Critical Reflection

Friday, November 8, 2019 2:28 PM



Alison Bater

ECAD6008 Student Number: P147080

A portfolio illustrating a critical reflection of progress made on the planning and implementation of three pedagogical principles.

The process of teaching and learning has for many years consistently evolved and will indeed continue to do so. To develop strategies that are relevant for pupil needs and are thus fit for purpose, it is important that teachers critically reflect on their individual practice by considering their ongoing experience and by identifying areas that may be developed and improved. By taking account of a dynamic interaction of ideas from one's own experience and also the experience of others, a culture of meaningful learning is developed which will motivate both students and teachers to perform at optimum levels. This can be achieved and supported by regular reference to key pedagogical principles. With this in mind, the following discussion will consider three of the key pedagogical principles in relation to my own experience in planning and implementing classroom activity.

The discussion that follows will consider the following pedagogical principles:

- Good teaching and learning means employing assessment for learning principles.
- Good teaching and learning regularly reinforces Cross-Curriculum Responsibilities, including literacy, numeracy and digital competence and provides opportunities to practice them (NB. In relation to this principle, the discussion will focus on literacy).
- Good teaching and learning sets tasks and selects resources that build on previous knowledge and experience and engage interest.

My analysis will consider my progress in planning and implementing, and will develop justified conclusions about my holistic approach, with reference to appropriate literature and by identifying areas for improvement. In addition, the discussion will be informed and supported by reflective evidence which has been collated and annotated.

Given the quickly changing nature of the contemporary world, whereby technological change may have a direct impact on the relevance of traditional notions of knowledge and skills, it is crucial that pedagogy responds to the implicit needs of the younger generation. To achieve a culture that is dynamic and responsive to these changes, pedagogical approaches should be consistently reviewed and updated. As a diagnostic tool, Assessment for Learning (AFL) or Formative Assessment (FA), whereby students are encouraged to become an integral part of a learning and assessment cycle, can help us deliver a system that helps teachers to modify their practice and thereby helps students to achieve optimum

performance. Florez and Sammons provide a timely reminder on the importance of an assessment approach that is formative:

> Teachers who assess in this way are concerned not just to confirm and verify what their students have learnt, but also to help their students and themselves understand what the next steps should be… This kind of assessment has a 'formative' purpose: it helps to shape what lies ahead rather than to simply gauge past achievements (2013, p.2).

Within my practice, my first example of AFL relates to a lesson where self-assessment was used. The example refers to a Year 7 follow on lesson on colour theory. I used a think, pair, share activity as a starter. The pupils were all asked to recall what they had learnt in the previous lesson on colour theory and then take part in a short question and answer session. This approach was very successful and demonstrated how the more able pupils remembered the topic and the specific names for aspects of it. The rest of the class joined in and in turn it helped them to remember and learn from their peers. At the end of the lesson we did a recap on the subject of colour theory and the pupils use of it in the task set for the lesson. The class then completed a pupil comment section on a task sheet which in turn was attached in their sketchbooks. Self-assessment such as this provides a range of important benefits, which include a sense of ownership, empowerment and responsibility, rather than a teacher remaining superior or judgemental, which would only reinforce the traditional barriers between teachers and students. (Ash et al, 2015, p.103).

A second example of AFL also relates to self-assessment. In a Year 9 lesson on the subject of observational drawing, the pupils were tasked with filling in a comment section on a key task form in their sketchbooks. Although a specific pupil's work was above average, it was interesting to note that the pupil in question was still critical of their work. Significantly, their self-criticism focused on how they could improve their work and the response to the teacher feedback was positive. I believe that this type of self-evaluation is extremely powerful. It should be noted that whilst the pupil clearly understands what is required of them, less able pupils tended to rush this type of assessment and just leave comments like 'I could have done better,' or 'I will finish next time.' Given this context, I believe it is important to discuss with the pupils what they intend to say and to help them understand what is expected of them for self-assessment to be truly effective.

A third example of AFL refers to peer assessment. It came from a Year 9 steampunk and character development lesson I planned. At the start of the lesson the pupils were asked to recall what they had previously learnt about a specific artist and also about the genre of steampunk art. The pupils took part in a lively question and answer session in which they appeared particularly enthused. Following a demonstration and talk about how they could further develop their work, I handed out post-it notes. The pupils were asked to write down

what they wanted to achieve by the end of the lesson. Towards the end of the lesson the pupils swapped work and assessed if their partners had achieved their original goals. It seems to me that as I had introduced the idea of peer-evaluation early in the lesson, the pupils were clear what was expected of them and had time to reflect back on their targets. It also encouraged the pupils to continuously discuss and compare their work throughout the lesson. Set against this experience, I intend to build on this idea. By engaging pupils in a participative way throughout the lesson, I firmly believe that the benefits were highly positive and had a palpable effect on pupils' confidence building. Indeed, I was struck by the potential of helping to build the self-esteem of students with formative assessment. Black and William argue that formative assessment can help create a positive culture of success for all and that feedback to any pupil, "should be about the particular qualities of his or her work, with advice on what he or she can do to improve, and should avoid comparisons with other pupils" (2010, p.85).

Overall, my use of formative assessment was coherent and demonstrated added value, however, I am aware of a need to build on my use of questioning throughout the lessons to gain even greater insight into pupils' needs and to reinforce the learning.

In making his case for the need for change in education within Wales, Donaldson proposes that literacy, numeracy and digital competence should be the responsibility of all teachers and subjects. Moreover, he argues that a cross-curriculum approach "needs to ensure that children and young people develop high levels of competence in these aspects and have frequent opportunities to develop, extend and apply them across the curriculum" (2015, p.40).

In analysis, it is clear that these skills are and will be the very foundations of learning and a culture where these skills are seamlessly embedded across the curriculum can deliver wider benefits for students. Set against this aspiration I have sought to develop a cross-curriculum ethos in my practice. An example of this centres on a workshop I planned and developed which focussed on the Swedish environmentalist and school pupil Greta Thunberg. I first asked the class to read an article on Greta that gave a sense of her background and ethos. Following this I initiated a class debate on whether or not they agreed with the idea of pupils striking from school to draw attention to a political cause. This not only introduced literature to the pupils in the form of a news article (aimed at children), but also required them to develop and demonstrate an understanding of the topic and the direct impact on them as global citizens. I believe this developed a range of benefits by encouraging literacy and contributing to the pupils' sense of becoming ethically informed individuals. In addition, the workshop maintained a specific connection to Cwricwlwm Cymreig (2003) by introducing the class to Welsh artists and also to the

Education for Sustainable Development and Global Citizenship framework (ESDGC). Indeed, I am reminded of the assertion from ESDGC that cultural context and identity have crucial roles to play in developing pupils' perspectives on the world (2008, p. 5).

Ultimately, the workshop was highly successful, however, on reflection, I believe I could have encouraged even more debate on the subject and were I to run the workshop again I would dedicate a little more time to feedback at the conclusion to check whether or not the pupils' ideas and thoughts had changed.

Another example of a cross-curriculum approach derives from a lesson I ran to help pupils develop background scenery for either a pop-up book, or a mini theatre based on Roald Dahl's Charlie and the Chocolate Factory. Working in groups, the pupils had previously looked at the work of two artists, who they were to use as inspiration for their final group pieces. I revisited the artists at the start of the lesson with a new handout and questions to the class. Whilst reading through the sheet one pupil asked if they could read aloud to the class a new piece of information regarding 'Pop Art'. Fascinatingly, this led to a very enthusiastic discussion with the class before they started their main task.
The main task for the lesson was research, which was undertaken on Chromebooks, based on the text of the book. This demonstrated cross-curricular links to literacy and digital competence.

The sense of enthusiasm from a class that was highly motivated in its task was palpable. Nevertheless, we were slightly let down by sub-standard internet access, which at times made the pupils' research more difficult than it should have been. With this in mind, I made adjustments the next time I ran the lesson for another class, by simplifying the handout sheet and by reserving a computer room to make their research easier and more creative.

I also planned several lessons for Year 9 on ideas around 'Steampunk'. The pupils had been studying 'gaming' as a concept and as a natural evolution of this, I decided to introduce them to the contemporary genre of 'Steampunk Art', so as to help them with their character development. As a starter they were given handouts on steampunk to read with appropriate questions to answer. As an exercise, they highlighted parts of the text they thought were relevant to help them compose a small written piece. As a demonstration of differentiation, some pupils only listed key words whilst others wrote a paragraph depending on their ability. Their learning and their understanding of the literature given to them, was then reinforced at the end of the lesson and at the start of the next lesson, when they were asked to give key words to describe both steampunk and the work of artists.

These lessons with Year 9 were particularly successful. The pupils were engaged and enjoyed learning about something new that they felt was relevant to them. Interestingly, steampunk is a genre that is incorporated into a great deal of contemporary TV and literature. With this in mind, I was able to make a relevant and pertinent connection between steampunk and the BBC's serialisation of Philip Pullman's trilogy of fantasy novels, *His Dark Materials* (2019). An added benefit is that the production was made in Wales, which presented me with the opportunity to make a connection with Welsh culture, which is clearly consistent with Cwricwlwm Cymreig.

Donaldson reminds us that the expressive arts are an integral part of the wider educational picture. The expressive arts presents opportunities to communicate ideas, to engage with strategies for thinking, to give a space for the imagination to flourish, to refine one's ideas and to promote exploration of cultural and personal identity (2015, p. 43). The view is further supported in an Estyn review on best practice in the creative arts, where it was found that senior leaders in best practice schools shared a passion and vision for these subject areas, 'They believe that the creative arts inspire, stimulate and motivate pupils to think imaginatively, to persevere and to respond positively to challenges' (2015, p. 4).

Estyn also found that in the most successful lessons, teachers ran their lessons with energy, pace and enthusiasm and would characteristically judge when best to intervene or challenge. Moreover, pupils were encouraged to take risks and to learn from their own mistakes (2015, p. 3).

In my practice, I am ever mindful of the principle that good teaching and learning sets tasks and selects resources that build on previous knowledge and experience and engage interest. Art and design is a visual subject and as such resources are vital. Pupils need to engage with the subject to learn and visual resources need to be current, stimulating and informative. In all three of the following examples I produced PowerPoint slides combined with relevant handouts to fully enable engagement and to trigger the pupils' interest.

Climate change and the growing amount of plastic in our oceans is consistently in the news. This is especially the case in television news aimed predominantly at children and young adults, with BBC's Newsround being a prime example. With this in mind and with a desire to remain consistent with Donaldson's recommendation that children and young people should be ethical, informed citizens of Wales and the world (2015), I developed a workshop to explore the issue. As part of my planning, I created a dynamic and informative PowerPoint that was reinforced with relevant handouts, information sheets and examples of work. As a starter with my first handout, an article from Newsround, I was able to encourage a debate from all pupils regardless of their previous knowledge. I also produced artist information sheets and a 'how to knit' sheet that could be kept and used for future reference

and to encourage further research as a stretch and challenge for the more able pupils. In addition, I presented examples of my own work. This brought the task 'to life' and demonstrated what was expected of them. As a way of reinforcing this, the lesson objectives and success criteria were clearly displayed on the PowerPoint slides. Unfortunately, the PowerPoint slide was not available for the duration of the whole workshop due to an unexpected change of room. This was disappointing, as my preference is to keep the pupils engaged by rotating the slides on a loop throughout the lesson, so that artist images, the success criteria and lesson objectives provide visual and cerebral stimulus.

Perhaps the most pleasing and instructive aspect of the session was to give pupils the chance to explore opportunities for recycling by re-imagining the 'plastic problem' in new ways. By building on their views about the issue and by providing them with appropriate resources they were able to engage with a major problem facing our wider society. Burgess suggests that such opportunities can, "help young people to make sense of the world and to give education relevance and authenticity" (2015, p. 73).

Another example of this key pedagogical principle is a lesson I developed for a series of character development lessons, which revisited a previous lesson that introduced the idea of 'Steampunk Art'. The PowerPoint presentation was similar to the one seen by pupils at the previous introductory lesson, but the starter asked the class to recall what they had learnt in the previous lesson. Handouts with questions and key words were provided to jog some of the less able students' memories and the students had a worksheet from the previous lesson in their sketchbooks. I also presented an animated video that showed a 'steampunk man' made from cogs and bolts. The pupils particularly enjoyed the video and were able to connect the idea of 'steampunk' to the BBC production *His Dark Materials* (2019), based on the books by Philip Pullman. Overall, the character development work produced by the students was highly creative and their imaginative response indicated high levels of engagement from across the class.

With such a range of media and resources, it is important to be well organised within an art room environment. All the materials for these sessions needed to be ready and handouts placed be on the table at the start of every lesson to maximise time available and most importantly the pupils' learning experience.

A third example of the principle that good teaching and learning sets tasks and selects resources that build on previous knowledge and experience and engage interest is a lesson I conducted on colour theory. As a starter the class were asked to think, pair and share what they remembered about colour theory and the work of an artist they had previously researched. In their discussions, they were asked to identify the correct terminology, such as complimentary colours and harmonious colours.

There were a few Additional Learning Needs (ALN) students in this class, some of whom had missed the previous lesson. Providing a demonstration and being able to show my own example and examples from other classes was vital for their understanding of the topic and the set task.

On reflection, were I to run the session again, I would ensure that all the class were fully engaged with the demonstration. In this instance, some of the more able and talented pupils (MAT) were a little distracted as they were near to completing their work. The greatest benefit observed in this session was for the class to work in pairs or teams, where they could share their ideas in a 'safe haven' environment. According to a finding in Estyn's Best practice in the creative arts at key stages 3 and 4, students enjoy the opportunity of collaborative working:

> They benefit greatly from working in a team, solving problems together and helping one another to improve their skills. Pupils say that celebrating their arts skills in public has had a significantly positive impact on how they view themselves and their future (2016, p.23).

In conclusion, the pedagogical principles considered within my discussion were untaken with integrity and an aspiration to create an open learning environment. In the spirit of continuous improvement, my methods, planning and the dynamics of running a lesson have and will continue to modify, evolve and fine tune. Moreover, my experience of running a class has been anchored within the collaborative and open learning environment that Successful Futures (2015) seeks to embed within our education system. During the initial months of my practice, I have developed ways of designing learning activities, how to develop content and an awareness of teaching methods, but perhaps most of all, I have been inspired by how pupils learn and by how in my role as a teacher I can become an integral part of their journey. Reinforcing this point, Addison et al comment:

> Teaching in schools is, after all, a social process or set of practices through which students learn valued knowledge and skills within the guidance of experienced adults; teaching is the means not the end (2015, p. 21).

References

Friday, November 8, 2019 2:29 PM



Reference List PGCE

Reference List:

Addison, N., Burgess, L., Kinsella, V., and Kenning, D. (2015). 'Learning in art and design education', in Addison, N., Burgess, L., Steers, J., and Trowell, J. (eds), *Understanding Art Education: Engaging reflexively with practice*. Abingdon, Oxon: Routledge, p. 21.

Anon, Developing the Curriculum Cymreig. (2003). Available at: http://www.wasacre.org.uk/publications/wag/E-developingthecurriculumcymreig.pdf [Accessed January 2nd, 2020].

Anon, Education for Sustainable Development and Global Citizenship. (2008). Available at: https://gov.wales/sites/default/files/publications/2018-02/education-for-sustainable-development-and-global-citizenship-in-the-further-education-sector-in-wales_0.pdf [Accessed January 2nd, 2020].

Anon, Estyn: Best practice in teaching and learning in the creative arts at key stage 2. (2015). Available at: https://www.estyn.gov.wales/sites/www.estyn.gov.wales/files/documents/Best_practice_in_teaching_and_learning_in_the_creative_arts_at_key_stage_2_-_May_2015.pdf [Accessed January 2nd, 2020].

Anon, Estyn: Best practice in the creative arts at key stages 3 and 4. (2016). Available at: https://www.estyn.gov.wales/sites/www.estyn.gov.wales/files/documents/Creative%20arts%20at%20key%20stage%203%20and%204%20Thematic%20survey%20report%20%28002%29.pdf [Accessed January 3rd, 2020].

Ash, A., Scofield, K., & Steers, J., (2015). 'Assessment and examinations in art and design', in Addison, N. and Burgess, L. (eds), *Learning to Teach Art and Design in the Secondary School*. London: Routledge, p. 103.

Black, P. and Wiliam, D., (2010). *Inside the black box: Raising standards through classroom assessment.* Available at: https://journals.sagepub.com/doi/pdf/10.1177/003172171009200119 [Accessed December 29th, 2019].

Burgess, L., (2015). 'Learning as a social practice in art & design', in Addison, N., Burgess, L., Steers, J., and Trowell, J. (eds), *Understanding Art Education: Engaging reflexively with practice*. Abingdon, Oxon: Routledge, p. 73.

Donaldson, G. (2015) *Successful Futures*. Crown Copyright. Cardiff. Available at: http://gov.wales/docs/dcells/publications/150317-successful-futures-en.pdf [Accessed December 27, 2019].

His Dark Materials (2019) BBC One Television, November.

Assessment for Learning

Friday, November 8, 2019 2:26 PM

Example 1.

Lesson Plan 7RS

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	7
AoLE or Subject	Art	Date:	21/11/19
Lesson Focus:	Collage and Colour Theory		
Meaningful links to Curriculum	The lesson will involve thinking (how to use tone and colour), making (creating a collage) and understanding (colour theory).		
Meaningful links to: Cross Curricular Responsibilities	Links to literacy through colour theory and numeracy through the use of shapes within the colour wheel. Curriculum cymreig.		
Personal Targets (Linked to QTS and identifed in weekly review) Develop my knowledge and understanding of the links between learning objectives, success criteria ans assessment. To acheive QTS standards.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Colour theory. Collage techniques and the use of colour and tone. An extra stretch would be the use of tone within their collage to show light and dark.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
Composition: The piece fills the space available effectively. Accuracy of shape: The shape of the cake / sweet / chocolate is drawn with correct proportions. Colour understanding: Pupils have limited their colour choice by opting for ones that work effectively together (e.g. contrasting or	Composition: The piece fills the space available effectively. Accuracy of shape: The shape of the cake / sweet / chocolate is drawn with correct proportions. Colour understanding: Pupils have limited their colour choice by opting for ones that work effectively together (e.g. contrasting or

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Starter- Image of a collaged sweet on board, Think pair share. Talk about the colour wheel and colour theory e.g. complimentary and harmoniuos colours. Also looking at the examples of collage from 2 artists, Nancy Standlee and Patricia Henderson.	Pupils to think , pair share their thoughts on collage. Q&A about colour theory and the use of tone.	Classroom organised, seating plan(pupils to sit in normal places) Power point, templates coloured pencils & glue.
Teaching & Core Learning	Demonstrate collage and use of tone thechniques. Outline lesson objectives and success criteria.	Watch demonstration, then complete their own collage of sweet or cupcake using own drawing (the drawing must be accurate) or template. The stretch and challenge would be to use variations of tone to show light and dark. The collage will take two possilby three lessons to complete. Pupils who have completed one collage will do the other trying to use the success criteria.	Templates, magazines, glue and scissors.

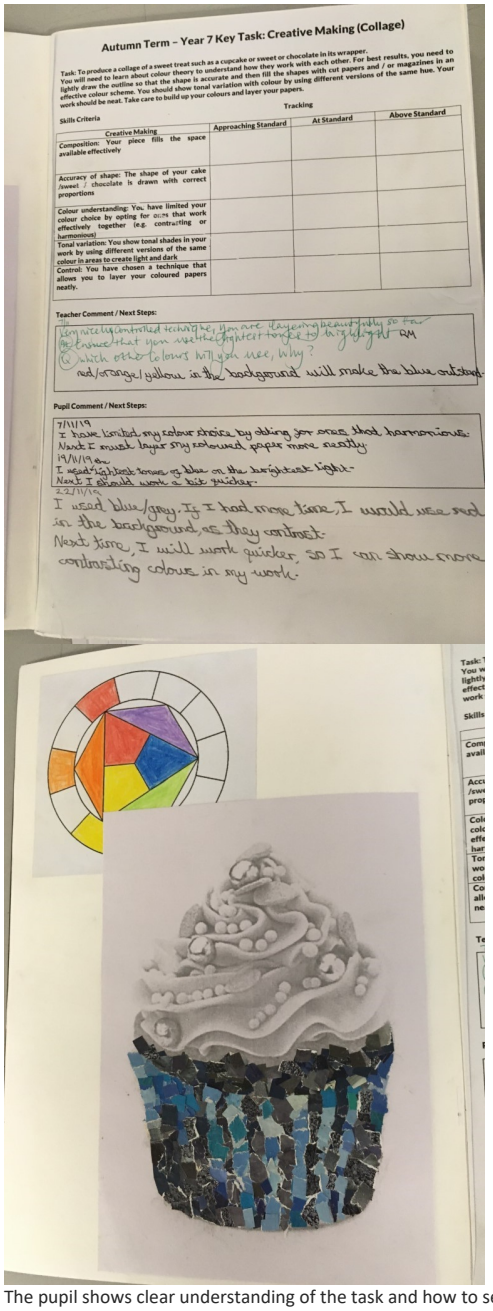
Plenary	Q&A (hands down) to establish the understanding of tone and colour theory.	Q&A (hands down) to establish the understanding of the colour theory learnt. Fill in pupil comment on task sheet in book. WWW and EBI.	

Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Example on board, pupils gave feedback. Use of questioning. Most pupils were engaged with task and worked enthusiastically..
Next Steps for Progress	Allow time for the pupils to think and pair before sharing. Encourage pupils to think for themselves during questioning.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Example of work on board. Pupils engaged and on task. Good circulation of room offering support to individuals. Positive approach and showing patience. Use of questioning when talking to individuals.
Areas for my Development Personal Targets for Progress	Use of questioning, Try not to give the pupils the answers. Add questions to powerpoint slide to get the pupils to direct their thoughts. Allow for thinking time.

This was a year 7 follow on lesson on colour theory. I used a think, pair, share activity as a starter. The pupils were asked to recall what they had learnt in the previous lesson on colour theory and then take part in a short question and answer session.
This was quite successful and demonstrated the how the more able pupils remembered the topic and the specific names for aspects of it. The rest of the class joined in and it helped them to remember and learn from their peers.
At the end of the lesson there was a recap on colour theory and the pupils use of it in the task set for the lesson. They then completed a pupil comment section on a task sheet that was stuck into their sketchbooks.



Autumn Term – Year 7 Key Task: Creative Making (Collage)

Task: To produce a collage of a sweet treat such as a cupcake or sweet or chocolate in its wrapper. You will need to learn about colour theory to understand how they work with each other. For best results, you need to lightly draw the outline so that the shape is accurate and then fill the shapes with cut papers and / or magazines in an effective colour scheme. You should show tonal variation with colour by using different versions of the same hue. Your work should be neat. Take care to build up your colours and layer your papers.

Skills Criteria — Tracking

Creative Making	Approaching Standard	At Standard	Above Standard
Composition: Your piece fills the space available effectively			
Accuracy of shape: The shape of your cake /sweet / chocolate is drawn with correct proportions			
Colour understanding: You have limited your colour choice by opting for colours that work effectively together (e.g. contrasting or harmonious)			
Tonal variation: You show tonal shades in your work by using different versions of the same colour in areas to create light and dark			
Control: You have chosen a technique that allows you to layer your coloured papers neatly.			

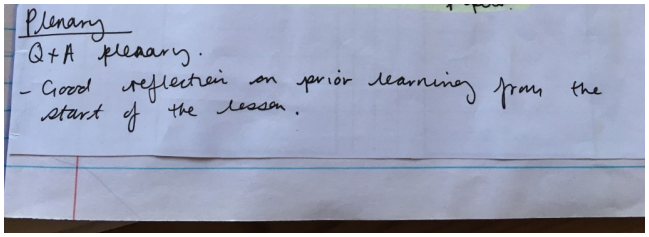
Teacher Comment / Next Steps:

Very nicely controlled technique, you are layering beautifully so far
Ensure that you use the lighter tones to highlight eg
Which other colours will you use, why?
red/orange/yellow in the background will make the blue outstand.

Pupil Comment / Next Steps:

7/11/19
I have limited my colour choice by using for ones that harmonious.
Next I must layer my coloured paper more neatly.
19/11/19 ea.
I used lighter tones of blue on the brightest light.
Next I should work a bit quicker.
22/11/19
I used blue/grey. If I had more time, I would use red in the background, as they contrast.
Next time, I will work quicker, so I can show more contrasting colours in my work.

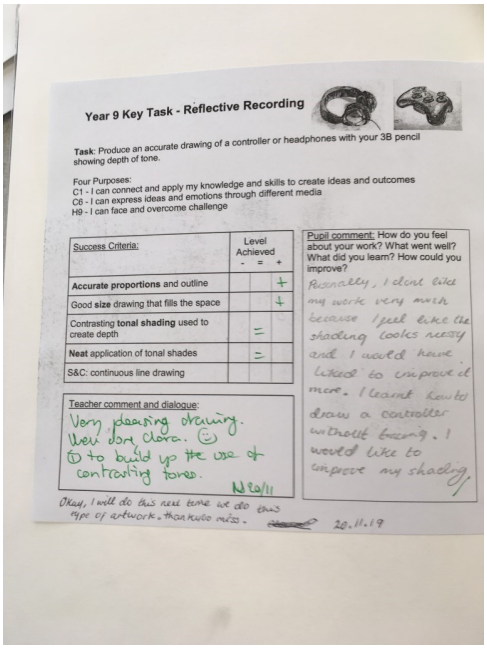
The pupil shows clear understanding of the task and how to self-assess their work.



Plenary
Q+A plenary.
- Good reflection on prior learning from the start of the lesson.

Feedback from class teacher observing lesson.

Example 2.



Year 9 Key Task - Reflective Recording

Task: Produce an accurate drawing of a controller or headphones with your 3B pencil showing depth of tone.

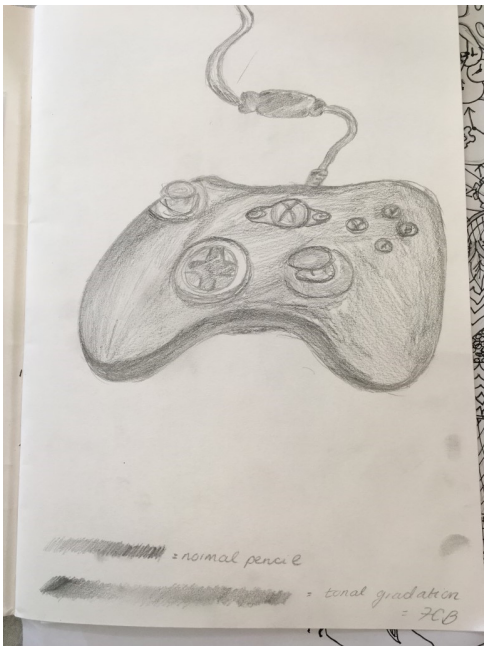
Four Purposes:
C1 - I can connect and apply my knowledge and skills to create ideas and outcomes
C6 - I can express ideas and emotions through different media
H9 - I can face and overcome challenge

Success Criteria:	Level Achieved -	=	+
Accurate proportions and outline			+
Good **size** drawing that fills the space			+
Contrasting **tonal shading** used to create depth		=	
Neat application of tonal shades		=	
S&C: continuous line drawing			

Pupil comment: How do you feel about your work? What went well? What did you learn? How could you improve?
Personally, I dont like my work very much because I feel like the shading looks messy and I would have liked to improved more. I learnt how to draw a controller without tracing. I would like to improve my shading.

Teacher comment and dialogue:
Very pleasing drawing. Well done Clara. ☺
① to build up the use of contrasting tones.
N 20/11

Okay, I will do this next time we do this type of artwork. thankyou miss. 20.11.19

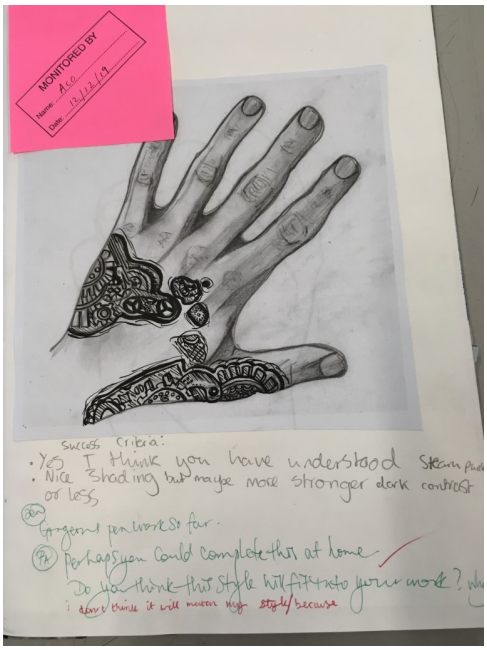


In this year 9 lesson on observational drawing the pupils were tasked with filling in a Comment section on a key task form in their sketchbooks. The pupils work is above average, however, the pupil is still critical of their work. The criticism does focus on how the pupil can improve their work and the response to the teacher feedback is positive.
I think this type of self-evaluation is extremely positive, the pupil clearly understands what is required of them, however less able pupils tend to rush this type of assessment and just leave comments like 'I could have done better,' or 'I will finish next time.' I think it is important to discuss what the pupil intends to say and help them understand what is expected of them for self-assessment to be really effective.

Example 3.

These 2 examples are from year 9 steampunk and character development lessons I planned.

The first one below shows a piece of year 9 work that has been peer assessed according to the success criteria which is as follows- To draw, trace or use a template of a hand which shows human and machinery features.
The hand should incorporate cogs, bolts and steampunk features.
The work should show an understanding of steampunk art.



The second is a character development lesson.

pdf

APLP lesson

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	9RS
AoLE or Subject	Art	Date:	28/11/19
Lesson Focus:	Character Development.		
Meaningful links to Curriculum	The lesson will involve thinking (using artists and genres to help develop own character), making (produce a drawing using some of the techniques learnt in previous lessons) & understanding (using the ideas and techniques to further develop their own work).		
Meaningful links to: Cross Curricular Responsibilities	Links to literacy through the comprehension task. Links to cwricwlwm Cymreig through use of a Welsh example and Welsh headings.		
Personal Targets (Linked to QTS and identifed in weekly review) To further develop my use of questioning. To invite the pupils to give more feedback and to include more key words associated with the lesson content to build on art vocabulary. Also to include more differentiation in my lessons. Develop my use of Welsh.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Continue the development of their own character, using techniques learnt from previous lesson. Produce a finished piece over several lessons.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)

1

Understand the crossover/links between steampunk and Katie McCann's art	Pupils will firstly recall what the have previously learnt about both steampunk and Katie McCann. There will be questions on PP asking them to identify links. Does the artist use steampunk techniques? How? Is it successful? Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated.
Pupils will understand the concept of mixed media and different art genres. How can they incorporate it into their own work.	Pupils will be asked to write on a post it note what they need to do to either finish their character or else what they want to acheive by the end of the lesson. Differentiation will be demonstrated through the use questions on board to help the pupils understanding. LNF- comprehension/literacy also demonstrated.
Success criteria- **ALL** Design and draw, colour and decorate the finished character. **MANY** To complete their own character including some features of steampunk and collage. **SOME** Complete their own character freehand and incorporate cogs and machinery parts creatively	Q&A to establish if they have acheived their targets. If yes but the work isn't complete, should they have stretched and challenged themselves more. If no, Why have they not reached their target. If not new targets will be decided by pupils and written on post-it note for next lesson.

2

and skilfully within their design. Also use colour and collage to create a fantastical creature.	

3

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Starter- Look at PP Post it notes given out	Pupils will look at image on PP Katie Mcann. Think, Pair, Share. Question and answer session on recalling what they have learnt about the artist and her techniques. Quick recap on steampunk. Pupils will be asked to write on a post-it note what they need to do to either finish their character or else what they want to acheive by the end of the lesson.	Seating plan to allow pupils who need extra help to be near the front. PP Post-it notes.
Teaching & Core Learning	Power Point with questions to help pupils andexamples of steampunk art and Katie Mcann's work. Demonstrate by showing my own example which uses drawing and collage techniques. Walk around the class to make sure all pupils have given themselves reasonable and attainable targets.	LNF- comprehension/literacy also demonstrated. Q&A about knowledge. Continue with their character development. Differentiation will be evident because some pupils will use a template, most will develop own image from template. Few will draw their own character.	PP on steampunk. Handouts with templates and design ideas.Pencils, fine liners items for collage.

4

		Some will use just pencil drawing. Most will use fine liner and colour . Some will use colour and collage confidently to develop their character.	
Plenary	Q&A linked to the statement each pupil wrote on their post-it note.	Q&A to establish if they have acheived their targets. If yes but the work isn't complete, should they have stretched and challenged themselves more. If no, Why have they not reached their target. If not new targets will be decided by pupils and written on post-it note for next lesson. Questions on PP Some will be key words Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated. Some will have low targets that are easily acheived, most will have reasonable targets that most will acheive or nearly acheive.	PP

5

		Few will give a stretch for a target and compltete the work successfully without rushing.	

6

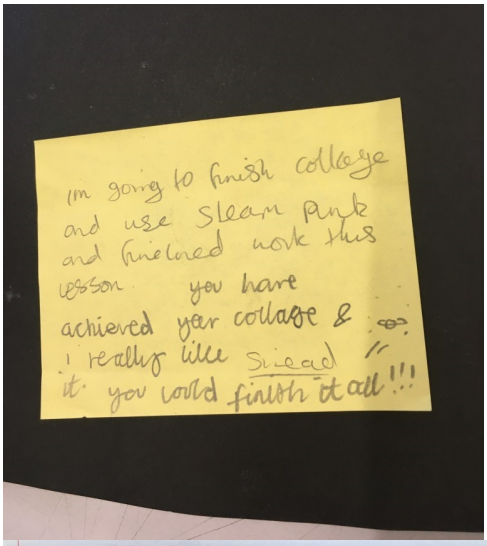
Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

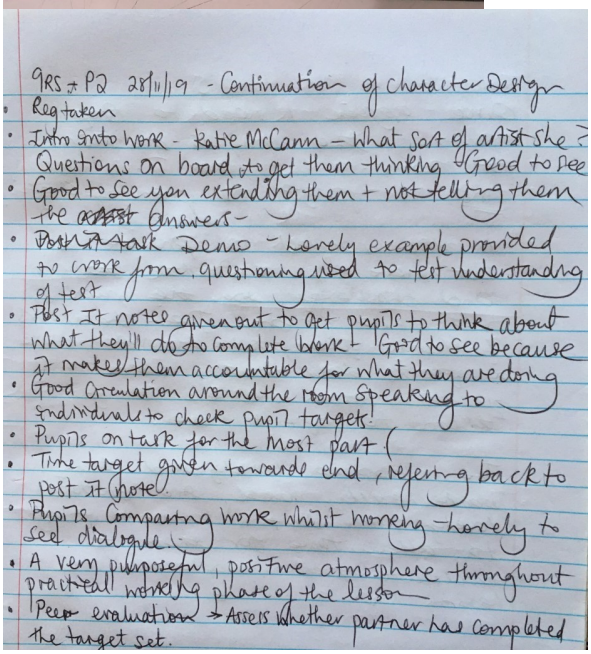
Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Good intro, questions on board. I stretched the pupils with the questions and didn't give the answers. Post it notes given out so the puils could write what they wanted to acheive by the end of lesson.
Next Steps for Progress	Once again although there was far more assessment of learning throughout the lesson I stll didn't provide a clear planary.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	There was a good working atmosphere in the class, most pupils were on task. I circulated well and discussed with all pupils their targets. Peer evalution – to assess whether their partner has acheived the target set.
Areas for my Development Personal Targets for Progress	Need to provide a stretch for pupils that think they have finished. Once again no clear plenary. Make sure that all pupils are engaged and listening. To provide a clear plenary and also get pupils to discuss their work more, think, pair, share. To make my expectations clear and assess the work against them.

At the start of the lesson the pupils had to recall what they had previously learnt about an artist and about the genre of steampunk art. The pupils took part in a lively Q&A session.
After a demonstration and talk about how they could further develop their work I handed out post-it notes. The pupils had to write down what they wanted to achieve by the end of the lesson. Towards the end of the lesson the pupils swapped work and assessed if their partners had achieved their goals.
I felt that because I set the task of peer-evaluation early the pupils knew what was expected of them and had time to reflect back on their targets. It also encouraged the pupils to discuss and compare their work throughout the lesson.
I would like to build on this idea, engaging pupils in this way throughout the lesson is an extremely positive way to learn and builds on pupils confidence.







9RS ✱ P2 28/11/19 - Continuation of character Design
- Reg taken
- Intro onto work - Katie McCann - What sort of artist she ? Questions on board to get them thinking Good to see
- Good to see you extending them + not telling them the answers -
- Post it task Demo - Lovely example provided to work from. questioning used to test understanding of test
- Post It notes given out to get pupils to think about what they'll do to complete work Good to see because it makes them accountable for what they are doing
- Good Circulation around the room Speaking to individuals to check pupil targets
- Pupils on task for the most part (
- Time target given towards end, refering back to post it note.
- Pupils Comparing work whilst working - lovely to see dialogue.
- A very purposeful, positive atmosphere throughout practical working phase of the lesson
- Peer evaluation → Asses whether partner has completed the target set.

Above is part of the feedback from the lesson.

Cross Curricular Responsibilities

Friday, November 8, 2019 2:24 PM

Example 1.

APLP lesson

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	PGCE students
AoLE or Subject	ART	Date:	30/10/19
Lesson Focus:	The use of found, recycled and natural materials in art.		
Meaningful links to Curriculum	The workshop should encourage thinking, making and understanding.		
Meaningful links to: Cross Curricular Responsibilities	The workshop will help develop cross curricular links to Curriculum Cymreig, LNF and ESDGC.		
Personal Targets (Linked to QTS and identifed in weekly review) To understand the lesson planning process Develop my knowledge and understanding of the links between learning objectives, success criteria and assessment. To acheive QTS standards.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Understand the use of recycled and found materials within the diciplines of weaving and knitting. Incorporate different materials into a piece of weaving or knitting and be able to experiment with a variety of different resources. As an extra stretch we will experiment with PET-ART, manipulating plastic bottles with heat.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
ALL- To produce a piece of weaving, knitting or pet-art and to understand the need to address the problems facing society and the needless waste we produce.	I will ask questions to determine understanding. The pupils will peer assess, two stars and a wish. The plenary will include what went

MANY- To create an artistic piece combining different resources. SOME-To produce pieces of weaving and knitting to a high standard.	well and how well did you acheive your targets within a group discussion.

Time	**Activities/Methodology/Key Concepts** (Teacher's Role – including key teaching points and key questions)	**Pupil Tasks** (Pupils' role -including differentiation strategies, engagement in formative assessment and homework)	**Resources** (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Image of Greta Thunberg. Think Pair Share. What do you think of her encouraging children to strike? Are politicians listening? PowerPoint presentation- Introduce the subject. Three artists, one Welsh and provide artist handouts.	Starter- think, pair, share.	PP presentation, artist handouts.
Teaching & Core Learning	Outline the learning objectives. Demonstration of task and provide examples. There will be several tasks and the pupils will be encourged to try everything. A 'How To Knit' handout will also be provided.	Watch demonstration, then experiment with texture, colours and materials. All pupils will be able to produce a small piece of weaving, most using different resources. The stretch would be to try everything and produce a piece of work.	Make sure the classroon is safe, bags and coats away. If using a heat gun supervision must be provided, good ventilation established and surfaces adquately covered. Pupils must

			be made aware of the dangers of using scissors and needles incorrectly. Resources required- weaving materials, plastic bags, rope, plastic bottles, found items, ephemera. Hessian, knitted silver, needles, knitting needles, scissors, a heat gun and an iron.
Plenary	What went well? How well did they acheive the target and reflect on outcomes.	Peer assessment, three stars and a wish. Group discussion.	

Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	
Next Steps for Progress	

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	
Areas for my Development Personal Targets for Progress	

Greta Thunberg

Greta Thunberg: 16-year-old climate activist inspired international youth movement

24 Apr 201924 April 2019
Last updated at 10:16



ADAM BERRY / GETTY IMAGES

Fridays for Future is an international movement of students who, instead of attending their classes, take part in demonstrations demanding action against climate change

At just 16 years old, Greta Thunberg has started an international youth movement against climate change.

The Swedish teenager first staged a "School Strike for Climate" in front of the Swedish Parliament in August last year.

She continued to gain international attention after speaking at the U.N. Climate Talks in Poland last December.

Her strike has inspired students from around the world, leading tens of thousands of students from Germany, Japan, the UK, Australia and many more to join her #FridaysforFuture demonstrations.

The walkouts were seen as a chance to build towards a global day of school strikes on 15 March.

More on climate change

School walkout over climate change

Climate change: What are you doing to help?

Scientists have a big warning for us about global warming

I realized no one is doing anything to prevent this from happening so then I have to do something
Greta Thunberg



LUKAS SCHULZE/GETTY IMAGES

A large float featuring of climate activist Greta Thunberg makes its way through the annual Rose Monday Carnival parade in Dusseldorf, Germany

We introverts can make our voices heard
Greta Thunberg

Four years ago, she was diagnosed with Asperger's, a **form of autism.**

"Being different is a gift," she told the BBC, "It makes me see things from outside the box. I don't easily fall for lies, I can see through things. If I would've been like everyone else, I wouldn't have started this school strike for instance."

She told Rolling Stone magazine that the first woman to inspire her was **Rosa Parks.** "I learned she was an introvert, and I'm also an introvert," says Greta.

Talking about Rosa Parks, Greta explained how "one person can make such a huge difference."

Greta has been missing lessons every Friday to continue protesting outside the Swedish parliament.



ALEXANDER POHL/NURPHOTO VIA GETTY IMAGES
Students protested in Germany for a better protection of the environment and of the climate

I can't vote, so this is one of the ways I can make my voice heard.
Greta Thunberg

There's loads of ways to help the environment. Let us know what you are doing to tackle climate change in the comments below.

https://www.bbc.co.uk/newsround/47467038

Alison
Theme – Politics / Environmental issues
Feedback:

- Excellent planning and preparation evidenced through the starter activity, lesson plan, artist handouts, PowerPoint presentation and knitting guidance.
- As you took the time to carefully research materials on Greta Thunberg for your starter activity, consider inviting colleagues to provide some feedback and stimulate further thinking. However, this was a useful starter to promote the use of literacy.
- Clear lesson objectives which were patiently shared with the group.
- Aim to include key words associated with the lesson bilingually to enrich colleagues' art vocabulary.
- Excellent attention awarded to Y Cwricwlwm Cymreig through the work of Welsh recycling artist Val Hunt.
- Excellent attention also awarded to worldwide artists through highlighting recycling artists Veronika Richterova and Bart Vargas. All of the artists were well-selected to inspire colleagues and endorse the recycling theme.
- Very good organisation of materials and equipment for this workshop, everything set up in advance, such as wire, wool, plastic strips and bags, plastic rope, hessian, etc.
- Circulated well to help, offer advice and aid with new techniques, such as knitting.
- Concentrated, contented working atmosphere achieved with everyone enjoying their work.
- Good to see Welsh used for titles in PowerPoint presentation. Aim to develop your use of Welsh in handouts and for greetings and praise.
- Lovely manner with the group. Very relaxed, informative, encouraging and supportive.
- Great to see exemplars provided to guide colleagues' weaving activities.
- Clear, thorough demonstration of the weaving activity.
- Excellent activity phase to the lesson in general. All students were thoroughly engaged and generated creative outcomes of a very high standard.
- Excellent work, Alison. Very well done ☺

Targets:

- Invite feedback following the starter activity.
- Further develop your use of Welsh for greetings and praise.
- Include key words associated with the lesson content to build on art vocabulary.

Shan Samuel-Thomas – 30.10.19

The workshop I planned on a political theme demonstrates my use of cross curricular links.
As a starter pupils have to read an article on the Swedish school pupil Greta Thunberg. They are then asked to debate whether they agree with the idea of pupils striking to draw attention to a political cause. This not only introduces literature to the pupils in the form of a news article (aimed at children), but also asks them to show and develop an understanding of the topic and the impact on them as global citizens. This not only encourages the use of literacy but helps to make them ethical, informed individuals.

https://gov.wales/sites/default/files/publications/2018-03/succesful-futures-a-summary-of-professor-graham-donaldsons-report.pdf

The workshop also has links to Cwricwlwm Cymreig by introducing Welsh artists and also to the Education for Sustainable Development and Global Citizenship framework (ESDGC).

https://gov.wales/sites/default/files/publications/2018-02/education-for-sustainable-development-and-global-citizenship-in-the-further-education-sector-in-wales_0.pdf

On reflection I believe I could have encouraged even more debate on the subject from the participants and if I run this workshop again I will spend a little more time on feedback at the end of the workshop to see if the pupils ideas and thoughts change.

Example 2

Lesson Plan ZID

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP
PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	7
AoLE or Subject	Art	Date:	28/11/19
Lesson Focus:	Charlie & Chocolate Factory (background)		
Meaningful links to Curriculum	The lesson will involve thinking (researching background ideas), making (creating a mood board) and understanding (the book's text and artist research).		
Meaningful links to: Cross Curricular Responsibilities	Links to literacy through reading the text and researching artist. Curriculum cymreig (author is Welsh)		
Personal Targets (Linked to QTS and identifed in weekly review),Pedagogy,Collaboration Innovation,Professional learning & Leadership			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Understand specific artist's work. Collage techniques and the use of colour and tone as used by the artist. Plan in groups their own final piece, either stage set or a book.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
Robust research and understanding of artist. Artist reseach sheet. To produce a 'mood board' of ideas in a group that can be used in their final outcome.	Robust research and understanding of artist. Artist research sheet. Pupils need to show they undersatnd how the artists work. To produce a 'mood board' of ideas in a group that can be used in their final outcome. This should demonstrate u nderstanding of the scene they each have been given.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening	Starter- Image on board and an artist research handout. The lesson will be a computer based	Pupils to read artist research and write a brief description of work. To show differentiation there will be	Classroom organised, seating plan(pupils arranged in groups)

phase (with links to prior learning)	lesson, gathering research and evidence.	questions on the board to help. Q & A to demonstrate understanding.	Power point. Chrome books.
Teaching & Core Learning	Show a brief PP on the key scenes in Charlie & the Chocolate Factory.	Watch PP and read handouts with quotes from the book. Pupils to hightlight in groups words and description of images they want to research.	PP and handouts.
Plenary	Q&A to demonstrate understanding of task and research gathered. Pick out of a hat what each group is going to make as a final outcome (theatre scene or book).	Q&A (hands down) to establish the understanding of the task and to show what research has been gathered. Pick out of a hat what each group is going to make as a final outcome (theatre scene or book).	Hat or bag and srunched up paper with words on.

,

2

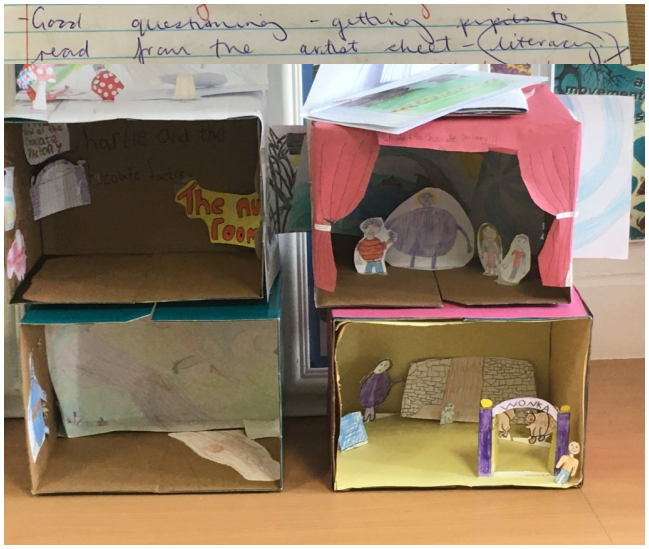
Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

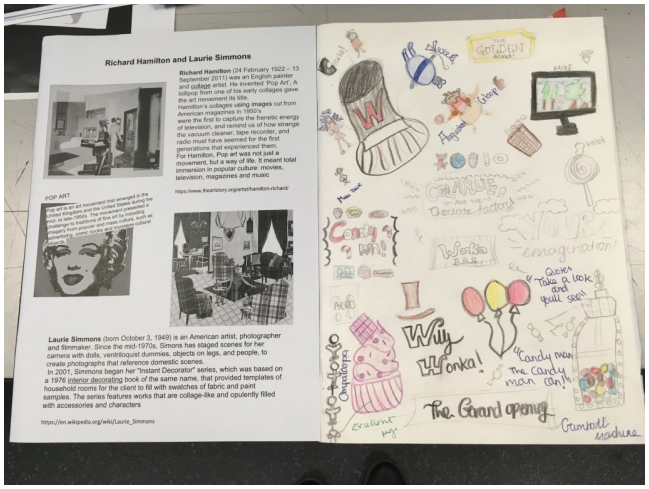
Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	There was good questioning, pupils read aloud from the artist sheet.
Next Steps for Progress	To make sure the instructions I give are clear and suitable for the year group. Also to show more differentiation.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Good questioning and circulation of room. Behaviour was good when pupils were on task, but generally the class was very fussy and struggled to stay focused. Very good with pupils on a 1-1 basis.
Areas for my Development Personal Targets for Progress	Have a plan B if usibg chrome books as they often don't work. Make sure everything is clearly explained. To know how to use Google classroom. This was a completely new lesson for me and I should have discussed back up plans more with the teacher. I need to plan my lesson better in future to show more differentiation in the class.

This lesson was to help the pupils develop background scenery for either a pop-up book or mini theatre based on Roald Dahl's Charlie and the Chocolate Factory. They worked in groups.
The pupils had previously looked at the work of two artist that they were to use as inspiration for their final group pieces.
I revisited the artists at the start of the lesson with a new handout and questions. Whilst reading through the sheet one pupil asked if they could read aloud to the class a new piece of information regarding 'Pop Art'.
This led to an enthusiastic discussion with the pupils before they started their main task.
The main task for the lesson was a research task to be carried out on Chromebooks, based on the book text (LNF).
The pupils used the research to create mood boards.

Whilst the lesson was planned well and clearly shows cross curricular links, it was let down by the poor internet access.
When I planned the same lesson for another class I simplified the handout sheet and booked a computer to make the research easier.


-Good questioning - getting pupils to read from the artist sheet - literacy
WONKA


Richard Hamilton and Laurie Simmons
Richard Hamilton (24 February 1922 – 13 September 2011) was an English painter and collage artist. He invented 'Pop Art'. A collage from one of his early collages gave the art movement its title.
Hamilton's collages using images cut from American magazines in 1950's were the first to capture the frenetic energy of television, and remind us of how strange the vacuum cleaner, tape recorder, and radio must have seemed for the first generations that experienced them.
For Hamilton, Pop art was not just a movement, but a way of life. It meant total immersion in popular culture; movies, television, magazines and music
https://www.theartstory.org/artist/hamilton-richard/
POP ART
Laurie Simmons (born October 3, 1949) is an American artist, photographer and filmmaker. Since the mid-1970s, Simons has staged scenes for her camera with dolls, ventriloquist dummies, objects on legs, and people, to create photographs that reference domestic scenes.
In 2001, Simmons began her "Instant Decorator" series, which was based on a 1976 interior decorating book of the same name, that provided templates of household rooms for the client to fill with swatches of fabric and paint samples. The series features works that are collage-like and opulently filled with accessories and characters
https://en.wikipedia.org/wiki/Laurie_Simmons
Candy man
Willy Wonka!
The Grand opening
Chocolate factory
Imagination
Candy man the Candy man (an)!
Guess Take a look and tell see!

APLP lesson

Example 3.

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	9MN
AoLE or Subject	Art	Date:	20/11/19
Lesson Focus:	Steampunk Art		
Meaningful links to Curriculum	The lesson will involve thinking (learning about the ideas behind steampunk), making (produce a drawing using steampunk techniques) & understanding (using the ideas and techniques to further develop their own work).		
Meaningful links to: Cross Curricular Responsibilities	Links to literacy through the comprehension task. Links to cwricwlwm Cymreig through use of a Welsh example and Welsh headings.		
Personal Targets (Linked to QTS and identifed in weekly review) To further develop my lesson planning and time management. To invite the pupils to give more feedback and to include more key words associated with the lesson content to build on art vocabulary. Also to include more differentiation in my lessons. Develop my use of Welsh.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Understand steampunk art. How to include it in their own work and understand the techniques used. Produce an example of steampunk art.

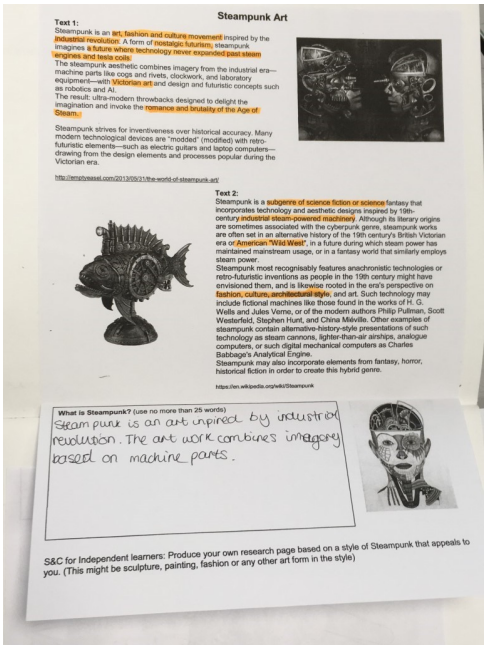
Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)

Understand how steampunk originted and what it is from text provided.	To provide five key words that describe steampunk. Some pupils will choose words of their own, whilst others will use the handout. Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated.
Pupils will understand the techniques used in steampunk art.	Pupils will produce a piece of work using the outline of their own hand, using steampunk techniques and images. Most pupils will produce basic drawings. Some will be more detailed and few will be intricate and complete the task. Differentiation will be demonstrated through the use of templates, drawing around their hand or choosing to free draw their hand. The image must be clear and fit the space.
Pupils will understand the concept of steampunk and how to incorporate into their own work.	Pupils will answer questions on what they have learnt about steampunk. They will give three things they would like to carry over into their own work. Some will use single words, most will write sentences and few will give a more indepth description. Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated.

2

Time	**Activities/Methodology/Key Concepts** (Teacher's Role – including key teaching points, differentiation strategies and key questions)	**Pupil Tasks** (Pupils' role –including differentiation, engagement in formative assessment and homework)	**Resources** (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Starter- Read text and highlight relevent words that describe steampunk.	Pupils will read the text highlighting key words about steampunk. In silence.	Seating plan to allow pupils who need extra help to be near the front. Handouts on steampunk some printed on pastel coloured paper to allow for differentiation. Glue.
Teaching & Core	Power Point with questions to help pupils. Differentiation will be demonstrated	Write five words that describe steampunk. Differentiation will be demonstrated	PP on steampunk. Handouts with template, some

	Learning	through the use of printed questions. LNF- comprehension/literacy also demonstrated Describe steampunk. Q&A about knowledge. Show examples of steampunk art. Demonstrate drawing around hand and give ideas on hoe to decorate it.	through the use of printed questions. LNF- comprehension/literacy also demonstrated. Q&A about knowledge. Pruduce a line drawing of their hand. Differentiation will be evident because some pupils will use a template, most pupils will draw around their hands whilst few will free draw their hand.Then	printed on pastel coloured paper to allow for differentiation. Pencils, fine liners.
3				



Steampunk Art

Text 1:
Steampunk is an art, fashion and culture movement inspired by the Industrial revolution. A form of nostalgic futurism, steampunk imagines a future where technology never expanded past steam engines and tesla coils!
The steampunk aesthetic combines imagery from the industrial era—machine parts like cogs and rivets, clockwork, and laboratory equipment—with Victorian art and design and futuristic concepts such as robotics and AI.
The result: ultra-modern throwbacks designed to delight the imagination and invoke the romance and brutality of the Age of Steam.

Steampunk strives for inventiveness over historical accuracy. Many modern technological devices are "modded" (modified) with retro-futuristic elements—such as electric guitars and laptop computers—drawing from the design elements and processes popular during the Victorian era.

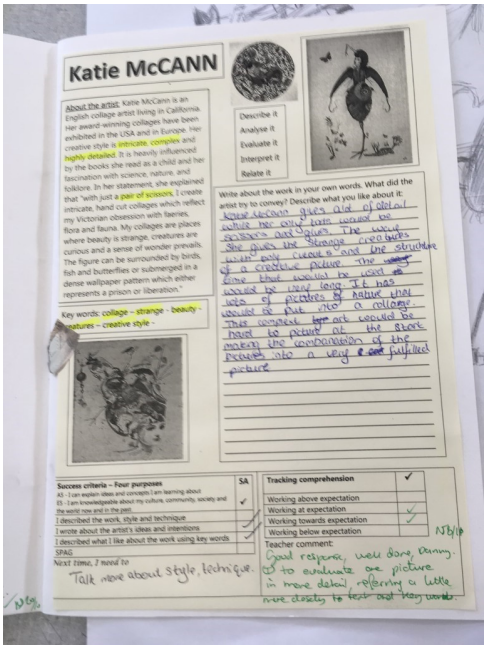
http://emptywassel.com/2013/09/21/the-world-of-steampunk-art/

Text 2:
Steampunk is a subgenre of science fiction or science fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. Although its literary origins are sometimes associated with the cyberpunk genre, steampunk works are often set in an alternative history of the 19th century's British Victorian era or American "Wild West", in a future during which steam power has maintained mainstream usage, or in a fantasy world that similarly employs steam power.
Steampunk most recognisably features anachronistic technologies or retro-futuristic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne, or of the modern authors Philip Pullman, Scott Westerfeld, Stephen Hunt, and China Miéville. Other examples of steampunk contain alternative-history-style presentations of such technology as steam cannons, lighter-than-air airships, analogue computers, or such digital mechanical computers as Charles Babbage's Analytical Engine.
Steampunk may also incorporate elements from fantasy, horror, historical fiction in order to create this hybrid genre.

https://en.wikipedia.org/wiki/Steampunk

What is Steampunk? (use no more than 25 words)
Steam punk is an art inpired by industrial revolution. The art work combines imagery based on machine parts.

S&C for Independent learners: Produce your own research page based on a style of Steampunk that appeals to you. (This might be sculpture, painting, fashion or any other art form in the style)



Katie McCANN

About the artist: Katie McCann is an English collage artist living in California. Her award-winning collages have been exhibited in the USA and in Europe. Her creative style is intricate, complex and highly detailed. It is heavily influenced by the books she read as a child and her fascination with science, nature, and folklore. In her statement, she explained that "with just a pair of scissors, I create intricate, hand cut collages which reflect my Victorian obsession with faeries, flora and fauna. My collages are places where beauty is strange, creatures are curious and a sense of wonder prevails. The figure can be surrounded by birds, fish and butterflies or submerged in a dense wallpaper pattern which either represents a prison or liberation."

Key words: collage – strange - beauty - textures – creative style -

Describe it
Analyse it
Evaluate it
Interpret it
Relate it

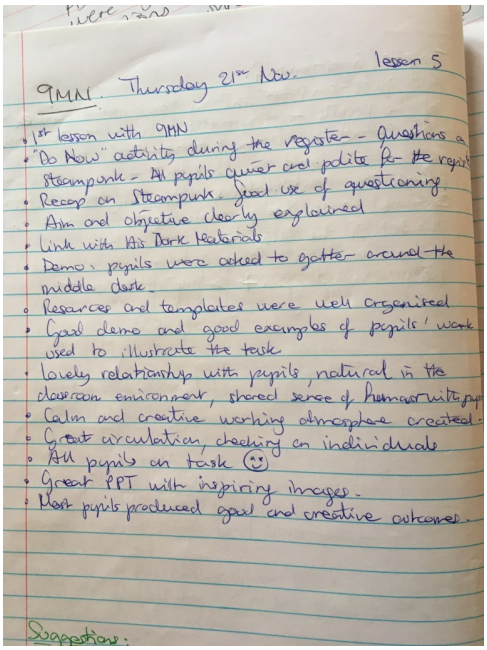
Write about the work in your own words. What did the artist try to convey? Describe what you like about it:
Katie McCann gives a lot of detail in her collages. She uses a variety of colours and shapes. The way she puts the strange creatures with only leaves and the structure of a creative picture. The words to describe would be very long. It has lots of pictures of nature that would be put into a collage. This comment art would be hard to picture at the start. It's a comparison of the pictures into a very ~~good~~ fulfilled picture

Success criteria – Four purposes	SA
AO - I can explain ideas and concepts I am learning about ES - I am knowledgeable about my culture, community, society and the world now and in the past	✓
I described the work, style and technique	✓
I wrote about the artist's ideas and intentions	✓
I described what I like about the work using key words	✓
SPAG	
Next time, I need to Talk more about style, technique.	

Tracking comprehension	✓
Working above expectation	
Working at expectation	
Working towards expectation	✓
Working below expectation	

Teacher comment:
Good response, well done Penny. Try to evaluate one picture in more detail referring a little more closely to text key words.

NTS/19



I planned several lessons for year 9 on 'Steampunk'. The pupils were studying gaming and I introduced the new genre of 'Steampunk Art' to help them with their character development.
As a starter they were given handouts on steampunk and an artist they were revisiting to read with questions to answer. They highlighted parts of the text they thought relevant to help them write a small piece, some pupils only listed key words whilst others wrote a paragraph (differentiation).
Their learning and understanding of the literature given to them was then reinforced at the end of the lesson and at the start of the next when they were asked to give key words to describe both steampunk and the artist work.
These lessons with year 9 were particularly successful, the pupils were engaged and enjoyed learning about something new that they felt was relevant to them (steampunk is used in a lot of current TV and literature).

Good teaching sets tasks and selects resources.....

Friday, November 8, 2019 2:28 PM

Good teaching and learning sets tasks and selects resources that build on previous knowledge and experience and engage interest.

Art and design is a visual subject and resources are vital. Pupils need to engage with the subject to learn and visual resources need to be current, stimulating and informative.
In all 3 examples I produced PowerPoints combined with relevant handouts to engage the pupils interest.

Example 1.

Greta Thunberg

Greta Thunberg: 16-year-old climate activist inspired international youth movement

24 Apr 201924 April 2019
Last updated at 10:16



ADAM BERRY / GETTY IMAGES
Fridays for Future is an international movement of students who, instead of attending their classes, take part in demonstrations demanding action against climate change

At just 16 years old, Greta Thunberg has started an international youth movement against climate change.

The Swedish teenager first staged a "School Strike for Climate" in front of the Swedish Parliament in August last year.

She continued to gain international attention after speaking at the U.N. Climate Talks in Poland last December.

Her strike has inspired students from around the world, leading tens of thousands of students from Germany, Japan, the UK, Australia and many more to join her #FridaysforFuture demonstrations.

The walkouts were seen as a chance to build towards a global day of school strikes on 15 March.

More on climate change

School walkout over climate change

Climate change: What are you doing to help?

Scientists have a big warning for us about global warming

I realized no one is doing anything to prevent this from happening so then I have to do something
Greta Thunberg



LUKAS SCHULZE/GETTY IMAGES
A large float featuring of climate activist Greta Thunberg makes its way through the annual Rose Monday Carnival parade in Dusseldorf, Germany

We introverts can make our voices heard
Greta Thunberg

Four years ago, she was diagnosed with Asperger's, a **form of autism.**

"Being different is a gift," she told the BBC, "It makes me see things from outside the box. I don't easily fall for lies, I can see through things. If I would've been like everyone else, I wouldn't have started this school strike for instance."

She told Rolling Stone magazine that the first woman to inspire her was **Rosa Parks.** "I learned she was an introvert, and I'm also an introvert," says Greta.

Talking about Rosa Parks, Greta explained how "one person can make such a huge difference."

Greta has been missing lessons every Friday to continue protesting outside the Swedish parliament.



ALEXANDER POHL/NURPHOTO VIA GETTY IMAGES
Students protested in Germany for a better protection of the environment and of the climate

I can't vote, so this is one of the ways I can make my voice heard.
Greta Thunberg

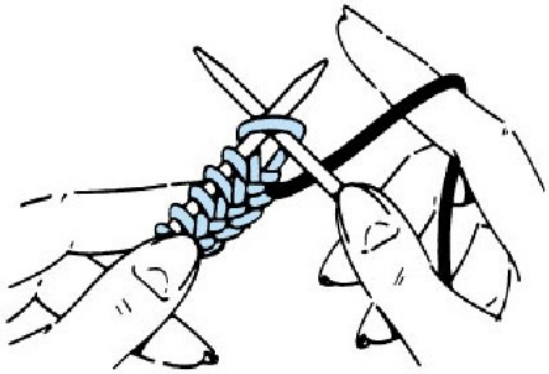
There's loads of ways to help the environment. Let us know what you are doing to tackle climate change in the comments below.

HOW TO KNIT

HOW TO KNIT / SUT I WAU

Step One:

Hold the needle with the cast-on stitches in your left hand. Insert the point of the right needle into the first stitch, from right to left.

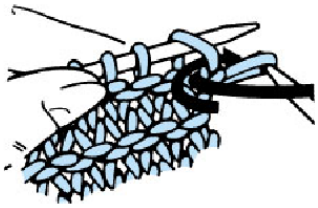


Step Two:

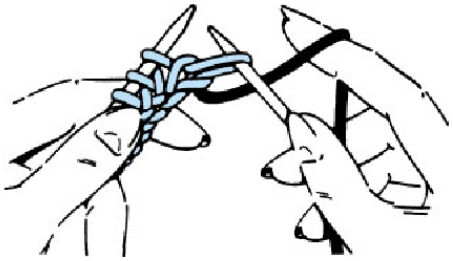
With right index finger, bring the yarn under and over the point of the right needle.



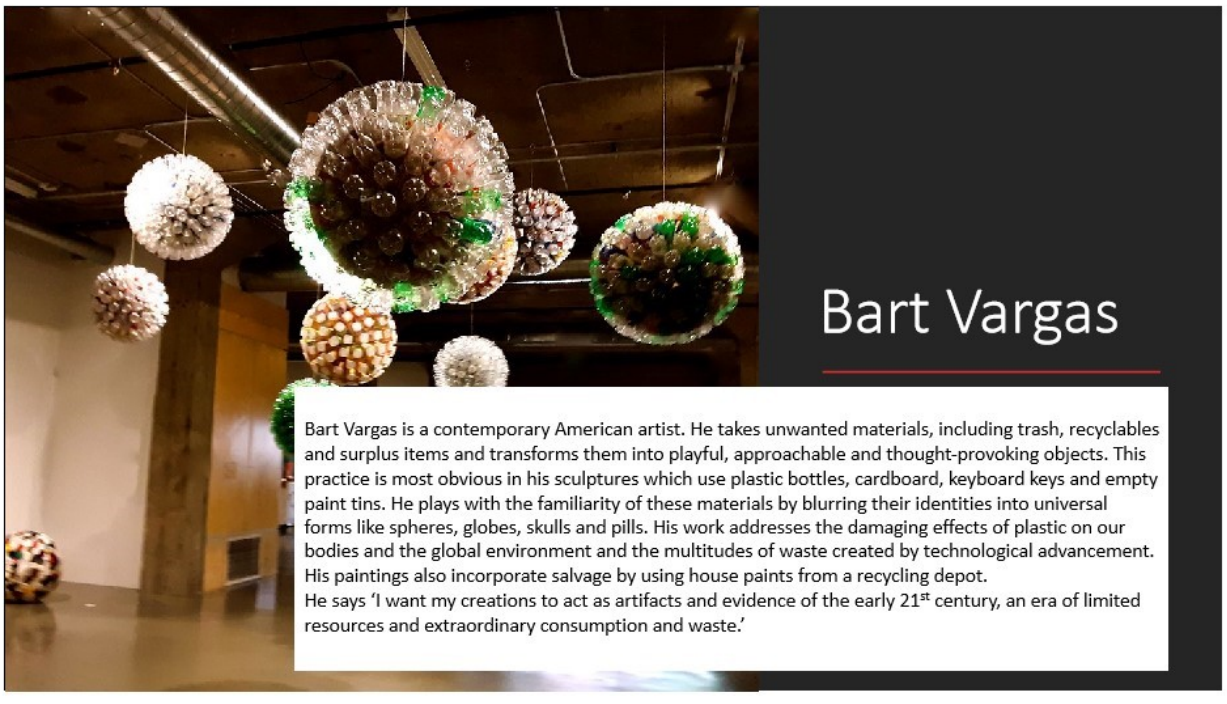
Step Three: With right needle, pull the yarn back through the stitch.

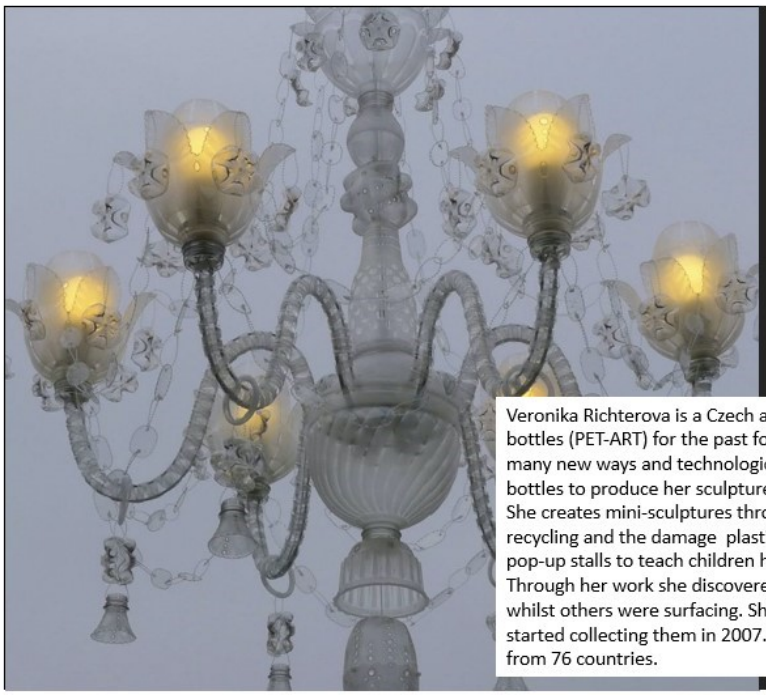


Step Four: Slip the loop on the left needle off, so the new stitch is entirely on the right needle.



Artist handouts





Veronika Richterova

Veronika Richterova is a Czech artist who has been working with melted plastic bottles (PET-ART) for the past fourteen years. In her practice she has developed many new ways and technological processes to manipulate and mold the bottles to produce her sculptures and chandeliers.
She creates mini-sculptures through workshops to highlight the importance of recycling and the damage plastics are having on our oceans. She also sets up pop-up stalls to teach children how to recycle their waste.
Through her work she discovered some types of bottle were becoming scarce, whilst others were surfacing. She felt the need to preserve these bottles and started collecting them in 2007. To date she has over 3000 in her collection from 76 countries.



Val Hunt

Val Hunt is a Welsh artist, she retrieves those everyday things we throw away and presents them in a new and fascinating dimension.
Coming from a family of inventors she loves the challenge of solving the numerous practical problems that always arise when creating something. “So many people discard things without giving them a second glance. The key to creative recycling is to look at a discarded item with fresh eyes and try and find its hidden potential”
After years of experimenting and discovery Val has developed her own unique style and the ability, with imagination and ingenuity, to see discarded material as something beautiful yet to be invented. She creatively recycles a diverse selection of throw away material but her favourite it drinks can metal.
From this she creates innovative sculptures, wall hangings and distinctive quirky jewellery.

Workshop presenta



Recycling in Art
Ailgylchu Mewn Celf

MRS BATER

Greta Thunberg

"School Strike for Climate"

"I can't vote, so this is one of the ways I can make my voice heard."

Do we agree with her actions?

Think Pair Share

Meddwl Rhannu Pâr







Val Hunt



Val Hunt



Veronika Richterova









Veronika Richterova



Bart Vargas





Bart Vargas

Lesson Objectives
Amcanion Gwers

WHAT? / BETH?

To make a small piece of weaving and/or knitting.

HOW? / SUT?

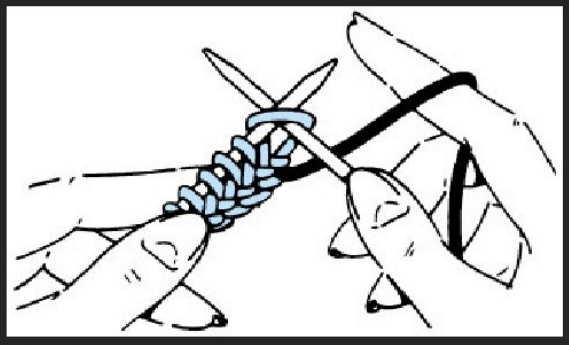
By weaving and incorporating found and recycled materials into a piece of hessian/knitted silver.

WHY? / PAM?

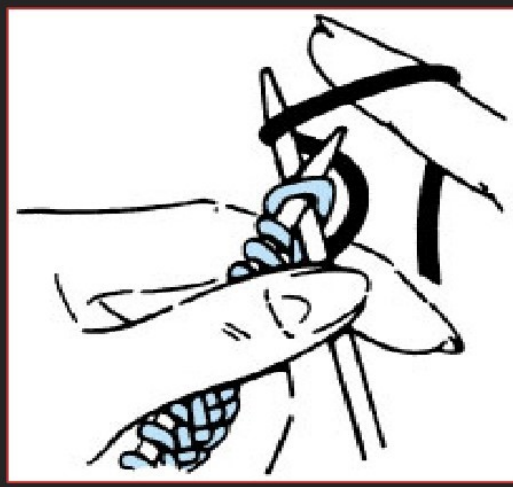
To understand various weaving and knitting methods.

To experiment with recycled and found materials.

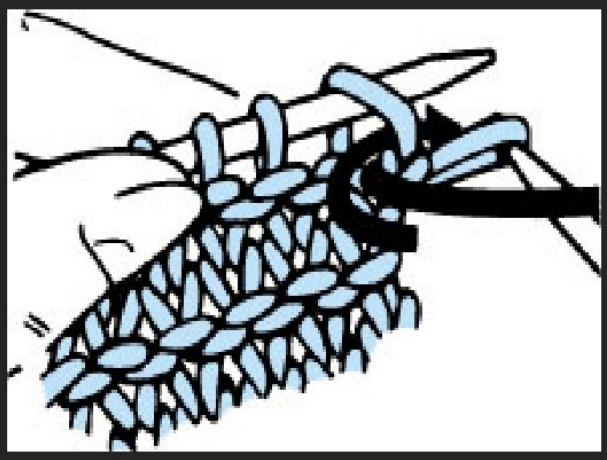
How to knit
Sut i wau



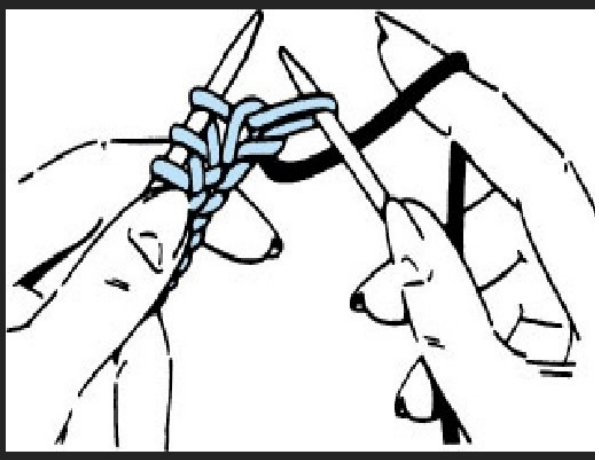
Step One:
Hold the needle with the cast-on stitches in your left hand. Insert the point of the right needle into the first stitch, from right to left.



Step Two:
With right index finger, bring the yarn under and over the point of the right needle



Step Three: With right needle, pull the yarn back through the stitch.



Step Four: Slip the loop on the left needle off, so the new stitch is entirely on the right needle.

Success Criteria
Meini Prawf Llwyddiant

ALL / I GYD

To produce a piece of weaving.

MANY / LLAWER

To create a considered and artistic piece combining different resources.

SOME / RHAI

To weave and knit some of the found and recycled resources.

Plenary
Cyfarfod Llawn

THINK, REFLECT & DISCUSS

MEDDWL, MYFYRDOD A THRAFOD

What worked well today?

How well did you achieve your target and

reflect upon outcomes.





Climate change and the ever increasing amount of plastic in our oceans is constantly in the news, especially in news aimed at children and young adults, BBC's Newsround for example (https://www.bbc.co.uk/newsround/50956990). This links in with the Donaldson report and in particular that all our children and young people should be ethical, informed citizens of Wales and the world. https://gov.wales/sites/default/files/publications/2018-03/succesful-futures-a-summary-of-professor-graham-donaldsons-report.pdf

Using this as a starting point for a workshop with a political theme I created a dynamic and informative PowerPoint that was reinforced with relevant handouts, information sheets and examples of work. As a starter my first handout, an article from Newsround was able to encourage a debate from all pupils regardless of their previous knowledge.
I also produced artist information sheets and a 'how to knit' sheet that could be kept and used for future reference and to encourage further research as a stretch and challenge for the more able pupils. I also provided examples of my own work, something I think is really important, it brings the task to life for the pupils and shows them what is expected of them. To reinforce this the lesson objectives and success criteria were clearly shown on the PowerPoint. Unfortunately the PowerPoint was not available for the whole workshop, I feel that to keep the pupils engaged with the subject and task I like to rotate the slides on the PowerPoint throughout the lesson to variously show artist images, success criteria and lesson objectives.

Alison

Alison
Theme – Politics / Environmental issues
Feedback:

- Excellent planning and preparation evidenced through the starter activity, lesson plan, artist handouts, PowerPoint presentation and knitting guidance.
- As you took the time to carefully research materials on Greta Thunberg for your starter activity, consider inviting colleagues to provide some feedback and stimulate further thinking. However, this was a useful starter to promote the use of literacy.
- Clear lesson objectives which were patiently shared with the group.
- Aim to include key words associated with the lesson bilingually to enrich colleagues' art vocabulary.
- Excellent attention awarded to Y Cwricwlwm Cymreig through the work of Welsh recycling artist Val Hunt.
- Excellent attention also awarded to worldwide artists through highlighting recycling artists Veronika Richterova and Bart Vargas. All of the artists were well-selected to inspire colleagues and endorse the recycling theme.
- Very good organisation of materials and equipment for this workshop, everything set up in advance, such as wire, wool, plastic strips and bags, plastic rope, hessian, etc.
- Circulated well to help, offer advice and aid with new techniques, such as knitting.
- Concentrated, contented working atmosphere achieved with everyone enjoying their work.
- Good to see Welsh used for titles in PowerPoint presentation. Aim to develop your use of Welsh in handouts and for greetings and praise.
- Lovely manner with the group. Very relaxed, informative, encouraging and supportive.
- Great to see exemplars provided to guide colleagues' weaving activities.
- Clear, thorough demonstration of the weaving activity.
- Excellent activity phase to the lesson in general. All students were thoroughly engaged and generated creative outcomes of a very high standard.
- Excellent work, Alison. Very well done ☺

Targets:

- Invite feedback following the starter activity.
- Further develop your use of Welsh for greetings and praise.
- Include key words associated with the lesson content to build on art vocabulary.

Shan Samuel-Thomas – 30.10.19

As can be seen from my feedback, the workshop was successful, I could however have included more key words that were linked to lesson content.

Example 2.

APLP lesson

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	9AH
AoLE or Subject	Art	Date:	25/11/19
Lesson Focus:	Character development.		
Meaningful links to Curriculum	The lesson will involve thinking (learning about the ideas behind steampunk), making (produce a character using steampunk techniques) & understanding (using the ideas and techniques to further develop their own work).		
Meaningful links to: Cross Curricular Responsibilities	Links to literacy through the comprehension task. Links to cwricwlwm Cymreig through use of a Welsh example and Welsh headings.		
Personal Targets (Linked to QTS and identifed in weekly review) To further develop my use of questioning. To invite the pupils to give more feedback and to include more key words associated with the lesson content to build on art vocabulary. Also to include more differentiation in my lessons. Develop my use of Welsh.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Understand steampunk art. How to include it in their own work and understand the techniques used. Produce a character of their own using some ideas from steampunk art.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
Understand/recap on how steampunk originted and what it is from PP provided.	To answer some open questions about steampunk. Q&A on steampunk and its origins. Questions on PP. LNF- comprehension/literacy also demonstrated.
Pupils will understand the techniques used in steampunk art.	Pupils will produce a piece of work using a template provided, using steampunk techniques and images. Some pulpis will use template. Most pupils will produce their own drawings from the template. Few will free draw their characters.
Pupils will understand why they have used steampunk in their own character development.	Pupils will answer questions on what they have learnt about steampunk and steampunk techniques. There will be time for the pupils to reflect on their progress and learning half way through the lesson. Pupils will set themselves a target that they would like to acheive by the end of the next lesson. Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Starter- Steampunk image on board. Power Point with questions to help pupils.	Pupils will think, pair share on what they remember about steampunk.	Seating plan to allow pupils who need extra help to be near the front. Handouts include templates for characters, design ideas, cogs etc.
Teaching & Core Learning	Power Point with examples of steampunk art. A video on how cogs work. LNF- comprehension/literacy also demonstrated Show examples of steampunk art.	Pupils will watch a demonstration on character development, where to place the character. Does the character fill the space? How to draw the character. Will the pupil trace a template, draw from a template or free draw their own character? LNF- comprehension/literacy also demonstrated. Q&A about knowledge. Pruduce a drawing. There will be time for the pupils to reflect	PP on steampunk. Handouts include templates for characters, design ideas, cogs etc. Pencils, fine liners.

		on their progress and learning half way through the lesson.	
Plenary	Q&A about steampunk. PP Pupils will understand why they have used steampunk in their own character development. Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated.	Pupils will answer questions on what they have learnt about steampunk and steampunk techniques. Pupils will set themselves a target that they would like to acheive by the end of the next lesson. Differentiation will be demonstrated through the use of printed questions. LNF- comprehension/literacy also demonstrated. Bring items for collage for next lesson.	PP.

Presenta...



Steampunk Art

Celf Steampunk

What is Steampunk?
Beth yw Steampunk?

Is steampunk art old fashioned or modern?

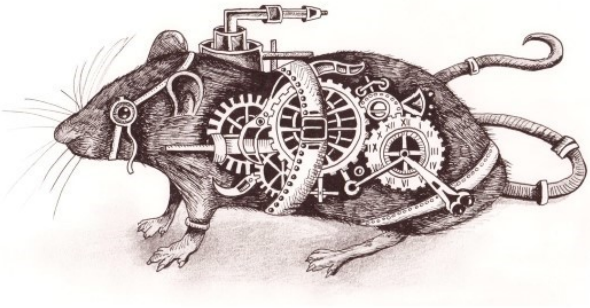
Is steampunk based on history or science fiction?

Give five words that you think describe steampunk.

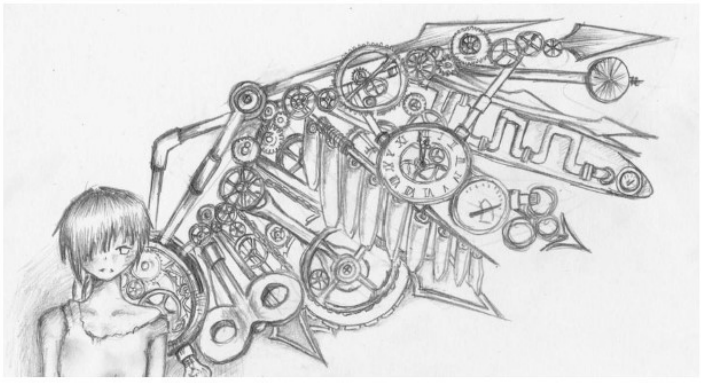




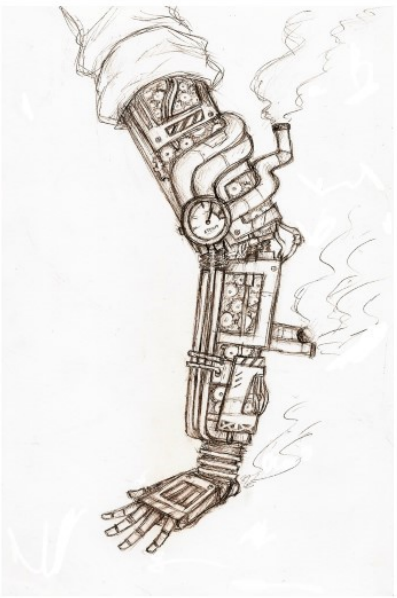


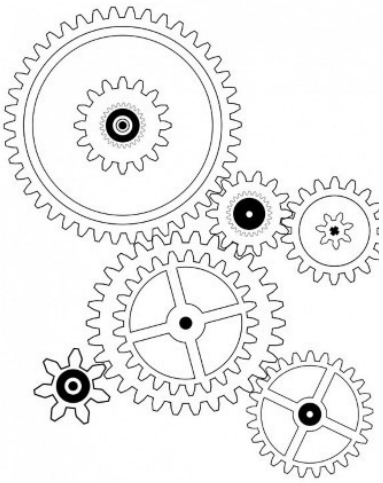







STEAMPUNK

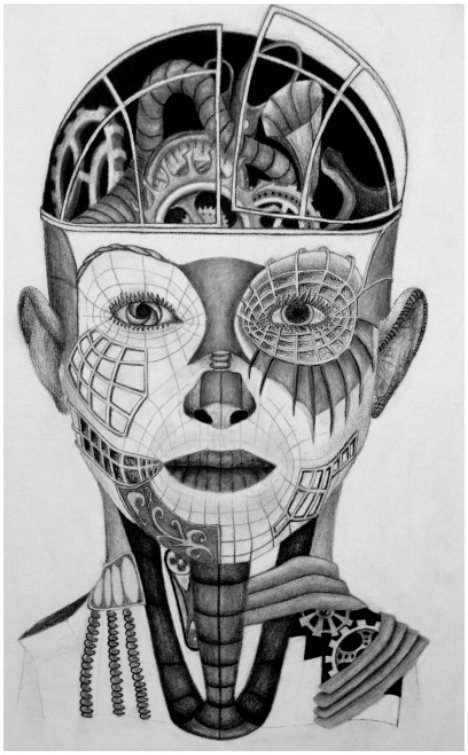


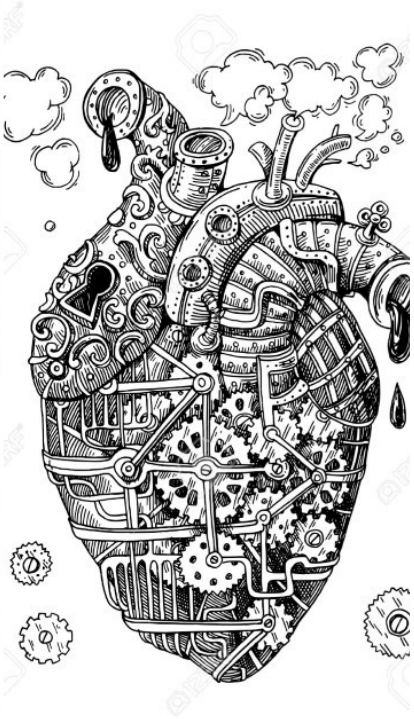




Presenta...









Lesson Objectives
Amcanion Gwers

WHAT?
Beth?

To start the final design of your own characters.

HOW?

Sut?

By looking at demo and resources provided. By planning and presenting info effectively.

WHY?

Pam?

To learn about steampunk and use it in your own character design.

Presenta...

Plenary

Cyfarfod Llawn

What Went Well?

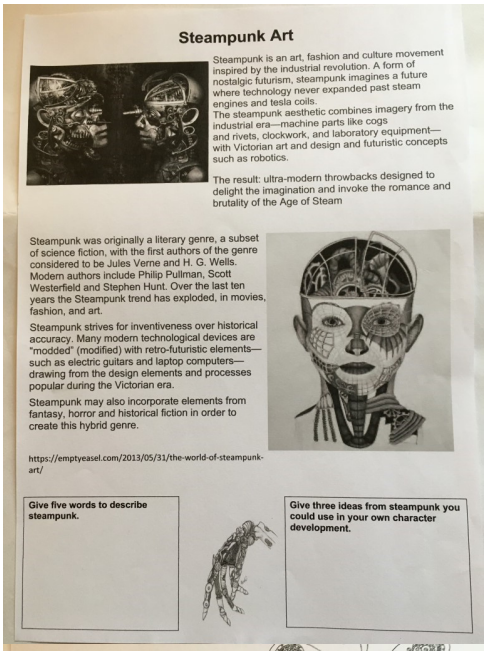
Beth aeth yn dda?

Even Better If.

Gwell fyth Os.



Handouts.



Steampunk Art

Steampunk is an art, fashion and culture movement inspired by the industrial revolution. A form of nostalgic futurism, steampunk imagines a future where technology never expanded past steam engines and tesla coils.
The steampunk aesthetic combines imagery from the industrial era—machine parts like cogs and rivets, clockwork, and laboratory equipment—with Victorian art and design and futuristic concepts such as robotics.

The result: ultra-modern throwbacks designed to delight the imagination and invoke the romance and brutality of the Age of Steam

Steampunk was originally a literary genre, a subset of science fiction, with the first authors of the genre considered to be Jules Verne and H. G. Wells. Modern authors include Philip Pullman, Scott Westerfield and Stephen Hunt. Over the last ten years the Steampunk trend has exploded, in movies, fashion, and art.

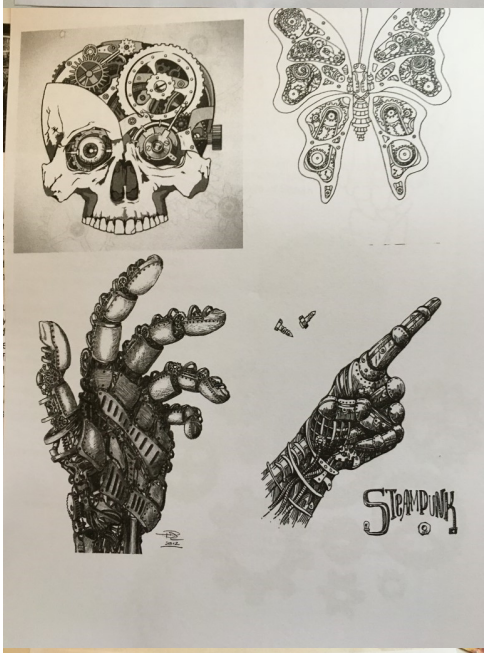
Steampunk strives for inventiveness over historical accuracy. Many modern technological devices are "modded" (modified) with retro-futuristic elements—such as electric guitars and laptop computers—drawing from the design elements and processes popular during the Victorian era.

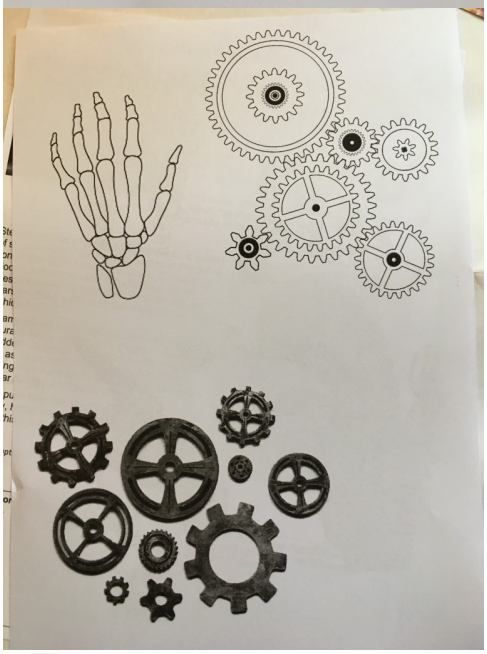
Steampunk may also incorporate elements from fantasy, horror and historical fiction in order to create this hybrid genre.

https://emptyeasel.com/2013/05/31/the-world-of-steampunk-art/

Give five words to describe steampunk.

Give three ideas from steampunk you could use in your own character development.





What is Steampu

What is Steampunk?
Beth yw Steampunk?

Is steampunk art old fashioned or modern?
Give reasons for your answer.

Is steampunk based on history or science fiction?
Give reasons for your answer.

Give three words that you think describe steampunk.

Describe what you see.
Disgrifiwch yr hyn a welwch.

How was it made? For example, what materials were used, fine liners, ink, pencil etc.

Describe the use of line, shape and

tone.

How could you use these techniques in your own character design?

Key Words / Geiriau Allweddol.

Industrial Revolution.

Victorian.

Steam engines.

Futuristic.

Science Fiction.

Steam Power.

Cogs.

Clockwork.

Rivets.

Imagination.

Nostalgic.

Fantasy.

Wild West.

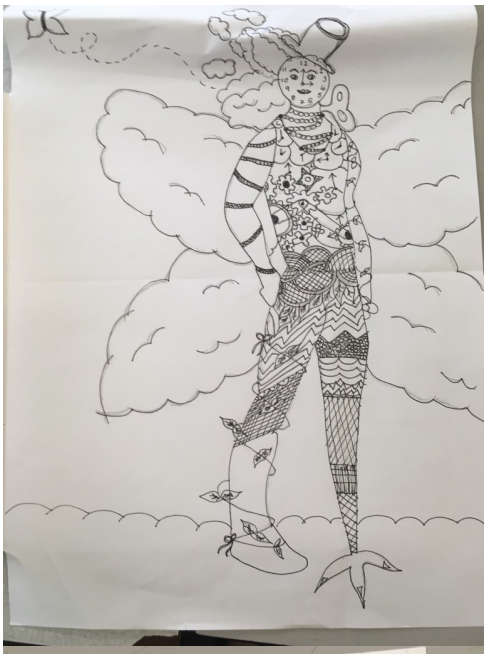
Hybrid.

Robotics.

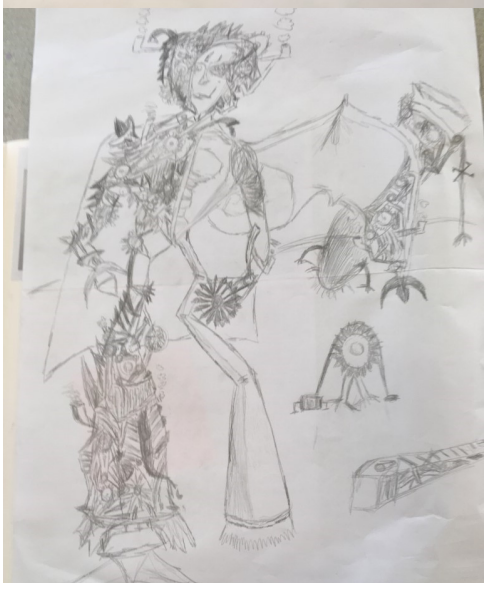
Inventiveness.

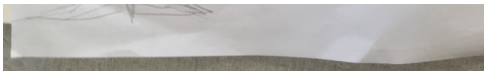
Air Ships.

Examples of pupils work.



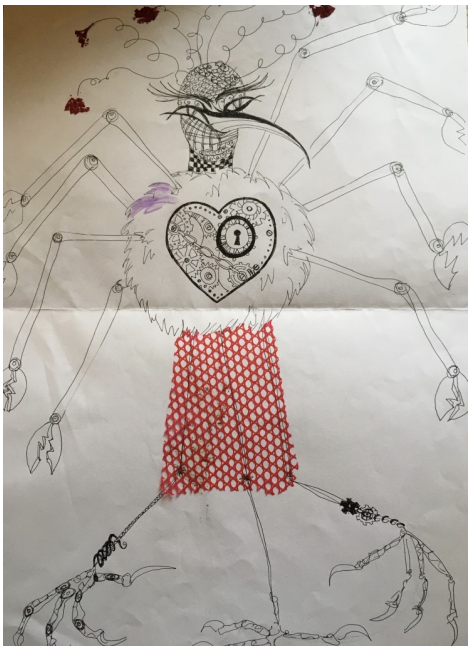








My own working example.



This lesson was the second in a series of character development lessons, it revisited the previous lesson that introduced 'Steampunk Art'. The PowerPoint was similar to the one I'd made for the lesson that introduced the genre but the starter asked the class to recall what they had learnt in the previous lesson. Handouts with questions and key words were provided to jog some of the less able students memories and the students had a worksheet from the previous lesson in their sketchbooks. I added a video that showed cogs and bolts etc in the form of a steampunk man working. The pupils really enjoyed this and also liked the fact that they could relate to one of the examples I gave, 'His Dark Materials', a BBC production made in Wales based on the books by Philip Pullman. Many had read the books and were watching the TV series.

The main task of the lesson was to start developing their final character designs. I gave a demonstration using a character I had started in a lesson with another year 9 class. I used this character over several lessons adding to give the pupils ideas. I also showed the other year 9 class work as exemplars. Overall the work produced was dynamic and the pupils in all the year 9 classes I took were engaged with the lessons.

It is important to be well organised within the art room, all materials need to ready and handouts need to be on the table at the start of every lesson so as to maximise time.

Example 3.

Lesson Plan 7ID

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales

APLP
PDPA

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Alison Bater	Class:	7
AoLE or Subject	Art	Date:	14/11/19
Lesson Focus:	Collage and Colour Theory		
Meaningful links to Curriculum	The lesson will involve thinking (how to use tone and colour), making (creating a collage) and understanding (colour theory).		
Meaningful links to: Cross Curricular Responsibilities	Links to literacy through colour theory and numeracy through the use of shapes within the colour wheel. Curriculum cymreig.		
Personal Targets (Linked to QTS and identifed in weekly review) Further understand lesson planning process., Develop knowledge and understanding of the links between learning objectives , success criteria and assessment. To acheive QTS standards.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Colour theory. Collage techniques and the use of colour and tone. An extra stretch would be the use of tone within their collage to show light and dark.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
Composition: The piece fills the space available effectively. Accuracy of shape: The shape of the cake / sweet / chocolate is drawn with correct proportions. Colour understanding: Pupils have limited their colour choice by opting for ones that work effectively together (e.g. contrasting or	Composition: The piece fills the space available effectively. Accuracy of shape: The shape of the cake / sweet / chocolate is drawn with correct proportions. Colour understanding: Pupils have limited their colour choice by opting for ones that work effectively together (e.g. contrasting or

harmonious) Tonal variation: Pupils can show tonal shades in their work by using different versions of the same colour	harmonious) Tonal variation: Pupils can show tonal shades in their work by using different versions of the same colour

in areas to create light and dark. Control: The pupils have chosen a technique that allows them to layer their coloured papers neatly.	in areas to create light and dark. Control: The pupils have chosen a technique that allows them to layer their coloured papers neatly.

Time	**Activities/Methodology/Key Concepts** (Teacher's Role – including key teaching points, differentiation strategies and key questions)	**Pupil Tasks** (Pupils' role –including differentiation, engagement in formative assessment and homework)	**Resources** (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Starter- Image of a collaged sweet on board, Think pair share. Talk about the colour wheel and colour theory e.g. complimentary and harmoniuos colours. Also looking at the examples of collage from 2 artists, Nancy Standlee and Patricia Henderson.	Pupils to think , pair share their thoughts on collage. Q&A about colour theory and the use of tone.	Classroom organised, seating plan(pupils to sit in normal places) Power point, templates coloured pencils & glue.
Teaching & Core Learning	Demonstrate collage and use of tone thechniques. Outline lesson objectives and success criteria.	Watch demonstration, then complete their own collage of sweet or cupcake using own drawing (the drawing must be accurate) or template. The stretch and challenge would be to use variations of tone to show light and dark. The collage will take two possilby three lessons to complete. Pupils who have completed one collage	Templates, magazines, glue and scissors.

3		Pupils who have completed one collage will do the other trying to use the success criteria.	

Plenary	Q&A (hands down) to establish the understanding of tone and colour theory.	Q&A (hands down) to establish the understanding of the colour theory learnt. Fill in pupil comment on task sheet in book. WWW and EBI.	

4

Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Recap on prior learning. Questioniong to ensure everyone understands, this worked well for a pupil who had been absent and had ALN.
Next Steps for Progress	Always provide a demo, even if pupils continuing with task. Demo provided for pupils who had been absent.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Recap on prior learning. Questioniong to ensure everyone understands, this worked well for a pupil who had been absent and had ALN. All pupils were on task and good room circling of the room. Good end to lesson and allocating of tasks. Displaying successful work and asking pupils what had gone well.

PowerPoint



Presenta...
yr 7 colour

Nancy Standlee

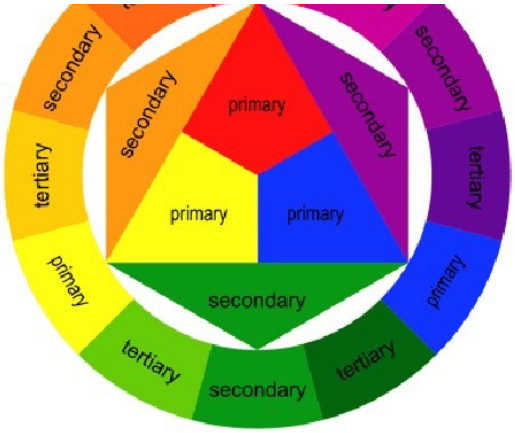


Patricia Henderson.



COLOUR THEORY
theori lliw





SUCCESS CRITERIA
meini prawf llwyddiant

Composition: Your piece fills the space available effectively

Accuracy of shape: The shape of your cake /sweet / chocolate is drawn with correct proportions

Colour understanding: You have limited your colour choice by opting for ones that work effectively together (e.g. contrasting or harmonious)

Tonal variation: You show tonal shades in your work by using different versions of the same colour in areas to create light and dark

Control: You have chosen a technique that allows you to layer your coloured papers neatly.

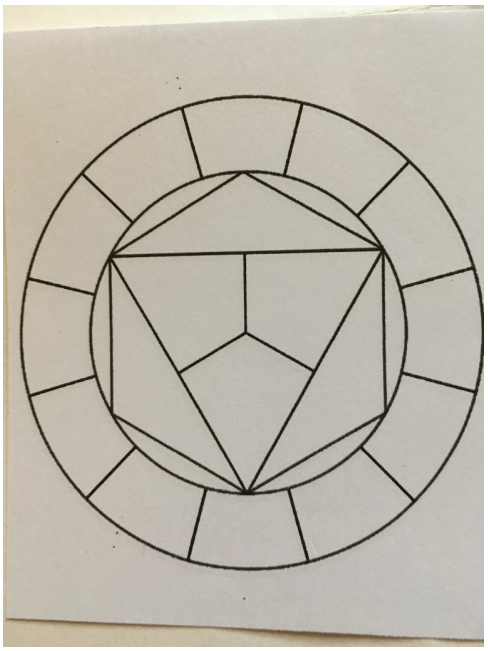
Autumn Term – Year 7 Key Task: Creative Making (Collage)

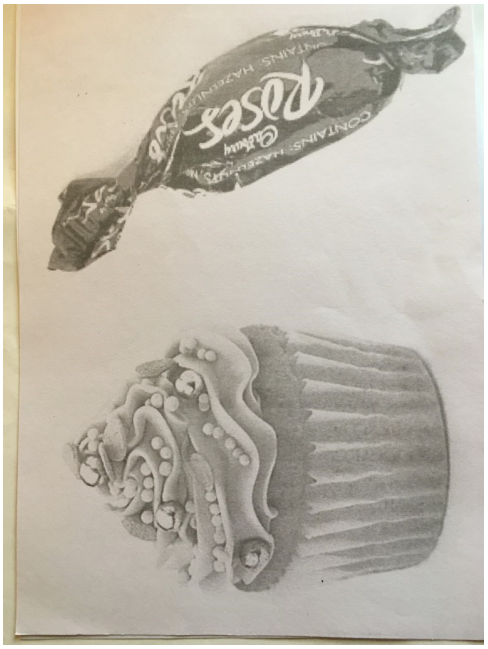
PUPIL COMMENT/ NEXT STEPS

What went well?

Even better if.

Templates

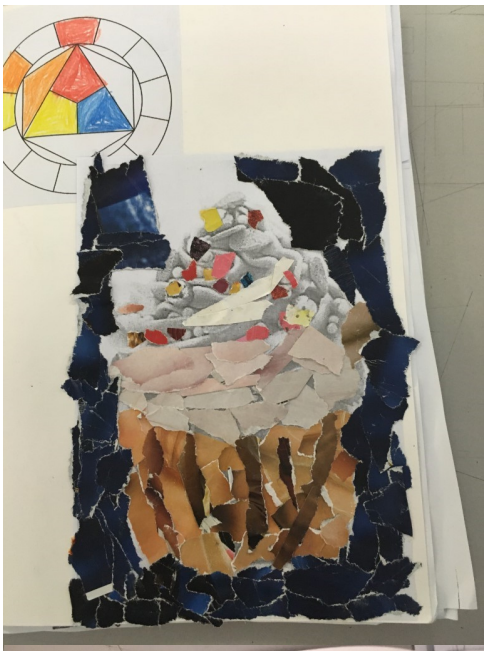




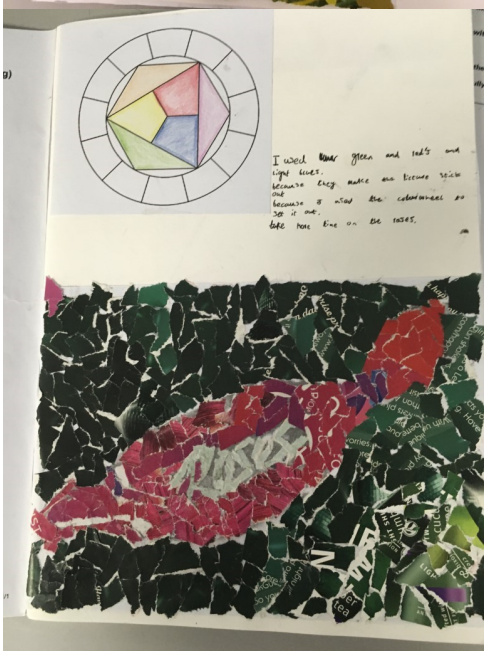
My own example.



Pupils Work.






I used blue green and reds and
light blues.
because they make me happy
and because I like the colourwheel so
so it out.
like how the on the roses.

The PowerPoint for this year 7 lesson was quite simple, it was the second on colour theory and the main task was to continue with their collage. As a starter the class were asked to think, pair, share what they remembered about colour theory and the artist work they had previously researched, using the correct words e.g complimentary colours and harmonious colours and to give the meanings for the words. There a few ALN students in this class, some who had missed the previous lesson providing a demonstration and being able to show my own example and other classes examples was vital in their understanding of the topic and the task set.