

**School of Education 21-22**  
**Unit of Learning (Scheme)**Student Name: Eimear Rourke  
Year: 3rd Year**Class Name: Fifth Year****Year group: 5th Yr****Total No of lessons in UoL: 5****Theme/Scenario:**

Theme - 'Impressionism'

**Learners' profiles****Entering characteristics; SEND/AEN (Differentiation / streamed or mixed ability/ include previous knowledge)**

All girls

Mixed abilities

19 students

**Managing behaviours****managing behaviours Issues/ Strategies/ link to School policies**Schools Code of Behaviour - <https://www.ourladys.ie/Admissions/Code-of-Behaviour/>Schools Anti Bullying Policy - [https://www.ourladys.ie/docs/policies/Anti\\_Bullying\\_Policy.pdf](https://www.ourladys.ie/docs/policies/Anti_Bullying_Policy.pdf)Schools Policies - <https://www.ourladys.ie/Policies/>**Aim of Unit of Learning (previously called scheme):**

PROCESSES, TECHNIQUES/MATERIALS, THEME, AEDP, OUTCOME

To facilitate learners researching and exploring skills while using paint, through the theme of "Impressionism" with the focus on Value, Colour, Balance and Composition.

**Learning outcomes for the unit of learning****Cognitive – Psychomotor - Affective**

Research strand -

1.1/3 - Use critical and visual language to describe an artwork (C)

1.4/3 - Engage with a recognised artist or work of art (P)

Respond strand -

3.5/3 Respond to a selection of drawings, studies and realised work(P)

3.5/6 Justify their research, process, decision making and realised work (C) (P) (A)

Create Strand -

2.1/2 Interpret primary sources including the the natural and built environment and the human figure as a source of inspiration(A)

2.2/3 Translate their experience of Visual Studies into their practical work(A) (C)

3.14 Communicate the meaning and context of chosen work (A)

# Block 1



<p><b>Block 1</b></p> <p><b>Lesson No/total in UoL:</b> 1/5</p> <p><b>Date:</b> 10th March 2022</p> <p><b>Lesson type:</b> (S) 58 mins</p> <p><b>Time:</b> 2.35pm - 3.33pm</p> <p><b>Stage:</b> Research</p>	<p><b>Learning Content for pupils</b></p> <p>Looking at Impressionism. What Materials were used. 3 different artists and their work.</p> <p><b>AEDP</b> - Colour (3 aspects/colour theory), Composition (Everyday life/Social life)</p> <p><b>Artistic Process</b> - Painting (composition/subject matter)</p> <p><b>Support Studies</b> - Claude Monet, Berthe Morisot, Edgar Degas</p> <p><b>Layers of Learning-</b> Literacy (Keywords, Terminology), Linguistic (expressing ideas through words), Social History (History of France between 1860's - 1890's)</p>	<p><b>Learning Intentions</b></p> <p>At the end of this lesson students will -</p> <p><b>Know</b> - <b>Justify</b> the art movement impressionism, who was involved and when it was active at its hight</p> <p><b>Understand</b> - How materials such as french easels and oil paint in tubes changed how these artists worked, what subject matter they painted and who painted</p> <p><b>Be able to</b> - <b>Observe</b> everyday life and Claude Monet's Rouen Cathedral painting series as inspiration for 3 photographs all of the same subject matter but all different lightings (Dawn, Midday, Dusk)</p>	<p><b>Success criteria</b></p> <p>At the end of this lesson -</p> <p><b>All must</b> -</p> <ul style="list-style-type: none"> <li>- <b>construct</b> a mind map of all key information of the impressionist movement</li> <li>- <b>Identify</b> at least 2 impressionism artists and their work</li> </ul> <p><b>Some will</b> -</p> <ul style="list-style-type: none"> <li>- <b>Respond</b> to piece of work from an artist and shared their opinion using critical language</li> </ul> <p><b>Few may</b> -</p> <ul style="list-style-type: none"> <li>- <b>Question</b> different techniques, colour and composition within a piece of artwork</li> <li>- Communicate if they were the artist what would they do and how would they do it</li> </ul>
<p><b>Teaching, Learning and Assessment content and activities (previously lesson plan)</b></p>	<p><b>Key Words:</b> Impressionism, Painters, 8 Impressionists, Colour, Brush Strokes, France</p> <p><b>Resources:</b> laptop , slideshow presentation and visual aids</p> <p><b>Materials:</b> pens, pencils, notebooks</p> <p><b>CC Links:</b> History (The Salon, The Franco-Prussian War)</p> <p><b>Entry System:</b></p> <p>2.30pm - <b>(TA)</b> Set up the classroom (Powerpoint)</p> <p>2.35pm - <b>(SA)</b> Wait for students to arrive, sit down at desks and get equipment out ready for class</p> <p><b>Introduction/Body of the Lesson:</b></p> <p><b>(TA)</b> Say what will be needed for class ( Pens, pencils )</p> <p><b>(TA)</b> Take Roll</p> <p><b>(TA)</b> Intro to class and say what we will be doing today - learning about impressionism, different artist, introducing what activity we will be doing</p> <p><b>(TA)</b> <a href="#">Slideshow</a> of Impressionism - What is Impressionism ? (1870's - 1880's, Materials, Artists, their work etc.) <a href="#">[Slide 3]</a></p> <p>What was happening in Paris/France? - Fashion city, Social Lives, The Salon, The Franco-Prussian War (1870-1871) <a href="#">[Slide 5]</a></p> <p>Looking at the materials - French Easel, The circular Clamp/ The Ferrule, Oil Paint in Tubes &amp; Synthetic Paints <a href="#">[Slide 6]</a></p> <p><b>(SA)</b> Taking notes in the form of a mind map - keywords, materials, artists, artwork, key dates, annotations, doodles</p>		

## Impressionism materials -

**The french easel -**  
Was a new lighter easel that the artist could move more freely. Resulting in being able to paint outdoors and all around the city.



**A circular metal clamp/The Ferule -**  
A circular metal clamp that allowed the brush head to be flattened to create a flatter and wider shape to their brushstrokes



**Oil paint in Tubes -**  
Oil paint came in tubes which allowed the paints to be more portable and allowed the painters to paint on the go. New synthetic paints were invented, a brighter range of colours for the painters to use



## Looking at Artists -

Edgar Degas - 1834 - 1917 (Ballet Dancers (1,500 works), Paris) [\[Slide 7\]](#)

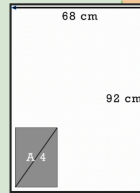
Looking at his work - 1. L'Absinthe, 1876 [\[Slide 8\]](#) 2. The Ballet Class, 1874 [\[Slide 9\]](#)

Discuss with Students - Colour, Composition, Likes and Dislikes, Technique

## Degas Work -



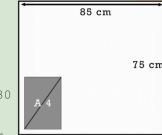
**Name :** L'Absinthe  
(English: The Absinthe Drinker or Glass of Absinthe)  
**Location:** Musée d'Orsay  
**Medium:** Oil Paint  
**Created:** 1875-1876  
**Dimensions:** 92 cm x 68 cm (36.2 in x 26.8 in)  
**Periods:** Impressionism, Modern art  
**Support:** Canvas



## Degas' Work -



**Name :** The Ballet Class  
**Location:** Musée d'Orsay (since 1986)  
**Created:** 1871-1874  
**Medium:** Oil Paint  
**Dimensions:** 85 by 75 centimetres (33 in x 30 in)  
**Periods:** Impressionism, Modern art



Berthe Morisot - 1841 - 1895 (1 of the few female artists, married Eugene Manet, Bourges) [\[Slide 11\]](#)

Looking at her work - 1. The Cradle, 1872 [\[Slide 12\]](#) 2. Summer's Day, 1879 [\[Slide 13\]](#)

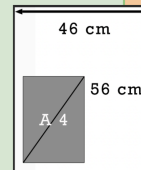
Discuss with Students - Colour, Composition, Likes and Dislikes, Technique

[\(VA\)](#) Video on Berthe Morisot's The Cradle by Khan Academy - how women painted different to their male counterparts, different subject matter and composition, mainly painted family and women

## Morisot's Work -



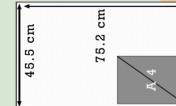
**Name :** The Cradle  
**Dimensions:** 56 cm x 46 cm  
**Location:** Musée d'Orsay  
**Created:** 1872  
**Medium:** Oil Paint  
**Periods:** Impressionism, Modern art  
<https://www.khanacademy.org/homelearning/art/history-for-teachers/ress/1478a/teaching-with-images/ress/1478a/morisot-the-cradle-1872/a/morisot-the-cradle-1872>



## Morisot's Work -



**Name :** Summer's Day  
**Period:** Impressionism  
**Location:** National Portrait Gallery  
**Created:** 1879  
**Genre:** History painting  
**Medium:** Oil on canvas  
**Dimensions:** 45.7 cm x 75.2 cm

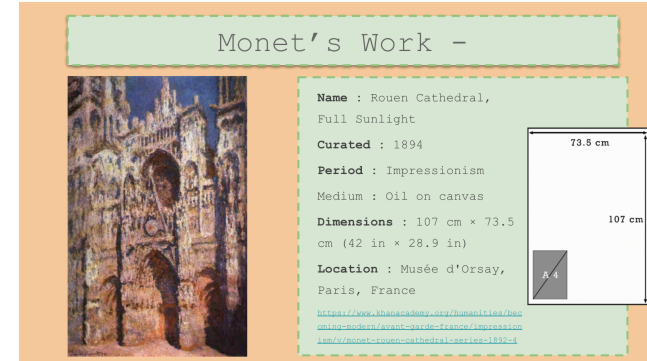
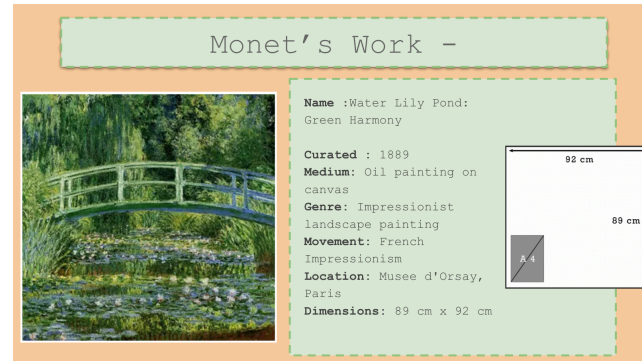


Claude Monet - 1840 - 1926 (A founder of Impressionism, Inspired by Japanese Art, Rue Laffitte, Paris) [\[Slide 14\]](#)

Looking at his work - 1. Water Lily Pond: Green Harmony, 1889 [\[Slide 15\]](#) 2. Rouen Cathedral, Full Sunlight, 1894 [\[Slide 16\]](#)

Discuss with Students - Colour, Composition, Likes and Dislikes, Technique

[\(VA\)](#) Video on Claude Monet's Rouen Cathedral Painting Series by Khan Academy - Setting up the canvases, painting at different times of day, emphasis on Light



**(TA)** Introduce practical activity we will be doing over the next few lessons - 3 A5 paintings inspired by Claude Monet's Rouen Cathedral painting series. Painting the same landscape compositions in 3 different lightings/times of day (dawn, midday, dusk) [\[Slide 19\]](#)

**Homework** - over the next 2 weeks take 3 different photographs of a landscape at different times during the day (dawn, midday, dusk) [\[Slide 18\]](#)



**Evaluation** - notes in the form of a mind map - keywords, materials, artists, artwork, key dates, annotations, doodles

Group discussion - Questions

**Exit Strategy:**

3.28pm - **(TA) (SA)** Everyone helps to clear up classroom

- **(TA)** Collect all materials
- **(TA)** Ask if anyone has any other questions

3.33pm - **(TA) (SA)** Class is over, all say Goodbye and leave in an orderly manner

## Post class reflection

## What went well and why and even better if.... In relation to learning intentions

**WWW** - Getting students to take notes in the format of a mindmap was very good. The students could put annotations, colour and the information necessary down within a page and look back on.

**EBI** - I think that the content of the class was very much just listening and taking notes the majority of the time. For the next class I would like to involve an activity that allows the students to learn by doing

# Block 1

Lesson No/total in UoL: 2/5

Date: 24th March 2022

Lesson type: (S) 58 mins

Time: 2.35pm - 3.33pm

Stage: Research & Respond

## Learning Content for pupils

Emphasis on light within impressionism. Looking at Claude Monet and Camille Pissarro emphasis on light. Taking inspiration from Monet's Rouen Cathedral paintings and painting a square, looking at the colours he used to create Value, Light and Shades

**AEDP** - Value (Emphasis on Light), Tone (Composition (Everyday life/Social life)

**Artistic Process** - Painting (composition/subject matter)

**Support Studies** - Claude Monet, Camille Pissarro

**Layers of Learning**- Literacy (Keywords, Terminology), Linguistic (expressing ideas through words), Science - Light (what is light?)

## Learning Intentions

At the end of this lesson students will -

**Know** - how to **Identify** what the emphasis on light is within a piece of artwork

**Understand** - how Monet and Pissarro captured light within their work through Value, Tone and Composition

**Be able to** - **Apply** paint to a sectioned square of a Monet's painting while looking at Value, Tone and Colour

## Success criteria

At the end of this lesson -

**All must** -

- **Identify** a light source/direction within a painting  
- **Know** 2 artists and their work that focuses on the emphasis of light

- **Paint** a square section of Monet's Rouen Cathedral focusing on Value, Tone and Colour

**Some will** -

- **Consider** using Lighter toned paint to show light and darker toned paint to show shadows

**Few may** -

- **Share** their opinion on the emphasis of light within a painting using critical language

## Teaching, Learning and Assessment content and activities (previously lesson plan)

**Key Words:** Impressionism, Painters, 8 Impressionists, emphasis on light, everyday life, Claude Monet, Camille Pissarro

**Resources:** laptop , slideshow presentation and visual aids

**Materials:** pens, pencils, notebooks

**CC Links:** Science - Light (what is light?)

**Entry System:**

2.30pm - **(TA)** Set up the classroom (Powerpoint)

2.35pm - **(SA)** Wait for students to arrive, sit down at desks and get equipment out ready for class

**Introduction/Body of the Lesson:**

**(TA)** Say what will be needed for class ( Pens, pencils )

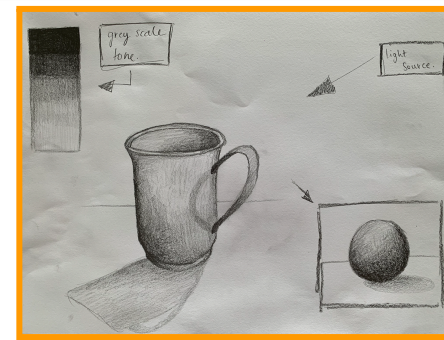
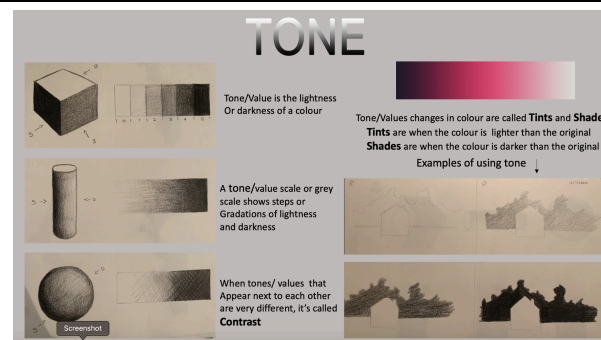
**(TA)** Take Roll

**(TA)** Intro to class and say what we will be doing today - Looking at the emphasis of light within paintings, Looking at both Monet's Rouen Cathedral paintings and Pissarro's Entrée du village de Voisins, 1872

**(TA)** [Slideshow](#) on Emphasis on Light - Impressionists

What is light? - makes vision possible [\[Slide 2\]](#)

Introduce Light in the art world - Looking at tone/value, Lightness and darkness of a colour, Tints (Lighter) and Shades (Darker) [\[Slide 4-6\]](#)



Looking at Artists -

Camille Pissarro - 1830 - 1903 (exhibit at all eight Paris Impressionist exhibitions, Impressionism & post-impressionism, Charlotte Amalie, U.S Virgin Islands) [\[Slide 7\]](#)

Looking at his work - Entrée du village de Voisins, 1872 [\[Slide 8\]](#)

Discuss with Students - time of day, mood, value, light direction, colour

- What time of day is it ?
- Why do you think it is evening time ? (colours- soft oranges and yellows)
- Looking at the direction of the light source helps with telling the time captured in this painting (far left side)



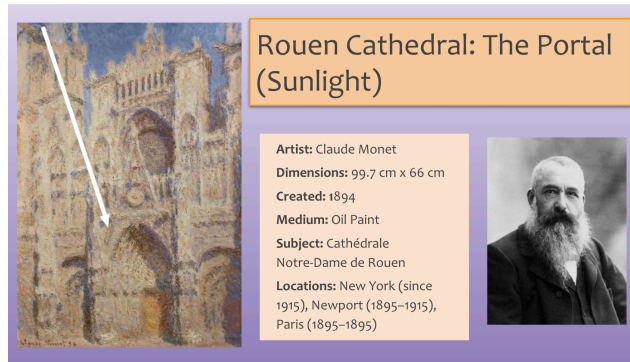
Claude Monet - 1840 - 1926 (A founder of Impressionism, Inspired by Japanese Art, Rue Laffitte, Paris)

Looking at his work - Rouen Cathedral: The Portal (Sunlight), 1894 [\[Slide 9\]](#)

Discuss with Students - time of day, mood, value, light direction, colour

- Describe how he painted the cathedral over the span of many different days
- Canvas was set up in the one area within his apartment
- Painted what he saw when the light hit the cathedral
- Showing what way the light was coming from
- Guessing what time of day the painting has captured

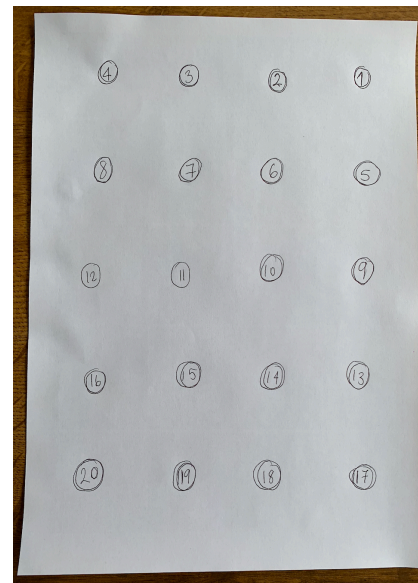




**(SA) (TA)** Discuss the two different artist work looking at the elements of

- Light      - Colour      - Composition
- Shadow    - Time        - Likes and dislikes

**(TA)** Looking at Rouen Cathedral - Painting a square of the painting and looking at the different values and shades - creating a puzzle piece for the painting



**(SA)** Each student gets a square of Monet's painting and repaints the tone, tints and shades of the painting within the square

**(SA)** Mount squares up onto the wall like a puzzle and group discussion

**Evaluation - (SA) (TA)** Group discussion - the elements ie. light, shadow, colour, composition, time, style

**Questioning -**

What is your opinion on how Monet captured light within his paintings?

Would the emphasis on light within the painting be more clear if the painting was in a different style, if so what style ?

	<p>What changes would you make when you are creating your own painting later ?          What would result if he painted the cathedral at a different time of day ?          Can you list three colours monet uses to create the emphasis on light within this painting ?</p> <p><b>Exit Strategy:</b>          3.28pm - <b>(TA) (SA)</b> Everyone helps to clear up classroom              - <b>(TA)</b> Collect all materials              - <b>(TA)</b> Ask if anyone has any other questions          3.33pm - <b>(TA) (SA)</b> Class is over, all say Goodbye and leave in an orderly manner</p>
Post class reflection	<p><b>What went well and why and even better if.... In relation to learning intentions</b></p> <p><b>WWW</b> - The painting activity went really well, it made the students be aware of different shadows and highlights within the painting. Looking at the colours and composition. Getting the students to put the painting back together again on the wall was very enjoyable and the students all worked together to complete the new painting. Elements of the painting were lost because of proportion but were very beneficial.</p> <p><b>EBI</b> - Questioning at the end of the class needed more time as putting the painting up on the wall was very time consuming. I need to work on my time management skills to allow for more time, for evaluation.</p>

## Block 2



<p><b>Block 2</b></p> <p><b>Lesson No/total in UoL:</b> 3/5</p> <p><b>Date:</b> 31st March 2022</p> <p><b>Lesson type:</b> (S) 58 mins</p> <p><b>Time:</b> 2.35pm - 3.33pm</p> <p><b>Stage:</b> Research &amp; Craft</p>	<p><b>Learning Content for pupils</b></p> <p>Colour Theory. Looking at how the impressionists used colour in their work. Creating black paint like the impressionists. Starting 1/3 A3 paintings inspired by Monet's Rouen Cathedral paintings.</p> <p><b>AEDP</b> - Colour (Colour Theory - Complementary colours, keywords/wordbank), Composition (Everyday life/Social life)</p> <p><b>Artistic Process</b> - Painting (composition/subject matter), Colour mixing (primary colours - to black)</p> <p><b>Support Studies</b> - Claude Monet, Edgar Degas, Berthe Morisot</p> <p><b>Layers of Learning</b>- Literacy (Keywords, Terminology), Linguistic (expressing ideas through words), Science - Colour Theory (Primary, Secondary, Tertiary, Complimentary, Analogous, Warm/Cool)</p>	<p><b>Learning Intentions</b></p> <p>At the end of this lesson students will -</p> <p><b>Know</b> - <b>Explain</b> what colour theory is</p> <p><b>Understand</b> - how to <b>discuss &amp; describe</b> how the impressionist used colour theory within their work to look at Light, Tone and Atmosphere</p> <p><b>Be able to</b> - <b>Apply</b> &amp; mix primary colour paint to create a black tone paint inspired by the Impressionists</p>	<p><b>Success criteria</b></p> <p>At the end of this lesson -</p> <p><b>All must</b> -</p> <ul style="list-style-type: none"> <li>- <b>Experiment</b> with primary colours and try and create a black paint</li> <li>- <b>Produce</b> a sample of black paint</li> <li>- <b>Apply</b> colour mixing to their 1/3 paintings inspired by Monet's Rouen Cathedral paintings</li> </ul> <p><b>Some will</b> -</p> <ul style="list-style-type: none"> <li>- <b>List</b> the different colours within a painting</li> <li>- <b>Describe</b> colour using the Colour Word Bank provided</li> </ul> <p><b>Few may</b> -</p> <ul style="list-style-type: none"> <li>- <b>Critique</b> how Monet, Degas and Morisot used colour in their work</li> <li>- <b>Discuss</b> how colours can focus on Light, Tone and Atmosphere</li> <li>- <b>Apply</b> colour to their work</li> </ul>
<p><b>Teaching, Learning and Assessment content and activities (previously lesson plan)</b></p>	<p><b>Key Words:</b> Impressionism, Painters, 8 Impressionists, Colour, Tone/Value, Composition, Primary Colours, No Black Paint, Paint Mixing</p> <p><b>Resources:</b> laptop , slideshow presentation and visual aids</p> <p><b>Materials:</b> pens, pencils, notebooks</p> <p><b>CC Links:</b> Science - Colour Theory (Primary, Secondary, Tertiary, Complimentary, Analogous, Warm/Cool)</p> <p><b>Entry System:</b></p> <p>2.30pm - <b>(TA)</b> Set up the classroom (Powerpoint)</p> <p>2.35pm - <b>(SA)</b> Wait for students to arrive, sit down at desks and get equipment out ready for class</p> <p><b>Introduction/Body of the Lesson:</b></p> <p><b>(TA)</b> Say what will be needed for class ( Pens, pencils )</p> <p><b>(TA)</b> Take Roll</p>		

(TA) Intro to class and say what we will be doing today - Looking at colour theory, Looking at how the impressionists used colour, How to make black paint like the impressionists, Starting our paintings inspired by Claude Monet's Rouen Cathedral painting series

(TA) [Slideshow](#) - Colour Theory - breakdown of colour theory - 3 attributes - Hue - Value - Intensity/saturation

Colour wheel - Primary, secondary, tertiary, analogous or complementary, warm and cold colours

Looking at the Primary colours - red, blue and yellow [\[Slide 3-4\]](#)

**COLOUR**

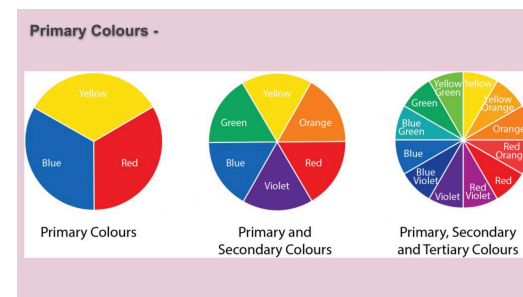
The visible spectrum of reflected light

It has the **3** attributes of:

- **Hue**(it's unique colour name)
- **Value** (lightness or darkness)
- **Intensity or saturation** (purity and strength)

When the spectrum is organized as a colour wheel, the colours are divided into:

- **Primary** (red, blue, yellow), **Secondary** (orange, green, violet) and **Tertiary** colours (orange-red, blue-green, etc.)
- **Analogous** (next to each other) or **Complementary** (opposites)
- **Warm or cold colours** (warm colours move forward, cool colours recede)



Colour Word Bank –	
<b>Ablaze</b> – bright and full of light or colour	<b>Iridescent</b> – showing changing colours in different types of light
<b>Bleached</b> – made very pale by chemicals or strong sunlight	<b>Loud</b> – very bright in a way that does not show good taste
<b>Blak</b> – gloomy, sombre	<b>Pastel</b> – having a pale soft colour
<b>Blotchy</b> – discoloured, patchy	<b>Pure</b> – a pure colour is very clear and beautiful
<b>Bold</b> – very bright, clear, or strong in colour and therefore easy to notice	<b>Rich</b> – strong in a pleasant way
<b>Bright</b> – strong but not dark	<b>Sepia</b> – sepia photographs are old and are a red-brown colour
<b>Brilliant</b> – vivid, intense	<b>Soft</b> – pale, gentle and pleasant to look at
<b>Clean</b> – light and fresh	<b>Tinted</b> – containing a small amount of a particular colour
<b>Cold</b> – colours that make you think of things that are cold	<b>Two-tone</b> – have two colours
<b>Colour-coded</b> – marked with different colours to make it easy to see different features or uses	<b>Vibrant</b> – bright and colourful
<b>Colourful</b> – has bright colours or a lot of different colours	<b>Vivid</b> – a vivid colour is strong and bright
<b>Cool</b> – cool colours give an idea of cold instead of heat	<b>Warm</b> – red, orange, or yellow
<b>Dark</b> – strong and not pale in colour	<b>Watery</b> – pale
<b>Deep</b> – dark and strong	<b>Colourless</b> – dull or lacking in colour
<b>Delicate</b> – pleasant and not too strong	<b>Dotted</b> – a series of small spots or marks
<b>Electric</b> – bright, metallic	<b>Faded</b> – less bright
<b>Fiamboyant</b> – brightly coloured or decorated	<b>Flecked</b> – having a spot or small patch of colour
<b>Flaming</b> – brightly coloured	<b>Light</b> – lacking brightness or saturation
<b>Fluorescent</b> – very bright and seems to reflect light	<b>Monochromatic</b> – having one colour
<b>Fresh</b> – clean colours	<b>Monotone</b> – all one colour
<b>Glowing</b> – glowing colours are bright and look warm	<b>Muted</b> – subdued or softened colours
<b>Harmonious</b> – harmonious colours or parts combine well with each other	<b>Neutral</b> – having very little colour
<b>Harsh</b> – very bright	<b>Opaque</b> – incapable of allowing light to pass through
<b>Mellow</b> – soft and warm in colour	<b>Pale</b> – something light in colour or washed out
	<b>Primary</b> – basic colour
	<b>Rustic</b> – plain; simple
	<b>Tinted</b> – slightly coloured
	<b>Translucent</b> – allowing light to pass through
	<b>Transparent</b> – clear; see-through

Handout of Colour WordBank - (**SA**) use wordbank to help describe colour within an art piece

Looking at How Impressionists use colour

Claude Monet - 1840 - 1926 (A founder of Impressionism, Inspired by Japanese Art, Rue Laffitte, Paris) [\[Slide 6\]](#)

Looking at his work - Impressionism, Sunrise, 1872

- Blue and Oranges (Complementary)
- Romantic
- Water reflections
- Start of a new day

Discuss with Students -

Impressionism,  
Sunrise  
Claude Monet  
Created: 1872–1872  
Periods: Impressionism



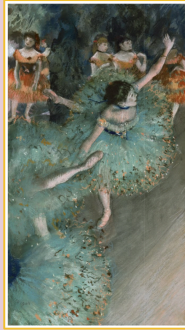
Edgar Degas - 1834 - 1917 (Ballet Dancers (1,500 works), Paris) [\[Slide 7\]](#)

Looking at his work - The Green Dancer, 1872

- Oranges and greens
- Excitement
- Ready for a show

Discuss with Students -

The Green Dancer  
Edgar Degas  
Created: 1877-1879  
Periods: Impressionism, Modern art



Berthe Morisot - 1841 - 1895 (1 of the few female artists, married Eugene Manet, Bourges) [\[Slide 8\]](#)

Looking at her work - Summer's Day, 1879

- Bright colours
- Fresh, fun
- Greens blues and yellows

Summer's Day  
Berthe Morisot  
Created: 1879  
Periods: Impressionism



Looking back - Noticing that none of the paintings have black paint

Mostly dark blues or greens

[\(VA\)](#) Video - How to make black paint using the primary colours

[\(SA\)](#) After looking at video on how to create black paint only mixing primary colours (red,blue,yellow) [\[Slide 9\]](#)

### Activity - Making Black Paint

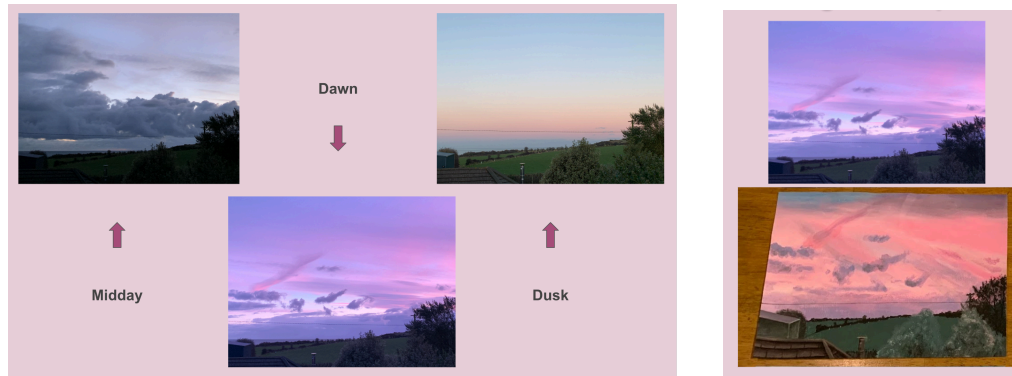
Try and make black/dark paint like the impressionists



**(SA)** Starting our A5 paintings inspired by Claude Monet's Rouen Cathedral painting series [\[Slide 12\]](#)

Homework from last week was to take 3 photographs in the same place and 3 different times of day (dawn, midday, dusk)

Students are not allowed to use the colour black to understand how the impressionist painted many years ago



**Evaluation** - Group discussion about how the impressionists used colour within their artwork-

#### Questioning

How would you describe the mood/atmosphere of the painting and why? Use your word bank to help describe it

How would you describe the artist's use of colour in the painting? If you had the chance to change any part of the colour what would you do and how would you do it? Why?

What is the composition of this painting and do you think the colours help portray the composition to the viewer clearer? If the artist used different colours within the painting do you think it would change your liking/disliking to the piece of work and why?

How do you think the artist was feeling while they were painting this work ? What emotions can you get/receive through the use of colour? Why?

#### Exit Strategy:

3.28pm - **(TA) (SA)** Everyone helps to clear up classroom

- **(TA)** Collect all materials
- **(TA)** Ask if anyone has any other questions

3.33pm - **(TA) (SA)** Class is over, all say Goodbye and leave in an orderly manner

Post class reflection	<p><b>What went well and why and even better if.... In relation to learning intentions</b></p> <p><b>WWW</b> - Students seemed to love the activity of mixing primary colours to black paint. They were engaged and all tried the activity and successfully made a black paint. They understood why using blue as a base for the mixing was important as it was the darkest colour.</p> <p><b>EBI</b> - I made my presence in the classroom stronger. I allow for students to have too many chit chats when I am presenting or talking so making my voice louder and clearer and using techniques such as 'eyes on me' 'everyone looking at me' or knocking on the table to make sure I am getting all students full attention.</p>

<p><b>Block 2</b></p> <p><b>Lesson No/total in UoL:</b> 4/5</p> <p><b>Date:</b> 7th April 2022</p> <p><b>Lesson type:</b> (S) 58 mins</p> <p><b>Time:</b> 2.35pm - 3.33pm</p> <p><b>Stage:</b> Research &amp; Craft</p>	<p><b>Learning Content for pupils</b></p> <p><b>AEDP</b> - Balance (Background and portrait), Composition (Everyday life/Social life)</p> <p><b>Artistic Process</b> - Painting (composition/subject matter), Drawing (Thumbnails, Line Drawings)</p> <p><b>Support Studies</b> - Berthe Morisot, Mary Cassatt</p> <p><b>Layers of Learning</b>- Literacy (Keywords, Terminology), Linguistic (expressing ideas through words), Social History (Women in 1860's - 1870's)</p>	<p><b>Learning Intentions</b></p> <p>At the end of this lesson students will -</p> <p><b>Know</b> - <b>Identify</b> at least two Women impressionists and their work</p> <p><b>Understand</b> - <b>Justify</b> how Berthe Morisot and Mary Cassatt looked at subject matter of portraits and everyday life through balance and composition</p> <p><b>Be able to</b> - <b>Photograph</b> portraits of each other focusing on the element of Balance and <b>annotate</b> balance through thumbnail sketching</p>	<p><b>Success criteria</b></p> <p>At the end of this lesson -</p> <p><b>All must</b> -</p> <ul style="list-style-type: none"> <li>- <b>Identify</b> two women impressionist artist and their work</li> <li>- <b>Complete</b> the giving worksheet on Women Impressionists</li> <li>- <b>Justify</b> what the art element of balance is</li> <li>- <b>Photograph</b> three different portrait compositions focusing on the element of balance</li> </ul> <p><b>Some will</b> -</p> <ul style="list-style-type: none"> <li>- <b>Identify</b> balance within an impressionist painting</li> <li>- <b>Respond</b> to Berthe Morisot and Mary Cassatt's work using critical language</li> </ul> <p><b>Few may</b> -</p> <ul style="list-style-type: none"> <li>- <b>Compare and Contrast</b> how balance is still used within many art forms such as Photography</li> <li>- <b>Share</b> their opinion on the element of balance and how the impressionists used it within their work</li> </ul>
<p><b>Teaching, Learning and Assessment content and activities (previously lesson plan)</b></p>	<p><b>Key Words:</b> Impressionism, Painters, Women, Berthe Morisot, Mary Cassatt, Balance, Composition, Photography, Thumbnails</p> <p><b>Resources:</b> laptop , slideshow presentation and visual aids</p> <p><b>Materials:</b> pens, pencils, notebooks</p> <p><b>CC Links:</b> History (Women in 1860's - 1870's), Maths (percentages, balance, perspective)</p> <p><b>Entry System:</b></p> <p>2.30pm - <b>(TA)</b> Set up the classroom (Powerpoint)</p> <p>2.35pm - <b>(SA)</b> Wait for students to arrive, sit down at desks and get equipment out ready for class</p> <p><b>Introduction/Body of the Lesson:</b></p> <p><b>5 mins (TA)</b> Say what will be needed for class ( Pens, pencils, Phone Camera)</p> <p><b>(TA)</b> Take Roll</p> <p><b>(TA)</b> Intro to class and say what we will be doing today(Learning Intentions &amp; Success Criteria) - Women Impressionists, Women of the 18060's - 1870's, Balance and Composition <a href="#">[Slide 2]</a></p> <p><b>(TA)</b> Hand out today's Worksheets - Notes from class - students have to be listening to be able to answer the questions on handout about women impressionists</p>		

**Women of Impressionism**

**Women of 1860 - 1870 -**  
**What are 5 key facts about the women of this time ?**

1. \_\_\_\_\_  
2. \_\_\_\_\_  
3. \_\_\_\_\_  
4. \_\_\_\_\_




**Who are the Women Impressionists ?**

**Artist 1:**  
Name: \_\_\_\_\_  
Born: \_\_\_\_\_  
Died: \_\_\_\_\_  
Facts: \_\_\_\_\_

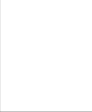


**Their Work:**  
Title: \_\_\_\_\_  
Date: \_\_\_\_\_

**Artist 2:**  
Name: \_\_\_\_\_  
Born: \_\_\_\_\_  
Died: \_\_\_\_\_  
Facts: \_\_\_\_\_

**Their Work:**  
Title: \_\_\_\_\_  
Date: \_\_\_\_\_

**Composition and Balance -**  
**Looking at the artist's work what is the balance of background and portrait ?**  
  

**Composition and balance in Impressionism and modern photography -**  
**Draw out quick thumbnail sketches of your photographs inspired by the composition and balance used by the women impressionists**

## 10 mins (TA) [Slideshow](#) - Women Impressionists

Women of the 1860's -1870's - Women's Rights - could not vote/sue/own property(if married) [\[Slide 4\]](#)

Marriage - when married spouse controlled property, earnings, money

Education - women generally had no formal education

Chaperoned - unmarried women had chaperones (someone who accompanied them outside of the home)

## Women in the 1860's - 1870's

### Rights

Women did not have the right to vote, sue or - if married - own property

### Marriage

When married the rights of the women were legally handed over to her spouse, placing him in control of all property, earnings and money

### Education

Women were generally expected to marry and perform household & motherly duties rather than seek formal education

### Chaperoned

When out of the home unmarried women were generally expected to be accompanied by a chaperon (someone who accompanied an unmarried girl in public)

## Questioning -

1, Would you have liked to live in the 1860's -70's ? why/why not?

2, How do you think all of these factors women faced affected the Women Impressionists and the way they could work and create ?

- Subject matter, colour, reason ?

3, What do you think would have happened if women had more rights like they do nowadays, do you think it would have affected the way the women impressionists painted ?

- Chance to paint what they want, when they want and who they want

- Given the same chance as male impressionists

- More women would have been recognised for their artwork

Looking at Women Impressionists [\[Slide 5\]](#)

Berthe Morisot - 1841 - 1895 [\[Slide 6-8\]](#)

**Info** - Family - Eugene Manet, Julie Manet, - Founding member of impressionism - all exhibitions expect 1 because recovering from childbirth

- Oil, Watercolour, pastel painting

Looking at her work -

Women at her Toilette, 1880

Julie Daydreaming, 1894

View of Paris from the Trocadero, 1872

- "View of Paris..." women are separated away from the busy social life of the city below
- The women are with the children
- Chaperoned (not alone outside of the home)

## Berthe Morisot



Berthe Morisot became a successful artist but her family did not encourage her to paint professionally

**Born** - January 14, 1841, Bourges, France  
**Died** - March 2, 1895, Paris, France  
**Spouse** - Eugène Manet (m. 1874–1892)  
**Children** - Julie Manet

## Berthe Morisot

**Art Period:** Impressionism

- She was a founding member of Impressionism
- She featured in every annual Impressionist exhibitions, except one she missed because she was recovering after the birth of her daughter
- She often worked in oil, water color, and pastel, painting
- 'a mouth, eyes, and a nose with a single brushstroke'



**Women at her Toilette**

**Date:** 1875–1880

**Location:** Private collection

**Genre:** Portrait  
Oil on Canvas

**Dimensions:** 60 cm x 80 cm

Mary Cassatt - 1844 - 1926 [\[Slide 9-11\]](#)

Info - No Spouse or children - American - Befriended Edgar Degas - Technique, composition and use of colour - Failing eyesight stopped her working

Looking at her work -

Child in a straw hat, 1886

The cup of tea, 1879

Little Girl in a Blue Armchair, 1978

- Bright and pale whites, baby pinks and blues
- At home drinking tea, mundane, real life
- Women is slouched and comfortable, safe space, casual

## Mary Cassatt



American artist Mary Cassatt joined the impressionists for some of their later exhibitions in Paris.

In the United States she wasn't allowed to paint from live models because she was a woman

**Born** - May 22, 1844, Allegheny, Pennsylvania  
**Died** - June 14, 1926, Château de Beaufresne, France  
**Spouse** - Never Married  
**Children** - No Children

## Mary Cassatt

**Art Period:** Impressionism

- Edgar Degas, invited her to join the group of independent artists later known as the Impressionists
- The only American officially associated with the group, Cassatt exhibited in four of their eight exhibitions
- She revised her technique, composition, and use of color and light
- Eyesight failing severely, in 1904 she stopped painting



**Child in a Straw Hat**

**Date:** 1886

**Location:** National Gallery of Art, Washington DC

**Genre:** Portrait

Oil on Canvas

**Dimensions:** 65.3 x 49.2 cm

Balance - weight or dominance within a composition - Background 30% - Foreground(portrait) 70% [\[Slide 12-15\]](#)

Symmetrical (formal), Asymmetrical (informal) & Radial (around a central point)



## Balance in an Artwork

Parts of a composition can be described as having weight or dominance. The arrangement of these elements to create a sense of visual stability or tension is called balance. This is sometimes also referred to as symmetry.

- Balance can be symmetrical (or formal), asymmetrical (informal), or radial (around a central point, like a flower)



Balance - Flower : 30% Background : 70%

Balance in Impressionism and modern day photography (magazines) - [\[Slide 16-20\]](#)

Subject Matter - Portraits, Women, Children, Home life, Everyday life

Link - Balance, emotions, subject matter, expressions



**5-10 mins (SA)** In pairs students take photographs of 3 different portrait compositions focusing on the element of balance [\[Slide 21\]](#)

Putting themselves into the shoes of the high end fashion Photographers

Consider - Background (Plain, texture, Colourful), Poses (sitting, standing, hands and arms), Camera angles (allowing the focus of balance)

Image 1 - 30% background, 70% portrait

Image 2 - 50% background, 50% portrait

Image 3 - 70% background, 30% portrait



**15 mins (SA)** After taking the 3 different photographs, students now create thumbnails [\[Slide 23\]](#)

Putting themselves into the shoes of Berthe Morisot and Mary Cassatt



**Homework** - complete the word search over the easter break and to research Marie Bracquemond for the next class

- Basic bio of Marie Bracquemond
- 2 artworks
- 3 facts about Marie Bracquemond

### Impressionism

K Y X J O U O V E V T Y D U W K J R B R  
 F Y I M P R E S S I O N I S T S N R Q  
 J E L Y I B N E N I N U Z G H P K T U D  
 R M M E X M K L Y W E F P F O T A X S D  
 P O O A M O I L P A I N T R Z E O K H Y  
 P O U R L P F X L B L Z P A M X F D E X  
 P M O E I E H T Y Q I V A N O T B Q S C  
 T A C G N S G A E J G A R C N U R P C O  
 D T J F Q C O A S Y H L I E E R U Z M L  
 E M T L H F A T Z I T U S U T E S E A O  
 G O W B R S J T H E S E Z J N E H V L U  
 A S P C A Z I G H M T M M E M V S E E R  
 S P T A A S P S Q E Y T B U P R T R G S  
 A H J H I N I S L H O U G N I Y R Y A P  
 C E H D E N V Q O E E R G R S D O D Z R  
 Q R P F A S T A V P Y N A E S S K A E M  
 L E I D X B A I S M H M D L A I E Y C O  
 P E K A M P P L N E D M M O R S S U O T  
 R E N O I R P A O G G M U R D E F H C  
 N H C A S S A T T N S W C A O J F L P Z

Rouen Cathedral	Impressionists	Brushstrokes	Female Gaze
Paintings	Atmosphere	Emphasis	Oil Paint
Everyday	The Salon	Male Gaze	Pissarro
Cassatt	Morisot	Colours	France
Renoir	Sisley	Canvas	Light
Easel	Paris	Tone	Brushes
Texture	Monet	Value	Degas

**Evaluation** - Group Discussion - **Questioning** Students on their learning

1. Who were the artists we looked at today? Berthe Morsiot and Mary Cassatt
2. Is there one that you prefer more? Why do you prefer ... more ? work, story, style, subject matter
3. How would you compare and contrast the portrait work of the women impressionists Berthe Morisot and Mary Cassatt to a modern day high fashion magazine cover? Why?
  - Subject matter
  - Balance
  - Telling a story
  - composition
4. What is your opinion on how the women impressionists and the photographer on the magazine use balance within their work ? why?
5. What is balance in an artwork ?

- The sense of balance comes from a combination of **line, colour** and **shape**
  - Not physical but **visual**
  - **Harmony & rhythm**
  - Emphasis on **positive** and **negative** space
6. Would it be better if balance was not taught of when creating the portraits and taking the photographs? Why do you think that?
  7. After doing the activities of photographing and thumbnail sketching, which form of capturing balance did you prefer ? Why did you prefer this?
  8. If the impressionists had a phone to capture a photograph of their model, what outcome of their work do you think would happen? Would their... Why?
    - Style change?
    - Proportions better or worse?
    - Colour studies change?
    - Balance affected?
    - Restricted size?

Success Criteria - was it accomplished ?

Be able to identify 2 Women Impressionists

Complete the worksheets on Women Impressionists

Explain what the art element of balance is

Photograph three different portrait compositions focusing on the element of balance and thumbnail sketch

#### Exit Strategy:

3.28pm - **(TA) (SA)** Everyone helps to clear up classroom

- **(TA)** Collect all materials
- **(TA)** Ask if anyone has any other questions

3.33pm - **(TA) (SA)** Class is over, all say Goodbye and leave in an orderly manner

### Post class reflection

#### What went well and why and even better if.... In relation to learning intentions

**WWW** - Linking Vogue magazines to the lesson was a success as it gave the girl a real life example of the AEDP that was being taught.

Getting the students to use photography as part of the activity as it also connected with the impressionists as photography was starting to become very prominent in the art world.

**EBI** - I need to work on making sure I research and get the right pronunciation of the artist names before telling the students. To give them the right and correct knowledge.

<p><b>Block 2</b></p> <p><b>Lesson No/total in UoL:</b> 5/5</p> <p><b>Date:</b> 28th April 2022</p> <p><b>Lesson type:</b> (S) 58 mins</p> <p><b>Time:</b> 2.35pm - 3.33pm</p> <p><b>Stage:</b> Research &amp; Craft</p>	<p><b>Learning Content for pupils</b></p> <p><b>AEDP</b> - Composition (Everyday life/Social life)</p> <p><b>Artistic Process</b> - Painting (composition/subject matter)</p> <p><b>Support Studies</b> - Berthe Morisot, Edgar Degas</p> <p><b>Layers of Learning</b>- Literacy (Keywords, Terminology), Linguistic (expressing ideas through words), Social History (Women in 1860's - 1870's)</p>	<p><b>Learning Intentions</b></p> <p>At the end of this lesson students will -</p> <p><b>Know</b> - <b>Identify &amp; describe</b> Male Vs Female Gaze within Impressionists paintings</p> <p><b>Understand</b> - How women were separated through a painting, how women painters and male painters painted women differently and how women and male painters painted families and children differently</p> <p><b>Be able to</b> - <b>Debate</b> their opinions on the topic of Male Vs Female Gaze within Impressionists paintings</p>	<p><b>Success criteria</b></p> <p>At the end of this lesson -</p> <p><b>All must</b> -</p> <ul style="list-style-type: none"> <li>- <b>Identify &amp; recall</b> impressionism artists that the Male Vs Female Gaze is a big factor within their work</li> <li>- <b>Compile</b> their own notes of today's lesson through the form of a mindmap</li> </ul> <p><b>Some will</b> -</p> <ul style="list-style-type: none"> <li>- <b>Critique &amp; respond</b> to Berthe Morisot and Edgar Degas' work using critical language</li> </ul> <p><b>Few may</b> -</p> <ul style="list-style-type: none"> <li>- <b>Compare and Contrast</b> 2 different Impressionist painters on the topic of Male Vs Female Gaze</li> <li>- <b>Share</b> their opinion on an impressionism artwork under the theme of Male Vs Female Gaze</li> </ul>
<p><b>Teaching, Learning and Assessment content and activities (previously lesson plan)</b></p>	<p><b>Key Words:</b> Impressionism, Painters, Berthe Morisot, Edgar Degas, Female Gaze Vs Male Gaze, Women, Subject Matter</p> <p><b>Resources:</b> laptop , slideshow presentation and visual aids</p> <p><b>Materials:</b> pens, pencils, notebooks</p> <p><b>CC Links:</b> History (Social History)</p> <p><b>Entry System:</b></p> <p>2.30pm - <b>(TA)</b> Set up the classroom (Powerpoint)</p> <p>2.35pm - <b>(SA)</b> Wait for students to arrive, sit down at desks and get equipment out ready for class</p> <p><b>Introduction/Body of the Lesson:</b></p> <p><b>(TA)</b> Say what will be needed for class ( Pens, pencils )</p> <p><b>(TA)</b> Tell students that you will be asking questions to everybody</p> <p><b>(TA)</b> Intro to class and say what we will be doing today(Learning Intentions &amp; Success Criteria) - Looking at the Male Vs Female Gaze within Impressionism</p> <p><b>(TA)</b> Slideshow -</p> <p>Information slide - <a href="#">[Slide 5]</a></p> <ul style="list-style-type: none"> <li>- very rare for women to be able to travel outside of their home without a Chaperone.</li> <li>- strong unfair factor for the female artists as they could not travel outside at their pleasure and paint freely like their male counterparts.</li> <li>- use their domestic daily lives as subject matters.</li> <li>- women would often paint children playing, maids cleaning, women doing their daily routines and their loved ones.</li> <li>- male peers who would freely explore the city of Paris and its Cafes, Ballet, Brothels, Cityscapes and Landscapes.</li> </ul> <p>Comparing Berthe Morisot's View of Paris from the Trocadero (1872) and Edgar Degas The Orchestra at the Opera (1870) <a href="#">[Slide 6 - 8]</a></p>		

### Looking at Berthe Morisot's painting View of Paris from the Trocadero (1872)

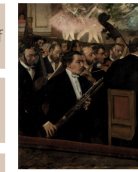
- very rare to see a woman painting outside
- figures excluded for the city life and alone on the hilltop
- The large green field separating the figures from the busy beige city life is like the line between genders and the unfairness that these female artists suffered



View of Paris from the Trocadero  
Berthe Morisot  
1872  
The Museum of fine arts, Santa Barbara

### Looking at Edgar Degas' painting The Orchestra at the Opera (1870)

- The men of the orchestra are painted in dark browns, blacks and greys this gives off a more masculine atmosphere.
- These colours are more dominate which is typically associated with being a male feature
- In the background we see the beautifully dressed and graceful poses of the ballet dancers on stage representing femininity and the idea that women are for looking at or for the male gaze



The Orchestra at the Opera  
Edgar Degas  
1870  
Musée d'Orsay

- In this painting there is also a line separating the genders, women on stage and men on the floor playing instruments.

### Berthe Morisot's painting View of Paris from the Trocadero (1872)

- very rare to see a woman painting outside
- figures excluded for the city life and alone on the hilltop
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### Edgar Degas' painting The Orchestra at the Opera (1870)

- The men of the orchestra are painted in dark browns, blacks and greys which gives off a more masculine atmosphere.
- These colours are more dominate which is typically associated with being a male feature
- In the background we see the beautifully dressed and graceful poses of the ballet dancers on stage representing femininity and the idea that women are for looking at or for the male gaze
- In this painting there is also a line separating the genders, women on stage and men on the floor playing instruments.

### Painted women or used women as their subject matter [\[Slide 9 - 12\]](#)



Julie  
Berthe Morisot  
1894  
Private collection

she is wearing a white loose dress as she sits in a casual pose

bright white colour and loose fitted, it represents the themes of innocence and adolescence of the young girl

Morisot painted the women and girls in a real and raw way, she did not idealise or prettify them



L'Absinthe  
Edgar Degas  
1876  
Musée d'Orsay, Paris

Painted women in up right poses, wearing fancy clothes and looking put together

the ballerinas on stage performing for the world. These ballerinas too, wore white or bright colours however the innocence is lost to the location and performance for other's enjoyment and pleasure

Painted these women in public and made them appealing to the viewer

### Berthe Morisot's painting Julie (1894)

- she is wearing a white loose dress as she sits in a casual pose
- bright white colour and loose fitted, it represents the themes of innocence and adolescence of the young girl
- Morisot painted the women and girls in a real and raw way, she did not idealise or prettify them

Edgar Degas' painting L'Absinthe (1875-76)

- painted women in up right poses, wearing fancy clothes and looking put together
- the ballerinas on stage performing for the world. These ballerinas too, wore white or bright colours however the innocence is lost to the location and performance for others enjoyment and pleasure
- painted these women in public and made them appealing to the viewer

Family and Children [Slide 13 - 16]



The Cradle  
Berthe Morisot  
1872  
Musée d'Orsay, Paris

Focus on new motherhood

The motherly worry or instinct,  
her sister observing her baby daughter

Again it is a daily occurrence, it is not staged or  
put together

The child is in a cradle but it could be a  
reference to a protection hold a parent has to a  
young child, Cradling



Count Lepic and His Daughters  
Edgar Degas  
1871  
Foundation E.G. Bührle

Father sitting with his two daughters for a family  
portrait

the painting show a sense of staging and  
stiffness

The father almost seems to holding his children  
for the painting and making sure they look  
presentable.

Berthe Morisot's painting The Cradle (1872)

- Focus on new motherhood
- The motherly worry or instinct, her sister observing her baby daughter
- Again it is a daily occurrence, it is not staged or put together
- The child is in a cradle but it could be a reference to a protection hold a parent has to a young child, Cradling

Edgar Degas' painting Count Lepic and His Daughters (1871)

- Father sitting with his two daughters for a family portrait
- The painting show a sense of staging and stiffness
- The father almost seems to be holding his children for the painting and making sure they look presentable.

Evaluation -

Group Discussion -

**Exit Strategy:**

3.28pm - (TA) (SA) Everyone helps to clear up classroom

- (TA) Collect all materials
- (TA) Ask if anyone has any other questions

3.33pm - (TA) (SA) Class is over, all say Goodbye and leave in an orderly manner

<b>Post class reflection</b>	<b>What went well and why and even better if.... In relation to learning intentions</b>  <b>WWW</b> - Unfortunately this lesson was cancelled as the Fifth year students were required to go to a positive mental health talk.  <b>EBI</b> - Planning wise, I believe I could work on making sure I plan for students who may get the work done fast, always plan for an extra activity to make sure the students are getting the best learning even if it is extra work.
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