

# CCW L3 Foundation Diploma in Art and Design Lesson Plan.

Date 7 <sup>th</sup> February 2024	Group Group 2 Wednesday	Tutor name Rebecca Harper
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Stage: Unit 1 In person LCC object based learning Theories, Policies and Practices unit Microteach	<b>Tim's Stephens Tutor Group: Room T1403</b> Terry / Rob / Dalia / Me / James / Nina / Navin / Anna / Holly / Alex
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## **Learning Outcomes:**

**Unit 1 Descriptor 1** (suitable for individuals whose practice enables them to evidence some dimensions. Effectiveness of practice in teaching and/or support of learning is demonstrated through evidence of;

D.1.1 Use of appropriate professional values including at least V1 and V3 ( V1 respect individual learners and diverse group of learners) and ( V3 use scholarship, or research or professional learning, or other evidence – informed approaches as a basis for effective practice).

D.1.2 Application of appropriate core knowledge including at least K1, K2 and K3 (K1 How learners learn, generally and within specific subjects), (K2 approaches to teaching and/or supporting learning, appropriate for subjects and level of study) and (K3 critical evaluation as a basis for effective practice).

D1.3 Effective and inclusive practice in at least two of the five areas of activity.

## **FINDING YOURSELVES AMID THE STUDIO TO THE CITY**

- *AIMS: To use the objects of 'Yourselves, the Studio and the City' to follow your sightline as subjects for a fast collaborative drawing; You are invited to become an improvisational, active and immersive participant in the room.*
- *This OBL task aims to encourage the development of experiential and active observational enquiry, drawing skills, visual literacy (ability to read objects and find meaning from them), team working, inspiration and research skills and confidence within this learning session.*
- *Working together collaboratively in one large group on a large scale drawing, using methods and materials to help you to work fast paced with charcoal. They may examine methods through; contrast, depth, surface, representational or non- representational drawing, it does not matter, the result will be a sum of its parts.*
- *To encourage your individual creativity In working towards forming a large drawing of objects, you will have a stronger understanding of how to work with drawing on a large scale, developing creativity in collaging a response to a personal and collaborative context.*
- *To foster connections in striving together towards a common goal, providing an opportunity to use perceptive thinking as a stimulus for drawing.*

## **'FINDING YOURSELVES AMID THE STUDIO TO THE CITY**

### **Welcome:**

### **STEP 1-:**

**(2 minutes)**

Please look briefly at the contemporary and historical painting references and pick one image that engages you and one question to answer. You may wish to talk to the person next to you about your findings?

*There are a diverse range of perspectives as each artist engages with the world around them through observational drawing.*

### **STEP 2-: Aims and Context:**

**(3 mins):**

Aim to use the objects of 'Yourselves, the Studio and the City' in following your sightline as subjects for a fast collaborative

### **Lecturer activity:**

Get Materials out and paper on the walls.

*Hand out physical copies of Brief and the reference images on the table.*

Is this the first time students have seen this?

Do they know who this is?

Why it might be relevant?

Do they notice anything about the perspectives in these images?

**Quickly read through the Aims and Context to the group before activity: 3 mins**

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<p>drawing; You are invited to become an improvisational, active and immersive participant in the room.</p> <p>As you register where you are right now, and your relation in this city classroom of distinct history and identity, to the expansive flow of life outside of our current bubble towards the city beyond; your task here is to try and be present, to find ourselves in a busy space where everything is in flux and is no longer measurable. As Maurice Merleau Ponty puts it <i>'The world is not in front of us, it is all around us'</i>.</p> <p>You will follow your objects through your sightline, making a connection between yourselves, the studio and the city. Your eye may land on any ordinary/ unconventional focuses, near or far, self or other, up high or down low. Interpret what you are looking at and make an individual connection and response through drawing. <i>You may also</i> add, respond to or to inspire reflections of your actions within the groups emerging drawing.</p> <p>Think about Speed. Baudelaire tells of Delacroix, out with his students, pointing up at a high building 'if you haven't sufficient skill to make a sketch of that man throwing himself out of that window in the time it takes for him to fall from the fourth floor to the ground, you will never be capable of producing grandes machines. Implicit is the idea that we must learn to make an intuitive mark, a sign – marks made at speed that becomes not just descriptive, but form an autonomous language, compressing complex content.</p> <p>You may even allow your internal thoughts or fantasy to be nourished by the narrations around you, or by a reciprocal exchange or response to the work in front of you. Redon once said 'putting the visible at the service of the invisible'.</p> <p>Place it all together. We will start to renew a personal and collective sense of space – of navigating together in the world right now.</p> <p><b><u>STEP 3 ACTIVITY:</u></b> <b><u>(10 minuets)</u></b></p>	<p><i>Body language open, familiar approachable tone. Project voice slowly and clearly.</i></p> <p><b><i>Signpost key terms.</i></b> <b><i>Representation:</i></b></p> <p>Maurice Merleau-Ponty is a French phenomenological philosopher from 1908- the construction of meaning in human experience.</p> <p>Baudelaire is a French poet, essayist, critic. Romanic observations of real life. 1821-57</p> <p>Delacroix – French romantic artist- 1798-63</p> <p>Odilon Redon- 20<sup>th</sup> century dreamlike paintings- precursor to surrealism.</p> <p><b><i>READ THROUGH ACTIVITY</i></b> Divide students into two groups depending on the number.</p>
<p><b><u>MATERIALS:</u></b> <i>Try to work fast paced with charcoal. You may choose to work with sticks, sponges or collage, tracing paper, masking tape, scissors to advance your application of tools should you wish. You may examine methods through; contrast, depth, surface, representational or non- representational drawing, it does not matter, the result will be a sum of its parts.</i></p> <ol style="list-style-type: none"> <li><b>Start to notice what you observe around you as you take in your surroundings, what does your eye get caught by when you let it. Follow your looking, what does that look like?</b> <ul style="list-style-type: none"> <li>Think about the journey – <i>for example as you follow from your knees to your shoes, to your neighbour, to their shoes, to the window, to day dreaming across the city, back to the pencils or images on the table.</i></li> <li><i>Don't spend too much time searching before you begin to draw, or start responding to each other's drawings.</i></li> <li><i>Try to stand, and walk around the room gathering information rather than sitting down, (if you can't please don't worry). It is about becoming more of an active and immersive participant.</i></li> </ul> </li> <li><b>Make a drawing. A good starting point might be to register where you are;</b> <ol style="list-style-type: none"> <li>Allow your eye to be pulled back and forth, to travel from the far distance and back to your own hand as it draws.</li> </ol> </li> </ol>	<p><b><u>INSTRUCTIONS:</u></b></p> <p>Ask them to get into two groups depending on the number.</p> <p>Let them know that there is a workshop Task sheet.</p> <p>Talk through these following task notes to the left with the students as they make.</p> <p>Ensure that they have the materials ready and offer help or advise where necessary.</p> <p>Move up and down the room with them as they work.</p>

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<p>b. Seize diagonals in what you can see, let them fan out in front of you like a spider spinning a web. You may have to move around one another!</p> <p>c. Don't be intimidated by perspective; draw intuitively, take shapes, angles as your starting point?</p> <p>d. Allow your wrist movements to extend to the arm in order to get more expansive forms down.</p> <p><b>3. Do not worry about a one point perspective like a camera lens or depicting the fixed state of the room;</b></p> <p>a. So don't be afraid to make drawings fuelled by a rush of panic, or an initial floundering, as there is no need be in control of building a representation in the midst of so much complexity. This exercise will require taking a leap into the dark, and trusting your perceptions however surprising. Drawings can be informal- yet packed with necessary information to trigger feeling, memory, speed, sound and text.</p> <p><b>4. Think about the drawing as an improvised play, allowing objects to enter, the unpredictable to happen, and object disappearances/exits to take place. How might this influence the evolution of your mark making and can you make appropriate marks;</b></p> <p>a. Might you begin to explore and experiment with a range of processes and visual strategies such as; Fingers to smudge, erasures, grouping, selection, editing, re-positioning, hiding, transforming, covering, layering, developing, adding.</p> <p>b. Notice the movement around you- Figures as they pass by, they may interrupt you, disrupt your view, they may be creating shapes as they move by.</p> <p>c. Think about any repetitions around you, the scratching of charcoal, movement of the wrist, observations of the birds, clouds, planes, the traffic below. The class and the city aren't rigid- its full of movement.</p> <p><b>5. Don't always look at the paper:</b></p> <p>a. you may trace if you wish from the window and bring back, draw from, layer over the image.</p> <p>b. Draw to the edge of the paper, so that it becomes equivalent to your visual field; you're not just drawing one object, but taking on the entirety of your visual experience.</p>	<p>Offer encouraging words and note possible developments.</p> <p>Refer to artist reference material where need be.</p>
<p><b><u>STEP 4 SHARE - STEPPING BACK &amp; REFLECTING:</u></b> <b>(5 minutes)</b></p> <ul style="list-style-type: none"> <li>• <b>What do you notice about the connections made to the objects within the environment?</b></li> <li>• <b>How did you Interpret the objects you were looking at in the environment and make an individual connection and response through drawing?</b></li> <li>• <b>What was your experience of observing yourself, the room and the city as a collaborative drawing - How did you add, join, erase, respond to or become inspired by of your actions within the groups emerging drawing?</b></li> <li>• <b>How do you encounter the perspectives and the way the space is arranged within the drawing? Does the image relate to your experience, how?</b></li> </ul>	<p><i>Reflective discussion that reflect the Aims:</i></p> <p>We will end on a discussion.</p> <p>Ask students to step back or swap groups to look at the other groups work.</p> <p>Ask reflective Questions - that reflect the Aims.</p>

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<ul style="list-style-type: none"> <li>How did you respond to movement and ideas of flux? What marks have been acting as descriptive symbols or forms?</li> </ul>	<p>Capture, check learning, have I been effective?</p>
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<p>Studio Classroom:</p> <p>A Classroom of history and distinct identity</p>	<p><b><u>Designing and planning for learners;</u></b></p> <ul style="list-style-type: none"> <li>Layout of the space- 2 large ~Sheets of Paper on walls 1 &amp; two. Material's and further paper on tables.</li> <li>1 large central tables with images on to gather students around at the beginning.</li> <li>Key words and images distributed as reminders?</li> <li>A glossary; terminology and acronyms available.</li> <li>Move up and down the room with them as they work.</li> <li>Rearrange space by themselves as they feedback in group.</li> </ul> <p><b>Resources</b> - Favourite Images distributed on each desk. For a few mins; we will spend some time looking at these, all of which is preparation for students to take a plunge into the classroom and the city.</p> <p><b>Materials;</b> The materials will help to work fast; Fabiano paper roll on the wall, tracing paper, Charcoal, Chalk, sponges, sticks, masking tape, scissors, wipes.</p> <p><b>References:</b> Bubkin Kakar, Chagall over the city, Timothy Hyman, Rose Wiley, William Kentridge, Rembrandt, Bonnard sketchbooks, Kitaj collages, Nancy Spero, Chris Offili, Kara Walker</p>
<p>Health and Safety in the studio.</p> <p>Care to be taken in space when hanging large paper – fire exit to be left clear.</p> <p>Care to be taken when using knives &amp; scissors.</p>	
<p>Maths</p> <p>The use of Math in context for the specialism</p>	<p>English</p> <p>English skills applied through clear instructions.</p> <p>Peer discussion to facilitate communication and verbal Reflective content in group activity and discussions.</p>