Year 7 English - Explorations in a Topic: The Secret Lives of Colour

Duration: 8 weeks (flexible) *Please note that Learning Episodes can span more than one 60 minute lesson.

STIMULATE & GENERATE - FOCUS ON ENGAGEMENT, DISCUSSION AND BUILDING CULTURAL CAPITAL	CAPTURE, SIFT & SORT - FOCUS ON DEVELOPING KEY SKILLS LINKED TO SUCCESS CRITERIA/ASSESSMENT OBJECTIVES	CREATE, REFINE & EVALUATE - PRODUCE EXTENDED PIECES, EDIT AND REFINE WORK

Loop 1: Non-Fiction

1. What connotations do we have with colours?

Pupils engage with the topic through links with their personal context.

- ❏ Pupils watch video about Pigment Tokyo (a Japanese paint shop) to begin engaging with their new topic. Pupils consider what they would create with access to so many colours and supplies.
    - ❏ https://www.youtube.com/watch?v=syBnw1KsUqA
- ❏ Pupils are given a range of colours (paint chips/palette) and colour names and try to match them up based on what the names connote
- ❏ Pupils watch a scene from *Inside Out* in which emotions and memories are assigned colours. Pupils discuss how we often associate our mentalities with colour
    - ❏ https://www.youtube.com/watch?v=Mx41SPMLBMg
- ❏ Pupils explore a second range of colours and discuss what connotations they make with these colours. They should focus on their personal experiences and come to different conclusions about what the colours mean to them
- ❏ Pupils name the colours based on their own connotations (eg. London Fog, Jaffa, Nan's Cherry Pie, Alice Holt Green, A Day in Brighton)
- ❏ Pupils create a Reading Journal entry to record their matching activity and colour-naming activity, including short written justifications for their choices in each
- ❏ Extension: Pupils read the poem at the opening of the novel *The Extraordinary Colours of Auden Dare* by Zillah Bethell and discuss how the blind boy describes colours. Pupils learn about how the novel's colourblind narrator categorises his story and labels the sections by colour. Pupils think about their week and categorise their own experiences by colour, thinking further about the connotations they make with different colours
    - ❏ This novel will be further explored in Library stations as pupils move through the Learning Journey

KEY LEARNING (statements are for Y7 ARE - see KS3 grids for above and below)
- ❏ **Reading:**
    - ❏ **Making Meaning - Build understanding by discussing understanding; inferring meaning; making predictions and exploring connotations, including how different connotations can co-exist. Apply own experience and growing knowledge of the world to understand texts**
- ❏ **Writing:**
    - ❏ **Idea Generation - Generate ideas, selecting from a range of stimuli to inspire and inform thinking, sifting out relevant ideas to include in writing**

2. What connotations do colours have in society?

Pupils learn about the historical and cultural context of certain colours and explore how different connotations come to be widely accepted.

- ❏ Pupils discuss what they already know about colours in different cultures (e.g. White is worn to weddings in England, but to funerals in Buddhist communities in China). Pupils consider where these connotations might have come from and why colours have become part of traditions
- ❏ Pupils discuss how we also use colours to identify divided groups - politics, gangs, gender, etc.
- ❏ Pupils discuss our culture's gendered associations with colour - what are 'boy colours' and 'girl colours'? Pupils sort colours and colour names into masculine and feminine categories (consider Lynx, Gatorade, Lipstick, Nail polish, etc.)
- ❏ Explore one of the following articles:
    - ❏ http://www.huffingtonpost.in/aradhana-pandey/pink-and-blue-the-myth-be_b_9191840.html
    - ❏ Challenge: https://www.smithsonianmag.com/arts-culture/when-did-girls-start-wearing-pink-1370097/

4. What is the context in which colours and paintings come to be?

Pupils research the history and context of colours.

- ❏ Pupils think back to the paintings from Learning Episode 3 and discuss what resources artists could have used to create colours for their paintings, and how these resources probably changed over time. Pupils should point to the use of colour as well as the pigments in the paintings
- ❏ Pupils research different methods and resources for making natural colours/dyes. Pupils use Reading Journal style to create a 2-page entry in which they record their findings and interests from their research, including images, pigments, and short descriptions. Pupils share and discuss their findings.

KEY LEARNING
- ❏ **Reading:**
    - ❏ **Making Meaning - Apply own experience and growing knowledge of the world to understand texts**
    - ❏ **Contextual Understanding - Explore how the context in which texts are set and written can alter meaning**
    - ❏ **Summary - Recall ideas, and skim and scan to extract information about a given focus, making choices about content, presentation and organisation of notes**

5. How can we explain the history of colour?

Pupils orally rehearse explaining and instructing.

- ❏ Pupils explore the "Mummy Brown" entry in *The Secret Lives of Colour* and watch the related video
    - ❏ https://www.youtube.com/watch?v=ogXpMEExSWU
- ❏ Pupils discuss their reactions to this paint-making process and write a short response
- ❏ Pupils think about the process required for making Mummy Brown based on what they've learned in the short essay and video
- ❏ Pupils verbally explain to each other the process they've come up
- ❏ Pupils evaluate the clarity of each others explanations and decide whether or not they think they could make mummy brown based solely on the process as described to them. Pupils use green pen to record their evaluations

KEY LEARNING
- ❏ **Reading:**
    - ❏ **Making Meaning - Build understanding and check the text makes sense by: re-reading; asking questions; discussing understanding; inferring meaning; making predictions and exploring connotations, including how different connotations can co-exist**
    - ❏ **Evaluation of Methods - Discuss and compare writers' methods and choices, considering the impact on the reader**
- ❏ **Writing:**
    - ❏ **Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include**
    - ❏ **Structure and Organisation - Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices**

6. How can we instruct someone to create a colour?

Pupils improve their oral rehearsal by employing codes and conventions of instruction.

- ❏ Pupils refer back to their explanations and evaluations and share their successes and areas for improvement
- ❏ Pupils review the codes and conventions of instructional/procedural writing
    - ❏ Clearly stated goal
    - ❏ Materials listed in order of use
    - ❏ Equipment listed in order of use
    - ❏ Written in second person to the general 'you'
    - ❏ Use of imperative and simple present tense verbs
    - ❏ Use of time connectives
    - ❏ Method described in small sequential steps that are numbered
    - ❏ Detailed factual description
    - ❏ Conclusion describing how the final product should look/feel
- ❏ Keeping these conventions in mind, pupils verbally explain to each other again their process for making Mummy Brown
- ❏ Pupils evaluate the clarity of each others explanations and decide whether or not they think they could make mummy brown based solely on the process as described to them. Pupils use green pen to record their evaluations, focusing on the improvements the use of instructional conventions has lead to

KEY LEARNING

9. How can I plan independently?

Pupils prepare and plan for their outcome writing piece.

- ❏ Pupils sign-up to a list of different entries from *The Secret Lives of Colour* (pupils requiring additional support could be given the same entry)
    - ❏ For homework, pupils look up informational videos about their colour choice as well as artists who have used this colour in their work
- ❏ Pupils think-aloud annotate their colour essay to extract information that informs their procedure
- ❏ Pupils plan the structure of their leaflet (or challenge form of their choice) and decide in which sections their extracted information would fit
- ❏ Pupils add time connectives and imperatives to the appropriate sections in their plan

KEY LEARNING
- ❏ **Writing:**
    - ❏ **Idea Generation and Planning - Generate ideas, selecting from a range of stimuli to inspire and inform thinking, sifting out relevant ideas to include in writing. Use a range of modelled planning approaches to plan writing, considering content, presentation and organisation**
    - ❏ **Text Structure and Organisation - Use a wide range of devices for cohesion within paragraphs to guide and influence the reader. Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices**
    - ❏ **Form and Presentation - Make choices about form and presentation to structure texts and to guide and influence the reader**

OUTCOME:

Pupils use independent writing to exhibit their understanding of instructional writing that communicates a procedure. This writing is assessed, but should not be completed in exam conditions. Teachers give time for pupils to plan, write, edit, peer assess, and redraft until final draft. Pupils work collaboratively throughout the writing process - the work they produce for summative assessment should be independent from the teacher, though not from peer support.

- ❏ Pupils write an instructional leaflet for their selected colour based on the essay from *The Secret Lives of Colour*
- ❏ Pupils plan using the essay, videos, artist/painting info, apprentice writing, Reading Journal entry, or any other method they choose
- ❏ Pupils green pen work to improve in key areas as part of the editing and drafting process
- ❏ This piece of writing is to be red-pen marked and assessed by the teacher according to the Key Learning. This is an assessment piece so it needs to be completed independently, though not in exam conditions.

KEY LEARNING
- ❏ **Reading:**
    - ❏ **Summary - Recall ideas, and skim and scan to extract information about a given focus, making choices about content, presentation and organisation of notes**
- ❏ **Writing:**
    - ❏ **Idea Generation and Planning - Generate ideas, selecting from a range of stimuli to inspire and inform thinking, sifting out relevant ideas to include in writing. Use a range of modelled planning approaches to plan writing, considering content, presentation and organisation**
    - ❏ **Text Structure and Organisation - Use a wide range of devices for cohesion within paragraphs to guide and influence the reader.**

- Pupils discuss their reactions to the article and the effects of gendered colours in society. Pupils debate whether or not it's right to use colour to identify gender and masculinity/femininity, drawing on their own experiences with identity development
- Pupils write a personal response to the article, expressing and explaining their own opinion
- Extension: Pupils read the "Baker-Miller Pink" entry from *The Secret Lives of Colour* by Kassia St Clair and include ideas about masculinity, violence, and pink from this in their discussions and response

KEY LEARNING
- **Reading:**
  - **Personal Engagement - Participate in discussions about texts that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously**
  - **Making Meaning - Apply own experience and growing knowledge of the world to understand texts**
- **Writing:**
  - **Personal Engagement - Use writing to develop and refine ideas**

3. How can we explore the history of colours?
Pupils explore a series of text and form opinions.

- Pupils explore a series of paintings through Western art history and discuss how the use of colour has developed and progressed. Paintings can include:
  - Michelangelo's "The Creation of Adam"
  - Da Vinci's "Mona Lisa"
  - Van Gogh's "The Starry Night"
  - Kandinsky's "Composition VII"
  - Picasso's "The Weeping Woman"
  - Klimt's "The Kiss"
  - Munch's "The Scream"
  - Dali's "The Persistence of Time"
  - Warhol's "Shot Marilyns"
  - Mondrian's "Tableau 1"
  - Afremov's "Farewell to Anger"
  - Banksy's "Rage, Flower Thrower"

- Pupils create a Reading Journal entry using clips of these paintings, sorting and categorising the paintings into groups of their choice according to the artist's use of colour (does not have to be chronological). Pupils stick the clips into their books in categories and write explanations about how they have categorised the paintings. Pupils also include commentary on their opinions and preferences about colour in the paintings.

KEY LEARNING
- **Reading:**
  - **Personal Response and Evaluation - Evaluate texts and elements of texts (such as character, plot, endings etc.) based on personal opinions with clear reference to the content of texts and other texts they have read to justify their responses**
  - **Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact on the reader and justifying personal opinion**

- **Reading:**
  - **Comparison and Evaluation of Methods - Discuss and compare writers' methods and choices, considering the impact on the reader**
- **Writing:**
  - **Composition and Style - Craft writing, according to purpose, audience, form, genre and viewpoint, utilising appropriate features to influence the reader**
  - **Text Structure and Organisation - Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices**

7. How can we use writing to instruct?
Pupils progress from oral rehearsal to apprentice writing.

- Pupils review the codes and conventions of instructional writing and discuss the different written formats available
- Pupils evaluate the pros and cons of the different formats and decide which form would be the most effective for creating a paint colour (please guide most pupils towards instructional leaflet or recipe - Challenge pupils can choose another format if they have evaluated it to be more effective). Pupils add structural features of their form to their list of codes and conventions
- Pupils explore the "Lead White" entry in *The Secret Lives of Colour* by Kassia St Clair and watch the related video
  - https://www.youtube.com/watch?v=vx6BI3Fqr6U
- Teacher "think aloud" models the process for selecting information from the essay and developing a sequential procedure from it. Pupils continue think-aloud annotating the entry until they have all the information they need to write instructions for creating Lead White
- Teacher models the live writing process for an instructional leaflet. This should not be prepared ahead of time so that pupils can see what writing, formatting, and self-editing really look like. Teacher writes the goal, material and equipment lists, and first few steps of the procedure.
  - Focus on using conventions and structural features to inform planning and then using structure to lay out the leaflet before writing
  - Refer to list of conventions when writing the leaflet's sections
  - Explain how you use vocabulary to describe factual details differently than to how you would use vocabulary to describe creatively
  - Focus on writing for clarity and explain the methods you use
- Pupils continue the apprentice piece, finishing the procedural steps and writing the conclusion
  - This piece of apprentice writing is to be red-pen marked by the teacher according to the Key Learning. Feedback should be immediate for maximum effect.
  - Pupils then green pen the work to improve in key areas

KEY LEARNING
- **Writing:**
  - **Idea Generation and Planning - Generate ideas, selecting from a range of stimuli to inspire and inform thinking, sifting out relevant ideas to include in writing**
  - **Text Structure and Organisation - Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices**
  - **Form and Presentation - Make choices about form and presentation to structure texts and to guide and influence the reader**

8. How can we use writing to instruct?
Pupils embed the writing process.

- Pupils refer to the previous Learning Episode and use Reading Journal style to create a 2-page entry titled "How to Write an Instructional Leaflet". They can do this entry in leaflet style, or another instructional form of their choice. Pupils should be encouraged to use colour and images in their entry to organise and inform their thinking.

KEY LEARNING
- **Writing:**
  - **Form and Presentation - Make choices about form and presentation to structure texts and to guide and influence the reader**
- **Reading:**
  - **Summary - Recall ideas, and skim and scan to extract information about a given focus, making choices about content, presentation and organisation of notes**

- **Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices**
- **Form and Presentation - Make choices about form and presentation to structure texts and to guide and influence the reader**

13. How can I publish my work?
Pupils take pride in their completed outcome work and publish their pieces.

- Pupils use special publishing paper (with borders and space for title and illustrations) to write their final, best version of their leaflet
- These publications should be in pupils books and copies can be laminated and displayed in the classroom and/or Library and/or English display boards

14. How else can I present my story?
Pupils engage further with the topic by creating their own pigment.

Cross-curricular project with Art Department

- Pupils return to the paintings they explored in Learning Episode 3, research they did in Learning Episode 4, and the various entries they've explored in *The Secret Lives of Colour*
- Pupils consider and discuss how what type of pigment they would want to create and how they could do it
- Pupils experiment with pigment creation at home and in art class, using a variety of natural and synthetic resources
- Pupils create and name their pigment
- Pupils create an original painting with their pigment being prominently featured
- Pupils to bring their pigments and paintings into lesson to share and celebrate their work.
- Teacher to take a picture of each pigment and painting for pupils to stick in their books. Pupils write instructions for their pigment alongside the images.
- Pigments and paintings to be displayed in classroom and/or Library