

Class Name: 5th Yr
Year group: 5th Yr
Programme: Senior Cycle
Total No of lessons in UoL: 6
X 2 doubles a week

Aim of Unit of Learning; To create a collaborative series of a4 Lino motifs based on sections from the poem *Filling Station* by Elizabeth Bishop, focusing on contrast and balance.

Entering characteristics

Mixed Gender

Mostly High Ability

19 students

Low CAT score x2

Mild GLD x2

Epilepsy (H.S) - plan in staffroom

6 EAL students > Varied Level of ability.

- 1 spanish (N.G.J)
- 1 Brazilian (T.L)
- 3 ukrainian (V.P, S.C, V.T) + (K.L)
- 1 romanian (Ac.G)
- + 1 New Student who has moved from 3rd to 5th year > EAL Ukrainian and Unknown ability in art (she was not in the 3rd year group)

Managing behaviours

[Code of Behaviour](#)

VsWare behaviour system

Unseen/Unheard phone policy

Regular seating - no set plan but they abide by their own

SNA in room for EAL (Wednesdays)

Learning outcomes for unit of learning

1.3 Experimenting and interpretation

- discriminate and extrapolate information from research
- produce an annotated visual record of their enquiry
- experiment with ideas, media and techniques
- use problem-solving skills to develop ideas

2.5 Process

- describe their motivation/area of enquiry
- illustrate sources of information
- create a selection of drawings, studies and realised work
- develop, experiment with and edit their work
- justify their selection of relevant visual responses
- understand the properties of media and apply them appropriately
- explain the rationale for their choices
- relate their research, processes and decisions that led to their realised work

3.3 Impact and value

- value their own work and the work of others
- argue the merit of a work using appropriate contextual
- information experience art through sensory and/or emotional responses

3.4 Critical and personal reflection

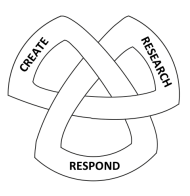
- discuss the development of ideas and work from conception to realisation
- present evidence of a sustained and varied investigation of a stimulus
- value sustained and varied investigation of a stimulus

Key Skills:

- Being Personally Effective
- Critical AND Creative Thinking
- Literacy

Cross Curricular Links:

- English and Literacy

<p>Lesson in UoL: 1/6 Date: 8/11/2024 Lesson type: Double 80 mins Time: 11:45-13:05 Stage: SC</p> <p>Respond, Create</p> 	<p>Learning Content for Pupils</p> <p>Content: Intro to project, breaking down the poem, splitting up the lines Mindmapping your line.</p> <p>Theme: Filling Station by Elizabeth Bishop</p> <ul style="list-style-type: none"> - Scenes, Story telling, Reflection, Judgement, Curiosity, Empathy <p>AEDP: Line</p> <p>Artistic Process: Investigation, Idea Generation</p> <p>Support Study Artists: William Seltzer Rice- Back of Brice's Barn (Process, scene) Lill Tschudi - Fixing the wires (Scene, Process)</p> <p>Resources/Layers of Learning: Power Point Literacy/English - Poetry: Filling Station by Elizabeth Bishop. Filling Station, Elizabeth Bishop 📺 Elizabeth Bishop reads her poem "Filling Station."</p> <p>Visual Aids: Final Outcome Ideation drawings</p> <p>Differentiation: Dyslexic friendly fonts, Translated Poems (romanian, ukrainian, spanish, and portuguese)</p>	<p>Learning Intentions</p> <p>L.I.1 (Cognitive) to breakdown the imagery within the poem Filling Station.</p> <p>L.I.2 (Psychomotor) to generate a series of ideas based around the visual aspects of a section of the poem.</p> <p>L.I.3 (Affective) to annotate their drawings in relation to the visual aspects within the poem.</p>	<p>Success Criteria</p> <p>S.C.1 Students should break down the imagery of Filling Station as a class before analysing their own line/section.</p> <p>S.C.2 Students should generate a series of ideas based on the imagery of their given line/section.</p> <p>S.C.3 Students should annotate their sketches to show the relation of the line to the visuals.</p>
<p>LESSON PLAN</p> <p>Beginning of Class: Students enter and take out their sketchbooks and artpacks - pencils, pens etc. Take Roll *collect remaining essays that havent been handed in (V,S,H, +)</p>			

Introduction to the project:

What are we making?

- We are designing and printing a Lino Motif based on the poem Filling Station by Elizabeth Bishop.

What is our theme?

- Our theme is Filling Station by Elizabeth Bishop, but that can be further broken down into the poems themes of judgement, curiosity and empathy.

Where do we start?

- We are going to start by reading the poem, then breaking it down as a group. After that I will divide the lines up between you all and you will brainstorm the line you were given and start to create a series of ideation drawings to inform your final design for your motif.

TA: Biography:

> Who is Elizabeth Bishop?

Why are we studying this poem as our theme?

Some students have done lino before in TY, so they have a vague understanding of the process.

TA: Introduce Lino print and Lino Printing artists. William Seltzer Rice & Lill Tschudi

Q: What are the main features of lino printing? [block colour/contrast]

Q: Does anyone know the ratio of dark and light within a Lino print? [60/40]

Q: Looking at this Print, how would you describe it to me?

Q: What are the AEDP?

Q: What is the theme?

TASK: Reading through the poem and breaking it down as a class

> group mind map!

- Identify the imagery
- Identify the themes

Drawings while listening to the poem - read through the poem and draw as we go.

TA: Line distribution - pull from a hat.

> Students who feel like they are struggling to get ideas for their section will be allowed to trade with another willing student.

SA: Students will begin to develop ideas for their lino motif of their line/section from the poem.

> Ideation sketches in sketchbooks. [a5 size]

> Minimum of 3 different sketches/ideas

.> Include annotations with the sketches to further explain them.

End of lesson evaluation:

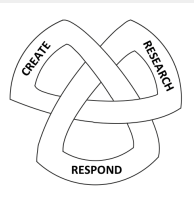
Peer feedback and evaluation. - students pair up to show each other their work and discuss both successful and unsuccessful outcomes, and how they could be improved..

- > Do your partner's sketches make sense in context to the line they received?
- > Do they have a range of ideas through a minimum of 3 ideation sketches?
- > Name one successful aspect of their work and why it is successful.

Exit Strategy:

Students begin to pack up and leave all work on top desk,
Any students who have yet to hand up their essays will receive a note home.
Students clean, place chairs on desks,
And leave with the bell.

Lesson in UoL: 2/6
Date: 20/11/2024
Lesson type: Double
80 mins
Time: 10:10 - 11:45
Stage: SC



Learning Content for Pupils

Content: drawing- ideation drawings/refining drawings (some students may be ready to create their final drawings)
Recap of lesson 1 for some of the class due to student absence.

Theme: The Filling Station

- Exploring the theme through reading, discussion and ideation drawings.

AEDP: Line, Shape, (Contrast)

Artistic Process: Ideation process and Final Design Drawings.

Support Study Artists:

William Seltzer Rice (process)

Lill Tschudi (Process, scenes, story telling)

Resources/Layers of Learning:

Power Point 5th Year Lino Printing

Literacy/English - Poetry: Filling Station by Elizabeth Bishop

Elizabeth Bishop reads her poem "Filling Station."

Visual Aids:

Learning Intentions

L.I.1 (Cognitive) to **analyse** the themes and visuals connected to Poetry.

L.I.2 (Psychomotor) to **create** a variety of ideation sketches.

L.I.3 (Affective) to **annotate** ideation sketches to show where they drew inspiration.

Success Criteria

S.C.1 Students should analyse the themes and visual imagery within the poem.

S.C.2 Students should create a variety of ideation sketches.

S.C.3 Students should annotate their work to show where they drew their ideas.

	Final outcome, Ideation Drawings. Differentiation: <ul style="list-style-type: none"> - EAL: Translated poems (Spanish, Portuguese, Ukrainian and Romanian) - Dyslexia friendly font - Working exceptions for students moving slower, and students firing ahead. 		
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LESSON PLAN

***Multiple Students were absent for the last lesson, and will only be starting off today instead.**

Before Break

Beginning of lesson

Students enter and take out their Art-packs and Sketch Books.

Take roll

*make note of students attendance (for 5th Yr year head)

What are we doing today?

- We are looking at the poem The Filling Station by Elizabeth Bishop.
- Students who were present last week will read through the poem out loud. (oracy)
- We will break down the poem as a class once again, students joining this week are encouraged to speak up and share their initial thoughts. (literacy)
- Identifying themes within the poem (Judgement, Curiosity, Empathy, Home, Family)
- Creating a series of Ideation drawings, and a final design if possible.

TA: reintroducing the new project to those who weren't here.

- We are creating a motif for Lino Print based off of a line from the Poem The Filling station by Elizabeth Bishop, then at the end we will be putting our lines together in order to create a visual rendition of her poem.

TA: Quick recap over last lesson: 5th Year Lino Printing

- Who is Elizabeth Bishop,
- Why this poem?
- What is Lino?
- Lino Artists.
- Poem: Themes and visuals.

> students will pick from the remaining lines and return to their seats to begin sketching.

Q: what is an ideation sketch?

- How big are they?
- Are they detailed?
- What are they used for?

Playing Elizabeth Bishop reading her poem while students work through their ideation sketches.

SA: Students will work through a minimum of 3 ideation sketches,

- Keeping Lino printing in mind. 60/40 ratio

After Break:

Wait for all students to return.

No eating or drinking in the classroom.

Update roll for any absences or interruptions (behaviour & lateness.)

>Once they have created a minimum of 3 ideation sketches, students will choose a final outcome design and begin to refine it as an a4 lino motif.

- Measuring 1 cm from each edge to keep all prints cohesive. (numeracy)
- Drawing and refining the designs.

Students working slower: They are only expected to complete their three idea sketches and choose their final outcome design. One to one will be provided.

Students working Faster: If any students are moving faster, they will be encouraged to begin to block the dark areas of their print designs in preparation for transferring.

SA: Student driven portion of the class. I will be focusing on assisting any students in need one to one and ensuring EAL students are grasping the concept.

Evaluation: [10 mins approx]

Students will present their work to the class and identify one aspect they themselves are proud of, and one area they feel like they could use help or advice (directed towards peers.)

- Some EAL students will not speak about their work in any way due to language barrier, they may present to Ms Dillion (SNA) quietly if they prefer

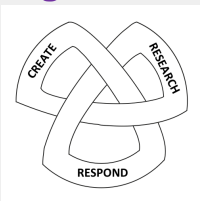
End of Lesson:

All work is to be left on the top desk.

Students pack all items and supplies away into the press.

Students ensure the area is clean before leaving with the bell.

Lesson in UoL: 3/6
Date: 22/11/2024
Lesson type: Double
80 mins
Time: 11:45 - 13:05
Stage: SC



Respond, Create

Learning Content for Pupils

Content: Finalising design stage, redrawing the chosen motif in a4.

- Colour blocking - identifying the positive and negative space in your design, where will it be removed?
- Mark making - using mark making to add details, tone and dimension to motif.
- (Tracing the motif)
- Transferring the motif.)

Theme: The Filling Station

- Judgement, Curiosity, Empathy, Scenes, Family, Home

AEDP:

- Line (mark making)
- Contrast (design for lino)
- Balance (pos/neg space)


Artistic Process:

- Refining a design
- Colour blocking
- Mark making
- (trace and transfer)

Support Study Artists:

- Lill Tschudi (Process, scenes, story telling)
- William Seltzer Rice (process)

Resources/Layers of Learning:

Power Point  5th Year Lino Printing

Poetry (Cross-curricular - English)

Literacy - Oracy

Differentiation:

EAL:

- Translated Poem (Spanish, Portuguese, Ukrainian and Romanian)

Dyslexia:

- Dyslexia friendly fonts

Learning Intentions

L.I.1 (Cognitive) to **compare** and **contrast** the initial ideation sketches for the lino motif to the final design.

L.I.2 (Psychomotor) to **draw** a final motif for an a4 lino print.

L.I.3 (Affective) to **select** an ideation sketch and refine the concept within the theme.

Success Criteria

S.C.1 Students should compare and contrast their initial ideation sketches and their final motif for lino.

S.C.2 Students should draw their final design while considering the final result (group exhibitions and lino process)

S.C.3 Students should select a ideation sketch and refine their concept

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| | <ul style="list-style-type: none"> - Written information or instruction read aloud. - One to one help. | | |
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LESSON PLAN

Beginning of lesson:

Students enter and take out sketchbooks and supplies.

Take roll

What are we doing today?

- Realising and refining our final Lino motif - enlarging it to a4 in size - keeping a 1cm border along the edges.
- Identifying the areas of positive and negative space through colour blocking and mark making .
- Mark making - showing tone/shade though the use of line etc, preparation for Lino Mark making.
- (Tracing and Transferring if time allows)

SA with Teacher instruction: *Lino motif*

REMEMBER: *this motif is:*

- *A4 in size,*
- *Portrait in orientation*
- *Cohesive to your section*
- *Proportionate to the scale of the Lino sheet (filling the space nicely - Balance)*

SA - Students will decide on one of their ideation sketches and refine their idea, then they will redraw this image on a larger scale (a4)

* Students will be given time at the beginning of the lesson to complete thumbnails if they have yet to design one they are happy with, and then given time to refine their design further. *

- They must:
 1. Leave a 1cm border (numeracy)
 2. Fill the space within their motif a balanced way
 3. Use clean lines and flat colour/shade

SA: Students will be given an a4 page, to trace around one on a larger page, they will use rulers to ensure straight lines, and add a 1cm border within the a4 size. In this they will redraw their motif and leave room for annotations, ideas and their poem section.

TA: DEMO 1: Pos/neg space - colour blocking (in light pencil) [5 - 7 mins approx]

Q: Why would we block colours before transferring our prints?

How does blocking out our pos/neg space help us/inform our lino?

- In order to know what to cut and what to keep for a lino, the areas must be clearly marked. As a group we will all take it so the BLACK/COLOURED areas of your piece are WHAT WILL BE KEPT, while the empty spaces will be cut out.
- Students will block in the positive of their lino to show what areas will be kept.

Using Visual Aid to show them where I used this technique > Leading into Demo 2

Students will bring pages/sketchbooks in order to trial mark making alongside my demo.

DEMO 2: *Creating outlines and shading*. [5 - 10 mins approx]

- In your piece you may have multiple positive areas touching, or multiple negative areas touching. If you want to differentiate these areas to show detail, outlining, backgrounds etc, there are two ways to do it.

1. Outlining - Leaving a positive or negative outline around the affected areas so that once printed there is a clear difference.

(show Lill Tschudi prints - Simplified, outlined high contrast)

Q: Where is Outlining visible in Tschudi's prints?

Can you describe how the use of these outlines affects the print?

What else does Tschudi use in her prints that enhances the image? (directional lines/mark making simplified)

How does Tschudi use positive and Negative space within her prints? (high contrast, pattern, movement etc)

Or

2. Mark making - use of line to create a variety of tones. Using mark making you can imply texture, form and tone within your final motif.

(show William Seltzer Rice - detailed, mark making, implied tone)

Q: What is the biggest difference between the work of Rice and Tschudi?

How would you describe the image in this print? Detailed? Simple? Flat?

How does Rice's use of Pos/neg space appear in his prints? (details, lighting, shade, shape)

SA: Students return to their seats and add these techniques to their motif designs.

- I will move around the class one to one to assist students.

TA: Backgrounds!

Q: What would we put in the background of a lino motif? (mark making, directional line, shapes, negative or positive space)

If the focus point of your motif is very busy/detailed, what background would you think would create the most effective contrast and why?

(*Tracing & Transferring

If time allows I will do a quick demo on how to trace your design and transfer it to a sheet of Lino.

Tracing: Tracing paper placed over the design, all lines and marks drawn over in pen or dark pencil.

Transferring: Colouring one side with lead pencil, laying it on the lino and tracing over the lines with good pressure.

- If you have text in your design, Make sure you MIRROR the image on your lino (my VA example)

** If there are students ready to move on / if we have time as a class to start into it. Otherwise this will remain in the following lesson.)*

End of lesson Evaluation: Comparative Assessment [5mins]

In pairs students will compare their initial ideation sketch with their final motif and consider the aspects they have changed/refined and why.

- Students will be chosen at random to share theirs with the class.

Exit strategy:

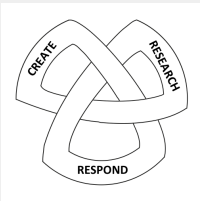
All work to be placed in sketchbooks, which will be left at the top of the class.

Art packs to be put in press,

Tables clean and chairs put up on tables.

Students leave with the bell.

Lesson in UoL: 4/6
Date: 26/11/2024
Lesson type: Double
80 mins
Time: 10:10-11:45
Stage: SC
Respond, Create



Learning Content for Pupils

Content:

- Tracing and transferring Images to Lino.
- Mark making lino tiles

Theme: The Filling Station

- Judgement, Curiosity, Empathy, Scenes, Family, Home

AEDP:

Line - Variety of lines used in multiple ways to create shades/shades on lino.

Shape - The shapes within the lino

Contrast - The contrast between positive and negative space and light and dark spots.

Artistic Processes:

- Tracing and Transferring
- Lino test tiles

Support Study Artists: 📄 5th Year Lino Printing

- Lill Tschudi (Process, scenes, story telling)
- William Seltzer Rice (process)

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- Safety with blades,
- Bench hooks,
- Hand positioning

Learning Intentions

L.I.1 (Cognitive) to apply their knowledge of mark making to lino

L.I.2 (Psychomotor) to trace and transfer a design from paper to lino,

L.I.3 (Affective) select the tiles with the most effective results and identify why they are successful.

Success Criteria

S.C.1 Students should apply their knowledge of mark making to lino printing.

S.C.2 Students should trace and transfer their final designs to the Lino block.

S.C.3 Students should select the tiles with the most effective results and identify why they are successful.

	<ul style="list-style-type: none"> - Safety plan with students - First Aid box <p>Resources/Layers of Learning:</p> <ul style="list-style-type: none"> - English and Literacy - Cross curricular to English <p>Differentiation:</p> <p><i>EAL:</i></p> <ul style="list-style-type: none"> - Translated Poem (Spanish, Portuguese, Ukrainian and Romanian) <p><i>Dyslexia:</i></p> <ul style="list-style-type: none"> - Dyslexia friendly fonts - Written information or instruction read aloud. - One to one help. - <p>Teaching Strategies:</p> <ul style="list-style-type: none"> - Differentiation - Demonstration - Questioning 		
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LESSON PLAN

Beginning of the lesson:

Students enter and take out their work

Take roll.

What are we doing today?

> for those who haven't completed drawing their design:

- You will draw your design in a4, leaving a 1cm border.

> for those who have drawn out their a4 design:

- We will be tracing and transferring our designs from the page to the lino.

SA: Students will complete their a4 motif, waiting for the majority to be prepared.

TA: Call all students up for the tracing and transferring Demo.

Demonstration:

Tracing our motifs from design to tracing paper.

- Going carefully, using a good, dark leaded pencil.

Transferring from tracing paper to lino:

- There are two ways to do this
- 1. Orientate the page to the side you want it to face, then carefully trace around the image on the back (while ensuring you've done the same on the front (it reverses))
- 2. On the side that will be facing your Lino sheet, colour over your design heavily in dark lead - letting the graphite sit. Then lay the tracing paper down on the lino and trace out your motif.

**Remember, if you have coloured the back and haven't traced over your design in pen, your design may blend into the background and be very hard to identify.*

SA: students return to their seats after each section to trial this before returning.

TA: DEMO - Health and safety STAY SHARP.

> *Work space safety and cleanliness*

- Bags and art packs under desks and out of the way
- Using a bench hook to rest and cutting your lino - how to use a bench hook.

> *Tool Safety: Lino cutters*

- Blade sharpness
- Carelessness - to oneself or others
- Calm and collected - slow and steady.

> *In case of emergency:*

- Where is the first aid box? [behind the teacher's desk on the press.]
- If you are cut, what do you do?
- If you need further help, who do we call? [front office, aisling]

TA: DEMO - Lino mark making tiles.

On a small piece of Lino. students will trial a number of lino mark making designs to:

1. Get a feel for the Lino medium and the blades
 2. Figure out the angle of holding the blade
 3. Text a variety of mark making styles to see; texture and tone.
- Testing success through taking a rubbing of the tiles.

[>Printing our tiles

- Application of Ink - Not too much and not too little

> too much makes it bleed and flood

> too little gives you too light a print. > Ghost Print

- We are aiming for solid black prints.

> *two/three printing stations with ink, rollers and tissue set up.*

- Students take turns going to the plates to print.]

SA: students create a minimum of two mark making tiles.

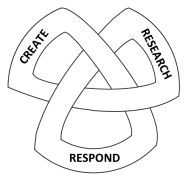
Evaluation: Comparing and contrast prints to each other

- All students will look at their own prints and identify which is most successful and why, and why is not and why.

End of lesson:

Students clean off ink plates and rollers in sinks
Tables cleaned and supplies put away
Students leave with bell.

Lesson in UoL: 5/6
Date: 29/11/2024
Lesson type: Double
80 mins
Time: 11:45 - 13:05
Stage: SC



Learning Content for Pupils

Content:

- Some students are **tracing and transferring**
- Some students are starting to **cut their linos** in this class.
- Most student who are ready will **print**

Theme: The Filling Station

- Judgement, Curiosity, Empathy, Scenes, Family, Home

AEDP:

Line - Variety of lines used in multiple ways to create shades/shades on lino.

Shape - The shapes within the lino

Contrast - The contrast between positive and negative space and light and dark spots.

Artistic Processes:

- Tracing and Transferring
- Carving Lino

Support Study Artists: 📄 5th Year Lino Printing

- Lill Tschudi (Process, scenes, story telling)
- William Seltzer Rice (process)

HEALTH AND SAFETY 📄 Stay Sharp! Poster.pdf

- Safety with blades,
- Bench hooks,
- Hand positioning,
- Behaviour

Learning Intentions

L.I.1 (Cognitive) to recall health and safety and recognise where dangers may be.

L.I.2 (Psychomotor) to transfer a design and cut it into a lino block.

L.I.3 (Affective) to select the appropriate size and quality of Line within their work

Success Criteria

S.C.1 Students should recall H&S and recognise where I purposely go wrong, and be able to explain the correct way to me.

S.C.2 Students should transfer and begin cutting their lino designs.

S.C.3 Students should select the appropriate size and quality of line in regards to their work.

	<ul style="list-style-type: none"> - H&S emergency plan (S.D) runs to office in case of serious injury) - Minor injury first aid kit plan <p>Resources/Layers of Learning:</p> <ul style="list-style-type: none"> - Literacy/ Oracy - Cross curricular to English <p>Differentiation:</p> <p><i>EAL:</i></p> <ul style="list-style-type: none"> - Translated Poem (Spanish, Portuguese, Ukrainian and Romanian) - SNA occasionally in room. (may not be present friday) <p><i>Dyslexia:</i></p> <ul style="list-style-type: none"> - Dyslexia friendly fonts - Written information or instruction read aloud. - One to one help. <p>Teaching Strategies:</p> <ul style="list-style-type: none"> - Differentiation - Demonstration - Questioning - Individual assistance 		
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LESSON PLAN

Beginning of Lesson:

Students enter and settle

Take out supplies and work!

What are we doing today?

>Students who have not completed their motif

- This must be completed within the first 15 mins of class,

>Students who need to transfer their design

- Transferring demo recap, to be completed before the end of first half of class.

>Students who are ready to begin cutting their lino

- H&S recap
- S.D emergency role reconfirmed
- Lino Recap, using bench hooks, warming the lino with a hairdryer etc.

SA: start into their work with teachers one to one available to them.

TA: Transfer recap/Demo with students who need it.

TA: All students to the top with me, They will tell me what I am doing wrong while I give my recap.

> The things I will be doing wrong:

- Hands in way of blade
- Unsafe blade use
- No bench hook
- Cutting too deeply in the lino etc

TA: DEMO - Health and safety STAY SHARP RECAP

> *Work space safety and cleanliness*

- Bags and art packs under desks and out of the way
- Using a bench hook to rest and cutting your lino - how to use a bench hook.
- Behaviour and messing

> *Tool Safety: Lino cutters*

- Blade sharpness
- Carelessness - to oneself or others
- Calm and collected - slow and steady.

> *In case of emergency:*

- Where is the first aid box? [behind the teacher's desk on the press.]
- If you are cut, what do you do?
- If you need further help/Emergency [front office, Aisling (secretary), S.D runs to front office]

> Students who are ready to start cutting will return to their desks, and with a marker will block out all areas they are keeping on their piece, then get to cutting.

- I will be moving around the room and monitoring them constantly to ensure they remain safe.

TA: Quality of Line

- Looking at SS artists William Seltzer Rice and Lil Tschudi and how the quality of their use of line enhances their work.
- Aiming for crisp clean lines if possible, unless your work requires a more textured outcome.
- Reminder to soften Lino (as the room is freezing and the Lino is very stiff)

Q: How can you describe the quality of line within this piece? Is it scratchy and jagged or smooth and crisp.

How does the quality of line in this piece affect the overall result of the print?

SA: student will continue to work on whichever section they may be on, the goal is to have all students at least having fully transferred and colour blocked on Lino by the end of this session if it all goes to plan.

End of lesson Evaluation;

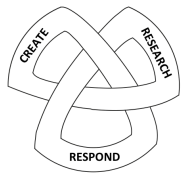
Students will present their designs to the class and which section it relates to, explaining their ideas and results.

End of Lesson:

Students clean up all lino shavings from desks and floors,
Work to be kept together and handed up for photographing.
Chairs up on tables and students leaving with the bell.

Lesson in UoL: 6/6
Date: 12/12/2024
Lesson type: Double
80 mins
Time: 11:45 - 13:05

Stage: SC



Learning Content for Pupils

Content: Cutting Main lino and Printing

Theme: The Filling Station

- Judgement, Curiosity, Empathy, Scenes, Family, Home

AEDP:

Line - Variety of lines used in multiple ways to create shades/shades on lino.
Shape - The shapes within the lino
Contrast - The contrast between positive and negative space and light and dark spots. Quality of print.

Artistic Processes:

- Carving Lino
- Rubbings
- Printing

Support Study Artists:  5th Year Lino Printing

- Lill Tschudi (Process, scenes, story telling)
- William Seltzer Rice (process)

HEALTH AND SAFETY  Stay Sharp! Poster.pdf

- Safety with blades,
- Bench hooks,
- Hand positioning,
- Behaviour
- H&S emergency plan (S.D) runs to office in case of serious injury)

Learning Intentions

L.I.1 (Cognitive) to compare and contrast each completed print.

L.I.2 (Psychomotor) to print a lino block.

L.I.3 (Affective) to identify and select successful prints.

Success Criteria

S.C.1 Students should compare and contrast each print they create and identify areas of success and improvement.

S.C.2 Students should create a variety of prints, aiming to get as close to a perfect print as they can.

S.C.3 Students should select their most successful prints and identify the qualities that make them successful.

	<ul style="list-style-type: none"> - Minor injury first aid kit plan <p>Resources/Layers of Learning:</p> <ul style="list-style-type: none"> - Literacy/ Oracy - Cross curricular to English <p>Differentiation:</p> <p><i>EAL:</i></p> <ul style="list-style-type: none"> - Translated Poem (Spanish, Portuguese, Ukrainian and Romanian) - SNA occasionally in room. (may not be present friday) <p><i>Dyslexia:</i></p> <ul style="list-style-type: none"> - Dyslexia friendly fonts - Written information or instruction read aloud. - One to one help. <p>Teaching Strategies:</p> <ul style="list-style-type: none"> - Differentiation - Demonstration - Questioning - Individual assistance 		
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LESSON PLAN

Beginning of Lesson:

Students enter and settle

Take out supplies and set them up at side tables.

What are we doing today?

> Students who are still cutting Lino must continue and complete it in order to print.

> Students who are moving on to printing must create a variety of prints aiming for one they deem is most successful.

> Students will fill out a Rubric to evaluate their work.

> Goodbye to this class.

SA: Students will ensure they have all supplies needed and start/continue cutting their linos.

TA: DEMO - Health and safety STAY SHARP RECAP

> *Work space safety and cleanliness*

- Bags and art packs under desks and out of the way
- Using a bench hook to rest and cutting your lino - how to use a bench hook.
- Behaviour and messing

> *Tool Safety: Lino cutters*

- Blade sharpness
- Carelessness - to oneself or others
- Calm and collected - slow and steady.

> *In case of emergency:*

- Where is the first aid box? [behind the teacher's desk on the press.]
- If you are cut, what do you do?
- If you need further help/Emergency [front office, Aisling (secretary), S.D runs to front office]

TA: Quality of Print

- Looking at SS artists William Seltzer Rice and Lil Tschudi and how the quality of their prints enhance their work.
- Aiming for a dark, even black, with clean white lines and marks.
- Avoiding ghost prints, flooded prints and prints off centre.

End of lesson Evaluation;

Self Assessment Rubric

Q: How do we use a rubric?

What is the use of a rubric?

How do you evaluate yourself using a rubric?

End of Lesson:

Students clean up all lino shavings from desks and floors,
Work to be kept together and handed up for photographing.
Chairs up on tables and students leaving with the bell.
Goodbye to students.