross technique) - Interpret the construction techniques of Jose Mvra to stabilise their relief forms within their work (using layering, cardboard flanges, scoring and weaving to stabilise already formed relief pieces)
<p>LESSON PLAN</p>	<p><u>Lesson Plan - Lesson 9</u></p>
<p>Post class reflection</p> <p>Link to Student Work - Mod Roc covered Masks</p> <p>Main Points:</p> <ul style="list-style-type: none"> - Short & clear demo worked well to Keep students engaged in task At hand - Changed layout of the room - this Helped eliminate disruptions & Allowed me to keep an eye on certain students - Cleanup was efficient and 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"> - Overall I felt this class was much better than the previous. I changed the layout of the room so that I could see all students at all times, and positioned myself in the centre with access to all areas. I moved glue guns around to the top of the room so students had more space and I could see them working - I think this change in layout contributed to a better working atmosphere as students were much quieter (also played music which helped - gained this idea from reading article in last reflection) - Demo was short, concise and clear - I felt questioning was good, and asking students to explain the task back to me really helped check understanding - Demoing two tasks at the same time worked well, as fast finishers could see what needed to be done next and move on, and other students knew what their next steps were, eliminating them sitting unsure of what to do - Students achieved strong stable mask bases in this class, so all students met SC which is positive - Students really enjoyed Jose Mvra's layering technique, and many began to experiment with this underneath their mod roc layers - Cleanup was well instructed and delegated, I was much more organised during this class and it benefitted me

Delegated

- Need to remember to take images Of student work for assessment Folders
- Keep a closer eye on fast finishers

- Evaluation was positive and students enjoyed discussing each others work - having the SC written on the board allowed them to refer back to it when talking about the work of their peers, and this made the evaluation stronger

EBI?:

- Forgot to take pictures of some student work before mod roc was applied, so lacking pictures of underneath construction
- Students will not get masks completed, but will continue scheme with HT - could have structured scheme better and removed some elements to ensure masks were completed
- Students who finish tasks early tend to start messing instead of saying they need some help, and it can be a few minutes before I notice in such a busy classroom - keep a watchful eye next class and possibly separate students who aren't working well together (although new seating plan has helped this considerably)

Lesson No: 10 ✓

Total in UoL: 10

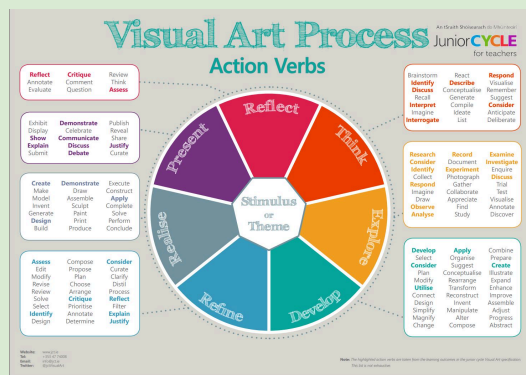
Date: 13th December

Lesson type: 1hr

Time: 12:00 - 1:00

Stage: Realise

(evaluation stage in later lessons due to timing - confirmed with HT) - lost 2 lessons of this unit



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

Teacher Prep: Set up room - prep mod roc, paint, water jars, newspaper

Key New Learning Content: Finishing adding mod roc 'skin' - moving onto base coat **painting of masks**

Why:

- Bringing project to end stages, adding a base layer of paint to our masks (colour) - influenced by our thumbnail sketches
- Introduction to paint and painting techniques

SS Artists: [Annie Libertini](#) (Encanto movie - painting of animal masks - mixing appropriate shades)

Visual Aids: Painted mask, demo of colour mixing, tints tones and shades VA

AEDP: Colour (Primary, Secondary, Tints & Tones)

Differentiation: One to one support, some students working on a mask template, gloves provided when working with mod roc

Evaluation: Peer evaluation (group) - which masks are successful and why? (against SC) (0)

Learning Intentions

L.I.1: Students will **discuss** the colour palette used in the work of Annie Libertini, and **interpret** this within their own work

L.I.2: Students will successfully **mix and apply** their chosen base colour to their masks

L.I.3: Students will **recognise** the difference between a tint and a tone, and **demonstrate** how to create each of them (N ratios)

Success criteria:

(Presented in student friendly language on PPT)

All Students will....

	<ul style="list-style-type: none"> - Successfully mix up a tint and a tone of their chosen base colour, and choose one to apply to their hybrid mask (success: evidence of either white or black mixed with colour, a range of shades, working with a realistic palette) - Recognise and explain (O) the difference between a tint and a shade, and when we should use each (O) - Discuss the colour palette used in the work of Annie Libertini, and evaluate whether this contributes to the realism of her characters (O) (Vis.L) <p>Most Students will....</p> <ul style="list-style-type: none"> - Mix up a range of successful tints and tones, and make a considered decision as to which they will choose to apply to their mask (looking at thumbnails, photos from zoo trip etc.) - Recognise the ratios needed for colour to white/black (3:1) when mixing up a tint or a tone, and demonstrate this knowledge when creating their colours (N)
LESSON PLAN	<u>Lesson Plan - Lesson 10</u>
<p>Post class reflection</p> <p>Link to Student Work:</p> <p>Main Points:</p> <ul style="list-style-type: none"> - Demo was engaging and clear instructions Helped students achieve SC - Classroom management was strong due to Layout changes - Encanto film worked well as a hook into SS artists work and prompted strong 	<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"> - Students were engaged with demo and most achieved SC set in this class of mixing tints and tones - students worked well independently throughout class and referred back to instructions of ratios written on board which worked well as clear success criteria - Students knew the Encanto film, and this provided a hook for students when discussing the work of SS Annie Libertini - students loved discussing her work and how colour can make something realistic, making comparisons to shows / cartoons they watch (spongebob - how colour changes when he becomes realistic etc) - Students were able to identify the impact of colour on the perception of an artwork - Classroom management was strong, keeping the new room layout worked well again, and having stations pre set up for students worked well as there were no opportunities for messing with paint cupboard - Evaluation was strong - students had plenty to say about each other's work and loved guessing what animals students were going to combine

<p>Discussion</p> <ul style="list-style-type: none"> - Masks did nit get completed - Need to use tints and tones to emphasise form - More stages of visual aids were needed 	<p>EBI?:</p> <ul style="list-style-type: none"> - Students did not get masks completed in this class so unit will be completed with HT after christmas - Some students mixed tints and tones but did not get a chance to apply these to their masks, resulting in a lack of form being emphasised - must recap this when i return in Jan with HT so all of their form structure does not go to waste - Needed more visual aids of the painting process - while I demonstrated for students, some did not fully grapes the idea of filling in all the white space before changing colours, If I had more stages of paointed masks this could have eliminated this issue
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