

**Class Name: 5 Art**  
**Year group: 5th Year**  
**Programme: LC**  
**Total No of lessons in UoL: 10**

**Aim of Unit of Learning** 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.

**Theme Development** The work of contemporary ceramic and sculptural artists such as Dorothy Cross, Richard Long and Lisa Seaurchin will similarly inspire students to reflect on both the material and process. Cross curricular links exist between this unit and the Geography curriculum’s focus on both sustainability and coastal health. This unit will feature an eco-conscious ceramic practice featuring the use of recycled clay and natural oxides. Finally the sustainable development goals of 13 - Climate Action and 14 - Life Below Water will help contextualise a broader understanding of the students project motivations.

## Entering characteristics

11 Students, mixed ability previously completed a project on 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

## 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

### 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

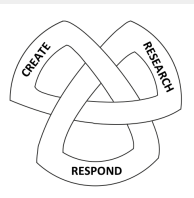
3.2 Contextual Enquiries - locate their own work in relation to other artwork within a particular context/s (stylistically, socially, politically, ethically, etc.)

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

**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

**Immersive Field Trip Experience:** Begin with a guided exploration of the Greystones seafront. Encourage students to observe the textures, patterns, colors, and materials of the landscape. Prompt them to focus on natural marks, such as water erosion, sand patterns, and seaweed formations.

**Support Study Artist – Chloe Lennon:** Present Chloe Lennon's work, emphasizing her tactile and textured interpretations of natural environments. Highlight how her process integrates personal connection with site-specific observations.

**Visual Research Tasks:** Students engage in:

- **Sketching:** Quick observational drawings of interesting textures, shapes, or objects.
- **Photography:** Capturing reference images of the landscape.
- **Texture Rubbings:** Using paper and graphite to record natural textures from rocks, driftwood, or other surfaces.

**Found Material Collection:** Encourage students to responsibly collect small natural materials (e.g., stones, shells, or driftwood) to inspire surface treatments or integrate into the pit-firing process.

[Marks of The Sea: Project overview](#)

## Learning Intentions

- **Explore** the Greystones seafront, using direct observation to gather visual and tactile inspiration for their ceramic sculptures.
- **Analyze** the work of Chloe Lennon, considering how her engagement with natural environments informs her artistic process and how they can apply similar approaches in 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, texture rubbings, and photographs that effectively capture the unique qualities of the Greystones seafront.
- Students will demonstrate an understanding of Chloe Lennon's practice by identifying how her work is inspired by natural environments and discussing how it connects to their project.
- 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.

## LESSON PLAN

### Lesson Breakdown

[Introduction](#) (10 minutes)

- **Presentation on Chloe Lennon (5 minutes):**
  - Showcase images of Lennon's work.
  - Emphasize her focus on natural textures, her tactile approach, and her connection to specific environments.
  - Facilitate a brief discussion: *What natural textures and patterns might inspire us today at the seafront?*
- **Project Brief and Success Criteria Overview (3 minutes):**
  - Explain the project's theme: *Marks of the Sea*.
  - Highlight success criteria for the field trip (sketches, rubbings, photographs, and collected materials).
  - Clarify the purpose of today's visit in gathering inspiration for the final ceramic work.
- **Health and Safety Briefing (2 minutes):**
  - Cover practical considerations for the seafront:
    - Stay in the designated area.
    - Watch for slippery rocks and uneven surfaces.
    - Handle collected materials (e.g., shells, driftwood) with care and respect for the environment.

## **Main Activity: Immersive Field Trip (40 minutes)**

### **Activity 1: Observational Research (30 minutes)**

1. **Sketching Natural Forms (10 minutes)**
  - Students create quick sketches of interesting textures, patterns, and shapes they observe.
  - *Scaffolding:* Provide prompts for students needing guidance, such as:
    - "Sketch the shape of a rock eroded by waves."
    - "Find and draw repeating patterns in seaweed or shells."
2. **Texture Rubbings (5 minutes)**
  - Students use paper and graphite to capture textures from surfaces like rocks, driftwood, and other natural forms.
  - *Scaffolding:* Demonstrate how to position paper and use the side of the graphite for optimal texture transfer.
3. **Photography Task (5 minutes)**
  - Students take photographs of the landscape to capture broader inspiration and intricate details.
  - *Differentiation:* For students without phones, pair them with peers or offer a teacher's camera for shared use.
4. **Found Material Collection (10 minutes)**
  - Students responsibly collect small natural materials (e.g., shells, seaweed).
  - *Scaffolding:* Provide a checklist of materials to look for, ensuring sustainability guidelines are followed.

### **Activity 2: Reflection and Group Discussion (10 minutes)**

### 1. Quick Group Reflection (5 minutes)

- Gather students to share one observation or material they found particularly inspiring.
- Prompt: *What caught your attention today that you think could inspire your ceramic work?*

### 2. Sketchbook Annotation Task (5 minutes)

- Students annotate sketches, rubbings, and collected materials in their sketchbooks. Prompts include:
  - *What textures do you notice?*
  - *How might these materials influence your ceramic surface treatments?*

**Homework:** Begin developing a visual narrative in their sketchbook relating to the theme of this project. This could be in the form of creating a series of sketches relating to the photographs collected during today's immersive site visit

## Differentiation Strategies

### • For students needing additional support:

- Provide a structured task list (e.g., draw 3 textures, take 3 photos, make 2 rubbings).
- Pair them with a peer for collaborative observation.
- Offer visual aids with examples of textures and marks to look for.

### • For advanced students:

- Challenge them to identify connections between the seafront textures and ceramic techniques (e.g., carving, glazing).
- Encourage more abstract or layered sketching styles.

## Assessment

### 1. Formative Assessment During the Field Trip:

- Observe and give feedback as students complete tasks (e.g., quality of sketches, thoughtful material collection).
- Ask guiding questions:
  - *What drew you to this texture or pattern?*
  - *How do you think this could translate into clay?*

### 2. Review Student Outputs:

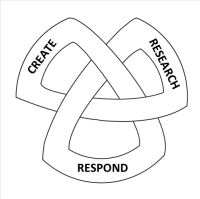
- Check sketches, rubbings, and annotations in sketchbooks to ensure success criteria are met.
- Provide verbal feedback in their sketchbooks, highlighting strengths and next steps.

## Post class reflection

Class followed contingency plan due to weather

**Lesson No 1**  
**Date: 20th Jan**  
**Lesson type: 1hr**  
**Time (start & finish) : 8:50 - 9:50**  
**Stage: Research**

[SC]



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

## Learning Content for Pupils

### Contingency Plan: Class 1 (Rain Plan)

#### Learning Content

1. **Chloe Lennon Artist Study:**
  - Presentation on Chloe Lennon's ceramic work, emphasizing her connection to natural textures and her tactile approach to art inspired by the environment.
2. **Unpacking the Theme:**
  - Exploration of *Marks of the Sea* using visual aids (e.g., images of coastal landscapes, textures, and patterns). Discussion of how these elements can inspire ceramic forms and surfaces.
3. **Observational Drawing:**
  - Students begin sketching natural forms and textures based on visual aids and their imagination. Emphasis on observing intricate details such as waves, rocks, and organic shapes.
4. **Mind Mapping:**
  - Students brainstorm responses to the theme, creating mind maps that connect visual elements (textures, forms, patterns) with their potential ceramic work.

[Marks of The Sea: Project overview](#)

## 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.

## LESSON PLAN

### Lesson Breakdown

### 1. Introduction (10 minutes)

- **Task:** Present the theme *Marks of the Sea*.
  - Discuss how the coastal environment inspires this project.
  - Show visual aids of textures, patterns, and natural forms.
- **Presentation on Chloe Lennon:**
  - Highlight her use of natural inspiration and tactile processes in ceramics.
  - Discuss connections between her work and the project theme.
- **Engagement:** Ask students:
  - *What stands out to you in her work?*
  - *How can you see this translating into ceramic textures?*

### 2. Observational Drawing (20 minutes)

- **Task:** Students create observational drawings inspired by the visual aids.
  - Focus on capturing textures, patterns, and forms.
  - Encourage experimentation with line, shading, and detail.
- **Scaffolding:**
  - Provide step-by-step prompts for students needing support, e.g., *Start by sketching a rock or wave shape. Add lines to show texture.*
  - Advanced students can work on abstracting these forms into imaginative designs.
- **Assessment Opportunity:** Walk around, provide feedback on technique and engagement.

### 3. Mind Mapping (15 minutes)

- **Task:** Students brainstorm responses to the theme on a mind map.
  - Central idea: *Marks of the Sea*.
  - Branches: Coastal textures, patterns, forms, colors, ceramic techniques.
- **Pair Discussion:**
  - Share ideas with a partner. Encourage them to ask questions about each other's ideas to deepen their thinking.
- **Extension Task:** Advanced students can annotate their mind maps with specific techniques or materials they want to explore.

### 4. Safety Brief for Postponed Site Visit (10 minutes)

- **Task:** Discuss safety measures for the upcoming visit.

- Stick to designated areas.
- Be cautious of slippery surfaces.
- Respect the environment (leave no trace).
- Dress appropriately for weather conditions.
- **Engagement:** Ask students to brainstorm other safety considerations.

## Differentiation:

- **Support:**
  - Provide guided observational drawing templates with textures or shapes for inspiration.
  - Offer sentence starters for mind mapping (e.g., *When I think of the sea, I imagine...*).
- **Challenge:**
  - Encourage advanced students to explore abstract representations of textures or to combine multiple elements in their drawings.

## Assessment Opportunities:

- Review sketchbooks and mind maps to check for engagement and understanding.
- Listen to student responses during discussions and pair activities.

## Post class reflection

**What went well and Why (in light of learning intentions)?** Students responded positively to the presentation on Chloe Lennon, engaging in meaningful discussion about her use of natural materials. This directly supported the learning intention of introducing students to the project theme, *Marks of the Sea*, and helping them connect with the concept of using natural elements as inspiration for art. The health and safety briefing for the site visit was thorough and well-received, ensuring students understood expectations and procedures, which helped establish a safe and focused learning environment. The students' mind-mapping activity demonstrated strong creativity and enthusiasm, helping them begin exploring personal connections to the theme.

**Even better if (again in light of your learning intentions for the lesson)** More time was allocated for individual student questions after the mind-mapping activity. While many engaged well, a few students who seemed hesitant might have benefited from additional one-on-one support to clarify their ideas. The connection between Chloe Lennon's work and the specific techniques the students will explore in their own sculptures could be emphasized further to ensure a clear link between inspiration and practice.

**Possible Areas for Discussion:** Half of the class wasn't which just means I have to reiterate content while still building so that students who were in aren't being constantly fed the same information that they have already responded well to.

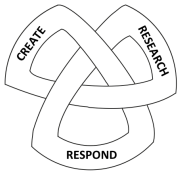
**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** Communication was clear and engaging, though finding ways to include quieter students in discussions more directly could improve participation. I was very happy with the student response and the ability of students to identify materials they were going to bring in to support this project

**Presentation of learning content.** The visual aids in the Chloe Lennon presentation were effective, but including more process-oriented examples of her work could help students better visualize how natural materials translate into finished pieces. I think I didn't fully demystify her work and that student's still have a gap between what they can visually see and their technical knowledge

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The lesson was well-structured and achieved its learning intentions, but including a brief interactive activity related to Lennon's work could add variety and further engage students. It could have been just bringing in various textural rocks and surfaces to get students responding in a way similar to Lennon

**Lesson No 2**  
**Date: 21st Jan**  
**Lesson type: 1hr**  
**Time (start & finish) : 11:05 - 12:05**  
**Stage: Research**

[SC]



## Learning Content for Pupils

### Primary Activity: Site Visit to Greystones Seafront

Students will explore the seafront, gathering inspiration through photographs, sketches, and texture rubbings of natural elements like rocks, driftwood, and seaweed. Discussion of how Richard Long uses natural landscapes and materials in his work.

### Contingency Activity: Unpacking the Theme with Observational Drawing

Students will engage with the theme *Marks of the Sea* through in-depth observational drawings of natural objects brought from home (e.g., shells, stones, driftwood). Emphasis on capturing texture, form, and the essence of coastal elements in their sketches.

### Artist Study: Richard Long

Presentation on Richard Long's land art and use of natural materials and processes. Discussion on how his work reflects themes of connection to place, materials, and sustainability.

### Developing Sketchbook Ideas

Students will annotate their sketches with thoughts on how they might translate these forms and textures into ceramic pieces. Experimenting with abstracting or combining forms into imaginative designs.

*Exploring the Natural Landscape: Site Visit or Indoor Observational Study*

## 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.

## LESSON PLAN

### Contingency Plans

- **Weather Permitting:**
  - Proceed with the site visit, ensuring students engage in direct observation, texture collection, and sketches at the seafront.
  - Students can take photographs to use as references in future lessons.
- **Indoor Plan (if weather prevents site visit):**
  - Use objects students bring from home to conduct detailed observational drawings.
  - Display high-resolution images or videos of coastal textures for students to reference if objects are unavailable.
  - Conduct a group discussion on Richard Long's work, exploring how he uses natural materials to create site-specific art.

### Lesson Breakdown:

#### 1. Introduction and Artist Study (10 minutes)

- Task: Present Richard Long's work.
  - Show images of his land art and discuss his process of using natural materials and site-specific contexts.
  - Key questions:
    - *What do you notice about his materials and methods?*
    - *How does he connect his work to the natural environment?*
  - Emphasize connections between Long's work and the project theme, *Marks of the Sea*.
- Engagement: Ask students to think about how they can incorporate Long's methods of observation and materiality into their work.

#### 2. Main Activity (45 minutes)

Primary Activity: Site Visit to Greystones Seafront (Weather Permitting)

- Task:
  - Students explore the seafront, collecting inspiration through:
    - Texture rubbings (e.g., bark, stone, shells).
    - Observational sketches of natural forms.
    - Photography of interesting textures, patterns, and compositions.
  - Focus on observing details they could later translate into ceramic surfaces.
- Differentiation:

- Provide students with prompts for sketches (e.g., *Find a texture that feels rough or smooth and sketch it.*).
- Advanced students can focus on abstracting forms or combining textures into imaginative designs.

### Contingency Activity: Indoor Observational Study

- Task:
  - Students work with natural objects brought from home (or high-resolution images/videos of coastal elements).
  - Create detailed observational drawings, emphasizing texture and form.
  - Annotate drawings with ideas for ceramic surfaces or forms.
- Scaffolding:
  - Offer templates or guided prompts (e.g., *How would you describe the texture? What shapes or lines can you exaggerate?*).
  - Support students struggling with scale or proportion by encouraging them to focus on smaller sections of the object.

### 3. Reflection and Discussion (15 minutes)

- Task:
  - Students share one sketch or idea they developed during the activity.
  - Discuss how their observations could inform their ceramic sculptures.
  - Encourage students to connect their work to Richard Long's approach:
    - *How can your sculptures reflect your connection to the sea or coastal environment?*
  - Facilitate a brief group discussion on how different materials evoke specific textures or emotions.

### 4. Wrap up

- Focus on what work is expected for completion for the next class on Friday

### Differentiation:

- Support:
  - Pair students needing assistance with peers for collaborative sketching or brainstorming.
  - Provide sentence starters for annotations (e.g., *This texture reminds me of..., I could recreate this in clay by...*).
- Challenge:
  - Encourage advanced students to experiment with combining multiple textures or abstracting forms into imaginative designs.

### Assessment Opportunities:

- Observe student engagement during the main activity (sketching, rubbings, or discussions).
- Review sketches and annotations for depth and creativity.
- Note contributions to class discussions, assessing understanding of the artist study and project theme.

### Post class reflection

**What went well and Why (in light of learning intentions)?** The immersive site visit was highly successful. Students fully engaged with the environment, collecting materials and taking photographs that directly connected to the theme of *Marks of the Sea*. This hands-on experience enriched their understanding of the brief and gave them a strong sense of ownership over their creative process. The presentation on Richard Long was impactful, with students actively discussing his approach to land art and how it could inform their own work. Many students made insightful connections between his use of natural materials and their own collections post site visit.

**Even better if (again in light of your learning intentions for the lesson)** A short reflective exercise at the end of the site visit could have allowed students to process their experiences and think critically about how they might use their collected materials. Some students focused heavily on photographing but spent less time collecting materials or observing the textures and forms of the site. A clearer balance between these activities could enhance future visits.

**Possible Areas for Discussion:** Again there was a small class size and this is a shame because it was a very rewarding learning activity for the students who were in. I'm going to encourage these students to independently do that same as the students who were in and I will take them on a site visit next week to capture clay textures

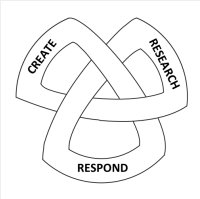
**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** Communication and enthusiasm were effective in encouraging student participation and I think I set clear expectations for the variety of materials to collect and photograph. Students during our post visit discussion relayed how much they enjoyed getting out of the classroom and engaging with a site specific activity.

**Presentation of learning content.** The visual examples of Richard Long's work successfully grounded the students' understanding of the theme, but incorporating a brief hands-on demonstration of creating temporary site-specific art could add further depth. This could have been done on the beach with the students collected objects

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The lesson was well-structured, and the contingency plans ensured the class was adaptable to weather. Building in more time for post-visit reflection could strengthen connections between the site experience and students' creative processes

**Lesson No 3**  
**Date: 23rd Jan**  
**Lesson type: 1hr**  
**Time (start & finish) : 12:05-1:05**  
**Stage: Research**

[SC]



## Learning Content for Pupils

**Sketchbook Development:** Students refine their sketches and expand on their visual research by creating detailed studies of their collected materials and photographs. Techniques include graphite shading, ink washes, and watercolors to capture texture and form.

**Artist Inspiration – Dorothy Cross:** Present Cross's works, focusing on her use of natural materials as both subject and medium. Discuss how her work interacts with the environment gaze and

**Reflection and Documentation:** Photograph and record techniques in sketchbooks, annotating how they might use these methods in their sculptures.

**Design Development:** Students for homework will begin incorporating shape and form focusing on how they can take their natural forms and textures and apply them to a 3-D clay sculpture

*Exploring Texture and Form with Dorothy Cross*

## Learning Intentions

- **Explore** and develop their observational drawing skills using advanced techniques such as graphite shading, ink washes, and watercolors to capture texture and form in their visual research.
- **Analyze** Dorothy Cross's work, focusing on her innovative use of natural materials and her ability to blend environmental themes into her art.
- **Reflect** on their sketchbook development by documenting and annotating their techniques, connecting these explorations to their evolving ceramic design ideas.

## Success Criteria

- Students create detailed and well-observed studies in their sketchbooks, effectively using graphite, ink washes, and/or watercolors to convey texture and form.
- Students demonstrate an understanding of Dorothy Cross's artistic practices, making connections between her use of natural materials and their own design processes.
- Students produce annotated sketches that clearly show how their visual research informs ideas for applying texture and form to a 3D ceramic sculpture.

## LESSON PLAN

### Lesson Breakdown

#### 1. Introduction (10 minutes)

- **Task:** Presentation on Dorothy Cross.
  - Show key works, such as *Ghost Ship* or *Shark Heart Submarine*.
  - Discuss how Cross incorporates natural materials and environmental themes.
  - Key Questions:
    - *How does Cross use natural materials to convey meaning?*
    - *What emotions or ideas do her works evoke?*
  - Encourage students to think about how they can similarly use materials and themes in their sculptures.

#### 2. Main Activity: Sketchbook Development (30 minutes)

- **Task:** Create detailed studies of collected natural objects or photographs using a variety of techniques.
  - **Step 1:** Choose an object or image to focus on.
  - **Step 2:** Experiment with one or more of the following:
    - **Graphite shading:** Capture fine details and texture.
    - **Ink washes:** Focus on tonal contrast and fluidity.
    - **Watercolors:** Emphasize color and form.
- **Differentiation:**
  - **Support:** Provide step-by-step guidance for using each technique (e.g., how to layer graphite or mix ink washes).
  - **Challenge:** Encourage advanced students to abstract forms or combine multiple techniques in one study.
- **Scaffolding:** Provide reference examples of sketches using each technique, breaking down the process into achievable steps.

### 3. Reflection and Documentation (15 minutes)

- **Task:** Photograph and annotate sketches in the sketchbook.
  - Prompts for Annotation:
    - *What techniques did you use, and why?*
    - *How might this texture or form be recreated in clay?*
    - *What does this study tell you about the theme "Marks of the Sea"?*
  - Encourage students to consider how these studies could influence the surface and shape of their ceramic sculptures.
- **Group Reflection:**
  - Invite a few students to share their work and discuss their ideas for translating textures into ceramic forms.

### Differentiation and Assessment

- **Differentiation:**
  - Pair students needing help with peers for collaborative problem-solving.
  - Provide extension prompts for advanced students (e.g., *How could you combine two or more textures into a single design?*).
- **Assessment:**
  - Observe sketchbook work for effort, creativity, and attention to detail.
  - Review annotations for connections between visual research and ceramic design ideas.
  - Evaluate engagement during group reflection.

## Homework

- Begin designing ideas for a 3D clay sculpture.
  - Focus on incorporating the shapes, forms, and textures developed in sketchbook studies.
  - Sketch at least two concepts to bring to the next class for peer feedback.

## Post class reflection

**What went well and Why (in light of learning intentions)?** The presentation on Dorothy Cross inspired students to think deeply about the intersection of natural materials and the human experience. Discussions around her work helped students explore how to use materials and textures symbolically in their own projects. This also tied in really well with visual studies. Students engaged enthusiastically with the observational drawing activities, using their collected objects and materials from the beach. Their sketches demonstrated a focus on detail and texture, particularly when experimenting with graphite shading, ink washes, and watercolors.

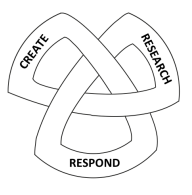
**Even better if (again in light of your learning intentions for the lesson)** While most students engaged with the drawing techniques, a few struggled with capturing texture and form. A brief demonstration of advanced shading techniques or alternative tools could provide additional scaffolding. Including peer feedback on their observational drawings could help students refine their work and feel more confident about their responses.

**Possible Areas for Discussion:** Three of the students who had been out came in for this class which was great as I had prepared and collected extra materials for them so that they could launch into this project with observational drawings. I will create a brief and share the assessment rubric with them so that they can focus on their learnings

**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** The presentation was clear and engaging, and students responded well to the questions posed about Dorothy Cross's work. Providing additional one-on-one support for students struggling with texture could ensure all learners feel successful. In general the students response was successful

**Presentation of learning content.** The visual aids and thematic discussion were strong, but bringing in physical or tactile examples of Cross's materials (e.g., shells or fabric) could enhance student understanding. Plenty of students had brought in materials but just for my own resourcing

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The lesson content was well-paced, and the transition from presentation to observational drawing was smooth. Ensuring students have access to a broader range of materials for drawing might encourage even more experimentation. Also I still think I could explore a greater understanding of the ceramic process from these drawings so that students feel more comfortable.

| <p><b>Lesson No 4</b><br/> <b>Date: 27th Jan</b><br/> <b>Lesson type: 1hr</b><br/> <b>Time (start &amp; finish) : 8:50-9:50</b><br/> <b>Stage:</b><br/> <b>Respond/Create</b></p> <p><b>[SC]</b></p>  <p><b>JC</b><br/> <b>Think- reflect...</b><br/> <b>(action verbs in wheel)</b></p> | <p><b>Learning Content for Pupils</b></p> <ul style="list-style-type: none"> <li>● <b>Introduction to Clay:</b> Demonstrate basic techniques such as slab building, coiling, and pinch pots, focusing on how these methods can be adapted to reflect natural forms.</li> <li>● <b>Artist Inspiration – Chris Gustin:</b> Discuss his focus on large, tactile ceramic sculptures inspired by ocean waves and organic shapes.</li> <li>● <b>Texture Experimentation:</b> Students practice making textured clay tiles inspired by their drawings. Encourage the use of tools and natural objects for mark-making.</li> <li>● <b>Reflection and Documentation:</b> Photograph and record techniques in sketchbooks, annotating how they might use these methods in their sculptures.</li> </ul> <p><b>Capturing Natural Landscapes in Clay</b></p> | <p><b>Learning Intentions</b></p> <ul style="list-style-type: none"> <li>● <b>Practice</b> basic clay techniques (slab building, coiling, and pinch pots) and explore how these methods can be adapted to reflect natural forms.</li> <li>● <b>Analyze</b> and reflect on Chris Gustin's ceramic sculptures, focusing on how he translates ocean waves and organic shapes into tactile works.</li> <li>● <b>Experiment</b> with texture creation in clay, using natural objects and tools, and document their processes and reflections in their sketchbooks.</li> </ul> | <p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students can demonstrate proficiency in at least one clay-building technique (slab, coil, or pinch pot) and apply it creatively to represent natural forms.</li> <li>● Students can identify and discuss key features of Chris Gustin's work, explaining how his approach inspires their own experiments.</li> <li>● Students create textured clay tiles inspired by their observational drawings, effectively using tools and natural objects for mark-making and annotating their process in their sketchbooks.</li> </ul> |
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| <p><b>LESSON PLAN</b></p> <p><b>Lesson Breakdown</b></p> <p><b>1. Starter (5 minutes)</b></p> <ul style="list-style-type: none"> <li>● <b>Activity:</b> Students reflect on their observational drawings from previous lessons. <ul style="list-style-type: none"> <li>○ Question prompt on the board: <i>"How can the forms and textures you observed in nature inspire your work in clay?"</i></li> <li>○ Group discussion to warm up creative thinking and connect previous work to today's lesson.</li> </ul> </li> </ul> <p><b>2. Presentation: Artist Inspiration and SDGs (10 minutes)</b></p> <ul style="list-style-type: none"> <li>● <b>Content:</b> <ul style="list-style-type: none"> <li>○ Present the work of <b>Chris Gustin</b>, emphasizing his use of ocean waves and organic shapes as inspiration for tactile ceramic sculptures.</li> <li>○ Show images of Gustin's large ceramic pieces and discuss: <ul style="list-style-type: none"> <li>■ How he captures the flow and rhythm of natural forms.</li> </ul> </li> </ul> </li> </ul> |
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- His attention to texture and form as an extension of his natural surroundings.
- **Sustainable Development Goals (SDGs):**
  - Link Gustin's focus on the natural environment to SDGs:
    - **Goal 14 – Life Below Water:** Discuss how the ocean inspires his work and reflect on its importance as a source of creative and environmental significance.
    - **Goal 12 – Responsible Consumption and Production:** Highlight the importance of sustainable material use in ceramics and minimizing waste.
- Questions for students:
  - *"What can we learn from Gustin's approach to translating nature into tactile art?"*
  - *"How might your work connect to themes of sustainability or the environment?"*

### 3. Demonstration: Basic Clay Techniques (10 minutes)

- **Teacher-Led Demo:**
  - Show students how to use slab building, coiling, and pinch pot techniques.
  - Demonstrate creating organic forms that mimic natural shapes.
  - Use a few natural objects (e.g., shells, leaves) to show how they can inspire and interact with the clay surface.

### 4. Student Practice: Texture Tiles (25 minutes)

- **Activity:**
  - Students create **textured clay tiles** inspired by their previous observational drawings.
  - Encourage experimentation with:
    - Tools (e.g., carving tools, forks).
    - Natural objects (e.g., leaves, stones, shells).
  - Teachers circulate the room to provide feedback, scaffold where needed, and encourage creativity.

### 5. Reflection and Documentation (10 minutes)

- **Activity:**
  - Students photograph their textured tiles and record their process in their sketchbooks.
  - Prompts for sketchbook annotations:
    - *"What textures or forms from your drawings influenced your work?"*
    - *"What techniques did you find most effective in creating texture?"*

- *"How could these textures translate into a 3D ceramic sculpture?"*

## Differentiation

- **For students needing support:**
  - Provide pre-made examples of texture tiles to inspire ideas.
  - Pair students with peers for collaborative practice.
- **For advanced students:**
  - Encourage combining multiple techniques in one tile.
  - Challenge them to think about how these tiles could inform the design of their final sculpture.

## Assessment

- **Formative:**
  - Observe student engagement during practice.
  - Provide immediate feedback on technique and creativity.
- **Summative:**
  - Evaluate the quality of the textures on the tiles and the depth of reflection in sketchbook annotations.

## Post class reflection

**What went well and Why (in light of learning intentions)?** Students were introduced to pinch pot and coiling techniques successfully, and many demonstrated confidence in their initial explorations. The tactile engagement with clay helped them connect to the natural forms we are focusing on in this project, aligning with the learning intentions to begin developing technical skills and an understanding of clay's possibilities. The presentation on Gustin's work was well-received, sparking student interest in the tactile and organic possibilities of ceramics. Students were able to make connections between his work and the natural marks they observed in their sketches and materials.

**Even better if (again in light of your learning intentions for the lesson)** While students explored several textures and techniques, the quality and depth of their test tiles could have been more refined. With clearer guidance or prompts, students might focus more on creating detailed, purposeful samples rather than rushing through experiments.

**Possible Areas for Discussion:** The majority of this class were absent for today's lesson which obviously is an issue for the class work that they are hoping to produce. I've talked to them about coming in during non exam classes such as religion which the students were happy with so hopefully that will help stem the loss of class time.

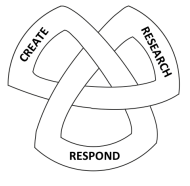
**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses).** Communication was clear, with a strong focus on terminology and the connections between technique and concept (e.g., linking textures to natural forms). However, further scaffolding could have been provided for students who needed extra support, particularly for coiling and texture development.

**Presentation of learning content.** The Chris Gustin presentation was a highlight, with engaging visuals and a clear narrative that tied his work to students' own explorations. Including examples of ceramic textures or student work from previous projects might enhance understanding further in the future.

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The learning intentions and activities were well-structured, but the allocation of time could be reconsidered. Allowing more time for test tiles or extending the activity into homework could ensure students fully explore the techniques. Overall, the clarity of the lesson's goals helped maintain focus and alignment with the project's theme.

**Lesson No 5**  
**Date: 28th Jan**  
**Lesson type: 1hr**  
**Time (start & finish) :**  
**11:05-12:05**  
**Stage:**  
**Respond/Create**

[SC]



## Learning Content for Pupils

- **Site-Specific Design Principles:** Discuss how sculptures interact with their environment, referencing placement, scale, and audience engagement.
- **Artist Inspiration – Lisa Seaurchin:** Discuss her textured ceramic forms inspired by sea life. Analyze how she integrates organic textures into her work.
- **Design Sketching:** Students create multiple thumbnail sketches of their proposed sculptures, incorporating textures and forms from their research.
- **Peer Feedback:** Students present sketches in small groups, discussing how their designs could align with the group installation.

### Introduction to Smoke Firing:

- Explain the process of smoke firing as a method to create unique surface qualities using natural materials.
- Demonstrate how items collected from the seafront (e.g., seaweed, driftwood, or shells) can influence the firing process, adding natural imprints, coloration, and patterns.

**Experimental Task:** Students experiment with layering drawings of textures in their sketchbooks, inspired by the concept of layering materials in the pit firing process.

**Site Specific Design Principles and Lisa Seaurchin**

## 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.

## LESSON PLAN

### Lesson Structure

#### 1. Starter Activity (10 minutes)

## Presentation on Site-Specific Design Principles & Lisa Seaurchin

- Show slides with examples of site-specific ceramic sculptures and discuss how sculptures interact with the environment.
- Present Lisa Seaurchin's work, emphasizing her use of organic textures, forms, and natural inspiration.
- Pose reflective questions to the class:
  - *What natural textures from your research could work well on your designs?*
  - *How does placement and scale influence a sculpture's impact on the viewer?*
- Link Seaurchin's work to the students' collected materials and the planned smoke firing process.

### Differentiation:

- Provide visual aids, including close-ups of Seaurchin's textured surfaces, for visual learners.
- Offer guiding questions for students needing more scaffolding to make connections between her work and their ideas.

### Main Activity 1: Thumbnail Sketching (25 minutes)

- **Task:** Students create at least 4-6 thumbnail sketches for their proposed sculptures. These sketches should incorporate:
  - Textures from their observational studies.
  - Considerations of placement, scale, and interaction within the site.
  - How their design aligns with the group installation theme, *Marks of the Sea*.
- **Support:**
  - Walk around the room, offering feedback and asking probing questions:
    - *What textures are most compelling for this design?*
    - *How will this piece interact with the other sculptures in the group installation?*

### Peer Feedback (5 minutes):

- Students share one thumbnail sketch with their group and discuss:
  - Strengths of the design.
  - Suggestions for alignment with the group installation and site.
- Students make quick notes in their sketchbooks based on peer feedback.

### Differentiation:

- Provide templates or prompts for students struggling to generate design ideas.
- Encourage high-achieving students to explore more abstract or conceptual design approaches.

### . Main Activity 2: Smoke Firing Exploration (15 minutes)

### Introduction to Smoke Firing:

- Brief demonstration or discussion of the process, showing images of smoke-fired ceramics and explaining:
  - How natural materials (e.g., seaweed, driftwood) leave imprints or patterns during firing.
  - How this method aligns with the sustainable development goals of using natural, found materials.
- **Experimental Task:** In their sketchbooks, students layer drawings of textures and patterns, simulating how materials might interact during the pit firing.

### Key Discussion Points:

- What materials from the seafront could be incorporated in the firing process?
- How might these materials influence the textures and patterns on your final sculpture?

### Plenary (5 minutes)

- Students share one takeaway from the lesson:
  - *One new design idea I had today is...*
  - *One material I want to explore in the pit firing process is...*
- Recap the importance of texture, natural inspiration, and collaboration in the project.

### Homework:

- Finalize 2-3 detailed design sketches in their sketchbooks, incorporating feedback and ideas from today's lesson.
- Annotate sketches with potential firing materials and the intended effect.

### Assessment Opportunity

- Observe student engagement during sketching and peer feedback.
- Review thumbnail sketches and layering experiments to ensure they align with the project theme and site-specific principles.
- Listen to student reflections in the plenary to gauge their understanding of smoke firing and design principles.

## Post class reflection

**What went well and Why (in light of learning intentions)?** Students demonstrated strong engagement with the lesson content, particularly in connecting their observational studies to their developing sculpture designs. They effectively utilized their previous research and sketches to inform their design sketches, showing an increasing awareness of texture and form. The introduction to Lisa Seaurchin's work was successful in broadening students' understanding of how ceramic artists integrate organic textures into their work. Many students were able to critically analyze how her process relates to their own project, making connections between natural forms and ceramic techniques.

**Even better if (again in light of your learning intentions for the lesson)** While students explored texture and form effectively, some needed further encouragement to consider how their sculpture will interact with the site. More discussion on scale, placement, and environmental impact could enhance their design decisions.

**Possible Areas for Discussion:** I've clarified with my cooperating teacher the timelines for this project so now i just need to arrange next week with the principal and caretaker regarding the pit firing

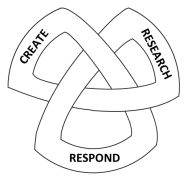
**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses).** The lesson structure balanced instruction, discussion, and hands-on work well. Clear communication of key concepts helped students connect their ideas to the practical tasks. Encouraging students to engage with artistic terminology during discussions strengthened their analytical skills.

**Presentation of learning content.** The use of Lisa Seaurchin's work was effective, but additional comparative examples of other artists using similar techniques could further enrich student understanding. The integration of sketchbook development and hands-on experimentation helped maintain a dynamic learning environment.

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The learning intentions were clear and well-structured, allowing students to build on prior knowledge progressively. The lesson successfully reinforced key project elements, but adding more structured peer review and expanding the site-specific discussion would strengthen the learning experience

**Lesson No 6**  
**Date: 4th Feb**  
**Lesson type: 1hr**  
**Time (start & finish) :**  
**11:05-12:05**  
**Stage: Create**

[SC]



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

## Learning Content for Pupils

- **Clay Construction – Form Building:** Students begin constructing their sculptures using their chosen clay technique (slab, coil, or pinch).
- **Artist Inspiration – Courtney Mattison:** Analyze how Mattison's ceramics are deeply influenced by the natural landscape, incorporating coastal colors and geological layering into her clay surfaces. Students should note that she uses unusual clay bodies and oxides to mimic weathered rock and tidal erosion..
- **Texture Application:** Students begin applying imprints, carvings, and additive details inspired by their sketches and observations.
- **Reflection Task:** unpacking the brief of this project which features a simple assessment rubric, focusing on achieving a common understanding of what work is expected and when it's expected for

**Clay Construction and Coastal Forms with Courtney Mattison**

## Learning Intentions

- **Develop** technical skill in clay construction by selecting and using an appropriate hand-building method (slab, coil, or pinch) to begin forming a sculptural response to the coastal landscape.
- **Explore** surface texture and mark-making techniques by incorporating imprints, carvings, and additive details that reflect observational drawings and research.
- **Understand** assessment expectations by unpacking the project brief and rubric, ensuring clarity on deadlines and the criteria for success.

## Success Criteria

- Students demonstrate a strong grasp of clay construction techniques by successfully beginning their sculpture using slab, coil, or pinch methods with structural integrity.
- Students apply texture and surface details thoughtfully, showing clear links between their research, sketches, and natural coastal forms.
- Students engage in meaningful reflection by annotating their sketchbooks with notes on their construction process and expectations for assessment.

## LESSON PLAN

### Lesson Breakdown

#### 1.Introduction & Learning Intentions (10 mins)

- **Recap last lesson:** Review sketches, initial design ideas, and artist inspiration (Courtney Mattison).
- **Introduce today's focus:** Explain that students will begin constructing their sculptures using slab, coil, or pinch techniques and apply initial textural details.
- **Showcase artist inspiration:** Briefly discuss Mattison's use of ceramic forms and surface treatments to mimic coastal erosion and textures.
- **Clarify assessment expectations:** Display and discuss the **project brief and rubric** to ensure students understand the timeline and expectations.

## 2. Clay Construction – Form Building (20 mins)

- **Demonstration (5 mins):** Show techniques for slab, coil, and pinch construction, emphasizing structural integrity and stability.
- **Student Work (15 mins):**
  - Students begin constructing their sculptures using their chosen method.
  - Encourage problem-solving and peer discussion if students encounter structural challenges.
  - Circulate and provide guidance, reinforcing connections between their designs and their observational studies.

## 3. Texture Application & Surface Development (20 mins)

- **Demonstration (5 mins):** Show how to apply textures using imprinting, carving, and layering techniques. Highlight natural textures (e.g., wave-like forms, rock erosion, seaweed patterns).
- **Student Work (15 mins):**
  - Students begin applying textures and surface details to their clay forms.
  - Encourage them to refer to sketchbooks and previous experimental tiles to guide their choices.
  - Circulate and provide individual feedback on composition and textural balance.

## 4. Reflection & Sketchbook Documentation (10 mins)

- **Unpacking the Brief (5 mins):**
  - Ask students to review the rubric and assessment breakdown.
  - Have them highlight key deadlines and write one personal goal for their sculpture development.
- **Sketchbook Annotation (5 mins):**
  - Students document today's progress through photographs, quick sketches, and annotations.
  - Encourage reflection on what worked well and what they will refine in the next session.

## Wrap-Up & Homework

- **Clean-up routine:** Ensure students properly store clay pieces for safe drying.
- **Homework:** Sketch an alternative composition or an additional texture idea for their sculpture.

## Assessment

- **Formative Assessment:**
  - Teacher observation and questioning during clay construction to assess students' understanding of structural techniques.
  - Individual feedback on texture application, ensuring students are linking their choices to their observational studies.
  - End-of-class reflection through sketchbook annotations and goal-setting.
- **Summative Assessment:**
  - Final ceramic piece assessed based on craftsmanship, successful integration of texture, and response to the *Marks of the Sea* theme.
  - Use of project rubric to assess key areas (technical skill, creativity, and contextual understanding).

## Differentiation

- **For students needing additional support:**
  - Provide step-by-step guidance with visual aids for slab, coil, and pinch techniques.
  - Pair students for peer support, allowing stronger students to demonstrate skills.
- **For students ready for more challenge:**
  - Encourage more complex structural forms (e.g., multi-section compositions).
  - Ask them to experiment with non-traditional texture tools inspired by their collected materials.

## Scaffolding

- **Prior Knowledge Activation:**
  - Start with a recap of Courtney Mattison's work, emphasizing how she uses form and texture to reflect the coastal landscape.
  - Review observational sketches and texture experiments to guide decision-making.
- **Skill Development Progression:**
  - Demonstrate construction techniques before allowing students to begin.
  - Introduce texture application after students have secured their basic forms.
- **Guided Reflection:**
  - Use structured sketchbook prompts to help students analyze their progress (e.g., "How does my texture relate to the theme?").
  - Provide sentence starters for written reflections to support students in articulating their artistic decisions.

## Post class reflection

**What went well and Why (in light of learning intentions)?** This lesson successfully deepened students' understanding of how ceramic work can be influenced by coastal landscapes. The discussion around Courtney Mattison's use of texture, oxides, and natural erosion patterns was engaging, and students made meaningful connections between her work and their own. The practical component of the lesson—applying texture and beginning construction—was well-executed, with students showing greater confidence in their clay handling compared to the start of the project.

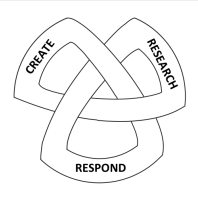
**Even better if (again in light of your learning intentions for the lesson)** While students engaged well with the ideas and construction techniques, I would have liked them to work on a larger scale to create more dramatic forms. Some pieces felt a little restrained in size, possibly due to confidence levels or time constraints. In future lessons, I might introduce quick warm-up exercises in large-scale sketching or clay modeling to encourage students to push their scale further.

**Possible Areas for Discussion:** Attendance remains an issue which is frustrating as students don't fully understand the time constraints even though I've been repeating them all through this project and they had received a brief with a timeline on it. I might offer an extra class on Friday to help students resolve the work as best they can

**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** The discussion on Mattison's work was well-paced and interactive, with good use of questioning to promote student reflection. Demonstrations were clear, and students responded well to the hands-on nature of the lesson.

**Presentation of learning content.** The presentation successfully highlighted the key themes in Mattison's work, though I could have expanded more on the range of clay body finishes she uses.

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The lesson structure worked well, but time constraints meant that some students felt rushed when experimenting with slip. In future, I may dedicate a separate session solely to slip applications.

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| <p><b>Lesson No 7</b><br/> <b>Date: 6th Feb</b><br/> <b>Lesson type: 1hr</b><br/> <b>Time (start &amp; finish) : 12:05-1:05</b><br/> <b>Stage: Create</b></p> <p><b>[SC]</b></p>                                                                                                                                                                                                                                                                                                                                                                        | <p><b>Learning Content for Pupils</b></p> <ul style="list-style-type: none"> <li>● <b>Refining Forms:</b> Students focus on refining and completing their clay sculptures, ensuring structural stability. Students should focus on capturing various textural elements and incorporating their design work into their ceramic sculptures</li> <li>● <b>Artist Inspiration – Nuala O’Donovan:</b> Highlight her intricate, textured ceramic forms inspired by patterns in nature. Discuss the balance between repetition and uniqueness in her work.</li> <li>● <b>Peer Collaboration:</b> Small group critiques to align individual works with the overall vision for the installation.</li> <li>● <b>Finalizing Pre-Firing Details:</b> Smooth edges, refine textures, and prepare pieces for drying. Students should begin reflecting on the process up until this point and incorporating thoughts on how the materiality of the clay process has developed</li> </ul> <p><b>Refining Forms and Final Refinements with Nuala O’Donovan</b></p> | <p><b>Learning Intentions</b></p> <ul style="list-style-type: none"> <li>● <b>Refine</b> and strengthen clay sculptures by ensuring stability, enhancing textures, and preparing for the drying and firing process.</li> <li>● <b>Analyze</b> and apply inspiration from Nuala O’Donovan by considering the role of repetition, organic patterns, and intricacy in ceramic work.</li> <li>● <b>Develop</b> critical reflection skills through peer collaboration and written reflections, evaluating how materiality has influenced their creative process.</li> </ul> | <p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● <b>Structural Stability &amp; Refinement</b> – The ceramic sculpture is well-constructed, with smoothed edges and a refined form that demonstrates an understanding of balance and durability.</li> <li>● <b>Effective Use of Texture &amp; Design</b> – The sculpture successfully integrates textures and design elements inspired by observational studies and artist research (Nuala O’Donovan).</li> <li>● <b>Collaborative Reflection &amp; Final Adjustments</b> – The student engages in peer critique, providing constructive feedback, and makes thoughtful refinements before the drying process.</li> </ul> |
| <p><b>LESSON PLAN</b></p> <p><b>Lesson Breakdown</b></p> <p><b>Starter Activity (10 minutes) – Artist Inspiration &amp; Discussion</b></p> <ul style="list-style-type: none"> <li>● <b>Presentation on Nuala O’Donovan</b> (Images of her work, discussion on repetition and natural patterns).</li> <li>● <b>Think-Pair-Share:</b> <ul style="list-style-type: none"> <li>○ What aspects of O’Donovan’s work could you apply to your own sculpture?</li> <li>○ How can pattern and repetition enhance the texture and detail of your form?</li> <li>○ What final refinements does your piece need before drying?</li> </ul> </li> </ul> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

## Demonstration Decorating with Slip

- Quick demonstration focusing on using decorating slip to enhance their design work
- Focus on the interaction of slip with the smoke firing process
- Different application of applying slip for texture
- Using slip as means of colour enhancement

## Main Practical Task (45 minutes) – *Refining & Enhancing Sculptures*

1. **Refining Forms (20 minutes)** – Students work on smoothing surfaces, reinforcing structural areas, and making adjustments to ensure durability.
  - *Differentiation:*
    - Students who need extra guidance can work with pre-prepared reference examples or receive one-on-one support.
    - More confident students can experiment with additional mark-making techniques inspired by O'Donovan's intricate detailing.
2. **Texture Development (15 minutes)** – Students incorporate organic textures and refined details inspired by their observational studies.
  - *Scaffolding:*
    - Demonstrate layering and carving techniques.
    - Provide visual references and step-by-step examples.
  - *Assessment Opportunity:*
    - Teacher circulates, providing formative feedback based on texture application and stability.
3. **Peer Critique & Reflection (10 minutes)** – Small group critiques where students give and receive feedback on their progress.
  - *Assessment:*
    - Students use a checklist:
      - Is the form balanced and structurally sound?
      - Have textures been developed effectively?
      - How does the sculpture relate to the overall installation concept?
  - *Differentiation:*
    - Some students may prefer to write reflections rather than verbal discussions.
    - Sentence starters provided for those who need structured feedback prompts.

## Plenary (5 minutes) – *Pre-Firing Checklist & Reflection*

- **Final Refinements:** Students make any last-minute adjustments before placing sculptures on drying shelves.
- **Exit Ticket Reflection:**
  - One challenge you faced today and how you resolved it.
  - One refinement you made that strengthened your work.
  - One thing you will focus on in the next stage (firing & installation).

- *Assessment:* Teacher collects reflections to assess students' engagement and understanding of the process.

## Assessment, Differentiation & Scaffolding

### Assessment:

**Formative:** Ongoing teacher feedback during refining process and peer critique.

**Self & Peer Assessment:** Structured critique and reflection exit tickets.

**Summative:** Quality of texture and refinement in final clay pieces.

### Differentiation:

*Visual & Practical Supports:* Step-by-step guides, textured clay examples, and reference images.

*Scaffolded Reflection:* Sentence starters for those who need structured responses.

*Flexible Learning Approaches:* Verbal discussions, written reflections, and hands-on demonstrations.

## Post class reflection

**What went well and Why (in light of learning intentions)?** Students responded well to Nuala O'Donovan's intricate use of pattern and texture, and this helped them refine their own sculptural forms. The peer critique session was particularly valuable, as it allowed students to step back and analyze their work in relation to the broader group installation. Many students refined their pieces based on feedback, showing improved awareness of structure and composition.

**Even better if (again in light of your learning intentions for the lesson)** Like the previous lesson, I would have loved for students to scale up their work more. While they are producing highly detailed, refined pieces, some sculptures remain small in scale, which may affect their impact in the final installation. If I were to teach this again, I would set clearer expectations around scale earlier in the project and encourage students to push the size of their work.

**Possible Areas for Discussion:** This project has been very insightful for me. These students had never completed a clay project before with no clay work done before junior cert. I believe this is inherently detrimental to the students ability to work and diversify and senior cycle. I've become more more cognizant of how neglecting a single medium can really impact students confidence and how the integration of multimedia projects is the most engaged way to respond to this

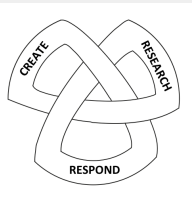
**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** Students engaged well with the critique process, and my facilitation helped guide them toward constructive feedback. My demonstrations on refinement techniques were clear, though some students needed additional one-on-one guidance.

**Presentation of learning content.** The artist presentation provided strong visual connections to texture and repetition in nature, reinforcing how these elements can be translated into clay.

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The lesson was well-paced, and students had time to refine their work. However, in future iterations, I might dedicate an earlier session to larger-scale construction so that students feel more comfortable working bigger from the outset.

**Lesson No 8**  
**Date: 24th Feb 2025**  
**Lesson type: 1hr**  
**Time: 8:50-9:50**  
**Stage: Respond**

[SC]



## Learning Content for Pupils

- **Understanding the Smoke Firing Process:** Explain smoke firing as a low-tech firing method using organic materials (e.g., seaweed, driftwood, and sawdust) to create unique surface effects. Discuss how smoke interacts with the ceramic surface, emphasizing the unpredictability and organic nature of the process.
- **Site-Specificity & Connection to Natural Materials:** Reinforce the project's site-specific focus—how using found coastal materials (seaweed, shells, driftwood) ties students' work to their local environment.. Relate this to Cathy Burke's practice—how her work reflects organic textures, erosion, and natural forces.
- **Health & Safety Preparation for Smoke Firing:** Clearly outline the controlled firing process, emphasizing safety precautions (incinerator bin, teacher supervision, protective gear, controlled material placement). Encourage questions and reflections to ensure all students feel safe and prepared.
- **Slip Decoration for Smoke Firing Reaction:** Demonstrate how colored slip interacts with smoke firing, affecting final coloration and surface depth. Guide students in applying textures and patterns from their observational studies onto their bisque-fired pieces using slip. Encourage experimental approaches—layering or leaving areas exposed for contrast.

Preparing for smoke firing and Cathy Burke

## 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.

## LESSON PLAN

### Lesson Breakdown:

#### 1. Introduction & Learning Intentions (10 mins)

##### *Teacher-Led Discussion*

- Recap the overall project motivations—how students' ceramic pieces connect to site-specific design and found coastal materials.
- Introduce smoke firing with visual examples, showing before & after images of bisque vs. smoke-fired ceramics.
- Relate the process to Cathy Burke, discussing her use of texture, materiality, and erosion-inspired forms.

##### *Class Discussion*

- Ask students: *What do you expect to happen during the firing process? How do you think the materials will interact with your work?*
- Encourage students to connect their ceramic surface choices with the unpredictability of smoke firing.

#### 2. Health & Safety Talk – Preparing for the Firing (10 mins)

##### *Teacher Presentation with Visual Guide*

- Outline step-by-step smoke firing process, using images or a diagram of the setup (incinerator bin, material layering, controlled heat exposure).
- Clearly explain safety measures:
  - Supervision by two teachers
  - Protective gear
  - Controlled handling of materials
  - Student observation roles
- Address student questions to ensure full understanding.

##### *Student Reflection Task*

- Have students write 3 key safety points in their sketchbooks.
- Ask them: *What materials do you think will have the most effect on the final finish?* (Seaweed, driftwood, shells, etc.)

#### 3. Slip Decoration Demonstration (10 mins)

### ***Teacher Demonstration***

- Show how colored slip reacts in smoke firing—what areas will absorb more/less smoke.
- Demonstrate application techniques: brushing, layering, scratching into slip (sgraffito), leaving areas bare for contrast.
- Encourage students to use observational textures in their designs.

### **4. Student Application – Slip Decoration (20 mins)**

#### *Hands-On Work*

- Students apply colored slip to their bisque-fired pieces based on their texture studies.
- Circulate to offer individual feedback on surface techniques.

#### *Peer Feedback & Reflection*

- Pair students to briefly discuss their design choices:  
*How does your slip decoration enhance the surface? How do you expect it to react in the smoke firing?*

### **Assessment, Differentiation & Scaffolding**

#### **Assessment:**

Observation of student engagement & understanding during discussions.

Quality of slip decoration & connection to observational studies.

Student written reflections on safety & material interaction.

#### **Differentiation:**

For advanced students: Encourage intricate slip designs using sgraffito or layering techniques.

For students needing support: Offer simplified slip application techniques and guide them in selecting key areas to decorate.

#### **Scaffolding:**

Build on previous lessons (texture exploration, bisque firing process).

Use visual aids & demonstrations to support learning.

Connect back to site-specific inspirations and Cathy Burke's work.

## Conclusion (10 mins)

Recap key points of the lesson:

- *What did you learn about smoke firing today?*
- *How does your slip decoration relate to your observational studies?*  
Remind students of the schedule for tomorrow's firing and encourage them to come prepared with observations.
- **Homework:** Sketchbook Work focused on completing any outstanding work in relation to the brief

## Post class reflection

**What went well and Why (in light of learning intentions)?** This lesson was highly successful in preparing students both practically and conceptually for the smoke firing process. Students engaged well with the learning content, particularly in understanding how organic materials interact with clay to create unique surface qualities. The discussion on Cathy Burke's work helped them see the relevance of texture and layering, and they responded well to the slip application demonstration, thoughtfully incorporating patterns and textures from their observational drawings

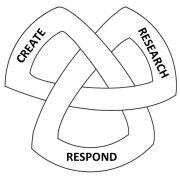
**Even better if (again in light of your learning intentions for the lesson)** While students applied slip with confidence, a longer discussion on how different slips react in smoke firing could have strengthened their decision-making. Some students hesitated in their designs, and perhaps a quick peer-review or feedback session before application would have reassured them. Additionally, while the safety briefing was comprehensive, providing a visual risk assessment (e.g., an annotated diagram of the firing setup) could reinforce understanding.

**Possible Areas for Discussion:** Getting organised before class tomorrow will take a lot of time so I will try later today to run through everything with my cooperating teacher to ensure a smooth delivery tomorrow when it matters

**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses).** Clear and confident communication helped maintain student engagement, particularly during the safety briefing. Using precise terminology around ceramics (e.g., 'carbon absorption,' 'surface reaction') helped deepen student understanding

**Presentation of learning content.** The structure of the lesson—moving from theory (Burke's work), to practical demonstration (slip application), to safety discussion—was effective. A quick formative assessment (e.g., students verbalizing what they expect their piece to look like post-firing) could have enhanced engagement further

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The lesson had a strong logical flow, ensuring students were fully prepared for the next stage. In future, allowing a little more time for slip experimentation might help students feel more confident in their final application.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| <p>Lesson No 9<br/>Date: 25th Feb<br/>Lesson type: 1hr<br/>Time (start &amp; finish) :<br/>11:05-12:05<br/>Stage:Create</p> <p>[SC]</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <p><b>Learning Content for Pupils</b></p> <ul style="list-style-type: none"> <li>• <b>The Process of Smoke Firing</b> – Understanding how organic materials interact with clay, influencing surface qualities through the absorption of carbon and other elements. Support Study artist Janene Waudby and her smoke fired ceramic vessels. Students can focus on the texture and colours found in her work</li> <li>• <b>Preparation &amp; Safety</b> – Reviewing the risk assessment, discussing controlled procedures, and ensuring students feel confident handling their pieces and observing the process.</li> <li>• <b>Observing Material Reactions</b> – Noting changes in texture, surface color, and unpredictability of smoke firing, linking it back to experimentation in art.</li> <li>• <b>Reflective Discussion</b> – Encouraging students to document initial reactions, predictions, and post-firing observations in their sketchbooks.</li> </ul> <p>Smoke Firing: Transforming Ceramics with Fire and Natural Materials</p> | <p><b>Learning Intentions</b></p> <ul style="list-style-type: none"> <li>• <b>Develop</b> an understanding of smoke firing as a process by exploring how natural materials influence the final aesthetic and surface qualities of ceramic work.</li> <li>• <b>Ensure</b> students feel confident and informed about the risk assessment, safety measures, and their role in observing the firing process.</li> <li>• <b>Encourage</b> analytical and reflective thinking by having students document predictions, observations, and post-firing outcomes in their sketchbooks.</li> </ul> | <p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>• <b>Understanding the Smoke Firing Process</b> – Students can explain how organic materials interact with clay during smoke firing and how this impacts surface qualities.</li> <li>• <b>Engagement with Safety Procedures</b> – Students demonstrate awareness of safety protocols, ask relevant questions, and handle their work responsibly.</li> <li>• <b>Reflective Documentation</b> – Students actively record observations and reflections on material transformations, linking their findings to prior experimentation and project themes.</li> </ul> |
| <p><b>LESSON PLAN</b></p> <p><b>Introduction &amp; Recap of Smoke Firing Process</b></p> <p>Teacher Input:</p> <ul style="list-style-type: none"> <li>• Introduce the focus of today’s class: observing the transformation of their ceramic work through smoke firing.</li> <li>• Recap what students already know about firing processes, building on their experience with bisque firing.</li> <li>• Explain how organic materials (seaweed, driftwood, sawdust, newspaper) influence smoke patterns and surface coloration.</li> <li>• Show examples of smoke-fired ceramics focusing on support study artist Janene Waudby</li> <li>• Ask students to predict how different materials might react in the smoke-firing process.</li> </ul> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

#### Student Engagement:

- Students briefly discuss their predictions with a partner:  
*"What do you think will happen to the surface of your piece during smoke firing?"*
- Students take notes in their sketchbooks about expected changes based on the organic materials used.

#### Assessment:

- Observe student discussions and responses to check prior knowledge.
- Formative assessment through student reflections in sketchbooks.

### **Safety & Preparation for Smoke Firing**

#### Teacher Input:

- Review the risk assessment (previously discussed) and emphasize key safety points:
  - Controlled environment with an incinerator bin to contain fire and smoke.
  - Teacher-led process with students observing from a safe distance.
  - Personal protective equipment (fireproof gloves).
  - Safe handling of ceramic pieces to prevent cracks or injury.
  - Proper disposal of ash and remnants after firing.

#### Student Engagement:

- Quick Q&A session: *"What are three key safety rules for today's smoke firing?"*

#### Assessment:

- Verbal check-in to ensure all students are comfortable with the process before proceeding.
- Teacher observation of student engagement and responses.

### **Observing the Smoke Firing Process**

#### Teacher Input:

- Step-by-step demonstration of placing ceramic works into the incinerator bin.
- Adding organic materials one at a time, explaining their role in the process:
  - Seaweed → High salt content can create dark speckling on the surface.
  - Driftwood → Can result in smoky greys and warm earthy tones.
  - Shells → May leave subtle imprints or create unexpected chemical reactions.

- Discuss how oxygen levels in different parts of the fire affect the results (oxidation vs. reduction atmospheres).
- Focusing on stacking element to maintain students work safety in the firing process

#### Student Engagement:

- Students observe from a safe distance and take notes on:
  - Changes in the smoke (color, movement).
  - How materials burn/react.
  - First impressions of how the ceramic work is changing.
- Pairs discussion:
  - *"What patterns or marks are forming on the surface?"*
  - *"Does the process match your expectations?"*

#### Assessment:

- Observation of student engagement in note-taking and discussions.
- Spot-check student sketchbooks to ensure reflections are being recorded.

### Reflective Discussion & Documenting Observations

#### Teacher Input:

- Prompt students to compare their initial predictions with what they are seeing.
- Discuss the unpredictability of smoke firing and its connection to experimentation in art.
- Ask:
  - *"What has surprised you most about the process?"*
  - *"How does this connect to our project's site-specific theme?"*

#### Student Engagement:

- Students write reflections in their sketchbooks, responding to prompts such as:
  - What was your initial expectation of how smoke firing would affect your piece?
  - What unexpected outcomes have you noticed?
  - How do you think this process enhances the connection to natural materials?
- Peer discussion: Small groups discuss their observations.

#### Assessment:

- Check students' reflections for depth of observation and connections to prior learning.

- Informal assessment through listening to student discussions.

## Sustainability & Wrap-Up Discussion

### Teacher Input:

- Discuss how smoke firing relates to sustainable practices (using local, found materials instead of chemical glazes).
- Link to Sustainable Development Goals (SDGs):
  - SDG 12 (Responsible Consumption & Production) → Using natural materials instead of synthetic chemicals.
  - SDG 14 (Life Below Water) → Considering responsible collection of seaweed and shells from the environment.
  - SDG 13 (Climate Action) → Comparing traditional firing methods with modern kiln firing and their environmental impacts.
- Set expectations for the next lesson, where students will see their final pieces and discuss installation planning.

### Student Engagement:

- Exit question: Each student shares one thing they learned today.
- Final sketchbook entry → One word that describes how they feel about the process.

### Assessment:

- Teacher notes student responses to check understanding.
- Quick review of sketchbook reflections to gauge engagement.

## Differentiation Strategies

- Visual Learners: Step-by-step images of smoke firing and past student examples.
- Kinesthetic Learners: Observing and recording material transformations in real-time.
- Verbal Learners: Paired and group discussions on observations and expectations.
- Additional Support: Sentence starters for sketchbook reflections to help with articulation.
- Challenge for Advanced Students: Research different global traditions of smoke firing and compare with today's process.

## Post class reflection

**What went well and Why (in light of learning intentions)?** This was the most engaging and hands-on lesson in the unit. Students were highly invested in seeing their pieces undergo transformation through fire and organic materials. The preparation in the previous lesson paid off—students confidently handled their bisque-fired pieces and engaged in setting up the firing with care. The risk assessment and safety measures were well understood, and students respected the boundaries of observation. Many were fascinated by how elements like sawdust and seaweed interacted with the heat, sparking discussions about materiality in ceramics. The anticipation and unpredictability of the process created a strong sense of curiosity and connection to their work.

**Even better if (again in light of your learning intentions for the lesson)** A possible improvement could be filming or live-streaming key stages for students to review later.

Additionally, while the reflective discussions during the firing were insightful, a more structured worksheet to guide their observations (e.g., predictions vs. actual results) might help students articulate their learning more effectively.

**Possible Areas for Discussion:** There were a few students who were absent for the loading for the kiln as they were with another teacher getting resource time. I feel upset that weren't there to see what was happening as they both engaged well and I think they were disappointed but unfortunately due to the time sensitive nature of this unit I had to move forward with the students who were present in class.

**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** The ability to balance structured guidance with allowing organic learning moments was key. Maintaining safety while fostering a sense of experimentation was achieved through clear communication and a calm, assured presence.

**Presentation of learning content.** The use of real-world examples (e.g., referencing artists like Janine Waudby) helped students contextualize the process. A quick recap at the end reinforcing the science behind smoke firing would have been beneficial. I think there's more room to explore for cross-curricular linkage with science

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The logistical elements of the lesson (timing, material prep, safety) were strong. The only minor issue was ensuring all students had equal access to observing the process—this can be refined in future firings by incorporating video documentation.

Lesson No 10/ total in UoL:

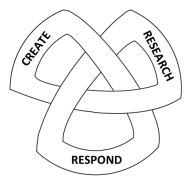
Date:

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

Time (start & finish) :

Stage:

[SC]



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

## Learning Content for Pupils

### Site-Specific Installation & Composition:

- Students install their individual ceramic pieces as part of the wider group installation at the seafront. Consideration of placement in relation to natural elements (tides, rocks, vegetation) and audience interaction. Reflection on how the final display aligns with the project's site-specific motivations.

### Photography & Documentation:

- Students take high-quality photographs of their work in situ, capturing different angles, lighting conditions, and environmental interactions. Discussion on how documentation serves as both a record of the project and a means of communicating artistic intent.

### Artist Statement Writing:

- Students draft a concise artist statement reflecting on their motivations, material choices, process, and learning from the project. Emphasis on how their work connects to the themes of nature, texture, and site-specific art.

### Support Study Artist – Richard Long:

- Exploration of Long's site-specific land art and documentation of ephemeral works. Discussion on the role of photography in capturing transient installations and communicating artistic practice.

Marks of The Sea - Final Installation and Richard Long

## 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.

## LESSON PLAN

### Sustainable Development Goals (SDGs):

- **SDG 13 – Climate Action:** Understanding the impact of the environment on art and vice versa.
- **SDG 14 – Life Below Water:** Exploring how coastal changes and marine environments influence artistic responses.

### 1. Introduction (10 minutes) – Site-Specificity & Final Artist Inspiration

- **Discussion:** Reiterate the concept of **site-specific art**, referencing **Richard Long** and how he integrates the natural world into his practice.
- **Cross-Curricular Link to Geography:**
  - How does the coastal landscape shape human and artistic interactions?
  - Discussion on **coastal erosion** and how environmental changes affect sites over time.
- **Class Discussion:** How does placing artwork in a site alter its meaning?

### 2. Installation & Documentation (30 minutes) – Practical Task

- **Student Task:**
  - **Installing the Work:** Students position their sculptures in meaningful arrangements, considering composition, interaction with the environment, and visual impact.
  - **Photographing the Work:**
    - Encourage students to take **multiple angles**, close-up texture shots, and context-based images.
    - Discuss the importance of **natural lighting, framing, and composition** in documenting artwork.
  - **Peer Collaboration:** Encourage students to assist each other in placement and documentation.
- **Teacher Role:**
  - Provide feedback on installation choices.
  - Offer technical guidance on effective documentation.

### 3. Artist Statement Writing (15 minutes) – Reflection & Assessment

- **Prompt:** Students write a **short artist statement** addressing:
  - **Motivation:** What inspired their ceramic piece?
  - **Process:** How did material choices (clay, smoke firing) influence the outcome?
  - **Learning Reflection:** What have they learned about **site-specificity, materiality, and personal expression**?

- **Differentiation:**
  - Students can **bullet point ideas** first before forming full sentences.
  - Sentence starters available for those needing additional structure.
- **Assessment Opportunity:**
  - **Success Criteria:** Well-considered **installation, documentation, and reflection.**
  - Informal feedback given during installation and written feedback provided on artist statements.

#### 4. Conclusion & Group Reflection (5 minutes) – Looking Back & Forward

- **Whole Class Discussion:**
  - What challenges did they face in installation and documentation?
  - How does the placement change their perception of their work?
- **Final Reflection on the Project:** How has working site-specifically influenced their understanding of ceramics as an art form?

#### Assessment Opportunities:

**Formative Assessment:** Observation of installation choices, peer discussions, feedback on artist statements.

**Summative Assessment:** Final evaluation of the **artist statements** and **documented photographs**.

#### Scaffolding & Differentiation:

- **Support for Installation:** Provide guiding questions: *Does this placement feel intentional? How does it interact with the space?*
- **Support for Reflection Writing:** Sentence prompts and bullet point scaffolding for those who need structured support.
- **Encouragement for Advanced Work:** Higher-level students are encouraged to make **connections between materiality and meaning** in their statements.

#### Post class reflection

**What went well and Why (in light of learning intentions)?** This final lesson was a culmination of the entire unit, and it was incredibly rewarding to see students engaging with the site-specific nature of their work. They approached installation thoughtfully, considering placement, light, and natural textures in their decisions. Photographing their work in context helped reinforce the importance of documentation, and many took creative, well-framed shots. The artist statement activity was highly effective—students were able to

reflect meaningfully on their motivations, process, and learning. The support study of Richard Long helped emphasize how their work existed beyond the studio, linking to wider themes of landscape, transience, and materiality.

**Even better if (again in light of your learning intentions for the lesson)** While students produced strong photographs, a brief group discussion on composition and framing before heading to the site might have enhanced their documentation. Some images lacked a clear focal point or a sense of scale, which could have been improved with a quick review of photographic techniques.

**Possible Areas for Discussion:** There was a slight interruption to this class as I had to wait for students who were returning from resources which delayed slightly getting to the beach. It was fine but unexpected and I just didn't want the same issues from Tuesday happening again

**Professional Teaching skills and ability. (Communication, voice, terminology, personal qualities, pupil responses)** The ability to step back and allow students to take ownership of their installation while providing subtle guidance was effective. Encouraging collaboration and discussion during placement choices helped deepen engagement. Students have engaged well throughout this unit and continued to the end of the class today

**Presentation of learning content.** The lesson had a strong conceptual foundation, and students clearly grasped the importance of site specificity and documentation. Including a few printed examples of professional artist statements might have supported the writing process further. The prompt sentence starters did help though

**Effectiveness of planning. (Clarity of intentions, quality of learning content, presentation)** The structure of the lesson allowed for a smooth workflow from installation to photography to writing. In future, building in time for peer review of photographs or artist statements before final submission could enhance the depth of their reflections.