

Class Name:
Year group: 2nd
Programme: Jc

Total No of lessons in UoL: 11 (5 + 6)

Aim of Unit of Learning Students will create a slab/coil built ceramic vessel using the theme of 'Preservation'. Students will develop a resolved design composition through identification of primary source objects for observation drawing, experimentation with clay materiality and through combining visual clay elements of various sizes and textures. The folk art of 'memory jugs' will serve as inspiration for a clay vessel with representation objects connected to personal hobbies, memories and places they've been as well as natural and man-made material preservation. Grayson Perry will serve as a contemporary support study artist. Students will engage with form, texture, composition and scale

Theme Development *Preservation:* begin with discussions on preserving memories, traditions, and personal histories. Students will identify significant objects that represent their stories and explore the folk art of memory jugs, examining their historical significance. A contemporary study of Grayson Perry's work will highlight how personal narratives are embedded in ceramics. Students will engage in observation drawing to sketch their chosen object, followed by experimentation with slab and coil techniques to understand form and texture. As they design their vessels, they will integrate their personal objects into cohesive compositions, focusing on scale and balance. The construction phase will involve building the vessel and adding textures, culminating in reflections through artist statements that explain how their objects embody preservation.

SoL 4 - creates and presents artistic works and appreciates the process and skills involved

SoL 8 - values local, national and international heritage, understands the importance of the relationship between past and current events and the forces that drive change

SoL 23 - brings an idea from conception to realisation

Key Skills

Managing Myself

Being Creative

Communicating

Being Personally Effective

Entering characteristics

17 Students of mixed ability, previously completed UoL on watercolour seascape painting

1 x Type 1 Diabetic - Has use of phone at all times. Self regulates diabetes and manages well

2 x Dyslexia

Managing behaviours

St David's Greystones Code of behaviour

The following are some of the strategies outlined in the Code of Behaviour policy document, these may be used in response to unacceptable behaviour from students

- Talk with students to explain why the observed behaviour was unacceptable and how they can improve
- Loss of privileges
- Payment for the repair or replacement of damaged/broken property
- Confiscation of inappropriate or distracting material
- Detention by subject teacher, with parent/guardian notified with note in homework journal, phone call home or letter
- Detention by Year Head, parent/guardians notified with letter
- Detention by Deputy Principal in regards to being late repeatedly with unexplained reasoning
- Student put on daily/weekly reports to Year Head
- Referral to Principal/ Deputy Principal

Learning outcomes for unit of learning

Critical and Visual Language

- 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.2 respond to an artwork using critical and visual language

Drawing

- 1.6 use drawings to communicate their personal outlook or understanding
- 3.5 experiment with design ideas through research and analytical drawing
- 3.6 design a final work based on their drawings

Visual Culture and appreciation

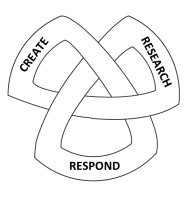
- 1.7 examine the method of a number of artists and the artwork they created
- 1.8 discuss examples of historical and contemporary visual art

Art Elements and Design Principles (AEDP)

- 1.10 identify the use of art elements and design principles within an artwork
- 1.11 consider the use of the art elements and design principles in their own artwork
- 3.10 explain the use of art elements and design principles in examples of design work
- 3.11 examine their own and others' design work through the use of art elements and design principles

Media

- 1.14 use media to create their own artwork

Lesson No 1/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils - Students will learn through a presentation outlining the theme of 'preservation'. This will focus students through on outlining of how they'll engage with this theme throughout the coming weeks, highlighting materials and process they will engage with as well as a defining what successful outcomes will look like - Key focus on the artist Grayson Perry and the folk artworks of 'memory jugs'. Students can observe Perry creates interesting designs and motifs in his hand built vessel and compare this to the memory jugs which were built by ordinary regular people as a way of symbolising a person's life. Students should focus on form, use of colour and the design work - Demonstration on drawing primary source objects using a variety of mediums focused on pencil/graphite to begin - Students will identify areas of interest related to nostalgia and create a mind map exploring their hobbies, interests, places they've been as well as identifying symbols or objects. These mindmaps should feature a selection of drawings of possible objects Introduction to 'Preservation' and Primary Source Sketching	Learning Intentions Compare the work of Perry with the memory jugs focusing on the use of objects, textures, forms and recognisable objects Practice drawing their selected primary source objects across a variety of mediums stemming from initially working in pencil/graphite with a specific focus on shape and tone Construct a mind map identifying a series of objects that can be seen as representational by the students that the student will incorporate into their design work and clay construction	Success Criteria - Students articulate clear comparisons between Grayson Perry's vessels and traditional memory jugs, focusing on the use of form, colour, texture, and recognizable objects - Students show proficiency in drawing their primary source objects, utilising a variety of techniques (e.g., shape, tone, texture) in pencil/graphite - Students effectively incorporate symbols and objects into their clay memory jugs mind maps that represent their personal memories and experiences related to nostalgia
LESSON PLAN Lesson Plan: Introduction to 'Preservation' and Primary Source Sketching			

Duration: 1 hour

Objective: Students will be introduced to the theme 'Preservation', the work of relevant artists and historical artefacts and will begin creating a detailed primary source sketch of a selected object worth preserving.

1. Introduction & **Presentation** (10 minutes)

- **Objective:** Introduce students to the theme 'Preservation'.
- **Activity:**
 - Present a slideshow highlighting the project overview, expectations, materials, and timeline.
 - Discuss Grayson Perry's contemporary vessel, focusing on his use of form, colour and texture.
 - Show examples of Perry's work and point out specific techniques that the students will aim to replicate or be inspired by in their memory jugs. Also show historical examples of memory just to focus students on what they will be creating

2. Class discussion revolving around theme (20 minutes)

- **Objective:** Unpack theme so as to focus students on areas of exploration for this UoL
- **Activity:**
 - Working on the whiteboard, students as a class group will have a focused discussion around unpacking the theme and ideating areas that they will explore
 - Allow time for questions to ensure students understand the process they will be using in future lessons.

3. Mind Map creation (15 minutes)

- **Objective:** Start creating multi branch mind map focused on exploring the theme.
- **Activity:**
 - Students working into their sketchbooks begin creating a mind map
 - Work should be visual and narrative focused.
 - Can include work developed on board

4. Demonstration on drawing primary source object using pencils and independent student work (10 minutes)

- **Objective:** Focus students on drawing from observation.
- **Activity:**
 - Quick activity to focus students on how they will account for what objects they are including for preservation on their memory jugs
 - Students can begin drawing from primary sources if they have a suitable object in the art room or they can continue resolving their mind maps.

5. Conclusion (5 minutes)

- **Objective:** Outline what work should be completed for next week
- **Activity:**

- Students must identify two primary source drawings of objects relevant to the theme of preservation
- Students should work into their sketchbooks and I will create an assignment on the google classroom before they next have class on Thursday
- Clean up and complete classroom jobs.

Post class reflection

What went well and Why (in light of learning intentions)? Students enthusiastically shared personal connections to the theme of preservation, which aligned well with the learning objectives of linking personal experiences to art. The introductory presentation set a good tone for the lesson, and students responded actively to questions, showing they grasped the content.

Even better if (again in light of your learning intentions for the lesson) The 5-minute reflection at the end felt slightly brief. Allowing more time for students to present and discuss their mind maps could deepen understanding and promote stronger collaborative learning.

Possible Areas for Discussion: Students decided to change from the cooperating teachers seating plan. I discussed this with the cooperating teacher and I'm comfortable allowing them room to see how this works out and I'll make any changes necessary as I see fit

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses). My voice projection and clarity helped keep students attentive, and my explanations were clear and age-appropriate. Pupil response was good and I made sure each student made a contribution which also helped me get a grasp on their names. I could work on pacing though

Presentation of learning content. The content was well-organised and aligned with the learning intentions. Visual aids were useful in illustrating concepts, and the memory jug slide captured students' interest. From the student feedback they like working with clay and the jug because its personable

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) Planning was effective, with activities flowing logically from presentation to hands-on work. The content met the learning objectives, supporting students in connecting the theme to personal experiences.

Lesson No 2/ total in UoL:

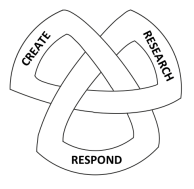
Date:

Lesson type: (S) (D) or 1hr

Time (start & finish) :

Stage:

[SC]



JC
Think- reflect...
(action verbs in wheel)

Learning Content for Pupils

- Key focus on the artist Stephanie H Shih. Students should focus on identifying how Shih transforms simple, recognizable items into symbols of identity and nostalgia, encouraging them to think about how their own chosen objects might connect to personal memories or cultural significance in similar ways
- The class will follow the presentation with a demonstration of creating observational drawings using their chosen primary source objects. This will emphasise the importance of close observation, line quality, and capturing intricate details and textures
- Students will be introduced to clay slab-rolling techniques, with a focus on creating even, consistent slabs as a foundation for their vessel designs. They will experiment with pressing natural materials (e.g., leaves, shells, or bark) into the clay, producing textures that replicate elements from nature
- Building on the observational drawings and texture experiments, students will continue developing their designs for a clay vessel. They'll use their completed drawings and textures as sources to guide the integration of both natural and chosen objects into their vessels.

Exploring Identity Through Ceramics

Learning Intentions

- **Assess** the similarities and differences between the textural and form qualities of the natural and selected man made objects brought in
- **Adapt** their initial clay vessel design incorporating elements from their primary source drawing and clay experimentation
- **Construct** a series of primary source observational drawings centred on what symbols will be used in their clay vessels

Success Criteria

- Students can identify and describe similarities and differences between the textures and forms of their natural and man-made objects, demonstrating an understanding of how these qualities might influence their vessel designs
- Students adapt and refine their initial clay vessel designs by thoughtfully integrating elements from their observational drawings and textured clay experiments, showing a connection to their chosen objects and motifs
- Students produce a series of detailed, observational drawings of their selected symbols, accurately capturing the textures and shapes that will be incorporated into their clay vessels.

LESSON PLAN

Lesson Plan: Exploring Identity through Ceramics

Lesson Outline:

1. **Presentation (10 minutes)**

- **Objective:** Reintegrate the theme and introduce the artist.
- **Activity:**
 - Briefly discuss Stephanie H. Shih's work and how she incorporates everyday forms into her ceramics. Show images or examples of her pieces.
 - Engage students in a discussion about their chosen objects and how these relate to their identities. Ask questions to prompt reflection, such as: "What memories or stories do your objects hold?"

2. **Observational Drawing Demonstration and student work (15 minutes)**

- **Objective:** Teach observational drawing techniques.
- **Activity:**
 - Demonstrate how to create observational drawings using the primary source objects. Focus on capturing shapes, details, and textures.
 - Students follow this through working into their sketchbook
 - Emphasise the importance of looking closely at their objects and translating that onto paper. Encourage students to draw multiple angles if time permits.

3. **Clay Experimentation: Slab Rolling and Texturing (20 minutes)**

- **Objective:** Introduce slab rolling and texturing techniques.
- **Activity:**
 - Show students how to roll out clay slabs using rolling pins and canvas boards. Ensure they achieve even thickness.
 - Demonstrate how to print natural textures into the slabs using leaves, shells, and other materials.
 - Allow students to experiment with creating their slabs and applying textures, encouraging them to think about how these elements might relate to their chosen objects.

4. **Design Development for Clay Vessels (10 minutes)**

- **Objective:** Begin integrating drawings and textures into design work.
- **Activity:**
 - Instruct students to think about how they will incorporate their drawings and the natural textures they've created into their vessel designs.
 - Encourage them to sketch ideas in their sketchbooks, noting how they plan to blend the motifs from their observations with the shapes and forms of their clay vessels.

Post class reflection

What went well and Why (in light of learning intentions)? Today's class was a success, as students were highly engaged with their primary source objects, which formed a strong foundation for their clay work. They responded thoughtfully to the lesson on Stephanie H. Shih, connecting with the idea of personal identity through everyday objects, which enriched their observational drawings and textured slab creations.

Even better if (again in light of your learning intentions for the lesson) The lesson could be even stronger if there were additional time allocated for students to discuss their objects and initial design ideas before beginning clay work. I had hoped we'd have time to start developing the work on vessel design in their sketchbooks but instead it will be undertaken for their homework. Slab work also could have been a better thickness just to avoid cracking

Possible Areas for Discussion: I still need to receive access to the google classroom so I can upload the presentations and set homework assignments. I'll discuss this with the cooperating teacher and hopefully resolve this later today

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses). My communication felt clear and focused, and the students seemed to follow along well with both the presentation and demonstration. Terminology related to clay processes and design was reinforced, and I noticed students were confident in working with the clay following the demonstration

Presentation of learning content. The presentation on Stephanie H. Shih and the concept of identity through objects seemed to resonate well with the students. Introducing her work as a way to connect objects to personal identity was accessible and sparked curiosity. The step-by-step approach to the clay demonstration seemed effective in breaking down each skill, enabling students to follow along with clarity.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) Planning was generally effective, with a clear sequence from presentation to drawing to clay experimentation. The learning intentions were well integrated into each activity, allowing students to develop observational skills before working with clay. I think I can still work on my pacing

Lesson No 3

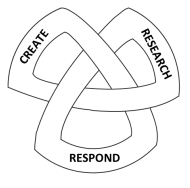
Date:

Lesson type: (S) (D)
or 1hr

Time (start &
finish) :

Stage:

[SC]



JC
Think- reflect...
(action verbs in
wheel)

Learning Content for Pupils

- Key focus on the artist Magdalene Odundo and her coil built vessels. Odundo's method illustrates how preparatory drawings can help organise thoughts around form, colour, and texture in ceramics. There will be a comparison with the work of Grayson Perry's preliminary sketches
- Demonstration on how to create detailed design sketches of vessel ideas. There will be an emphasis placed on the importance of considering form and volume, rather than just surface decoration.
- Students will apply learning from Odundo's work into their sketchbooks, emphasising design planning by exploring various combinations of shapes, colours, and lines that will be incorporated into their vessels
- Pupils will refine their primary source observational drawings, using them to identify and experiment with visual elements (like line, shape, and colour) that represent personal connections or memories. These will then be adapted for their memory jug designs

Designing Your Memory Jug Informed By Magdalene Odundo and Grayson Perry
Preservation Memory Jug Brief

Learning Intentions

- **Analyze** Odundo's coil-built forms, focusing on how she uses preparatory sketches to guide her designs.
- **Apply** observational drawing skills to capture primary source objects and refine ideas for colour, shape, and line in their memory jug designs.
- **Experiment** with various design elements in sketchbooks to develop a cohesive and personal visual plan for their clay vessels.

Success Criteria

- Students demonstrate an understanding of how Magdalene Odundo uses sketches to plan colour, shape, and line by referencing specific aspects of her techniques in their own vessel designs.
- Students create primary source drawings that show careful observation, with attention to capturing the distinct shapes, colours, and lines of the objects, making clear connections to the theme of memory and personal symbolism.
- Students develop sketchbook work containing well-explored design ideas that incorporate elements from Odundo's influence and the primary source objects. The designs are cohesive, with a thoughtful application of chosen shapes, colours, and lines that align with the memory jug's personal narrative.

LESSON PLAN

Lesson Plan: Designing a Memory Jug Informed by Magdalene Odundo and Grayson Perry

Lesson Outline

1. **Presentation** and **Brief** discussion (10 minutes)

- **Objective:** Help students understand the importance of preparatory sketches in organising ideas for form, colour, and texture and Introduce Magdalene Odundo and Grayson Perry's approaches to planning ceramic vessels through sketches.
- **Activity:**
 - Show examples of Magdalene Odundo's coil-built vessels and preparatory sketches, highlighting her focus on shape, flow, and texture.
 - Compare with Grayson Perry's narrative-driven preliminary sketches, emphasising storytelling through design
 - At the end a short discussion around the brief to focus students on end goals and work needed throughout UoL

2. Demonstration on Drawing vessel forms (10 Minutes)

- **Objective:** Demonstrate how to create detailed design sketches for a ceramic vessel, focusing on form, volume, and surface design informed by Odundo and Perry.
- **Activity:**
 - Start with basic shapes to define the overall structure of the vessel.
 - Add visual elements inspired by primary source drawings, such as patterns, textures, and symbolic motifs
 - Experiment with arrangement and scaling of design elements to achieve balance and storytelling.

3. Student work on observational drawing and vessel design (25 minutes)

- **Objective:** students improve their observational drawings by focusing on accurate representation of shape, line, and texture and students apply their observational drawings and artist inspirations to design meaningful vessel plans .
- **Activity:**
 - Students refine their drawings of objects brought from home, capturing the details that make them meaningful
 - Encourage students to think about the symbolic or personal significance of the objects. This can be through annotations in their sketchbook
 - Students begin sketching designs for their memory jug, using their observational drawings as a reference.
 - Students should reference the work seen of ceramic artists observed throughout this UoL, introduce patterns, textures and shapes from the observational drawings and use line and colour to explore personal narratives and aesthetics

4. Reflection, assessment of learning and conclusion (5 minutes)

- **Objective:** Reflect on the day's progress and solidify connections between artist influences, observational drawings, and design development.
- **Activity:**
 - Ask a few students to share one element of their design (e.g., a chosen shape, pattern, or motif).
 - Facilitate a discussion on how their primary source objects and artist influences shaped their ideas
 - For homework students should continue working on drawing primary source objects and refining their vessel design work

Post class reflection

What went well and Why (in light of learning intentions)? The presentation comparing Odundo and Grayson Perry successfully highlighted different approaches to ceramic design, which I think provided students an attainable vision of an outcome and meaningful engagement during the class discussion. Their sketchbook work reflected thoughtful exploration of forms, shapes, and lines, which was one of the key learning intentions. Also I was happy with the discussions we had around their fired slab work from the previous class. There was a lot of learning there in terms of mapping out considerations to be made when 'finishing' clay work

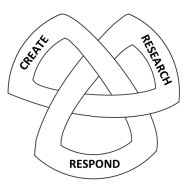
Even better if (again in light of your learning intentions for the lesson) If there were more time, it could have been allocated for students to experiment with different colour combinations in their designs as I think none of the students got to consider colour choice for their designs. The designing of their vessel will continue to develop over the next two classes so it will happen, I just have to focus students on how their use of colour can compliment their design choices

Possible Areas for Discussion: Some students forgot to bring in their primary source object, even though a reminder was posted in their classroom before class. There are materials available for students to draw in class but there is no personal connection with this so I'm not encouraging this method. In the brief it relays that primary source observational drawings are a factor in terms of the assessment for this project, so I think giving the students a printed brief today will help emphasise the importance of this.

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses) Communication was clear and structured, and terminology related to ceramics and design was used effectively. Students responded positively to the vessel designing and they found the parts of the vessel easy to understand when we used anatomical terms so I would use that visual aid again

Presentation of learning content. The content was well-organised and visually engaging, with a clear narrative linking Odundo's work to the students' projects. The comparison with Perry provided a useful context and helped students think critically about their own designs

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The lesson was well-structured, and the intentions were clear and achievable within the time frame. While the demonstration was effective, it could have been broken into smaller segments to give students more time to apply what they learned before moving on

Lesson No 4/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils • Key focus on the artist Kate Malone and her forms inspired by everyday objects. Students can observe how Malone's preparatory sketch work helps her visualise a completed sculptural piece. Students should reflect on the use of form, colour and shape as well as how identifiable objects to the students can be regular and be part of the everyday routines • Demonstration on how to incorporate decorative motifs into their designs thoughtfully. There will be an emphasis on use of repetition, pattern, and the placement of motifs to create visual harmony • Students will integrate selected motifs and personal symbols, carefully planning how these will be arranged across their vessel surface. This will be developed adjacently with their form sketchbook work • Pupils will refine their general compositions for their clay vessel focusing on how they will incorporate decorative motifs into their design work. Incorporating Decorative Motifs Inspired by Kate Malone	Learning Intentions • Develop the design layout with balanced and meaningful decorative motifs. • Reflect on Malone's intricate patterns for surface decoration and its applicability to their own work. • Create a cohesive visual story through motifs and object placement for the overall development of their design work	Success Criteria • Students incorporate decorative motifs into their design sketches that are balanced, repetitive, and visually harmonious, reflecting an understanding of Kate Malone's style and techniques • Students successfully integrate personal symbols and motifs that connect to their memories or identity, creating a cohesive narrative across their vessel design. • Students refine their sketchbook work to showcase thoughtful planning of decorative motifs and their arrangement, ensuring that the designs enhance both the form and the narrative of their clay vessels
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LESSON PLAN Lesson Plan: Incorporating Decorative Motifs Inspired by Kate Malone Lesson Outline 1. Introduction and Presentation (10 minutes) • Objective: Introduce students to Kate Malone's work and focus their attention on her use of decorative motifs and everyday forms in ceramic design. • Activity:

- Presentation highlighting Kate Malone's ceramic work, focusing on her preparatory sketches and how she incorporates motifs and patterns inspired by everyday objects.
- Facilitate a group discussion, focusing students on understanding what a motif is and how they can create their own

2. Teacher Demonstration (10 minutes)

- Objective: Demonstrate how to thoughtfully incorporate decorative motifs into vessel designs with an emphasis on repetition, balance, and personal meaning.
- Activity:
 - Show step-by-step how to sketch motifs and symbols inspired by primary source objects or personal memories.
 - Emphasise:
 - Using repetition to create harmony.
 - Arranging motifs to complement the overall vessel form.
 - Sketch a sample composition in a sketchbook, integrating motifs and personal symbols as examples.

3. Student Work: Developing Motifs and Designs (30 minutes)

- Objective: Students will refine their vessel compositions, incorporating decorative motifs inspired by personal symbols and everyday objects.
- Activity:
 1. Students sketch ideas for decorative motifs, experimenting with patterns and arrangements in their sketchbooks.
 2. Encourage students to:
 - Refer back to their primary source drawings.
 - Select personal symbols that reflect their identity or memories.
 - Test arrangements and combinations of motifs on rough vessel sketches.
 3. Individual feedback focused on incorporation of primary source observational drawing into clay design work.

4. Self Reflection (10 minutes)

- Objective: Reflect on design progress and gain insights through self assessment.
- Activity:
 - Students reflect on the work in their sketchbook focused on their vessel designs.
 - Students assess through written feedback using prompts:
 - *What stands out in your use of motifs?*
 - *Would you be able to understand the narrative from the use of these motifs?*
 - *Are the motifs balanced and meaningful?*
 - Conclude with a brief class discussion on challenges and successes in incorporating motifs into their designs.

Post class reflection

What went well and Why (in light of learning intentions)? The class focusing on Kate Malone's work went very well. Students were highly engaged with the discussion about how Malone incorporates motifs from everyday objects and natural forms into her ceramic works. This sparked some excellent ideas for their own memory jug designs, and many students confidently identified objects or motifs they could incorporate into their vessels.

Even better if (again in light of your learning intentions for the lesson) It would have been even better if there had been more time to discuss additional examples of Malone's work, focusing on specific techniques she uses to integrate motifs into her forms. This could have provided further inspiration for students struggling to decide how to balance their vessels' decorative and functional elements.

Possible Areas for Discussion: Some students have finished their previous sketchbooks but I don't know if the cooperating teacher has more to give the,. I'll ask her after class and get them to students for the next class

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses) My communication was clear and concise, and the students responded well to my explanations and feedback. The use of visual aids and examples of Malone's work was effective in inspiring students, and I feel I maintained a supportive and encouraging tone throughout the lesson.

Presentation of learning content. The presentation was well-structured and engaging. The breakdown of Malone's work into recognizable motifs and their structural integration provided a strong foundation for the students' design work. The demonstration was clear and directly aligned with the learning intentions.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The planning was effective in achieving the lesson's goals, though more time for discussion and feedback could have been beneficial. The balance of teacher-led and student-driven activities worked well, allowing students to explore their ideas while still receiving structured guidance.

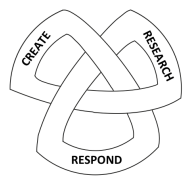
Lesson No 5/ total in UoL:

Date:

Lesson type: (S) (D) or 1hr

**Time (start & finish) :
Stage:**

[SC]



**JC
Think- reflect...
(action verbs in wheel)**

Learning Content for Pupils

- Key focus on the artist Xanthe Sommers and her colourful ceramics. Students can observe her use of decorative motifs in his design work and how Sommers incorporates a variety of colours, textures and shapes to supplement his form creation
- Demonstration on planning a 3D vessel form by sketching multiple angles and perspectives. This demonstration will include techniques for visualising how motifs, textures, and colours can wrap around a three-dimensional shape, ensuring a harmonious balance between the vessel's structure and surface design
- students will apply the demonstration techniques to their own memory jug designs, focusing on creating a detailed 3D plan. This will include mapping out decorative motifs and design elements on their chosen vessel forms, taking into account the interplay of surface and structure

Students will refine and finalise their clay vessel design, ensuring all components of the plan are cohesive. By the end of the class, they should have:

1. A clear vision of the vessel's form and how it connects to their chosen theme.
2. A mapped surface composition that incorporates decorative motifs, colours, and textures inspired by their observational drawings and primary source objects.
3. An understanding of how their vessel design aligns with their personal narrative and the memory jug theme.

Finalising 3D Vessel Design Informed by Xanthe Sommers

Learning Intentions

- **Analyse** the series of motifs used in the work of Sommers and how colour interacts with these motifs to build an overall composition
- **Experiment** with various motif size shape textures and colours in their vessel design work
- **Resolve** their design work through identification and mapping of form and surface composition

Success Criteria

- Students demonstrate an understanding of Xanthe Sommers's use of motifs by referencing her techniques in their 3D design plans. This includes thoughtful integration of colours, shapes, and textures into their own memory jug designs
- Students create a detailed 3D vessel plan with clearly mapped decorative motifs and elements. These should show careful consideration of their interplay with the vessel's form, incorporating observational drawings and personal symbolism
- Students produce a finalised clay vessel design that aligns with their chosen theme, showcasing a cohesive relationship between form, surface composition, and narrative.

LESSON PLAN

Lesson Plan: Finalising 3D Vessel Design Informed by Xanthe Sommers

Class Duration: 1 Hour

1. Introduction/[Presentation](#) (10 minutes)

Objective: Introduce Xanthe Sommers's work, focusing on her use of decorative motifs, colours, and textures.

- Activity: Presentation and class discussion.
 - Slide Content: Examples of Xanthe Sommers's ceramics, highlighting his colourful designs, the relationship between form and motifs, and the way his surface decorations interact with the vessel structure.
 - Discuss how Sommers's motifs contribute to storytelling and a cohesive design.
 - Recap the theme of the memory jug, emphasising the importance of connecting personal narratives with design choices.

2. Demonstration (10 minutes)

Objective: Teach students how to create a 3D design plan, mapping decorative motifs, colours, and textures onto a vessel form.

- Activity: Teacher-led demonstration.
 - Sketching the vessel from multiple angles (front, back, and top views).
 - Demonstrating techniques for visualising and sketching how motifs and colours wrap around the form.
 - Emphasis on creating harmony between the vessel's structure and surface design.
 - Highlighting how to balance large motifs with smaller details and use repetition effectively.

3. Independent Design Work (30 minutes)

Objective: Students create a detailed 3D design plan for their memory jug with colour.

- Activity: Students work individually in sketchbooks.
 - Use observational drawings and personal symbols developed in previous lessons.
 - Map out motifs, textures, and colours onto their chosen vessel form from multiple perspectives.
 - Ensure the design aligns with their personal narrative and the memory jug theme.
 - Students use watercolour paints and oil pastels to add colour to their designs
 - Teacher circulates, providing feedback and support, ensuring students address both form and surface composition cohesively.

4. Reflection and Peer Feedback (10 minutes)

Objective: Reflect on progress and refine designs based on peer input.

- Activity:
 - Students pair up and share their 3D plans, explaining their design choices and narrative connections.
 - Peers offer constructive feedback on how well the design integrates motifs, form, and surface decoration.
 - Encourage students to consider any suggested improvements and note adjustments in their sketchbooks.

Homework

Refine the 3D design plan based on feedback, ensuring it's ready to translate into clay work in the next lesson.

Post class reflection

What went well and Why (in light of learning intentions)? The class on Xanthe Sommers' colorful ceramic forms was a great success. Students responded enthusiastically to her playful use of motifs, textures, and vibrant color palettes. This exposure to Sommers' work helped students better understand how to use decorative motifs and how surface elements can interact with vessel forms. Many students were particularly inspired by Sommers' approach to blending functionality with artistic expression, and this was reflected in their design sketches. The demonstration on creating 3D plans for their vessels was also successful. Students applied the techniques of sketching multiple perspectives and mapping out their motifs effectively.

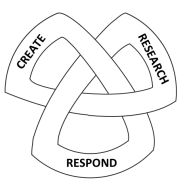
Even better if (again in light of your learning intentions for the lesson) The lesson could have been even better if there had been time to explore the textural aspects of Sommers' work in more depth. Adding a hands-on experiment with texturing clay, for instance, might have reinforced the students' understanding of how texture contributes to the overall design.

Possible Areas for Discussion: I've a small issue with managing students' work in this classroom at the moment as props for the musical are getting painted in the art room and it's taking up a lot of space. The cooperating teacher has apologised for this but it's very impractical for them to be in the art room as the props are walls for the musical (tall, wide and on wheels). There's nothing I can really do I'm trying to keep a designated space clean for their work and for the management of clay dryness

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses). My communication was clear and engaging, and I feel I successfully conveyed the excitement and creativity in Sommers' work. The terminology used during the lesson, particularly around motifs, color, and texture, was appropriate and well-understood by the students. My encouragement of peer feedback also helped foster a collaborative and supportive environment.

Presentation of learning content. The presentation was vibrant and engaging, successfully capturing students' interest. The focus on Sommers' bold use of color and texture provided a strong visual framework for students to build their own designs. The combination of visual examples and hands-on demonstration aligned well with the learning intentions.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The planning was effective, with a good balance of content and activities. However, incorporating a brief hands-on texturing activity or additional discussion on Sommers' methods could have enhanced students' understanding of the interplay between texture and form. Overall, the lesson was well-paced and met its objectives effectively.

Lesson No 6/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils • Key focus on the artist Louise Daneels and her handbuilt ceramic forms. Students should observe how Daneels forms compliment the decorative elements of her work so that she can achieve recognisable imagery to mass audiences • Demonstration on coil building with flat slabs of clay. Focus on starting from the base up and maintaining a consistent wall size and creating solid joinings • Students will apply this demonstration to create the initial base structure for their ceramic memory jug vessel. This base structure will need to harden and strengthen in time for the next class so that they can • Continued development of clay vessel motifs. Students by this point have a complete understanding of what the vessel form will be so they are working solely on the composition of the surface Base Construction and Motif Development with Louise Daneels	Learning Intentions • Define an example of everyday object that could be incorporated into their own form following the presentation of Daneel's work • Adapt their modelled clay elements so that they can functionally be used in their design work and won't cause any structural issues • Develop any final alterations to their base vessel constructions so as to allow for it to stiffen over the following weeks	Success Criteria • Students demonstrate an understanding of Louise Daneels' approach by integrating everyday objects and motifs into their vessel designs, ensuring the forms and decorative elements complement one another and convey recognisable imagery. • Students construct a stable base structure for their memory jug vessel using coil-building techniques with flat slabs, maintaining consistent wall thickness and secure joinings to ensure durability. • Students refine and finalise their vessel body shape and decorative motifs in a way that aligns with their personal narratives while ensuring the design is functional and structurally sound.
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LESSON PLAN

Lesson Breakdown

Introduction/**Presentation** and Demonstration (15 mins)

- Objective: Set the scene and introduce the day's focus.
- Activity:
 1. Introduction to Louise Daneels' Work: Brief presentation on Louise Daneels' coil-built ceramics, focusing on how everyday objects are integrated into her forms to create recognisable imagery. Show examples of her work, highlighting how she balances form and decoration.
 2. Demonstration on Coil Building:

- Focus on creating the base for a ceramic vessel using coils and slabs. Show the technique for rolling coils, building the base from the bottom up, and ensuring consistent wall thickness and secure joinings.
- Emphasise the importance of making sure the form is stable to avoid cracking and weakening during drying.
- Joining after scoring and slipping
- The use of various clay tools

Activity 1: Base Construction (30 mins)

- Objective: Students will start constructing the base for their memory jug using the coil-building technique.
- Activity:
 1. Individual Work: Students will begin creating the base for their memory jug by rolling coils and joining them with slabs.
 2. Teacher Support: Walk around the class to assist students in ensuring their coils are consistent in size, the walls are stable, and their joinings are solid. Provide individual feedback.
 3. Student Reflection: Students can reference their sketchbooks and finalise the shape of the base according to their design and the motif they intend to incorporate.

Activity 2: Finalising Motifs and Surface Composition (10 mins)

- Objective: Students will focus on refining and preparing their decorative motifs for their vessels, ensuring these motifs will fit harmoniously with their base structure.
- Activity:
 1. Motif Refinement: Students will continue to develop their surface motifs, ensuring they are functional and will sit correctly on their vessel. They should now consider how these motifs complement the shape of the form.
 2. Teacher Demonstration: Show how to prepare and plan motifs to match the form of the vessel. Discuss balance and how motifs can be added to the surface to ensure structural integrity.
 3. Students Work: Students will begin adding small elements to their forms, whether through pressed patterns, imprinted textures, or small sculptural additions that represent personal symbols.

Conclusion & Clean Up (5 mins)

- Objective: Conclude the lesson and prepare for the next class.
- Activity:
 1. Class Reflection: Allow time for students to reflect on their work so far. Ask them to discuss how their base construction relates to their theme and how the motifs will enhance their design.
 2. Cleaning: Students will clean up their workstations and store their clay projects properly to prevent drying before the next lesson.
 3. Preview of Next Lesson: Briefly outline the next class's focus, which will be continuing with clay vessel construction or refining surface decoration

Assessment and Feedback

- **Formative Assessment:**
 - Walk around the class providing individual feedback on students' coil-building techniques, the stability of their base, and how well their motifs align with the shape of the vessel.
 - Discuss with each student the progress of their design, pointing out successful integration of form and decoration, and provide constructive guidance for improvements.
- **Peer Feedback:** Encourage students to look at each other's work during the final reflection and provide positive, constructive feedback.

Post class reflection

What went well and Why (in light of learning intentions)? Students were highly engaged in observing how Daneels balances decorative motifs with functional forms. This insight helped them understand the importance of harmonizing surface design with the structural integrity of their vessels. Many students drew inspiration from Daneels' use of recognizable imagery, which helped them refine their own design ideas to ensure appeal and clarity. The demonstration on coil building with flat slabs was effective, and students applied this technique successfully to create sturdy base structures for their vessels.

Even better if (again in light of your learning intentions for the lesson) Incorporating more examples of Daneels' work, particularly showcasing the process behind her forms, could have further inspired students and helped them see how professional artists transition from concept to creation.

Possible Areas for Discussion: Managing student work remains a constant issue just because of all of the activities at the moment in the art room. I'm managing finding spaces alright at the moment but as the work gets progressively larger I will need further room to store all of the work, I'll discuss this with the cooperating teachers.

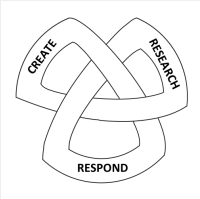
Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses) My communication was clear and supportive, and students responded well to my demonstrations and guidance. I used terminology effectively, especially when explaining structural aspects like wall thickness and join integrity. Students felt comfortable asking questions, which fostered a positive learning atmosphere.

Presentation of learning content. The presentation successfully highlighted Daneels' ability to blend functionality with artistic decoration, which resonated with the students. The visual examples provided were relevant and inspired creativity, though a broader selection of images might have deepened their understanding further.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The planning was effective, with clear learning intentions and a logical progression from presentation to demonstration and independent work. The pre-prepared clay blocks saved time and allowed for a more detailed focus on the base structure. The overall structure of the lesson enabled students to meet the intended outcomes and maintain a steady workflow.

Lesson No 7
Date: 4th Dec 2024
Lesson type: 1hr
Time (start & finish) : 8:50 - 9:50
Stage:

[SC]



JC
Think- reflect...
(action verbs in wheel)

Learning Content for Pupils

- Key focus on Woody De Othello and his exaggerated ceramic forms. Students can observe how De Othello uses various clay motifs and forms in his work that are surrealistic and exaggerated
- Demonstration on using clay tools to model clay forms that will be added to the surface of their vessels
- Students will continue developing the overall forms of their clay vessel focusing on resolving their Middle/upper neck section of the vessel. Students must maintain an even wall depth and create secure joints so as to give their work the best chance for surviving the bisque firing without cracking
- Students can begin working on creating their clay motifs. Students should use a variety of clay tools as well as previously explored printing of natural objects

Building the Upper/Middle Section of Clay Vessel and Woody De Othello

Learning Intentions

- **Respond** to the work of De Othello focusing on his stylistic ceramic work and his exaggerated forms
- **Experiment** with the surface qualities afforded through the use of various clay tools so as to create interesting motifs with multiple textures and surface qualities
- **Build** the middle/upper section of their clay vessel focusing on maintaining a sound structural bottom of their piece and following their outlined form from their design work

Success Criteria

- Students can identify and explain how Woody De Othello's use of exaggerated and surrealistic forms influences their own work. They should demonstrate this understanding through the incorporation of exaggerated or stylized elements in the motifs or forms they add to their vessels.
- Students effectively use a variety of clay tools and techniques to create detailed and textured motifs on their vessels. Their designs should show evidence of experimentation with surface qualities, including textures and imprints, that align with their initial design plans and enhance the visual impact of their work.
- Students build and refine the middle and upper sections of their vessels, ensuring even wall thickness and secure joints. Their work should maintain structural stability and adhere to the planned form outlined in their design sketches, preparing the vessels for successful bisque firing.

LESSON PLAN

Lesson Breakdown

1. Introduction/**Presentation** (5 minutes)

- Recap: Quickly revisit last class to reinforce the importance of structural stability.
 - "Why do we need consistent wall thickness and strong joints?"
 - Reference Woody De Othello's exaggerated ceramic forms to encourage creative confidence.
- Learning Intentions: Share today's focus: building and resolving the form of the vessel.
 - Highlight the goal of completing the middle/upper section for structural drying before bisque firing.

2. Demonstration (10 minutes)

- Topic: Building and joining techniques for the middle/upper sections.
 - Demonstrate rolling coils or slabs, attaching them securely, and smoothing joints with slip and scoring.
 - Show how to maintain the vessel's symmetry and shape using tools like a paddle or rib.
 - Emphasize problem-solving techniques for uneven walls or structural instability.
- Quick Preview of Motifs: Briefly introduce clay tools and techniques for creating motifs to set expectations for later stages.

3. Student Work Time (40 minutes)

- Building the Form (Main Activity):
 - Students focus on shaping the middle/upper section of their vessels based on their design sketches.
 - Encourage even wall thickness and consistent height around the vessel.
 - Provide guidance to ensure joints are secure and smoothed, avoiding cracks during firing.
- Teacher Check-ins:
 - Move around the room, giving targeted feedback on form building and ensuring students are progressing.
 - Highlight successful techniques observed in the class to encourage peer learning.

4. Closure and Reflection (5 minutes)

- Student Reflection:
 - Ask students to briefly reflect on their progress:
 - "What part of your form worked well today?"
 - "What is one area you will focus on improving in the next class?"
- Teacher Recap:

- Summarize the importance of today's work in preparing the vessels for structural drying.
- Preview the next class, where the focus will shift to motifs and surface decoration.

Differentiation

- Support: Provide one-on-one assistance to students struggling with consistency in wall thickness or structural stability.
- Challenge: Encourage advanced students to experiment with subtle asymmetry or exaggerated shapes inspired by De Othello.

Assessment

- Observe students' ability to maintain even wall thickness and secure joints.
- Check that forms are aligned with their design plans and progressing towards completion.

Post class reflection

What went well and Why (in light of learning intentions)? Students effectively translated their design work into 3D forms, demonstrating a clear understanding of how to realize their ideas in clay. This aligns with the learning intention of resolving the middle/upper sections of their vessels while maintaining structural integrity. Students showed an improved understanding of the functional aspects of vessel design and construction, including wall thickness and secure joints. Their work reflected their learning and confidence in these techniques. The class was engaged and worked diligently to refine their forms. This focus has helped ensure steady progress on their vessels and has reinforced their ability to work independently while applying techniques demonstrated in previous classes

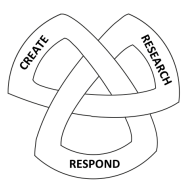
Even better if (again in light of your learning intentions for the lesson) Managing clean up during the lesson proved to be a challenge. I had pre-cut the clay for material distribution at the start of the class which was good but maybe building aspects of the clean up specific to their classroom jobs into this class would be more effective as Inconsistently finding the clean up from the clay project challenging .

Possible Areas for Discussion: As with the previous class, emphasizing the importance of drying times for clay and reviewing steps for managing this could have been helpful to ensure students plan their work accordingly. Some students I fear are following below the pace that they have to work at if they want their work to be glazed at the end

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses) Instructions on construction techniques were clear and precise, allowing students to independently troubleshoot issues in their work. Terms such as "functional design," "secure joinings," and "vessel stability" were appropriately used and reinforced through both the demonstration and individual guidance. Students were responsive and actively sought feedback during their work, showing confidence in engaging with the process.

Presentation of learning content. The presentation on Woody De Othello's work was effective and relatable, providing a creative stimulus for students to approach their forms with a more imaginative perspective. Success criteria were well-defined and communicated, helping students focus on the most critical aspects of their vessel design and construction.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The lesson was well-structured and appropriately balanced between demonstrations and hands-on work. Students have developed understanding regarding working with clay throughout this UoL and they are being supported and assessed in this through my questioning. Including a more detailed plan for managing materials (e.g., student helper system) could enhance efficiency and reduce chaos at the end of class.

Lesson No 8/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils ● Key focus on the artist Nicolette Johnson and her sculptural ceramic forms. Students should note Johnson's use of repeating elements and decorative forms to enhance the overall composition of their clay vessel design. ● Demonstration on scoring and slipping decorative motifs onto vessel body ● Students will apply this demonstration through) joining the decorative motifs they created last week onto the vessel walls. This leads students forward towards the final resolution of their clay work ● Resolving the construction of their vessel form through the addition of any remaining coils needed for the vessel design. From this point onwards students should be working on the decorative composition of various motifs on the surface of their vessels . Adding Decorative Motifs to Clay Vessel with Nicolette Johnson	Learning Intentions ● Generate a series of final design motifs that can be incorporated into their design work following the presentation of the patterned work of Johnson ● Synthesise the previous learning on joining clay pieces together to join their modelled elements onto the vessel body ● Construct the final vessel form that which students have have begun to add their decorative motifs onto the vessel walls	Success Criteria ● Students will effectively integrate decorative motifs onto the surface of their clay vessels, using scoring and slipping techniques demonstrated in class. ● Students will refine the construction of their vessel form by completing any remaining coil structures and ensuring structural stability. ● Students will achieve a cohesive composition by harmoniously incorporating decorative motifs inspired by Nicolette Johnson's work into the vessel design.
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LESSON PLAN Lesson Breakdown Introduction (10 minutes) ● Presentation (5 minutes): ○ Key features of Nicolette Johnson's work: repetition, pattern, and motif integration. ○ Examples of her sculptures showing harmony between decoration and form. ● Class Discussion (5 minutes): ○ Invite students to reflect on how their motifs can echo Johnson's principles while remaining personal. ○ Check for understanding of how motifs can enhance their vessels. ○ Assessment rubric discussion
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Main Activity (40 minutes)

1. Demonstration (10 minutes):

- Show how to prepare motifs for attachment using scoring and slipping.
- Emphasize correct technique for joining clay securely and blending seams for aesthetic consistency.
- Highlight how to ensure motifs align with the vessel's overall design.

2. Student Work Time (30 minutes):

- Students attach pre-prepared motifs to their vessels and complete any structural components like coil additions.
- Students provide peer feedback as they are working using prompts on board. It's a verbal peer feedback and should be approached as helping students explore and expand their own ideas through feedback reception from their peers
- Teacher circulates to:
 - Provide targeted feedback on scoring/slipping technique.
 - Check for structural stability and aesthetic integration.
 - Offer personalized guidance to address challenges.

Conclusion (10 minutes)

- Sketchbook Reflection (5 minutes):
 - Students document their progress, noting what worked well and identifying any adjustments needed before the next class.
- Clean up (5 minutes)|
 - Students must place work carefully in wrapped boards so they don't dry out too much before the next class. Students also must wash tools and return them to the cart so they can be transported down to the next class

Differentiation

- For Advanced Learners:
 - Encourage experimentation with more complex, layered decorative motifs.
 - Discuss how their motifs could reflect symbolic or narrative elements.
- For Learners Needing Extra Support:
 - Provide step-by-step guidance during the demonstration.
 - Offer simpler motifs and assist with scoring/slipping technique.
- Extension Task:
 - For students who finish early, explore additional textural effects or patterns on the vessel surface, using tools like stamps or carving. We have textured rollers they could use to explore pattern and texture as well

Assessment

- Formative:
 - Observation of scoring/slipping technique and alignment of motifs.
 - Verbal feedback during individual work.
- Peer Assessment:
 - Students reflect on each other's decorative choices during group sharing.
- Sketchbook Reflection:
 - Students record and evaluate their progress, noting successes and areas for improvement.

Post class reflection

What went well and Why (in light of learning intentions)? The class progressed exceptionally well, with students demonstrating strong structural development in their vessels. They translated their design concepts into 3D forms effectively, maintaining even wall thickness and ensuring secure joints—skills emphasized in the learning intentions. The incorporation of decorative motifs was particularly impressive, with many students exploring intricate patterns inspired by Nicolette Johnson's work. The discussion around her use of bold forms and textured surfaces clearly resonated, as evidenced in the thoughtful application of motifs. Also the discussion with the assessment rubric was good and students have a better understanding of the assessment criteria.

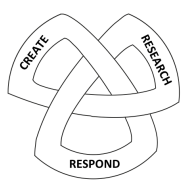
Even better if (again in light of your learning intentions for the lesson) The session could have been even more effective if there was slightly more time for individual guidance. While the majority of students progressed well, a few could have benefited from additional one-on-one support to refine their motifs or address minor construction challenges.

Possible Areas for Discussion: I've made a clearer plan for the end through communicating with the cooperating teacher so I'm happy that the resolution is close. There will be two more classes for the design implementation in clay and one more for glazing.

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses). Communication was clear and engaging, with the terminology effectively connecting technical skills (e.g., "secure joints," "even wall thickness") to artistic expression. Pupil responses were highly positive, with students asking insightful questions and showing a willingness to experiment with their designs. Personal qualities such as enthusiasm and approachability created a supportive environment, encouraging students to take risks in their work.

Presentation of learning content. The presentation on Nicolette Johnson was well-structured, and the visual examples of her work provided an excellent foundation for student understanding. Students were inspired by her unique approach to form and texture, and the parallels drawn between her process and the class project reinforced the learning intentions effectively.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The clarity of the lesson's intentions ensured a productive session. The demonstration was concise and relevant, equipping students with the techniques needed to advance their work. The structured time for peer feedback was particularly successful in fostering reflection and collaboration.

Lesson No 9/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils • Key focus on the artist Rose Eken and her ceramics inspired by everyday life. Eken's work incorporates everyday forms with bright colourful glaze as well as hand built vessel glazed to feature everyday objects • Demonstration on texturing techniques for creating detailed surfaces and adding final touches • Students will apply demonstration and work on resolving final clay pieces with a focus on attaching all clay motifs so that the composition of the surface design of their vessels is fully finished • Resolving the construction of their vessel form through the addition of any remaining coils needed for the vessel design. From this class onwards students should be working on the decorative composition of various motifs on the surface of their vessels . Adding Textured Motifs to Clay Vessel with Rose Eken	Learning Intentions • Explore the work of Rose Eken, focusing on how she draws inspiration from everyday life to create vibrant ceramic forms and vessels featuring detailed representations of ordinary objects. • Develop advanced texturing techniques and refine clay-working skills to add intricate surface details and final touches to their ceramic vessels. • Resolve the structural and decorative elements of their vessel designs, ensuring all clay motifs are securely attached and contribute to a cohesive composition.	Success Criteria • Students can identify and discuss how Rose Eken incorporates everyday objects and vibrant glazes into her ceramic work, using her approach to inform their designs. • Students successfully apply texturing techniques to enhance the surface details of their vessels, demonstrating a variety of textures and forms inspired by their chosen motifs. • Students complete the structural construction of their vessel, ensuring all motifs are securely attached and the composition is balanced, functional, and visually engaging.
LESSON PLAN Lesson Breakdown 1. Introduction and Presentation (10 minutes) Content: • Present slides showcasing Rose Eken's ceramics, focusing on how she incorporates everyday forms and textures into her designs. • Facilitate a class discussion on how Eken's use of texture and color enhances her compositions. • Encourage more confident students to articulate connections between their work and Eken's. 2. Demonstration: Texturing Techniques (10 minutes)			

Content:

- Show techniques for adding textures (e.g., scoring, stamping, imprinting) and demonstrate secure attachment of clay motifs.
- Emphasize ensuring motifs are properly joined to avoid issues during firing.

Differentiation:

- Offer additional one-on-one support for students struggling with technical skills.
- Leave slide identifying scoring and slipping technique on board while students work

3. Student Work Time: Resolving Vessel Forms (35 minutes)

Content:

- Students finalize their vessel forms by:
 - Attaching any remaining clay motifs.
 - Adding textures to enhance their designs.
 - Resolving any structural adjustments to their vessel forms.

Teacher Role:

- Circulate and provide feedback on technique, design balance, and motif attachment.
- Encourage students to reflect on their design choices and ensure the composition aligns with their theme.

Differentiation:

- Students who complete work early can begin planning glaze colors or experimenting with additional texturing tools.
- Struggling students receive step-by-step guidance, particularly with motif attachment and maintaining even wall thickness.

4. Plenary: Self and Peer Evaluation (5 minutes)

Content:

- Students place their vessels on display for a brief gallery walk.
- Pair students to give constructive feedback on one another's work, focusing on the use of texture, motif attachment, and overall composition.

Differentiation:

- Provide sentence stems for feedback (e.g., "One thing I like is...", "One suggestion I have is...") to support students needing structure.
- Use targeted questioning to engage quiet students.
- Clean up at conclusion

Assessment

1. Formative Assessment:

- Observe students during the demonstration and work time, providing feedback on their texturing techniques and motif attachment.
 - Use questioning to assess students' understanding of how Rose Eken's approach informs their work.
2. Peer Assessment:
- Students share feedback during the gallery walk, assessing how well peers have incorporated texture and motifs into their designs.
3. Self-Reflection:
- Students reflect verbally or in writing on whether their vessels meet the success criteria and how their motifs contribute to their overall theme.

Post class reflection

What went well and Why (in light of learning intentions)? The lesson successfully engaged students with the work of Rose Eken, allowing them to draw inspiration from her vibrant and narrative-driven ceramic pieces. Students demonstrated a strong understanding of how to integrate motifs and textures onto their vessel surfaces, reflecting Eken's approach to storytelling through everyday objects. The demonstration on texturing techniques was clear and effective, as evidenced by the quality and variety of textures applied to their designs

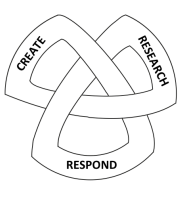
Even better if (again in light of your learning intentions for the lesson) It would have been beneficial to allocate more time for students to refine smaller details in their motifs, as some students struggled with balancing precision and creativity under the time constraints. Additionally, while students responded well to the demonstration, a brief review of how to ensure secure attachment of smaller elements could have helped reinforce the structural integrity of their work.

Possible Areas for Discussion: Just keeping students focused on the end goal of having the clay vessel resolved by the next class so that it has enough time to dry and be bisque fired

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses). The language used during the demonstration and discussions was clear and precise, helping students understand the purpose and techniques of surface design. Appropriate art terminology was effectively integrated into the lesson, reinforcing key concepts like "motif," "texture," and "narrative design." Students were engaged and curious, frequently asking thoughtful questions about Rose Eken's work and how they could apply similar ideas to their vessels.

Presentation of learning content. The presentation on Rose Eken was visually engaging and provided students with ample context to connect her artistic style to their own work. The emphasis on her use of everyday objects resonated with students and inspired creative approaches to their motifs.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The lesson plan was well-structured, with a balance of presentation, demonstration, and hands-on work. The clarity of the learning intentions and success criteria ensured that students remained focused on their goals.

Lesson No 10/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils • Key focus on the ceramic artist Betty woodman. Students should reflect on the relationship between the functionality of her abstract forms and the loose decorative approach • Demonstration on applying decorating slip to vessel • Students continuing the development of their ceramic vessel. At this stage students have resolved much of the vessel construction so they should focus themselves on constructing the surface left motifs. The motifs of this ceramic project ideate the narrative behind their memory jugs. Once the vessel is completed they can apply the white slip all over the vessel • Students should focus on adding various textures to the surface of their clay designs, they can add pattern in the form of shapes or repeating elements and they should refer back to the design work completed over this unit • After this class the vessel will dry over Christmas and be fired in January Creating Narrative Through Surface Design: Learning from Betty Woodman	Learning Intentions • Explore and reflect on the relationship between the functional aspects and decorative elements of ceramic vessels, inspired by Betty Woodman’s work. Students will analyze how Woodman’s abstract forms complement her loose, decorative approach. • Develop compositional elements by creating texture and scale within their ceramic vessel. Students will experiment with different textures, patterns, and scales to enhance surface details. • Construct and refine the surface motifs of their ceramic vessels. Students will build on their existing vessel structures to focus on integrating decorative motifs that reflect personal narratives.	Success Criteria • The decorative elements of the vessel are integrated in a way that complements the functional design. The motifs and textures enhance both the form and the narrative behind the ceramic vessel. • Textures, patterns, and scale are effectively applied to develop visually coherent compositional elements. Students demonstrate creativity in incorporating repeating elements, shapes, and patterns that align with their design intentions. • Surface motifs are inspired by the narrative behind the memory jugs and remain consistent with previous design work. The motifs contribute meaningfully to the overall concept, showcasing a clear link between function and decorative expression
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LESSON PLAN Lesson Breakdown: 0 - 5 Minutes: • Introduction and Presentation: Briefly review Betty Woodman’s work, highlighting how her decorative approach complements functional forms. • Learning Objectives & Success Criteria: Display the success criteria for the day.
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5 - 20 Minutes:

- Demonstration:
 - Show techniques for creating textures and patterns using stamps, rollers, and lace tools.
 - Demonstrate how to apply these techniques to the surface of a vessel.
 - Focus on applying white slip to vessel
- Practical Application:
 - Students begin working on their vessels, focusing on adding textured patterns and decorative motifs.
 - Remind students to refer back to their design sketches and Betty Woodman's work as inspiration.
 - Encourage the use of different tools to create texture and scale in their compositions.

20 - 55 Minutes:

- Independent Work:
 - Students continue to develop and refine the surface motifs of their ceramic vessels.
 - Provide individual guidance to students as needed, focusing on ensuring decorative elements are cohesive with the form.
 - Monitor for consistency in design, texture, and scale.
 - Once finished and happy with ceramic design they can apply white slip over the vessel to create a uniform surface for glazing post firing

55 - 60 Minutes:

- Reflection and Wrap-Up:
 - Students reflect on their progress, focusing on how well their textures and motifs complement their vessel forms.
 - Summarize key takeaways from the lesson and provide guidance for the next steps in the project.

Evaluation:

- Review student progress based on the success criteria.
- Collect feedback from students to gauge understanding and gather areas for improvement.

Differentiation Strategies:

- Visual Aids: Examples of Betty Woodman's ceramic vessels projected on the screen to aid visual learning.
- Step-by-Step Demonstrations: Teacher shows how to create textures and scale using various tools and techniques.
- One-to-One Guidance: Providing targeted support to students who require help with specific areas such as texture application, decorative patterning, or vessel construction.
- Peer Review: Encourage students to provide constructive feedback to peers on their motifs and surface decoration.

Assessment:

- Formative Assessment: Observing students as they apply textures and motifs, providing feedback on their design progress and technical skills.
- Self-Assessment: Students reflect on their work using success criteria and identify areas for improvement.
- Gallery Walk: At the end of the lesson, students evaluate their peers' work, offering feedback based on defined success criteria.

Post class reflection

What went well and Why (in light of learning intentions)? The lesson was highly successful in encouraging students to engage with Betty Woodman's unique balance of abstract and functional ceramic forms. Students responded well to the presentation, particularly the discussion around the relationship between form and decoration in her work. They demonstrated a strong understanding of how to apply patterns, textures, and motifs to their vessels, reflecting their personal narratives while aligning with Woodman's approach to abstraction. The demonstration on creating texture and scale in compositional elements was effective, and students translated this into their own work with care and attention.

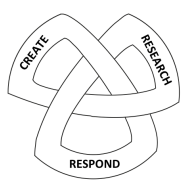
Even better if (again in light of your learning intentions for the lesson) Reinforcing time management strategies could have helped a few students move forward more efficiently in completing their motifs. Some students didn't fully rectify the compositional surface element of this project but we have no more time left so I will encourage them to experiment with surface decorating through glazing to build up the composition of their vessels.

Possible Areas for Discussion: Managing the drying time will be important just to make sure that the clay elements don't dry out too quickly

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses) Instructions and demonstrations were clear and concise, ensuring students understood both the artistic and technical aspects of the lesson. The use of appropriate art terminology, such as "composition," "scale," and "decorative abstraction," helped students articulate their creative decisions. Students displayed enthusiasm and curiosity about Betty Woodman's work, asking insightful questions and actively applying their understanding to their vessels.

Presentation of learning content. The presentation on Betty Woodman was engaging, with strong visuals and contextual information that highlighted her innovative approach to ceramics. This effectively inspired students to explore abstract and decorative elements in their own work, aligning well with the learning intentions.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The lesson plan was well-structured, with a logical progression from the presentation to hands-on work. The demonstration provided clear guidance on techniques, and the focus on completing decorative motifs kept students aligned with the project goals. Allowing more time for individual feedback during the lesson could have further supported students in refining their designs.

Lesson No 11/ total in UoL: Date: Lesson type: (S) (D) or 1hr Time (start & finish) : Stage: [SC]  JC Think- reflect... (action verbs in wheel)	Learning Content for Pupils • Key focus on the ceramic artist Kenneth Price and his colourful glaze work. Students should reflect on the relationship colour and form in his work • Demonstration on applying glaze to a bisque fired relief clay vessel • Students glaze their bisque fired clay vessel for final firing. Students should use a variety of glazes and focus on capturing qualities relevant to their themes. • Students can write a small reflective paragraph in their sketchbooks at the end of this class, focusing on identifying areas of learning, what they could improve on and what they enjoyed about this UoL Form meets colour with Kenneth Price	Learning Intentions • Identify the relationship between form and colour in the work of Price and carry this learning forward when applying their own glaze combinations • Rationalise the use of various glazes in their final clay work so that they can colourfully visualise the decorative motifs • Reflect on the overall learning taken from this UoL and that learnings applicability moving forward	Success Criteria • Students apply glaze to their bisque-fired vessels, ensuring their choices of color and application techniques reflect the decorative motifs and themes they developed during this project. They achieve this by thoughtfully selecting glaze colors and techniques inspired by their theme and Kenneth Price's bold, colorful approach. • Students demonstrate an understanding of the relationship between form and color by using glaze combinations that enhance the contours, relief, or overall design of their vessel. • Students complete a written reflection in their sketchbooks, identifying areas of growth, what they could improve on, and their favorite aspects of this Unit of Learning.
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LESSON PLAN Lesson Structure 1. Introduction and Presentation (10 minutes) • Overview: Recap the glazing process and its significance in completing ceramic work. • Presentation: ○ Show images of Kenneth Price's colorful ceramic works, highlighting his playful use of color and how it interacts with form. ○ Discuss how Price's glazing choices enhance his pieces and provide inspiration for their vessels. ○ Prompt students to think about how their glaze choices will support their own decorative motifs and themes.
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- Higher Order Questioning:
 - *How does the use of bold color in Kenneth Price's work influence the way we perceive form and texture?*
 - *How can you use color to highlight key design elements in your own vessel?*

2. Demonstration (10 minutes)

- Step-by-step glaze application:
 - Show how to prepare glazes (stirring, testing viscosity).
 - Demonstrate brushing techniques, including layering glazes to achieve depth or texture.
 - Show methods for even glaze coverage.
 - Emphasize safety protocols and the importance of avoiding glaze on the base of the vessel.
- Tips and Techniques:
 - Discuss how to test glaze combinations on hidden sections if uncertain.
 - Explain how layering or applying glazes in specific areas can create dynamic visual effects.

3. Student Work Time (30 minutes)

- Activity: Students apply glazes to their bisque-fired vessels.
- Teacher Role:
 - Circulate to provide guidance and feedback on glazing techniques.
 - Encourage students to align their glaze choices with their themes and motifs.
 - Support students in troubleshooting issues, such as drips or uneven application.

4. Reflection and Wrap-Up (10 minutes)

- Written Reflection:
 - Students write a short paragraph in their sketchbooks responding to prompts:
 - What are you most proud of in your final vessel?
 - What challenges did you face in this project, and how did you overcome them?
 - How might you apply what you've learned in future projects?
- Class Discussion: Invite a few students to share their reflections with the class.
- Clean-Up: Ensure all tools and materials are cleaned and stored properly.

Assessment and Evaluation

- Observe students' glazing techniques and alignment with their themes.
- Review sketchbook reflections for depth of insight and engagement with the learning process.

Differentiation

- Support: Provide additional guidance or one-on-one help for students struggling with glaze application.
- Extension: Encourage advanced students to experiment with layering glazes or creating texture through glaze thickness.

Post class reflection

What went well and Why (in light of learning intentions)? The glazing session was highly successful, with students demonstrating a strong understanding of how to apply glazes effectively to enhance the narratives of their ceramic vessels. Students responded positively to the presentation on Kenneth Price, finding inspiration in his vibrant color palettes and bold, sculptural forms. This directly aligned with the learning intention of exploring how glazing can emphasize and complement a vessel's design.

Even better if (again in light of your learning intentions for the lesson) While the glazing process went well, some students could have benefitted from additional time to refine the layering of their glazes, particularly those experimenting with multiple colors or blending techniques. A brief demonstration on advanced glazing methods, such as layering or creating specific effects, could have further supported these students. Very few students got to write a reflection on the project so I'll make them do it post glaze firing when they can see their work completed

Possible Areas for Discussion: Clean up was difficult but I think the glaze pallets used were effective and it was their first time glazing

Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses). Instructions for glazing techniques were clear and concise, ensuring students felt confident in applying the glazes. Key terms like "layering," "translucent glaze," and "firing effects" were effectively introduced and reinforced during the class. Students asked thoughtful questions and demonstrated curiosity about the glazing process and its transformative effects in the kiln.

Presentation of learning content. The presentation on Kenneth Price was engaging and visually stimulating, highlighting his use of bold colors and dynamic surfaces. This provided an excellent foundation for the glazing activity, encouraging students to think creatively about their own choices.

Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation) The lesson was well-structured, with adequate time for the glazing process. The focus on Kenneth Price's work as a support study artist was a strong choice, offering a clear connection between the lesson's theoretical and practical components.

Reflection worksheet will be completed in the next class with the cooperating teacher, as students can now see the outcome for the project and their work post glaze firing