



### **A bit about me!**

My name is Lisa Falls. I graduated from St Martin's College, Lancaster in 2001 with a BA Honours Fine Art degree and am at present a student on the PGCE Post Primary course at Coleraine. Since finishing my art degree I have spent time practising my own art, as well as working as a care-team member in the children's hospice and as a general classroom assistant in a special needs school. This is what influenced my choice of subsidiary subject.

### **An Example of a lesson within a SEN Context in the Art Room**

This lesson involved introducing pupils to the concept of colour theory, leading onto the creation of small mixed media pieces. It formed the second lesson of a 7 week unit of work under the theme of Animals, whereby pupils were introduced to the cave paintings of Lascaux and Peche-Merle before developing their own twenty-first century cave panels, exploring the use of colour, texture and line.

This particular lesson was taught to two year eight groups of pupils, 8X (the highest ability group) and 8YZ (the lowest ability group), with differentiation occurring as required. This lesson was planned for the year 8YZ group which consisted of three pupils with special needs, one pupil with emotional/behavioural problems; one pupil showing strong signs of being withdrawn, requiring constant encouragement and attention, and one pupil showing strong signs of ADD.

<b>Key Stage 3 Art and Design</b> Investigating and Realising	<b>Theme: Animals</b> Class:8YZ Time: 1 hour 45 minutes Date:20/11/03
<b>Respond to what they experience, remember and imagine.</b>  <b>Develop understanding and ability to use and combine the visual elements.</b>  Make a personal response, through 2D	<b><u>Desired Learning Objectives</u></b> -Pupils will be introduced to colour theory and by the end of the lesson will understand the terms, primary, secondary and complementary. -Pupils will explore colour and texture through the creation of small mixed media pieces, recreating their cave drawings in a more contemporary way.

<p>and 3D work, to a wide range of stimuli, including observations and experiences of the natural and made environments.</p> <p>Develop specific skills to observe and record from first hand experience and express intentions.</p> <p><b>Experiment with and combine a range of techniques, materials and processes to explore, express and communicate ideas and feelings.</b></p> <p>Design systems, artefacts or environments which will fulfil specific needs.</p> <p>Use a workbook and range of media in a personal and self-directed way to develop ideas and images and record first hand observations.</p> <p><b>Discuss and compare the development of their ideas and meaning in their work with that of other pupils, and evaluate their own and others work using appropriate language .</b></p> <p><b>Analyse and compare the work of artists, designers and craft workers from different cultures and contexts and use the information to inform their own work.</b></p> <p><b>Use and combine a variety of drawing, painting and graphic materials, tools and processes.</b></p> <p>Use a variety of printing techniques and methods.</p> <p>Work with textiles using a variety of materials, tools and techniques.</p> <p>Manipulate, decorate and fire clay, using a variety of materials, tools and techniques.</p> <p>Use a variety of natural and man-made materials to create reliefs and sculptures.</p> <p>Use photographic techniques for recording and creating work.</p>	<p><b><u>Lesson Outline</u></b></p> <p><b>11:10-11:15</b> Settle class and mark register.</p> <p><b>11:15-11:25</b> Recap on last-weeks lesson. Can you remember what the names of the two caves were that we studied? What is so special about these caves? What would we find in them? Last-week we tried to create our own cave paintings in the darkroom and then on crumpled paper. What colours did the cave painters use for their paintings? Do you think we could maybe change our drawings and try using brighter colours to make them look more contemporary/ modern? Before we start to transform our ideas we are going to take a quick look at one of the artists most important tools, the <b>colour wheel</b>. What do we use the colour wheel for? Talk about primary colours-red, yellow, blue. Introduce secondary colours. How would we get the secondary colours? Show how to mix secondary colours on paper. We are going to create colour theory horses.</p> <p><u>Demonstration 1:</u> take your three primary colours-what are they?-and draw out your horse. It doesn't have to be realistic; you can draw it like a cartoon if you find it easier. Now we have to apply our secondary colours. Each primary colour has a partner known as a complementary colour. Explain how to remember groupings by setting oil pastels on table and removing the colour you are trying to find the complementary for. <b>11:25-11:45</b> Pupils will complete their own colour theory animals.</p> <p><b>11:45- 11:50</b> Explain that using the colour theory we have just looked at, we will use our three primary colours (like the way the cave painters used limited colours) to recreate our own cave drawings from last week.</p> <p><u>Demonstration 2:</u> using torn strips of masking tape to recreate the outline of the animal before adding paint. Show how to shape, fold and bend the masking tape to achieve different textures and raised surfaces. <b>(11:50-12:20</b> pupils will try this for themselves.)</p> <p><b>12:20-12:25</b> <u>Demonstration 3</u> exploring texture further. Get pupils to crumple their piece of paper and experiment with colours and mark making using their fingers, sticks, bits of wood, etc. <b>(12:30-12:40</b> Pupils will try this themselves.)</p> <p><b>12:40-12:55</b> Tidy up: set work along backbench to dry and assign certain pupils to tidy up materials. Discuss individuals work. What materials/techniques they found worked best. Explain how they mixed their colours, etc. Explain that next week we will use these experimental pieces to begin creating our own group cave paintings.</p>	<p><b><u>Materials, Media, Processes</u></b></p> <p>-Visual references to the cave paintings of Peche-Merle and Lascaux  -Pictures of farm animals  -Last weeks drawings  -Oil pastels-red, yellow, blue  -Paint-red, yellow, blue  -Brushes  -Water &amp; jars  -Newspaper  -Colour wheel poster  -Wax  -Scissors  -Masking tape  -A4 paper x 20  -2 x A6 paper each for experiments</p> <p><b><u>Additional Aids:</u></b></p> <p>-Put colour theory wordbank on board  -Show pupils how to discover a primary colours complementary colour using the three oil pastels method</p>
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	<p><b><u>Cross Curricular Themes</u></b></p> <p>-<u>Economic Awareness</u>: appropriate use of paint, mixing as required to avoid waste; care of paintbrushes; use of wax and thread.</p> <p>-<u>Health and safety</u>: Wax has a very strong smell so keep container covered and open windows and doors</p> <p>-<u>Cultural heritage</u>: Continued study and reference to the French cave paintings.</p> <p>-<u>EMU</u>: respecting others ideas, opinions and work of others during discussion.</p>
<p><b><u>Key Skills</u></b> Literacy, Numeracy, ICT</p>	<p><b><u>Evaluation</u></b></p>
<p>-<u>Numeracy</u>: working to tight time limits.</p> <p>-<u>Literacy</u>: speaking and listening during class discussion and demonstrations. Expanding Art vocabulary.</p>	

**Notes regarding this lesson:**

Pupils in this group found terms hard to grasp, I therefore decided before hand to colour code the word bank in order to aid pupil understanding once they became familiar with the terms. I also employed the idea of using three oil pastels to teach the group complementary colours. To do this I placed the three primary colours – red, blue and yellow - on the table. If I was looking for the complementary colour for red I removed the red oil pastel which left me with yellow and blue. These two colours mixed together then give you green, the complementary of red. I found that pupils understood this method both for complementary colours and colour mixing much more than they did verbal instructions or the colour wheel, which they found very difficult. Regarding the SEN pupils, I found that giving the pupils instructions to follow then asking the pupil with ADD to recap them for me, helped to remind her of what was required and allowed her to work independently whilst I spent some one-to-one time with the withdrawn pupil, who required constant reassurance, and the pupil with emotional/behavioural problems, who I found worked very well and was much less disruptive if he had one-to-one assistance, working alongside me. Gradually over the course of the unit this particular pupil became more engaged in the lessons, and was much less disruptive, on occasions opening up to tell me about problems at home, which gave me an insight as to the reasons for his behaviour in school.

With this group I decided to remove the stitching activity which I had covered with the higher ability group, due to difficulty levels, allowing more time for the other activities, although I did find that the pupils required additional time at the beginning of the following lesson to complete these activities.

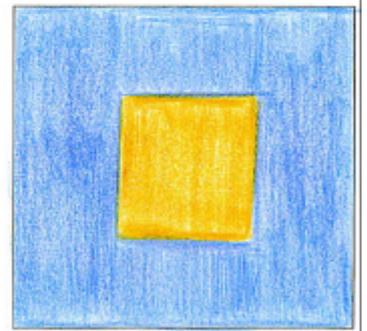
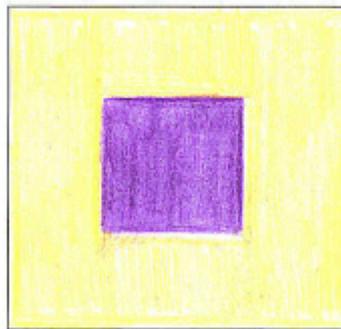
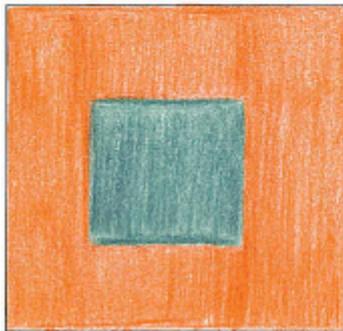
**Resources used:**

Colour theory word bank for board.

Primary

Secondary

Complementary



Examples of pupil's work:



Masking tape, with paint and wax



Exploring mark making with paint



Colour theory horse, looking at complementary colours.