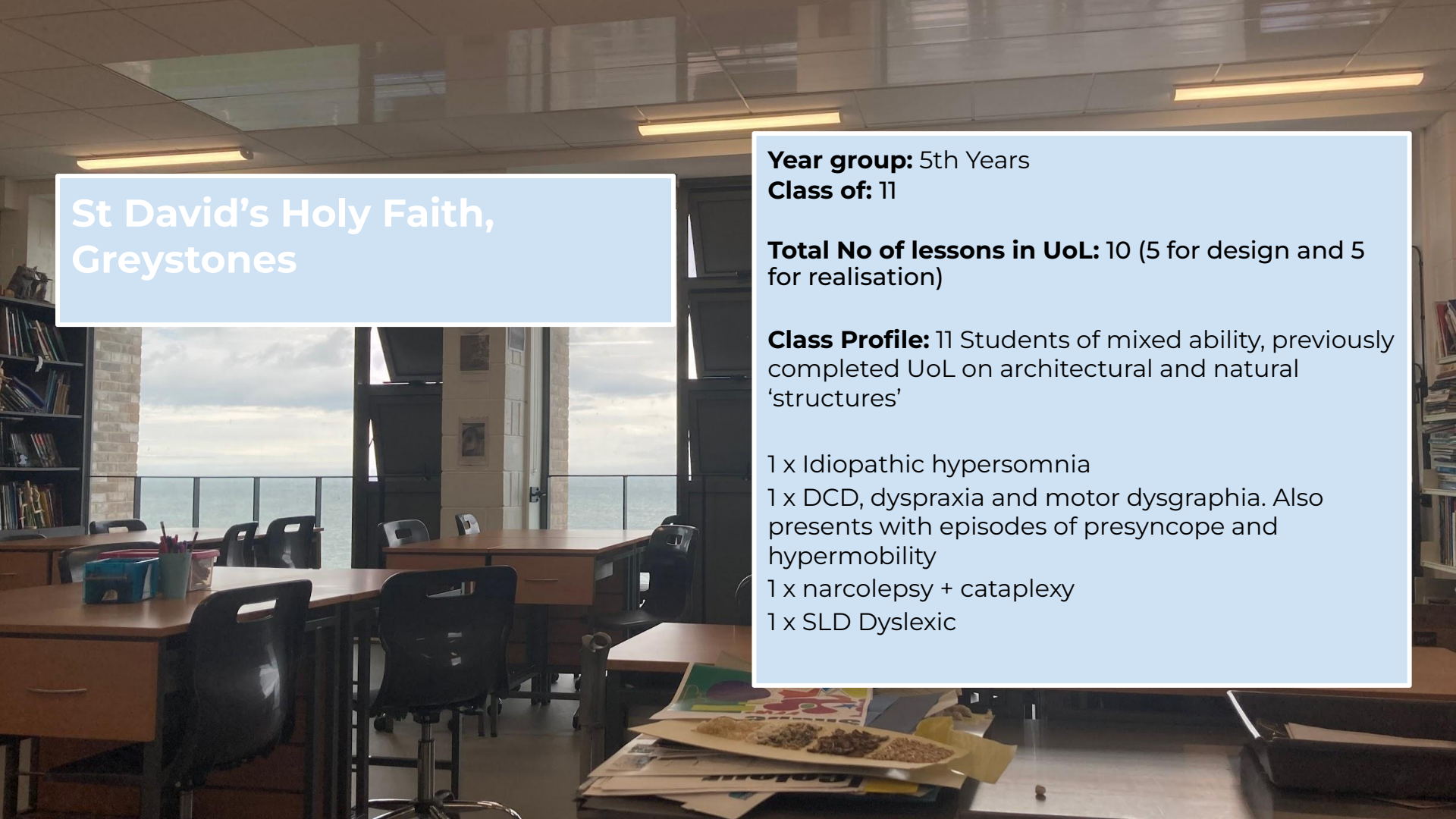




St David's Holy Faith, Greystones

Year group: 5th Years

Class of: 11

Total No of lessons in UoL: 10 (5 for design and 5 for realisation)

Class Profile: 11 Students of mixed ability, previously completed UoL on architectural and natural 'structures'

1 x Idiopathic hypersomnia

1 x DCD, dyspraxia and motor dysgraphia. Also presents with episodes of presyncope and hypermobility

1 x narcolepsy + cataplexy

1 x SLD Dyslexic

Theme: Marks of The Sea

Aim: Students will create a site specific sculptural ceramic installation using the theme of 'Marks of The Sea'. Students will create this collaborative sculptural installation through observational drawings of their local coastal habitat, design development from 2D to 3D, immersive field trips to the site of their installation (engaging with sensory aspects, texture collecting and interactions with the environment), experimenting with both clay and found material materiality, combining multiple textural elements and finally the group curation of the installation. The art exhibition 'Sculpture in Context' will serve as inspiration for this unit, as I can showcase work that I have exhibited as part of that exhibition, which focuses on immersive art practice informed by natural surroundings.

Layers of Learning

- Cross Curricular links - Geography CORE UNIT 1: PATTERNS AND PROCESSES IN THE PHYSICAL ENVIRONMENT (Coastal)
- SDG 13 Climate Action
- SDG 14 Life Below Water
- Link with Visual Studies Artists (Dorothy Cross)



Learning Outcomes:

Research

- 1.1 looking - experience the natural and built environment as a source of inspiration
- 1.2 Recording and Documenting - record visual information through a variety of media and Techniques
- 1.3 Experimenting and Interpretation - produce an annotated visual record of their enquiry
- 1.4 Contextual Enquiries - identify links with artists of the past and present that have explored similar topics or themes

Create

- 2.1 Making - apply appropriate skills, knowledge and techniques + create realised work based on their research
- 2.2 Contextual Enquiries - apply the art elements and design principles in creating and evaluating their work
- 2.3 Process - describe their motivation/area of enquiry
- 2.4 Realisation/Presenting - communicate the meaning and context of chosen work

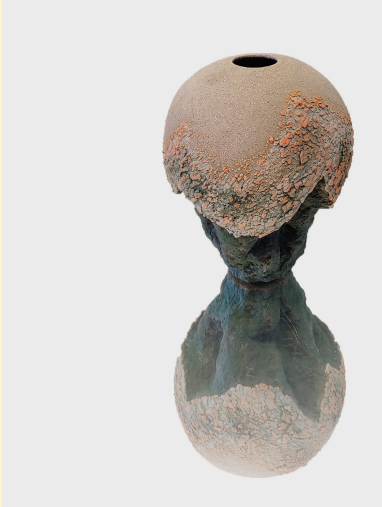
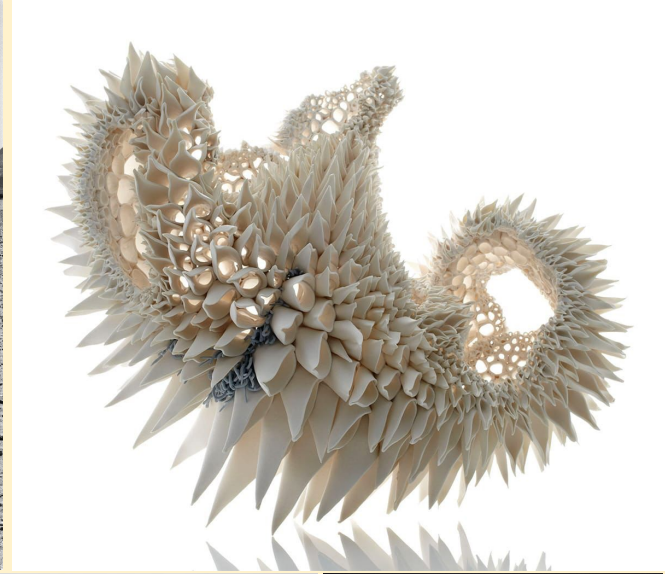
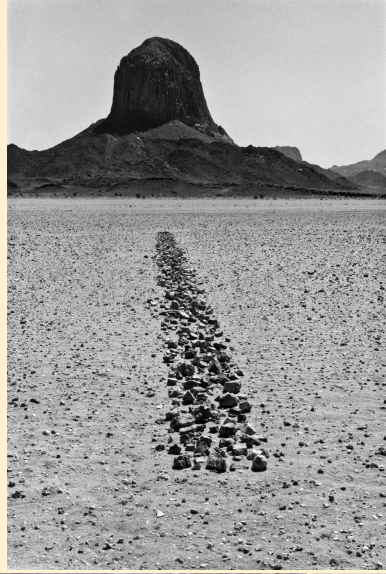
Respond

- 3.2 Contextual Enquiries - locate their own work in relation to other artwork within a particular context/s (stylistically, socially, politically, ethically, etc.)
- 3.4 Critical and Personal Reflection - discuss the development of ideas and work from conception to realisation
- 3.5 Process - justify their research, processes, decision making and realised work

Visual Aids



Support Study Artists

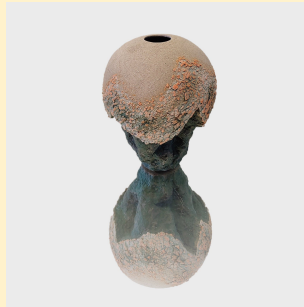
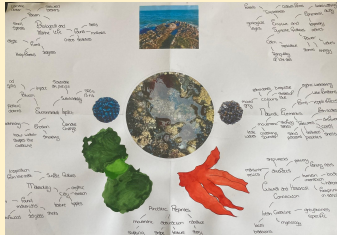


Learning Intentions

- **Understand** the project theme, *Marks of the Sea*, and explore its connection to their coastal locality.
- **Engage** with Chloe Lennon's work to draw inspiration for their ceramic installation.
- **Develop** ideas for their sculptures through observational drawing and mind mapping.

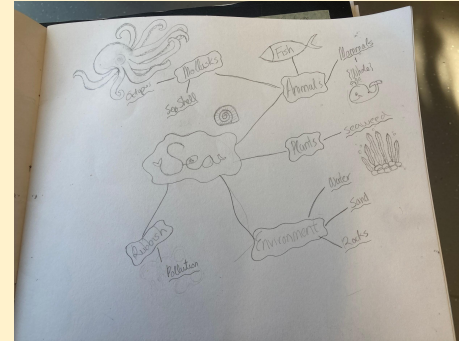
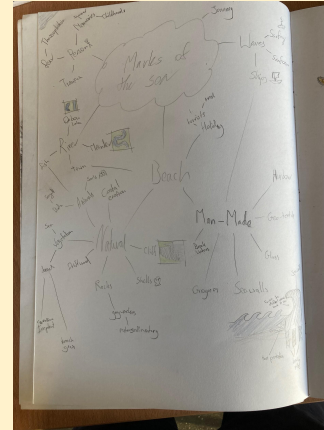
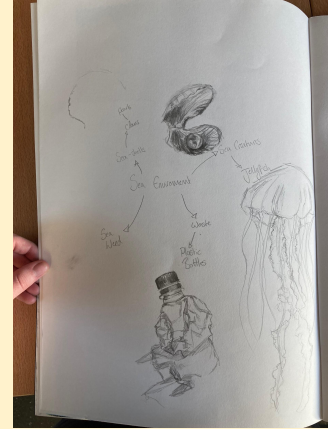
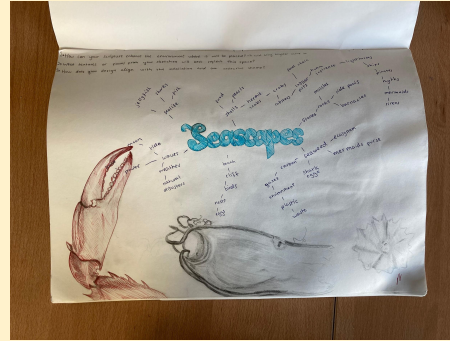
Success Criteria

- Students create detailed observational drawings that explore natural textures and forms inspired by the theme.
- Students produce a mind map that demonstrates thoughtful connections between the theme, visual research, and potential ceramic outcomes.
- Students actively engage with the presentation on Chloe Lennon, identifying elements of her work that resonate with the project theme.



Exceptional

Above



In line

In line

Site Visit

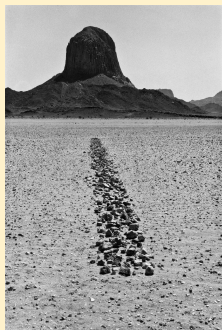


Learning Intentions

- **Explore** the Greystones seafront, using direct observation to gather visual and tactile inspiration for their ceramic sculptures.
- **Connect** the work of Richard Long to their project theme, considering how his approach to natural materials and context might inform their work.
- **Develop** connections between the textures, patterns, and materials of the coastal landscape and the potential for these elements to inform their ceramic practice.

Success Criteria

- Students will have completed a variety of observational sketches, and photographs that effectively capture the unique qualities of the Greystones seafront.
- Students demonstrate understanding of Richard Long's artistic process and connect it to their work. This can be seen through annotating their work or exploring similar motivations as Long
- Students will collect a range of suitable natural materials responsibly, reflecting thoughtful consideration of how these materials might inspire or contribute to their ceramic work.



Exceptional



Above



In line



Yet To Meet

Learning Intentions

- **Demonstrate** an understanding of how sculptures can interact with their environment by exploring site-specific design principles such as placement, scale, and audience engagement.
- **Analyze** Lisa Seaurchin's textured ceramic forms, focusing on how organic textures and natural inspiration can inform their own designs.
- **Develop** multiple design ideas for their sculptures through thumbnail sketches, incorporating textures and forms from their research and considering how their work could align with a group installation.

Success Criteria

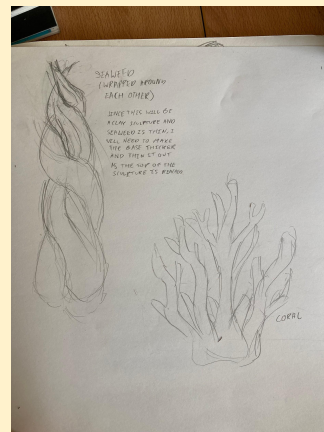
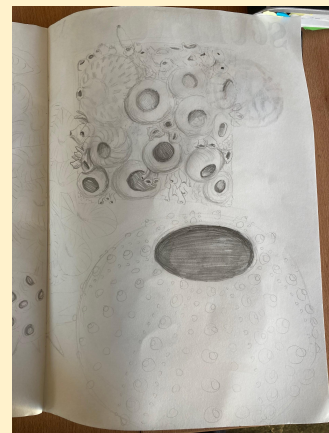
- Students can create detailed and thoughtful thumbnail sketches that integrate textures and forms inspired by their research and design principles.
- Students can analyze and discuss Lisa Seaurchin's work, identifying how her use of organic textures and sea-inspired elements can inform their own approaches.
- Students can give and receive constructive peer feedback, refining their designs with a focus on how they will contribute to the collective installation and interact with the site.



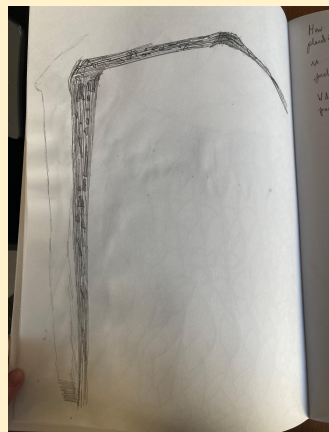
Exceptional



Exceptional



In line



Learning Intentions

- **Refine** and strengthen clay sculptures by ensuring stability, enhancing textures, and preparing for the drying and firing process.
- **Analyze** and apply inspiration from Nuala O'Donovan by considering the role of repetition, organic patterns, and intricacy in ceramic work.
- **Develop** critical reflection skills through peer collaboration and written reflections, evaluating how materiality has influenced their creative process.

Success Criteria

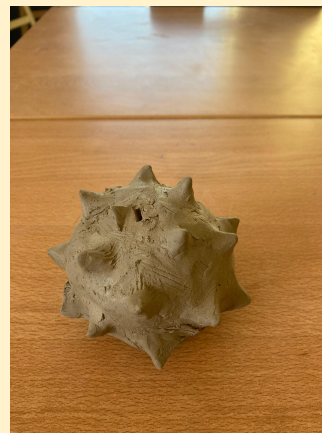
- **Structural Stability & Refinement** – The ceramic sculpture is well-constructed, with smoothed edges and a refined form that demonstrates an understanding of balance and durability.
- **Effective Use of Texture & Design** – The sculpture successfully integrates textures and design elements inspired by observational studies and artist research (Nuala O'Donovan).
- **Collaborative Reflection & Final Adjustments** – The student engages in peer critique, providing constructive feedback, and makes thoughtful refinements before the drying process.



Exceptional



Above



In line



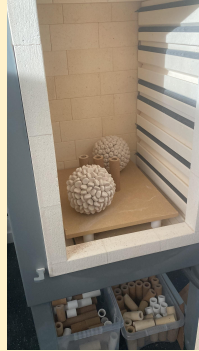
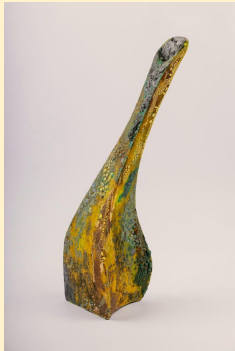
In line

Learning Intentions

- **Develop** an understanding of smoke firing, including how organic materials affect the ceramic surface.
- **Apply** slip decoration techniques to enhance surface textures in preparation for the firing process.
- **Engage** with the project's site-specific and materiality themes by reflecting on the relationship between natural elements and ceramic transformation.

Success Criteria

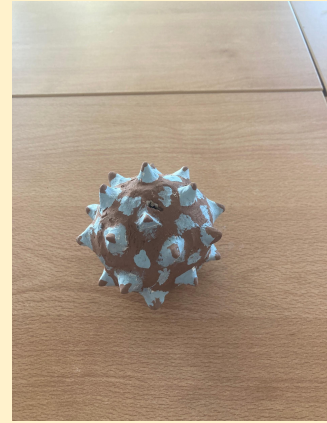
- Students can explain the smoke firing process and how it interacts with ceramic surfaces.
- Students have applied slip decoration to their bisque-fired piece, incorporating textures and patterns inspired by their research.
- Students understand the safety procedures for smoke firing and feel prepared for the firing session.



Exceptional



Above



In line



In line

Learning Intentions

- **Develop** an understanding of smoke firing as a process by exploring how natural materials influence the final aesthetic and surface qualities of ceramic work.
- **Ensure** students feel confident and informed about the risk assessment, safety measures, and their role in observing the firing process.
- **Encourage** analytical and reflective thinking by having students document predictions, observations, and post-firing outcomes in their sketchbooks.

Success Criteria

- **Understanding the Smoke Firing Process** – Students can explain how organic materials interact with clay during smoke firing and how this impacts surface qualities.
- **Engagement with Safety Procedures** – Students demonstrate awareness of safety protocols, ask relevant questions, and handle their work responsibly.
- **Reflective Documentation** – Students actively record observations and reflections on material transformations, linking their findings to prior experimentation and project themes.



Learning Intentions

- **Understand** Site-Specific Art: Students will explore how their ceramic pieces interact with the coastal environment and how installation choices impact meaning.
- **Develop** Reflective Writing Skills: Students will articulate their motivations, processes, and learning outcomes in a concise artist statement.
- **Learn** the Importance of Documentation: Students will practice effective photography techniques to capture their work as part of a wider installation, considering composition, lighting, and context.

Success Criteria

- **Thoughtful Installation:** Students will install their work in a way that meaningfully engages with the chosen site, considering composition, stability, and visual impact.
- **Clear and Reflective Artist Statement:** Students will write a short artist statement that effectively communicates their inspirations, processes, and key learnings from the project.
- **Effective Documentation:** Students will produce well-composed, high-quality photographs of their work, considering angles, natural light, and contextual framing.



Above



Above



Above



In line

CRITERIA	YET TO MEET EXPECTATIONS	IN LINE WITH EXPECTATIONS	ABOVE EXPECTATIONS	EXCEPTIONAL
RESEARCH 30% (Captured in task sheets and reflections) - Theme exploration - Primary research - Identify sources of information - Relevant support study artists - Exploration of ideas - Local and personal objects	<i>The research presented is limited</i> - The brainstorm/mind map demonstrates a limited range of ideas unpacking the theme - Limited engagement with support studies - No evidence of independent/primary research	<i>The research presented is good</i> - The brainstorm/mind map demonstrates a good range of ideas unpacking the theme - Good engagement with support studies - Evidence of independent/primary research	<i>The research presented is very good</i> - The brainstorm/mind map demonstrates a very good range of ideas unpacking the theme - Very good engagement with Support Studies - Very Good independent/primary research	<i>The research presented is exceptional</i> - The brainstorm/mind map demonstrates a excellent range of ideas unpacking the theme - Excellent engagement with Support Studies and self directed learning exploring other SS artist - Excellent independent/primary research
PROCESS 30% - Skills Development Coil, Slab, Pinch pot Scoring and Slipping Working with Clay Tools - Exploration of Ideas Mind Mapping/brainstorming Observational Drawings Class discussion - Experimentation Material and media exploration Compositional development	<i>The student work captures limited evidence of artistic process</i> - Limited development of initial ideas to final design - Limited evidence of skill development - Limited use of AEDP (Art Elements and Design Principles) - Limited experimentation of mark making and mixed media materials - Limited evidence of learning	<i>The student work captures good evidence of artistic process</i> - Good development of initial ideas to final design - Good evidence of skill development - Good use of AEDP (Art Elements and Design Principles) - Good experimentation of mark making and mixed media materials - Good evidence of learning.	<i>The student work captures very good evidence of artistic process</i> - Very Good development of initial ideas to final design - Very Good evidence of skill development - Very Good use of AEDP (Art Elements and Design Principles) - Very Good experimentation of mark making and mixed media materials - Very good evidence of learning	<i>The student work captures excellent evidence of artistic process</i> - Excellent development of initial ideas to final design - Excellent evidence of skill development - Excellent use of AEDP (Art Elements and Design Principles) - Excellent experimentation of mark making and mixed media materials - Excellent evidence of learning
RESOLVED WORK 20% (Final installation display) - Ceramic sculpture - Detailed mapping of Vessel Form - Surface Design - Smoke Firing - Realisation and Reflection	<i>The resolved work shows a limited level of skills, techniques & development of original idea</i> - Limited range of surface design applications - Limited development of ceramic sculpture - Limited compositional consideration (Scale, narrative and texture) - Limited involvement with realisation and reflection	<i>The resolved work shows a good level of skills, techniques & development of original idea</i> - good range of surface design applications - good development of ceramic sculpture - good compositional consideration (Scale, narrative and texture) - good involvement with realisation and reflection	<i>The resolved work shows a very good level of skills, techniques & development of original idea</i> - Very good range of surface design applications - Very good development of ceramic sculpture - Very good compositional consideration (Scale, narrative and texture) - Very good involvement with realisation and reflection	<i>The resolved work shows a excellent level of skills, techniques & development of original idea</i> - Excellent range of surface design applications - Excellent development of ceramic sculpture - Excellent compositional consideration (Scale, narrative and texture) - Excellent involvement with realisation and reflection
REFLECTION 10% - Peer Review (Reflect and Analysis discussion) - Use of critical and visual language to describe an artwork	<i>Reflection is limited</i> - No understanding of how the work will be further developed - Notebook annotations are limited and lack critical thinking - Limited use of appropriate critical and visual language in discussing works	<i>Reflection is good</i> - Good understanding of how the work will be further developed - Notebook annotations are good and in some ways reflect critical thinking - good use of appropriate critical and visual language in discussing works	<i>Reflection is very good</i> - Very good understanding of how the work will be further developed - Notebook annotations are very good and reflect critical thinking - Very good use of appropriate critical and visual language in discussing works	<i>Reflection is excellent</i> - Excellent understanding of how the work will be further developed - Notebook annotations are Excellent And reflect critical thinking - Excellent use of appropriate critical and visual language in discussing works
STUDENTSHP/ENGAGEMENT 10% - Individual class work - Class Discussions - Peer Review - Development of personal skills	<i>The engagement throughout the project and group work is limited</i> - Limited involvement in class work, involvement with research & communicating feedback with others - Limited participation in class discussions, peer review activities	<i>The engagement throughout the project and group work is good</i> - Good involvement in class work, involvement with research & communicating feedback with others - Good participation in class discussions, peer review activities	<i>The engagement throughout the project and group work is very good</i> - Very good involvement in class work, involvement with research & communicating feedback with others - Very good participation in class discussions, peer review activities	<i>The engagement throughout the project and group work is excellent</i> - Excellent involvement in class work, involvement with research & communicating feedback with others - Excellent participation in class discussions, peer review activities

1. What have you learned over the process of the PME programme that has informed your artist – teacher practice?

I think the most important learning I've had on the course is that teaching is and has been a gradual transformation and that its not an identity that you assume and then you feel wholly comfortable in it. I think the change in educational setting from last year to this year has helped me come to terms with what type of teacher I am and what I offer students within the classroom

2. In what respect do you feel your teaching has developed and matured this year?

I think my planning has developed throughout the year allowing me to feel a greater sense of control in the classroom. I think structuring my lessons has come easier to me as I progressed and I've developed a greater ability to start a UoL and bring it to completion completing the essential learning throughout. I think I'm also more capable of delivering more complex units

3. What are the most significant factors that have contributed to your development as an artist-teacher?

I think further engagement with my studio practice this year has developed a greater sense of comfort as an artist-teacher. I think its been the most enjoyable aspect of the year for me to engage students with my practice and develop a more inclusive idea of practice in the classroom. I think as well that the change lab for me has helped me engage more with bringing students learning beyond the classroom offering learning experiences I wouldn't have thought possible

4. What artist, designer and learning theories/key thinkers in the field of education and philosophy have shaped and influenced your approach teaching and learning?

Brookfield (2017) and his writing on Critical Reflective Teaching, Schön (1991) Reflective Practice Theory, Silcock (1993) Process of Reflective Teaching and the artists Richard Long, Dorothy Cross and Janene Waudby amongst others.

My lessons encourage students to think critically, make connections across subjects, and develop their artistic voices. I have successfully integrated diverse methodologies, from geometric abstraction and observational drawing to site-specific ceramics, ensuring students engage with a range of artistic processes. My reflective approach to teaching, particularly through my research on the artist-educator identity, has allowed me to navigate the tensions between personal artistic practice and pedagogy, making me adaptable and open to continuous learning.

As I transition into my role as an NQT, one key area for development is refining classroom management strategies to maintain engagement across diverse student abilities and needs. While I have effectively designed differentiated lessons, ensuring consistent behavior management while facilitating independent student inquiry remains a challenge. Developing a more structured approach to feedback and assessment, particularly in balancing formative and summative evaluations, will also strengthen my teaching practice. Additionally, while I have embraced reflective practice, I aim to build stronger collaborations with colleagues and integrate more peer observations to further refine my teaching methods.

