LESSON PLAN

TOPIC: The Use of Line in Composition		CLASS: Level 5 students
DATE: 09.03.2020	LENGTH OF LESSON: 45 minutes	NO IN CLASS: 9

ABILITY/SPECIAL EDUCATIONAL NEEDS:
Mixed ability.

AIM OF LESSON

To identify and discuss the significance of line work in compositions and their importance in Children's picture books.

LEARNING OBJECTIVES – The Learners Should Be Able To:

- **Identify the semiotics and symbolisms of line.**
- **Recognise the diversity of line.**
- **Summarise what they have learnt during a group discussion.**

PREVIOUS KNOWLEDGE:

Generally no prior knowledge, bar one or two students. They have already had a session highlighting the key information about line needed for this topic.

ANTICIPATED DIFFICULTIES:

- **Students have a lack of prior knowledge so may not speak up about their ideas.**
- **Issues with self-confidence due to lack of prior knowledge.**
- **There may not be enough marker pens, or they may run out of ink. (Sharing may allow students to be able to communicate more freely and confidently about their ideas).**
- **Technical difficulties.**

RESOURCES/EQUIPMENT REQUIRED:

- **A4 paper**
- **Pencils**
- **Laptop/Photoshop/Powerpoint/Preview/Web Link**
- **Projector**

HEALTH & SAFETY:

- **Good mobility access and safety when moving around the classroom.**
- **Be aware of eye sensitivity when sitting close to the interactive white board.**

PROFESSIONAL STANDARDS

Please note WHEN and HOW relevant professional standards occur and are met:

(Include detail of standard, not just a reference number)

Students will be asked to recap on the previous lesson to establish an understanding of where they are, (A4, V2, K2) this will allow for students to refresh their memories while providing the important information for students who were not in attendance during the first session (K1). I will be doing this via a PowerPoint presentation and web video link (K4). Students will not need to move around on to one table (V1) enabling them to sit comfortably, however they see fit. I will be supporting the information provided verbally with image research of film shots, my own work and how I have applied to information into my professional practice and with evidence from researched books and journals (A5, V3). After the presentation, students will be set a practical task of drawing compositions to effectively convey an emotion through a character in a scene (K5, K6, K3), and I will be speaking with students individually as they approach this task (A4, A2). Once completed, students will be discussing each other's work, as well as providing my own input (V2, A3) and I will then finish the lesson with a feedback form in order to see how they felt about the lesson as a whole (V1, V4, K6).

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and WHEN and HOW they are met:

- **Teamwork - opinions given may be individual, but students will be bouncing ideas off one another when discussing their thoughts on how line can be effective in compositions.**
- **Problem Solving - students will be discussing how the compositions can have multiple meanings when given different contexts.**
- **Communication - when discussing ideas among each other or to myself.**
- **Brainstorming - thinking of what each line drawn means to them, and how might the compositions affect them and others.**

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
INTRODUCTION	**Provide a presentation to recap on line and how it can be also be applied to compositions.**	**Powerpoint presentation and a website link to a video to help recap on vital information.**	**10**
DEVELOPMENT	**Formative Assessment given as a practical task.**	**Task 1: Produce a composition using the main element of line, in order to convey how the audience is meant to feel (based on an emotion given to them; anger, joy, fear etc.)**	**20**
PLENARY / CONCLUSION	**Discuss each other's work as a group. Show an array of illustrations from children's books to provide evidence of what student's discussed. Feedback forms.**	**Each student will reflect on their drawings and discuss the good and bad points about how they attempted to convey their chosen emotion. Question them about the images they created. What have they learnt during the presentation and can they link what they have done back to the research given to them? A montage of images on PowerPoint.** **To finish, provide feedback forms to gather how students felt about the experience.**	**10** **5**

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Initial Assessment will be used when recapping on the last session's information. I will then be able to elaborate more on the information given in the PowerPoint presentation and also be able to decipher who may need my help more during the practical. The Formative Assessment will take the form of questions throughout the lesson to keep students engaged during the presentation, and I will be talking to students individually while they participate in their individual practical work in order to ensure that they understand the task and are on track. The Summative Assessment will be a group discussion where each student talks about their work and discusses the outcomes. This will allow me to see what they have remembered from the presentation and to hear their opinions of the subject.

INFORMAL LESSON EVALUATION:
(This section should be completed straight after the lesson)

I am happy with the lesson overall, however I think that it was not as successful in comparison to my first microteaching session. Although I was given fantastic feedback from my mentor, I think that I could have done more in regards to contemporary pedagogies. I think that my lesson was more pedagogical than I would have liked, despite the students undertaking individual tasks for most of the lesson. (Perhaps the lack of students, and how far apart they were all sitting did not help the situation in my own mind.)

I was so nervous about presenting to the class that I felt robotic in the way that I presented my research, and was told that I was being myself during the last ten minutes of the lesson. I agree with this statement because (in simple terms), I was aware that someone in the room had knowledge of the subject that I was teaching, and I did not want to get anything wrong. I was scared of being told that I was, and I didn't want to feel any humiliation in front of the students. But I should really have more confidence in my ability to teach and just learn to roll with the punches if I do get something wrong. If I do, I will just learn from it and remember for next time.

The lack of students was a shame, but I think the aim of my lesson was generally achieved, so on that note I am happy.

I am glad that I had a lot of constructive criticism from students on their feedback forms because this has enabled me to understand what it is that they need to help them learn more effectively.

Feedback Form: The Application of Line in Composition

09.03.2020

Name:.....

What did you enjoy about the lesson?

relating it to art in films

What did you not enjoy about the lesson?

not enough interaction with groups

What could I do next time to benefit your learning experience?

as much as the line term is acedemically correct it would've been more exciting to compare it to scenes first and then say the director does this to make the audience feel that

Did you learn anything new?

No/Yes as a new shots and lines were done on purpose however I did not know the terminology.

Would you recommend this subject to a friend?

(Yes) / No

Feedback Form: The Application of Line in Composition

09.03.2020

Name:.....

What did you enjoy about the lesson?

Slides, emotion drawing.

What did you not enjoy about the lesson?

Sometimes there was long pauses, maybe as you appeared to be very nervous.

What could I do next time to benefit your learning experience?

Interact more, get the class involved. however the group discussion was good.

Did you learn anything new?

Yes what lines mean in films etc.
I also learnt I'm terrible at drawing (haha)

Would you recommend this subject to a friend?

(Yes) / No

Feedback Form: The Application of Line in Composition

09.03.2020

Name: Piers

What did you enjoy about the lesson?

It followed on very well from the previous one with the concepts & developed them

What did you not enjoy about the lesson?

felt like you were following a script at times.

What could I do next time to benefit your learning experience?

Be more confident. Relax. You clearly know what you're talking about and you're passionate about it. Relax and enjoy it :)

Did you learn anything new?

Never considered leading lines in that kind of detail. Will need to experiment with my photography

Would you recommend this subject to a friend?

Yes / No

Feedback Form: The Application of Line in Composition

09.03.2020

Name:.....

What did you enjoy about the lesson?

Recap, practical drawing, tips & suggestions on how to improve it
Discussion about the practical work.

What did you not enjoy about the lesson?

Self-Drawing ability, although not a negative, I was not sure of what I need to draw, to what level, etc and in what setting.

What could I do next time to benefit your learning experience?

Possibly have the video played at the beginning as a recap.

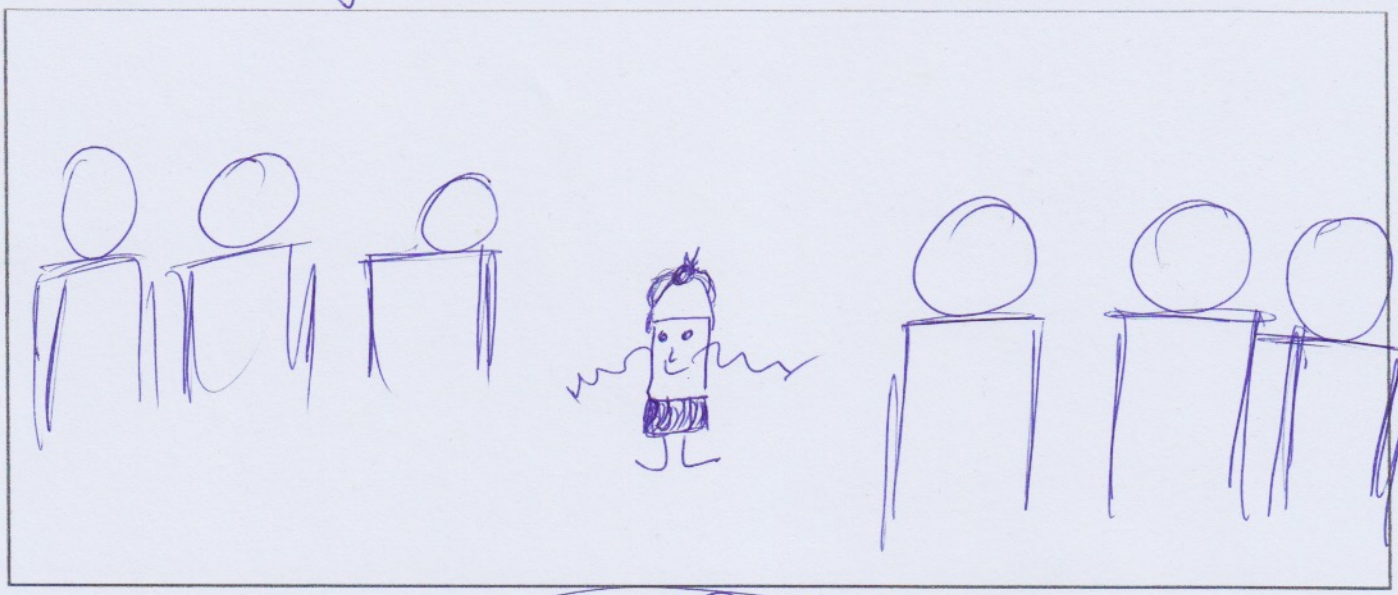
Did you learn anything new?

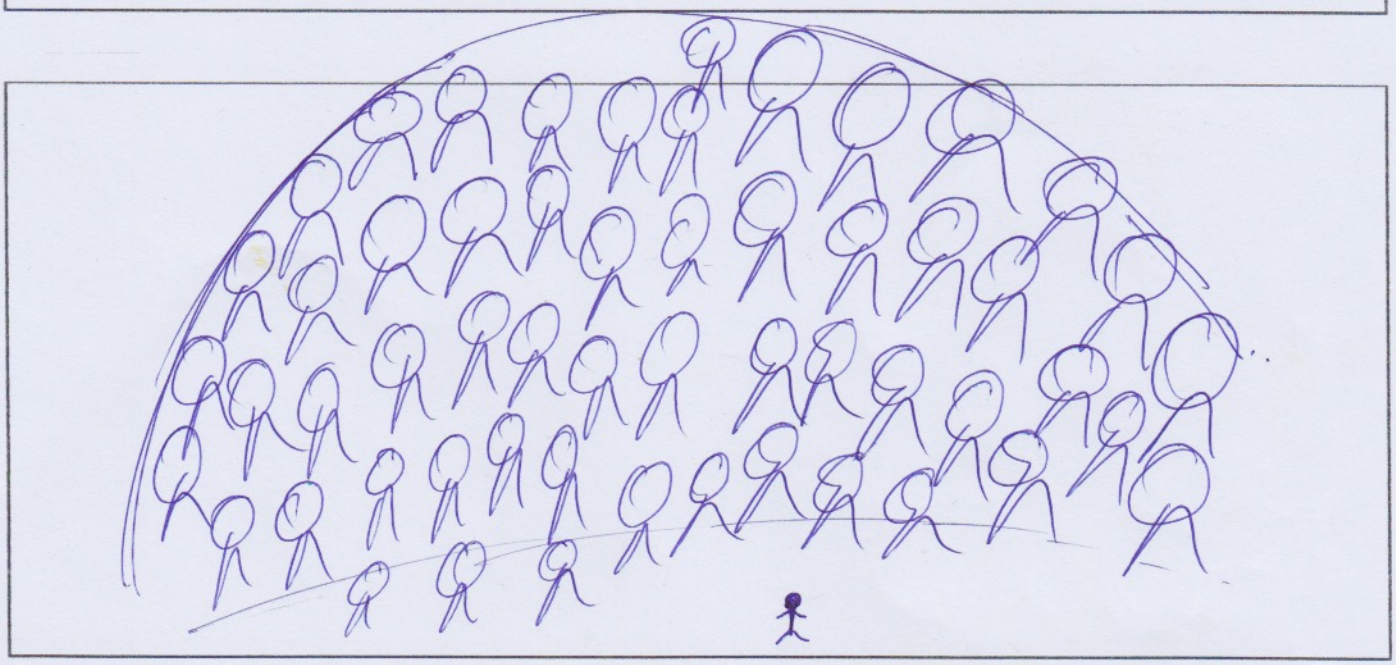
Yes, the perspectives of lines, shapes, depth, etc. quite interesting.

Would you recommend this subject to a friend?

(Yes) / No

Emotion:.....Shy.....

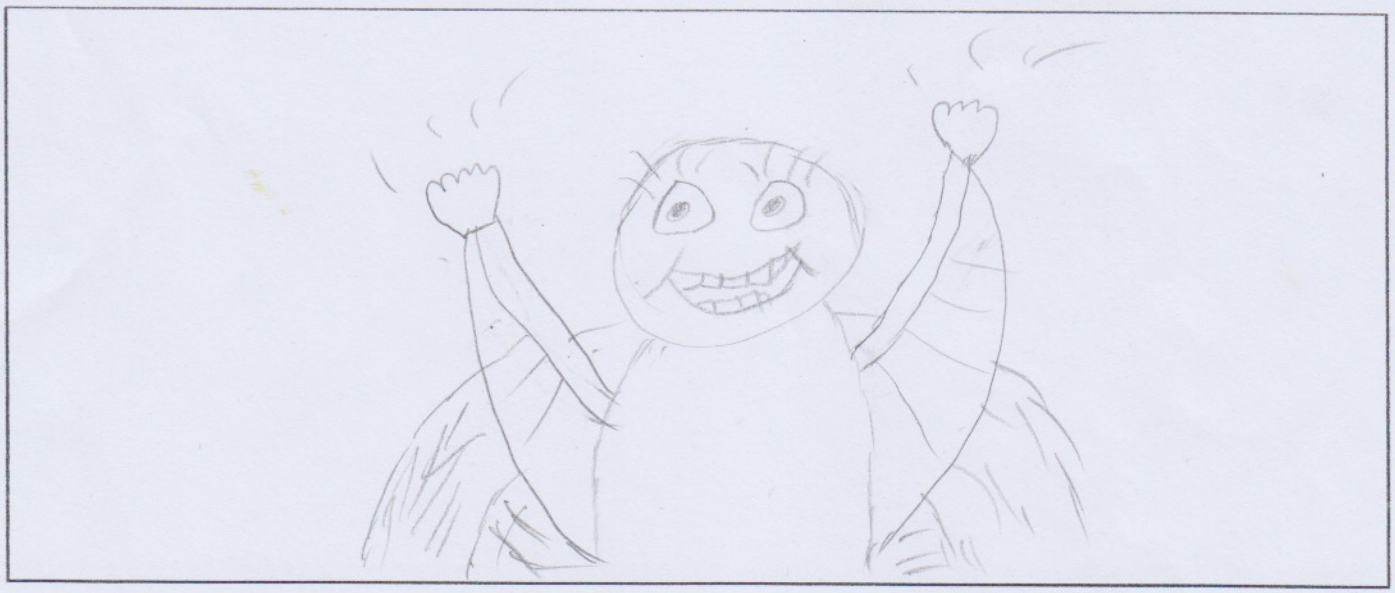




Top Tip: Have Fun!

Emotion: Joy



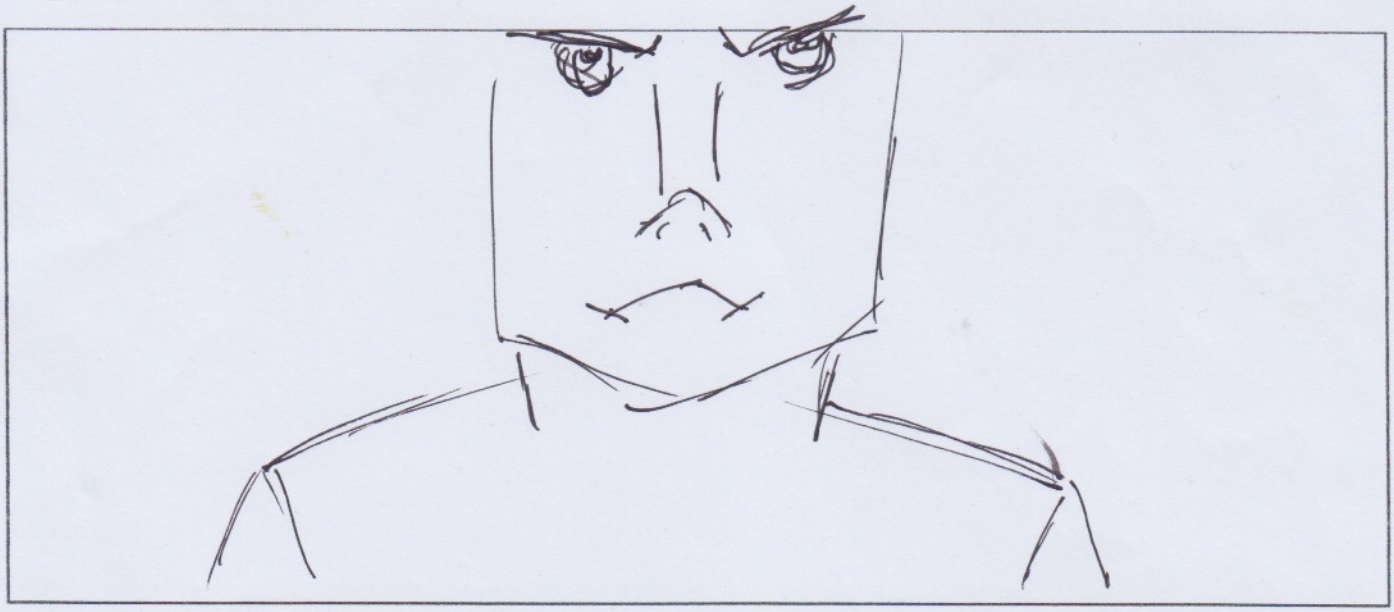




Top Tip: Have Fun!

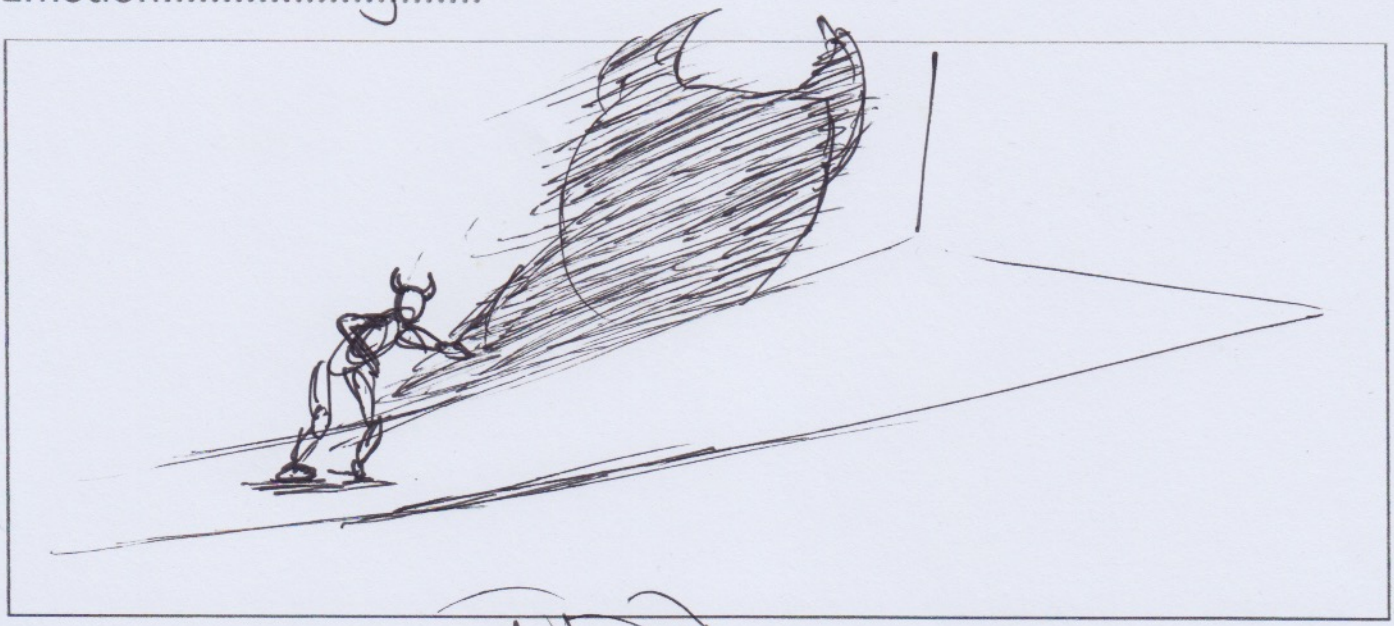
Emotion:.....ANGER.....

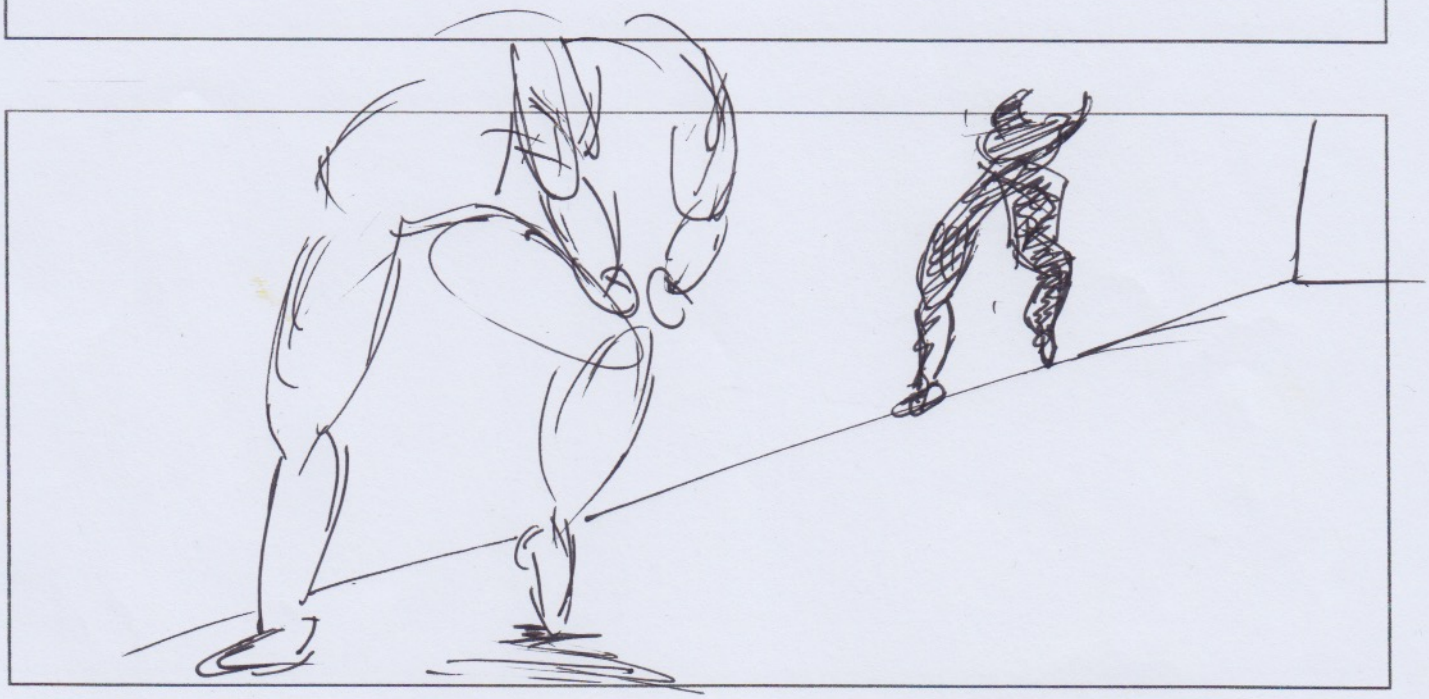




Top Tip: Have Fun!

Emotion:.....sneaky.....







Top Tip: Have Fun!

The Application of Line in Composition

By the end of this lesson you will:

- Be able to identify the semiotics and symbolisms of line.
- Be able to recognise the diversity of line.
- Be able to summarise what you have learnt in group discussions.

Recap

Can you remember the Seven Elements of Art?

1. SHAPE
2. COLOUR
3. TEXTURE
4. FORM
5. VALUE
6. SPACE
7. LINE

Line Symbolism

- MOVEMENT
- TO CREATE A PATH FOR THE EYE TO FOLLOW
- PROVIDE CHARACTERS WITH EXPRESSION
- TO MAKE US PERCIEVE CHARACTERS IN A SPECIFIC WAY
- TO LINK OR DIFFERENTIATE A CHARACTER FROM THEIR SURROUNDINGS
- EXPRESS FEELING IN A LANDSCAPE

Compositions!

The Principles of Art

- Balance - this refers to the weight of the composition. It's what makes an image feel "right" to the eye.
- Contrast - helps to command the viewer's attention.
- Emphasis – is used in correlation with contrast, and focuses on a dominant area within an image.
- Movement - refers to the elements of art being used to move the viewer's eye around the image.
- Pattern - the use of repetition.
- Rhythm - similar to pattern, but in a non-uniform yet organized way.
- Unity/Variety - which looks at the use of crowded areas with negative space.

Line in Film

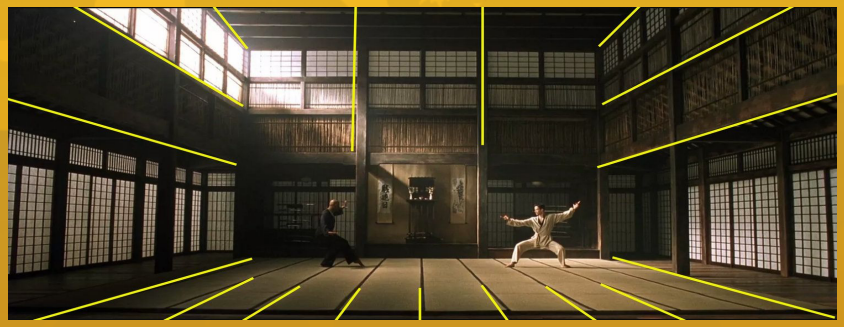
‘Film is an art that combines those elements to advance the story, reveal character and create emotion.’ **[Alyssa Maio, 2019: studiobinder.com]**

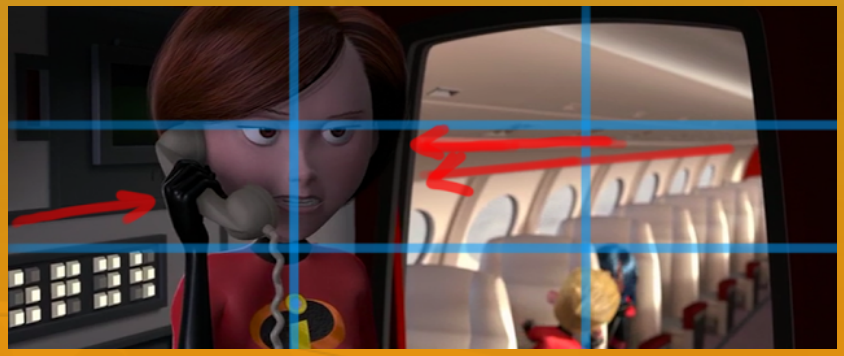
So what can line do in a shot?

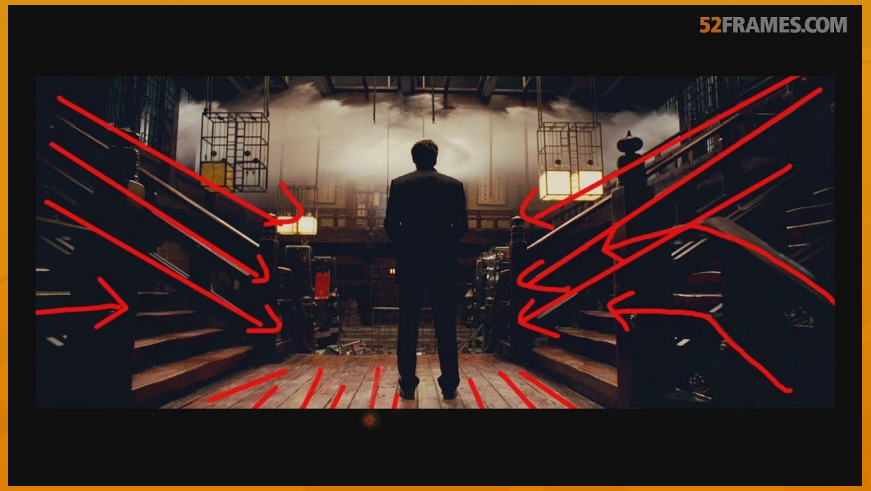
Leading Lines

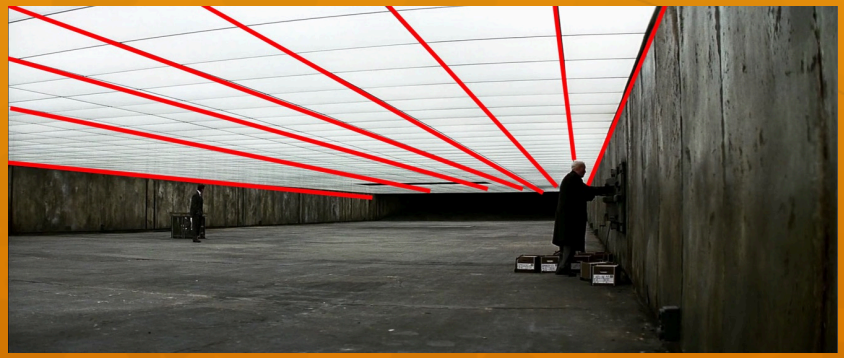
These are “invisible lines” that can be used to pull your attention to a specific area of the camera frame.








52FRAMES.COM



So what can line do in a shot?

Leading Lines

These are “invisible lines” that can be used to pull your attention to a specific area of the camera frame.

Depth-of-field
How far away or how close something in the shot is from us.



Screengrab from “Mr 3000” (2004) Directed by Charles Stone III





© Mike Robinson

So what can line do in a shot?

Leading Lines

These are “invisible lines” that can be used to pull your attention to a specific area of the camera frame.

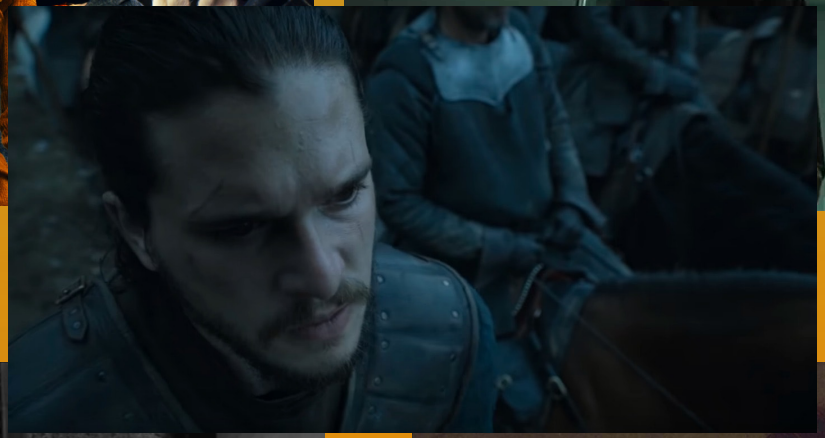
Depth-of-field
How far away or how close something in the shot is from us.

Camera Angles
These can be low-angle shots, high-angle shots, eye-level, close up, extreme close up, dutch, over the shoulder etc.

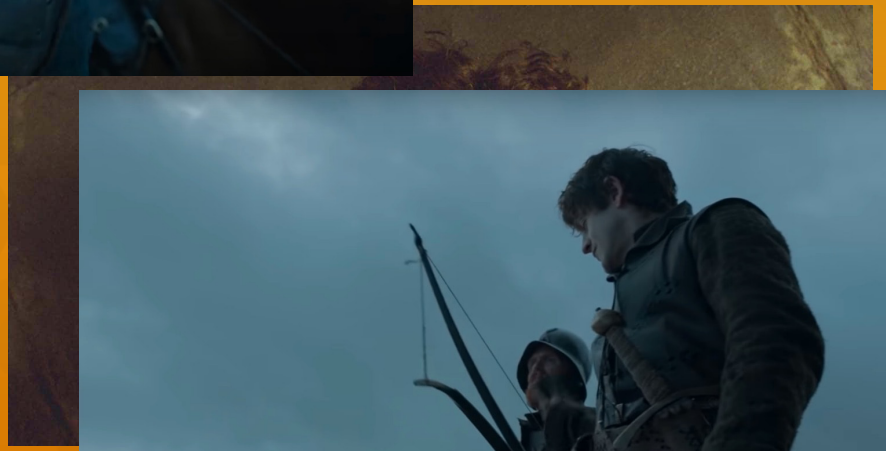












Your Task!

The Monster

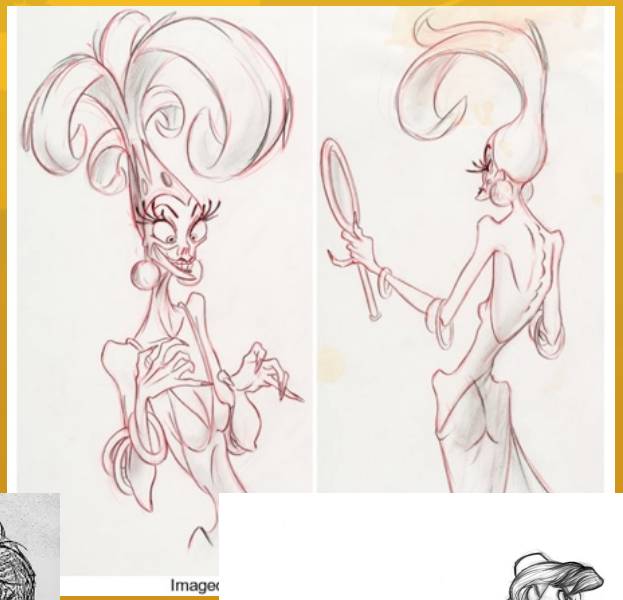
Things to Consider:

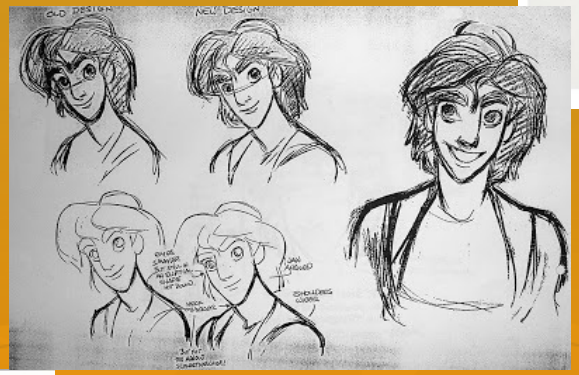
- Think about your use of lines from the previous lesson.
- Think about what emotions lines can create.
- Think about what I said about line in film – how do the camera angles change the way you see a character?

PERCEPTION




Imaged by Heritage Auctions, HA.com



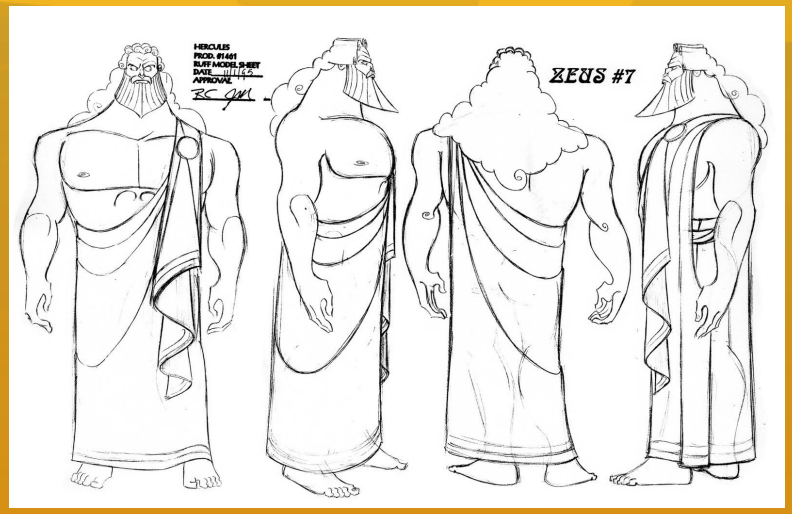

OLD DESIGN
NEW DESIGN





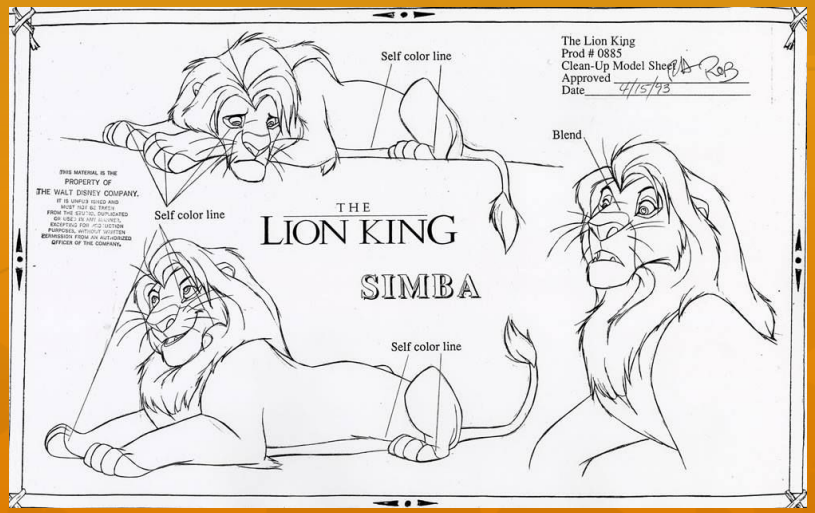

1957
EISENHOWER
1967
LBJ
1977
FORD CARTER
© DISNEY/PIXAR

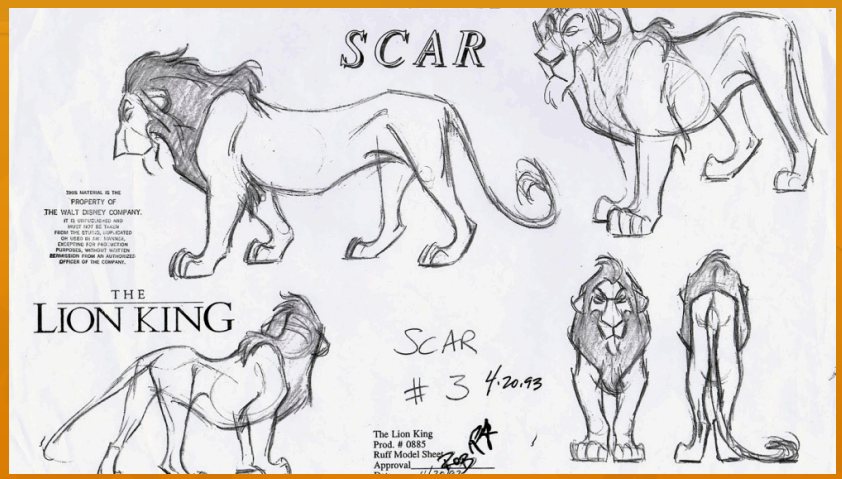
HEROES



VILLAINS







COMPOSING SPREADS









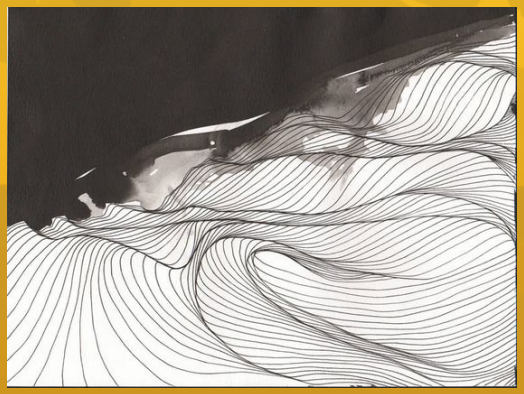






LANDSCAPE

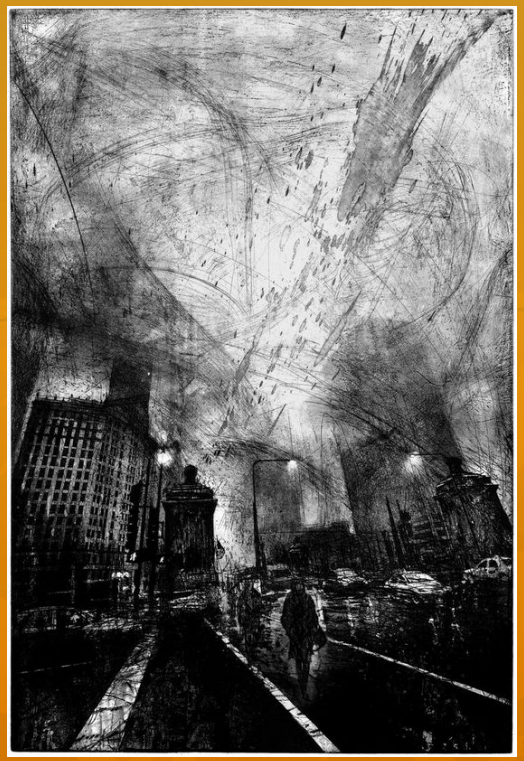


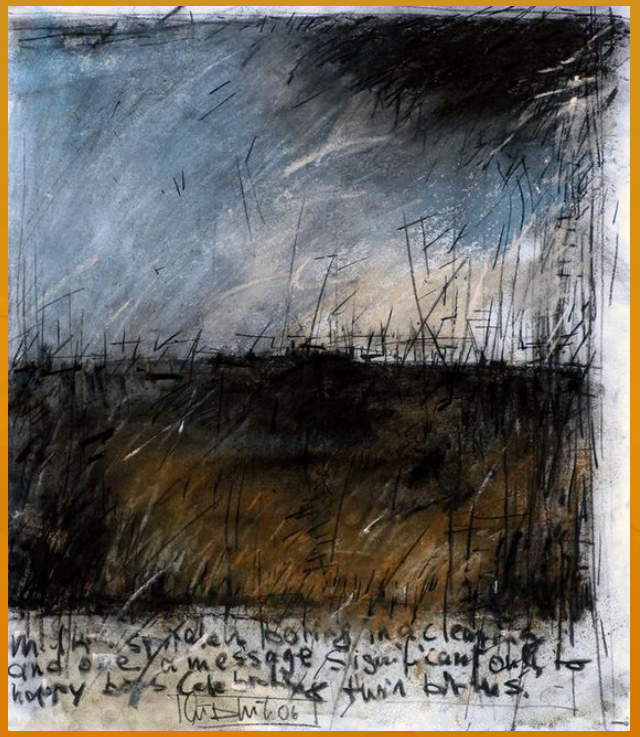




TRACIE CHENG, ‘STORMS 2’ (2014)





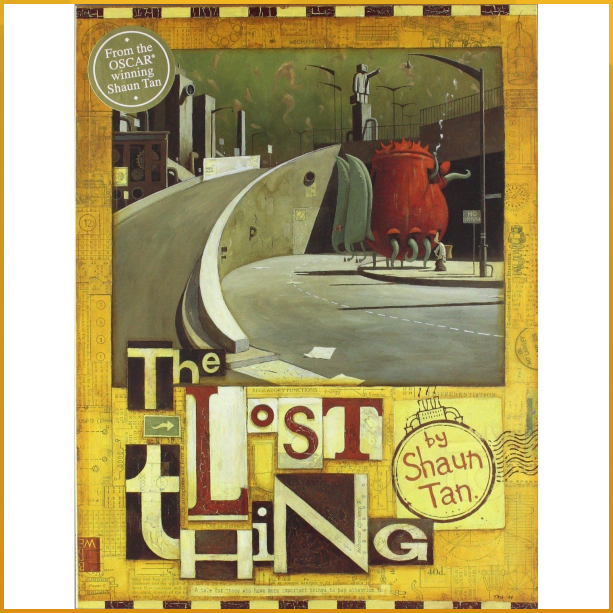


MICHAEL GORO, ‘LONESOME TOWN’

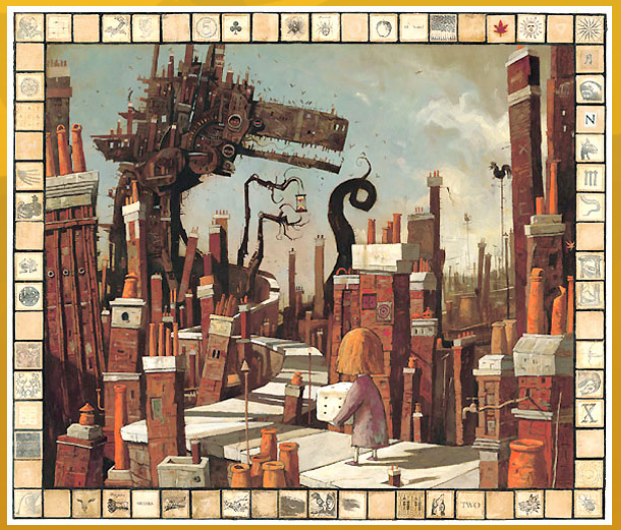
What have you come up with?



LEADING LINE

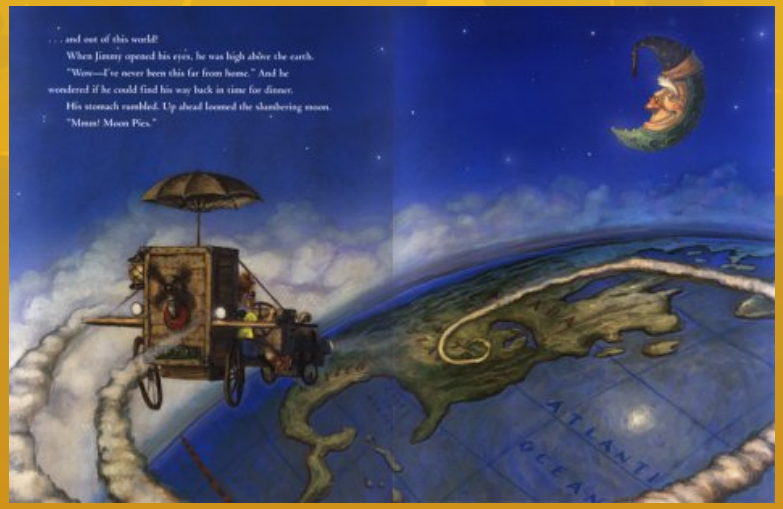






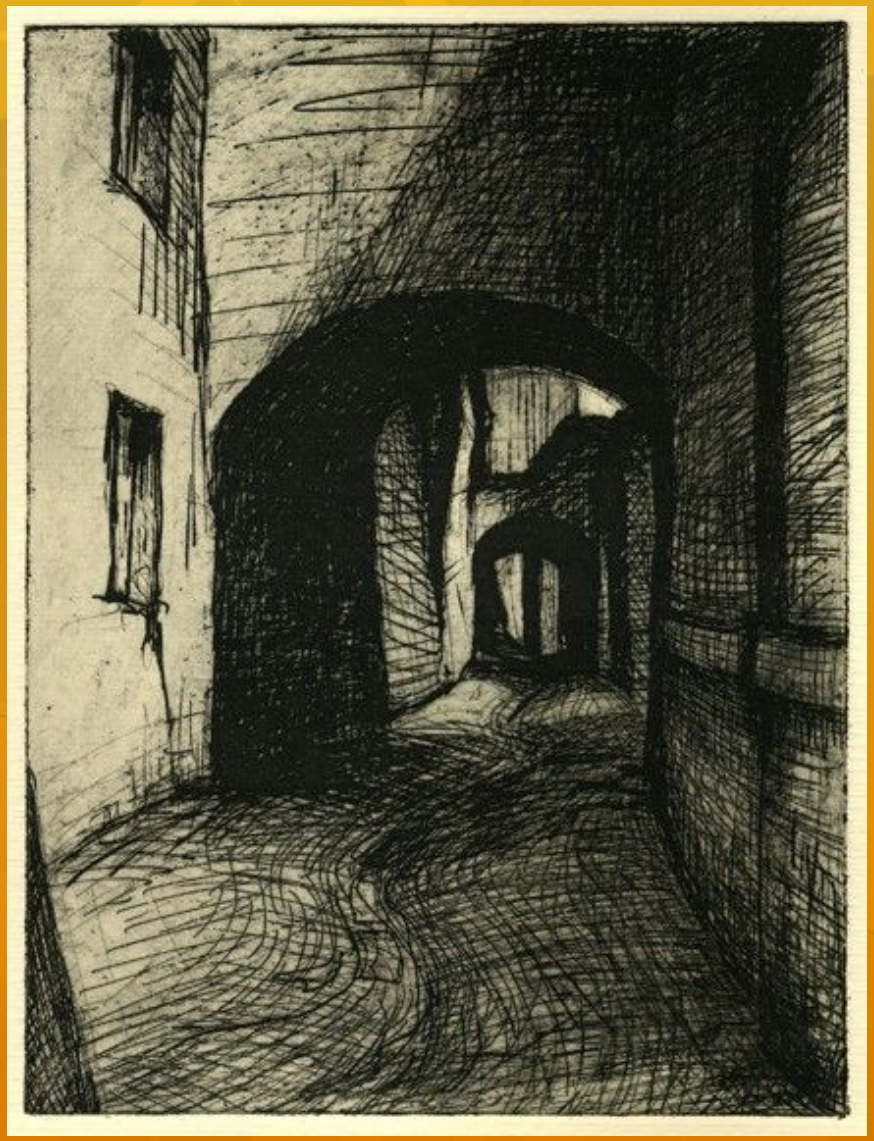








KITTY SABATIER 'FAILLES' (2009)



MICHELLE ARNOLD PAINE













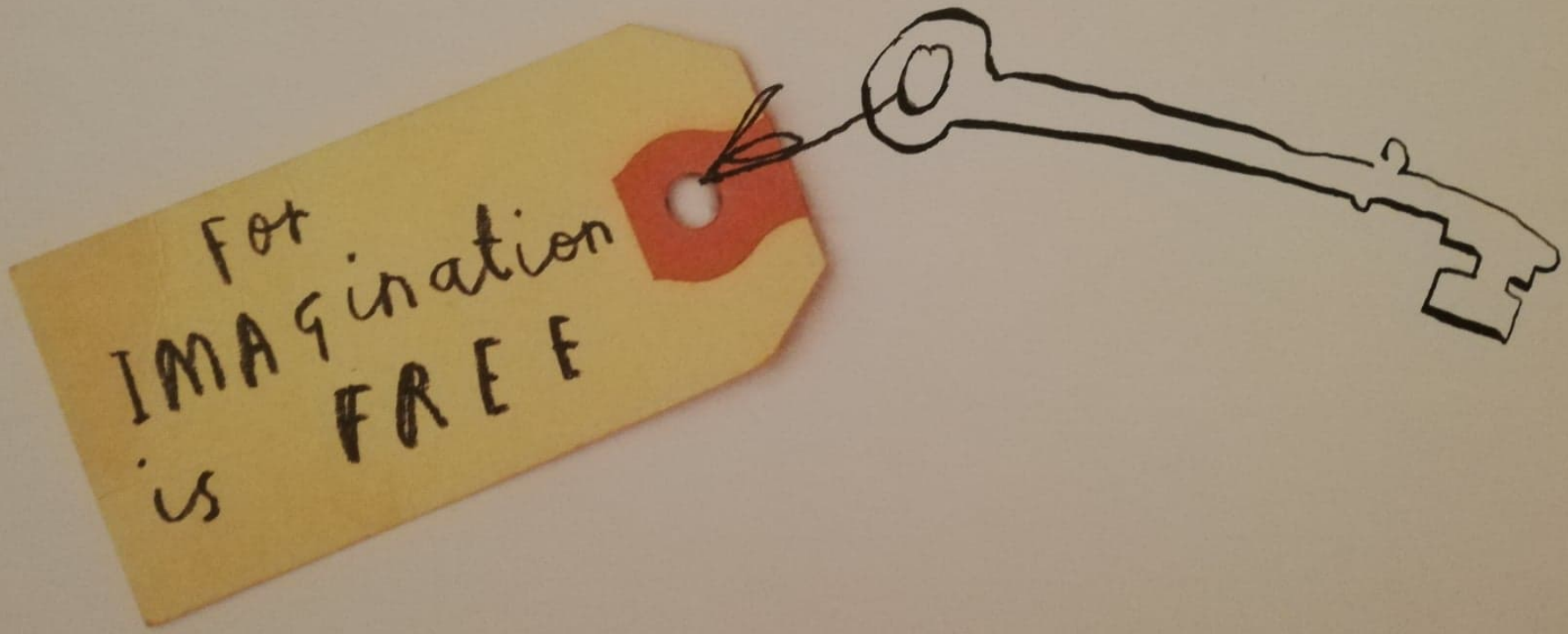







Could it be the
ferocious FUNGUMP,
the terrifying
TICKLER
or the
goose-pimpling
CRUNCKLESNORT?


...and the clamour grew LOUDER and LOUDER!


For
IMAGination
is FREE