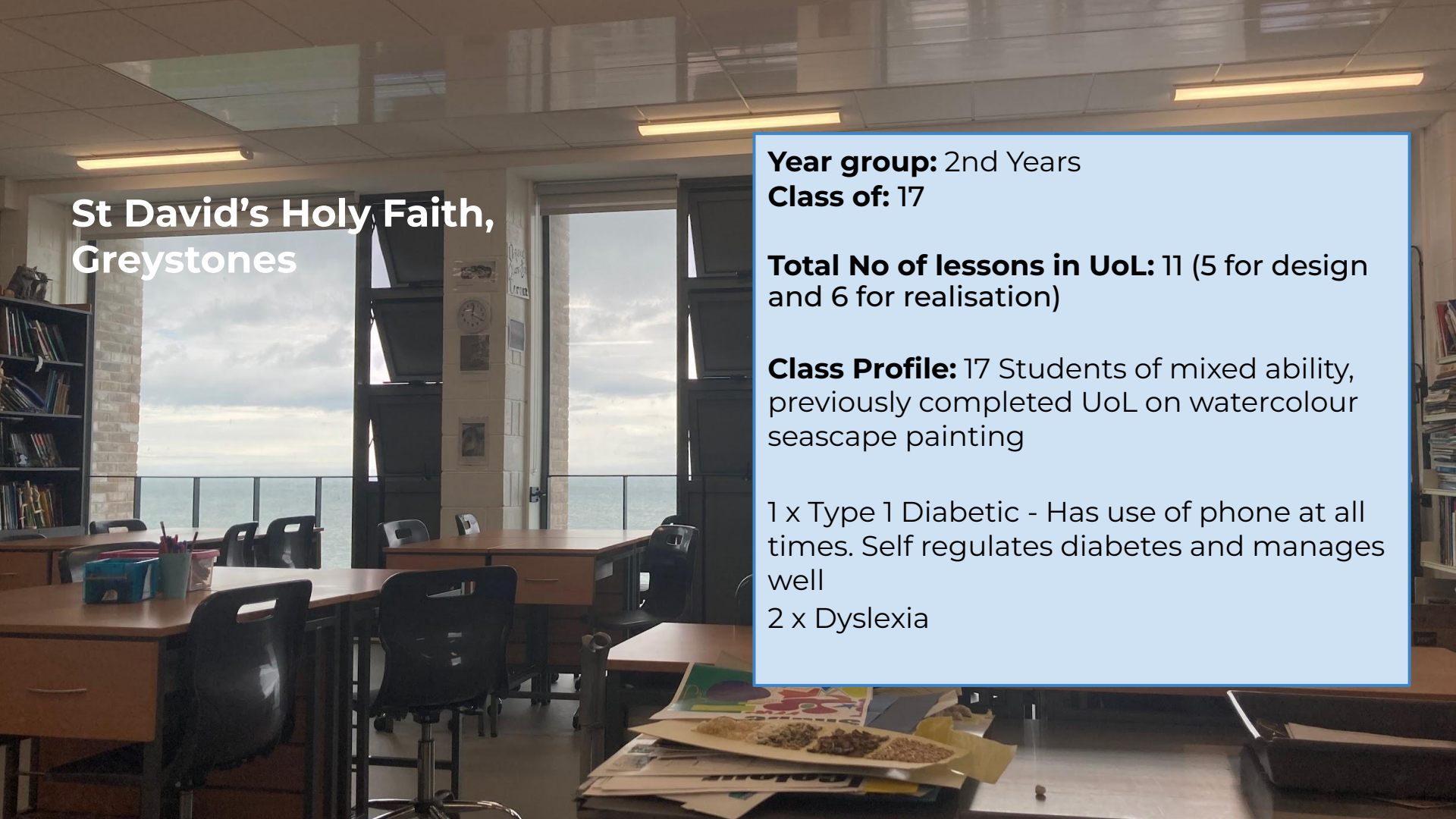




St David's Holy Faith, Greystones

Year group: 2nd Years

Class of: 17

Total No of lessons in UoL: 11 (5 for design and 6 for realisation)

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

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

2 x Dyslexia

Theme: Preservation

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

Key Skills

Managing Myself
Being Creative
Communicating
Being Personally Effective



Learning Outcomes:

- 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.2 respond to an artwork using critical and visual language
- 1.6 use drawings to communicate their personal outlook or understanding
- 3.5 experiment with design ideas through research and analytical drawing
- 3.6 design a final work based on their drawings
- 1.7 examine the method of a number of artists and the artwork they created
- 1.8 discuss examples of historical and contemporary visual art
- 1.10 identify the use of art elements and design principles within an artwork
- 1.11 consider the use of the art elements and design principles in their own artwork
- 3.10 explain the use of art elements and design principles in examples of design work
- 3.11 examine their own and others' design work through the use of art elements and design principles
- 1.14 use media to create their own artwork

Statements of Learning:

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

SoL 8 - values local, national and international heritage, understands the importance of the relationship between past

and current events and the forces that drive change

SoL 23 - brings an idea from conception to realisation

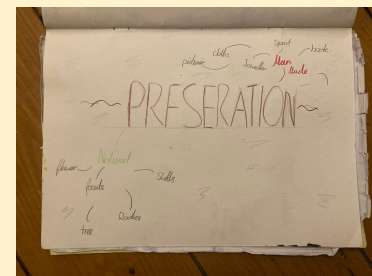
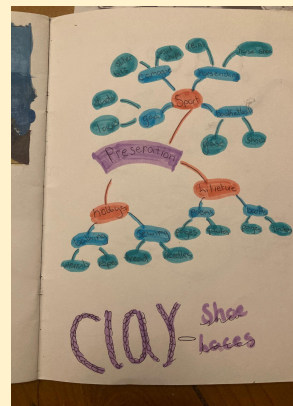
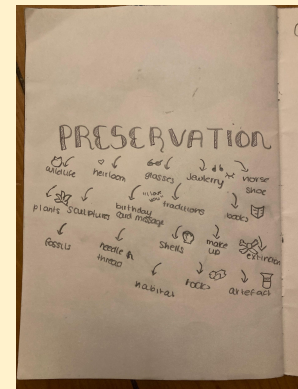
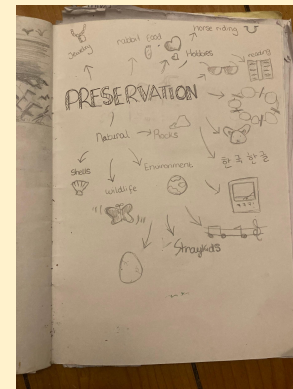
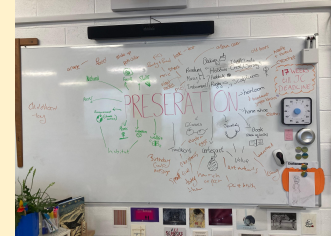
A ceramic vase by Robert Rauschenberg, featuring a collage of images including a forest, a boat, and a sign that reads "NO MORE ART". The vase is covered in a dense, multi-colored collage of images. At the top, there are small, colorful figures and patterns. Below that, a dark, dense forest of tall, thin trees is visible. In the center, a sign with the text "NO MORE ART" in bold, black letters is prominent. To the left of the sign, there's a small image of a boat. The bottom section of the vase features a yellow background with various small, colorful patterns and shapes. The overall style is a vibrant, abstract collage.

[illegible]

- **Compare** the work of Perry with the memory jugs focusing on the use of objects, textures, forms and recognisable objects
- **Practice** drawing their selected primary source objects across a variety of mediums stemming from initially working in pencil/graphite with a specific focus on shape and tone
- **Construct** a mind map identifying a series of objects that can be seen as representational by the students that the student will incorporate into their design work and clay construction

A dark, textured, vase-shaped object, possibly a sculpture or a piece of pottery. It features a central face with a prominent nose and a wide mouth. The face is surrounded by various geometric shapes, including triangles and squares, which are integrated into the overall design. The object has a small, dark, cylindrical protrusion at the top, resembling a neck or a handle. The background is a light, textured surface.

- Students articulate clear comparisons between Grayson Perry's vessels and traditional memory jugs, focusing on the use of form, colour, texture, and recognizable objects
- Students show proficiency in drawing their primary source objects, utilising a variety of techniques (e.g., shape, tone, texture) in pencil/graphite
- Students effectively incorporate symbols and objects into their clay memory jugs mind maps that represent their personal memories and experiences related to nostalgia



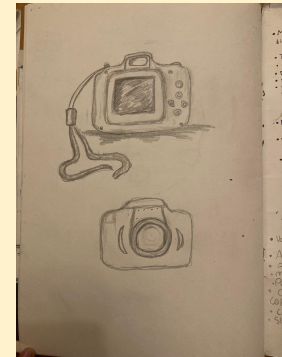
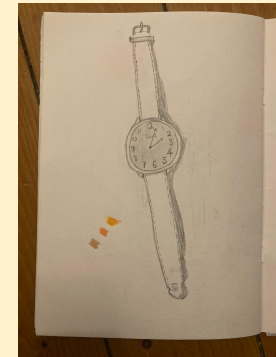
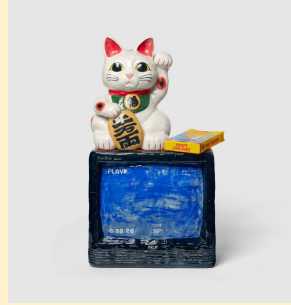
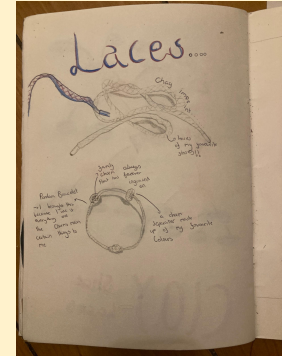
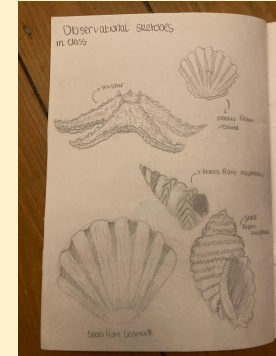
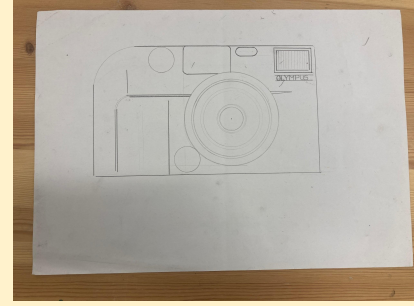
Lesson 2

Learning Intentions

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

Success Criteria

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



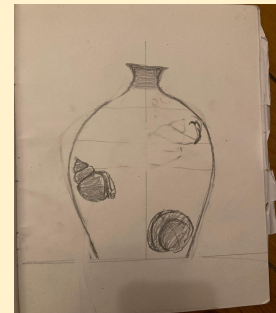
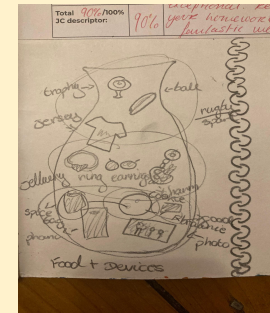
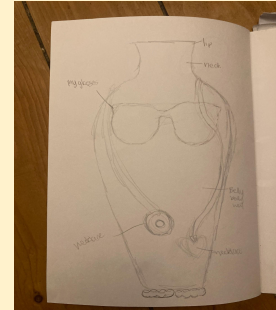
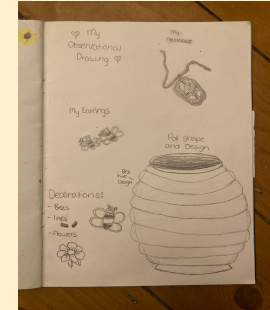
Lesson 3

Learning Intentions

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

Success Criteria

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



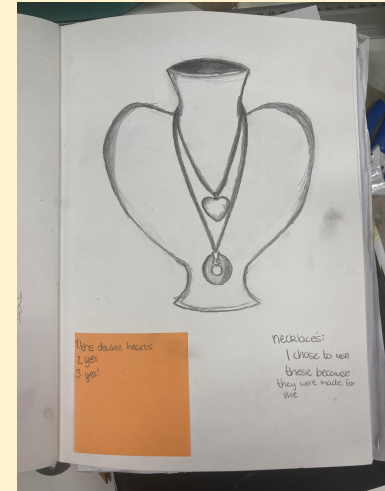
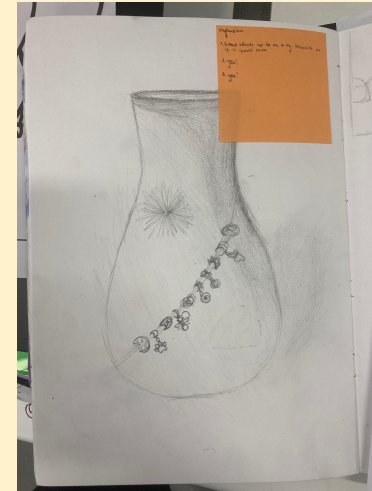
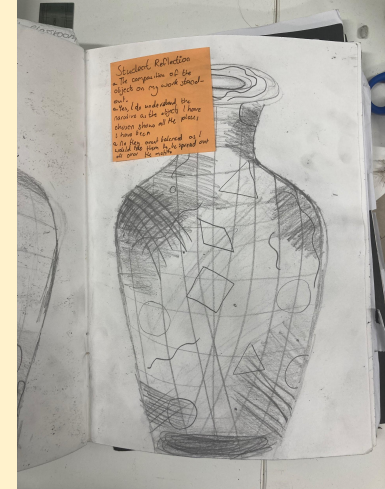
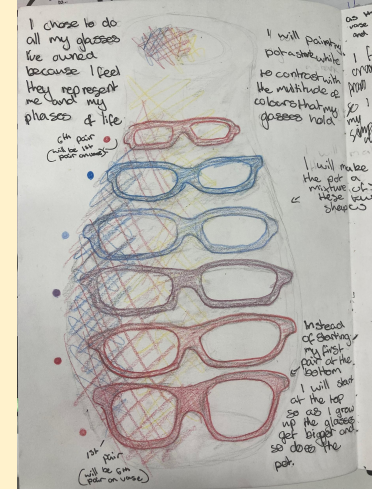
Lesson 4

Learning Intentions

- **Develop** the design layout with balanced and meaningful decorative motifs.
- **Reflect** on Malone's intricate patterns for surface decoration and its applicability to their own work.
- **Create** a cohesive visual story through motifs and object placement for the overall development of their design work

Success Criteria

- Students incorporate decorative motifs into their design sketches that are balanced, repetitive, and visually harmonious, reflecting an understanding of Kate Malone's style and techniques
- Students successfully integrate personal symbols and motifs that connect to their memories or identity, creating a cohesive narrative across their vessel design.
- Students refine their sketchbook work to showcase thoughtful planning of decorative motifs and their arrangement, ensuring that the designs enhance both the form and the narrative of their clay vessels



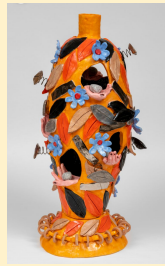
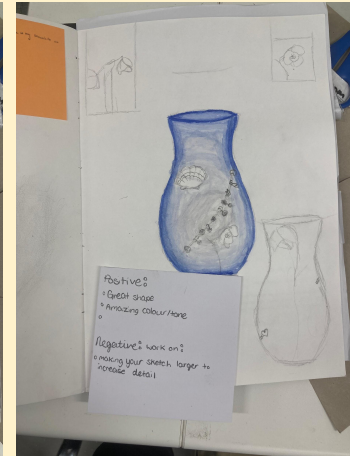
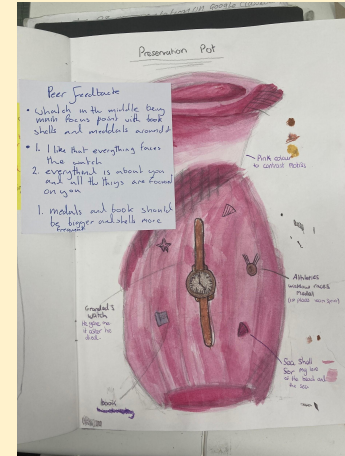
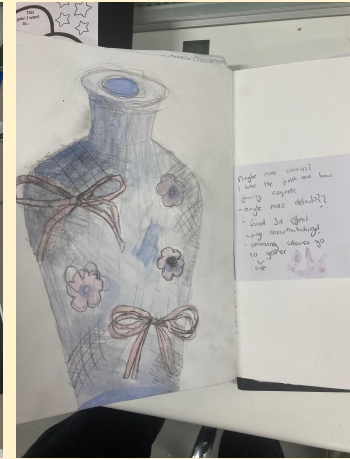
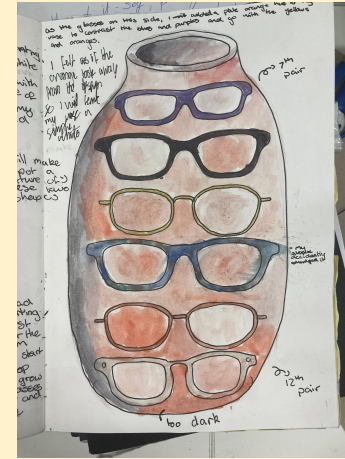
Lesson 5

Learning Intentions

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

Success Criteria

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



Lesson 6

Learning Intentions

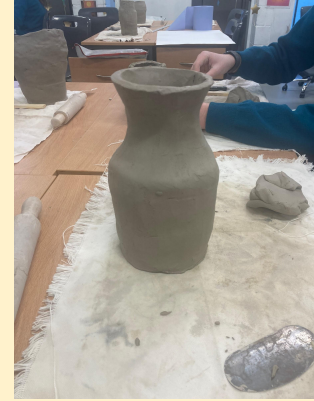
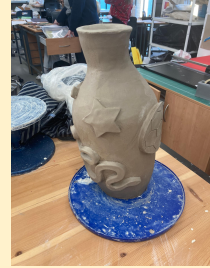
- **Define** an example of everyday object that could be incorporated into their own form following the presentation of Daneel's work
- **Adapt** their modelled clay elements so that they can functionally be used in their design work and won't cause any structural issues
- **Develop** any final alterations to their base vessel constructions so as to allow for it to stiffen over the following weeks

Success Criteria

- Students demonstrate an understanding of Louise Daneels' approach by integrating everyday objects and motifs into their vessel designs, ensuring the forms and decorative elements complement one another and convey recognisable imagery.
- Students construct a stable base structure for their memory jug vessel using coil-building techniques with flat slabs, maintaining consistent wall thickness and secure joinings to ensure durability.
- Students refine and finalise their vessel body shape and decorative motifs in a way that aligns with their personal narratives while ensuring the design is functional and structurally sound.



Lesson 8

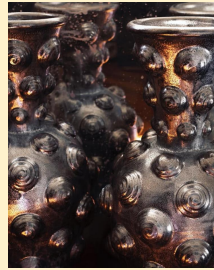


Learning Intentions

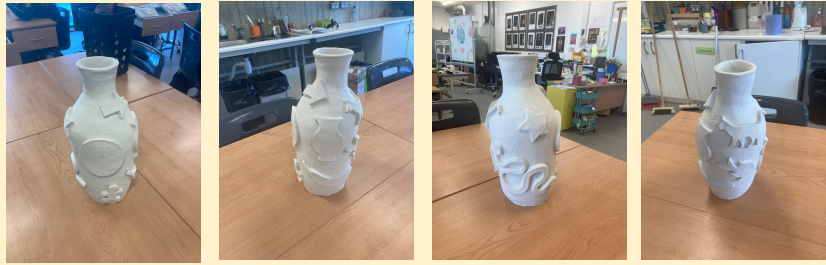
- **Generate** a series of final design motifs that can be incorporated into their design work following the presentation of the patterned work of Johnson
- **Synthesise** the previous learning on joining clay pieces together to join their modelled elements onto the vessel body
- **Construct** the final vessel form that which students have have begun to add their decorative motifs onto the vessel walls

Success Criteria

- Students will effectively integrate decorative motifs onto the surface of their clay vessels, using scoring and slipping techniques demonstrated in class.
- Students will refine the construction of their vessel form by completing any remaining coil structures and ensuring structural stability.
- Students will achieve a cohesive composition by harmoniously incorporating decorative motifs inspired by Nicolette Johnson's work into the vessel design.



Lesson 10

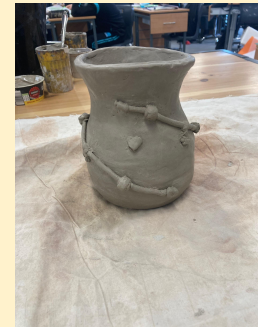
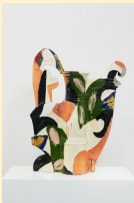


Learning Intentions

- **Explore** and reflect on the relationship between the functional aspects and decorative elements of ceramic vessels, inspired by Betty Woodman's work. Students will analyze how Woodman's abstract forms complement her loose, decorative approach.
- **Develop** compositional elements by creating texture and scale within their ceramic vessel. Students will experiment with different textures, patterns, and scales to enhance surface details.
- **Construct** and refine the surface motifs of their ceramic vessels. Students will build on their existing vessel structures to focus on integrating decorative motifs that reflect personal narratives.

Success Criteria

- The decorative elements of the vessel are integrated in a way that complements the functional design. The motifs and textures enhance both the form and the narrative behind the ceramic vessel.
- Textures, patterns, and scale are effectively applied to develop visually coherent compositional elements. Students demonstrate creativity in incorporating repeating elements, shapes, and patterns that align with their design intentions.
- Surface motifs are inspired by the narrative behind the memory jugs and remain consistent with previous design work. The motifs contribute meaningfully to the overall concept, showcasing a clear link between function and decorative expression.



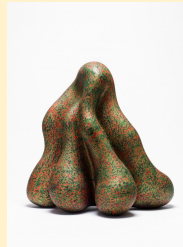
Lesson 11

Learning Intentions

- **Identify** the relationship between form and colour in the work of Price and carry this learning forward when applying their own glaze combinations
- **Rationalise** the use of various glazes in their final clay work so that they can colourfully visualise the decorative motifs
- **Reflect** on the overall learning taken from this UoL and that learnings applicability moving forward

Success Criteria

- Students apply glaze to their bisque-fired vessels, ensuring their choices of color and application techniques reflect the decorative motifs and themes they developed during this project.
- Students demonstrate an understanding of the relationship between form and color by using glaze combinations that enhance the contours, relief, or overall design of their vessel.
- Students complete a written reflection in their sketchbooks, identifying areas of growth, what they could improve on, and their favorite aspects of this Unit of Learning.





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

Personal Reflections on Placement

1. How have you applied your learning from the PME programme to the design and deliver of your UoL on this SP block?

I think in comparison to my first year on placement that assessment and structuring of the UoLs are more developed. I think introducing things this year like the assessment rubric or the brief in certain UoLs have helped focus students and supported the learning from week to week. I think students now have a better understanding of what work they are expected to have and by what point. Overall I think I'm doing a better Job at engaging students with forms of assessment that support them throughout the UoL

2. What do you want to achieve on your next SP block?

I think one of the areas that I didn't engage with as much as possible or as I had hoped was relating the students work back to their locality. I think students are afforded a unique perspective in this area so the locality could have been a greater influence on their work. It's something I hope to engage more with site specific UoL's that focus students more so on their surroundings and associated learnings from that

