

HEATHER BARKER

SP Review PME1 2024

St Kilian's Community School Bray

approx 400 students. DEIS co-educational.

1st year UOL

Entering characteristics

24 students (14 female 7 male)

Students with known SEND:

X1 Moderate General Learning Disability

X1 ASD

X1 Multiple Disabilities (Wheelchair and arm rest)

X1 ESL

<https://www.stkilianscs.com/articlesDetail.php?Policies-1>

Arranged seating + time for student to enter and exit (Accessibility)

SNA present

x1 Students ESL- students need a translation app on his phone.

Differentiation:

Large visual aids A3-2

Quick engaging activities for attention span and focus

Information/ handouts/ presentations on teams.

Visual Aids for everyone - step by step in visuals for ESL students.

Large font on Presentation Sans Serif 24 for dyslexia.



1st year Art Craft & Design

3 weeks

3 x 80 min classes (double)

2x40 min classes (single)

Learning Intentions

Learning outcomes for unit of learning

Craft

Critical and Visual Language 2.3 reflect on their own, or another's, craftwork through the use of critical and visual language.

Drawing 2.6 investigate their own personal approach to craftwork through the technical and creative application of drawing and mark-making

Visual Culture and Appreciation 2.9 assess the visual culture references that are incorporated into craftwork/s

AEDP 2.12 justify the choice of art elements and design principles in their own or others' craftwork.

Media 2.14 use media to create craftwork

Art

Critical and Visual Language 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge

Drawing 1.5 interpret the world and communicate ideas through visual means

Design

Drawing 3.5 experiment with design ideas through research and analytical drawing

Drawing 3.6 design a final work based on their drawings

AEDP 3.12 assesses their own and others' design work using their knowledge of art elements and design principles.

Aim of Unit of Learning

Students will design and create a **ceramic artefact** using **hand-building techniques**, focusing on **shape, texture, and form**. Inspired by **"Life Below Water"** and **SDG 14**, they will study local beach **rocks and shells** to inform their work. The unit explores **craft**, sustainability, **collaboration** and the creative process from concept to final piece.

Theme: "Life Below Water"

Lesson 1

Tonal Drawings of primary source objects



Learning Intentions

- Explore the theme "Life Below Water" and its connection to Bray Beach.(E)
- Create tonal drawings of rocks and shells. (PM)
- Learn about clay tools, safety, and the artist Georgia O'Keeffe. (C).

Success Criteria

- Students should be able to understand the theme "Life Below Water" and how it relates to Bray Beach.
- Students should be able to create drawings inspired by rocks and shells.
- Students should be able to identify clay tools, follow safety rules, and learn about Georgia O'keeffe's work.

Observational Tonal Drawings

Georgia O'Keeffe

Ms. Esther 5th year Art Craft Blog

Shell, 1937, Georgia O'Keeffe.

Georgia O'Keeffe (1887-1985) was an American artist who loved painting and drawing nature. She is famous for her large, detailed paintings of flowers, bones, and shells. O'Keeffe used shading (tone) to make her shells look round and realistic, almost like you could pick them up off the page!

For our theme "Life Below Water", look at how O'Keeffe used light and dark areas to show the shape of shells. In your sketchbooks use shading in your own drawings to make your shells and rocks look real and three-dimensional (3D).

KEY WORD LIST

These are the key words from this ceramic craft project! These words will help us discuss our theme "Life below water" and how to create your piece.

Words	Definitions
Pollution	
Ecosystem	
Environment	
Tone	
Form	
Texture	
Annotations	
Knob	
Mould	
Slab	
Decorative	



ARTIST'S STATEMENT OF INTENT

Example:

My project sets out to explore the theme "Life Below Water". I will make a ceramic sculpture about the beautiful objects found on Bray Beach. The primary source objects I will draw are rocks, shells, and barnacles. I will use the art elements of shape, tone, and texture to show form. Through observational drawings, I will explore the textures of natural materials and the contrast of plastic found objects. I want my audience to think about plastic pollution and its effect on our local environment at Bray Beach.

After completing my sculpture, I will sketch a composition that incorporates my classmates' ceramic pieces to create a collaborative installation. This installation will respond to the work of support study artist Courtney Mattison, whose large-scale ceramic pieces highlight the beauty and fragility of marine ecosystems.

A artist's statement of intent helps you to....

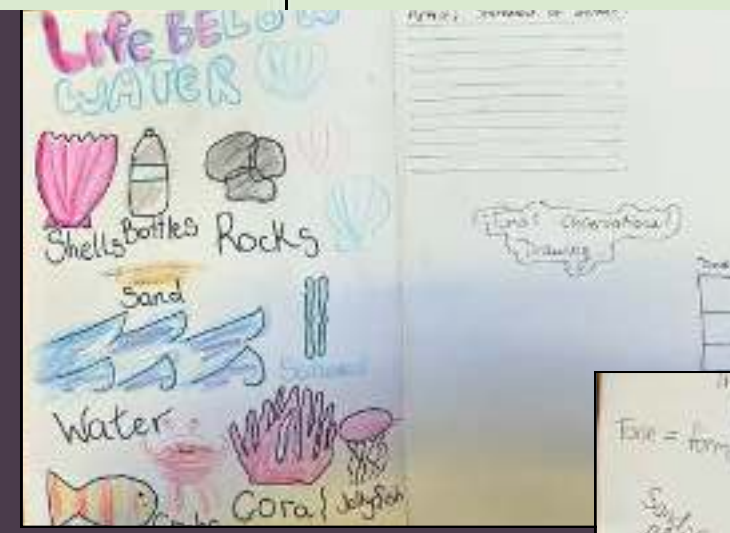
- Focus your thinking about your artwork
- Remind you about your goal while you are making your artwork
- Reflect on your artwork and your goal when you finish

Starter sentences:

My project sets out to explore the theme _____
 I will make a clay sculpture about _____
 The primary source objects I will draw are _____
 I will use the art elements of _____ to _____
 My audience to feel/ understand/ think _____



ABOVE EXPECTATIONS



IN LINE WITH EXPECTATIONS



EXCEPTIONAL



Group evaluations

Visual Aids

Lesson 2

Video

Pair evaluation



CLAY

Clay is a special type of earth made up of decomposed, fine-grained minerals. It forms as a result of weathering and erosion of rocks. Clay can be manipulated to create various art forms. When fired in a kiln, it hardens so that it can be used as a functional vessel or an artistic sculpture. To add color and further durability, glaze is added and fired in the kiln to melt the glaze onto the clay. Clay has been used for thousands of years and evidence of some of the earliest pottery has been dated around 14000 BC. When handling clay we need to wear an apron and wash our hands because clay can be harmful when it dries, it can irritate the lungs when breathed in. The floor has to be mopped not swept to also avoid the clay dust lifting into the air.

- 1 What is clay made of?
- 2 What is the process to harden clay called?
- 3 Why would you glaze ceramics?
- 4 Historically, how long has clay been used for?
- 5 Why do we need to follow health and safety when handling clay?

Ocean-inspired Fiani Design for clay piece.

Courtney Mattison

MS BAKER Year 10 Art Design

Here's Spot: Coral Triangle 8, 2025, Courtney Mattison

Courtney Mattison is a San Francisco artist who creates detailed ceramic sculptures inspired by coral reefs and marine life. Her work shows the beauty and fragility of underwater ecosystems. She carefully designs each piece, using real coral, shells, and ocean textures as inspiration. Her sculptures often include holes and intricate patterns, mimicking natural reef structures.

For your 'Life Below Water' project, study how Mattison plans her sculptures through detailed drawings. Your final design should include a front view and side view, showing the 3D form of your sculpture. Use shading and texture to bring your design to life, and look at your primary source objects (eg shells, rocks, seaweed) to inspire the shapes and textures in your sculpture. Include holes for later stages of the project.

Learning Intentions

Understand how tone creates form in drawing and why form is important in 3D design.

Analyse Courtney Mattison's work and identify how she uses organic forms inspired by the ocean.

Create a detailed design for their ceramic artefact, including multiple viewpoints and textural details.

Success Criteria

- Students should be able to use tone in their drawings to create the illusion of form.
- Students should be able to explain how Courtney Mattison's sculptures are inspired by marine life.
- Students should be able to design a detailed plan for their ceramic piece, including different viewpoints and textures.

Ceramic Design

MS BAKER Year 10 Art Design

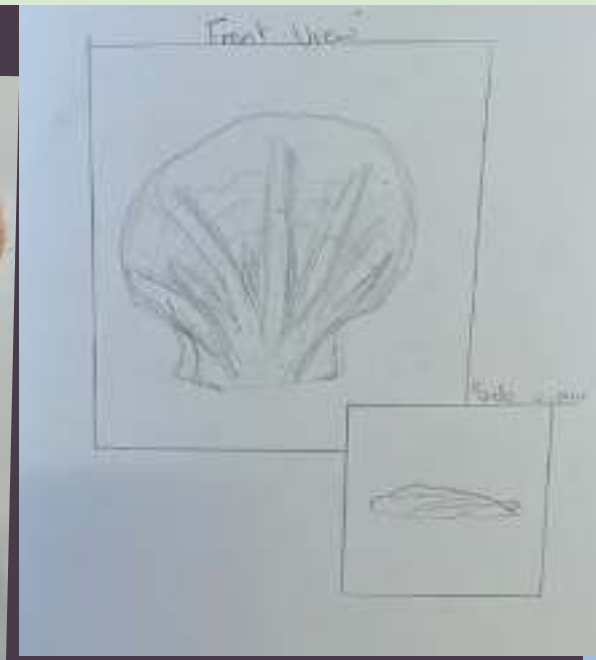
Visual Aids



EXCEPTIONAL



ABOVE EXPECTATIONS



IN LINE WITH EXPECTATIONS



YET TO MEET EXPECTATIONS

Lesson 3

Learning Intentions

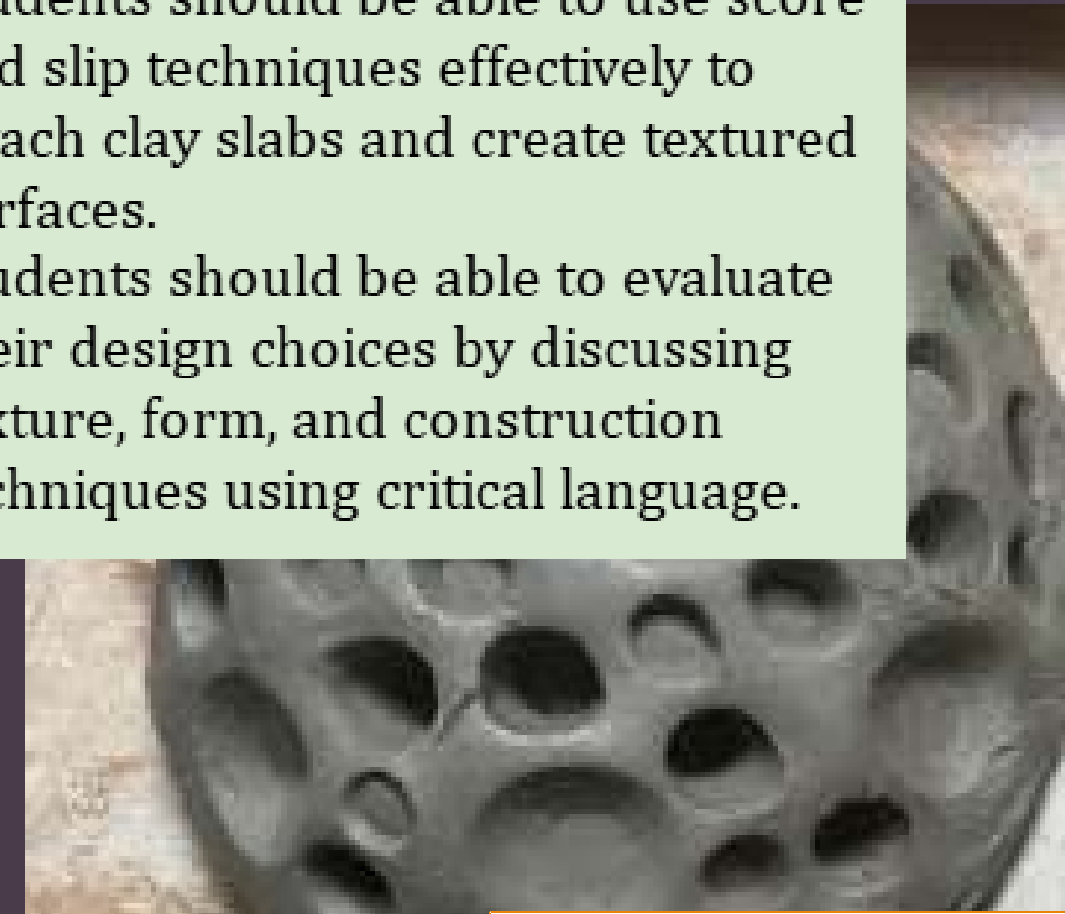
Develop an understanding of slab-building techniques and how to use a rock as a hump mould to create organic ceramic forms.

Apply score and slip techniques to securely attach additional clay slabs while exploring texture and form.

Evaluate their own and peers' work using critical language, reflecting on process, challenges, and design choices.

Success Criteria

- Students should be able to construct ceramic forms using the slab-building technique and a rock as a hump mould.
- Students should be able to use score and slip techniques effectively to attach clay slabs and create textured surfaces.
- Students should be able to evaluate their design choices by discussing texture, form, and construction techniques using critical language.



Pair evaluation + whole class



EXCEPTIONAL



ABOVE EXPECTATIONS



IN LINE WITH EXPECTATIONS



YET TO MEET EXPECTATIONS

Visual Aids

Lesson 4

Video

Learning Intentions

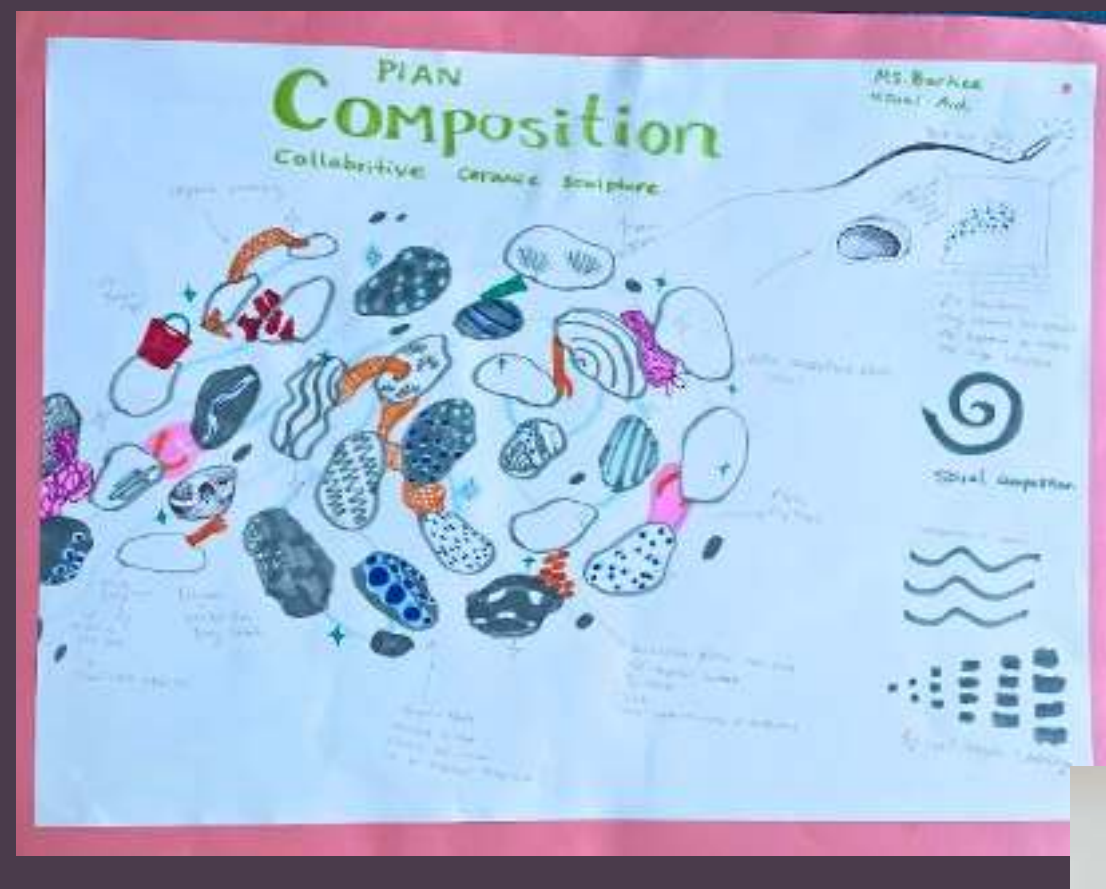
Plan how to arrange sculptures into a cohesive display, considering balance and composition.

Discuss the use of additional elements like plastics and lighting to enhance the display.

Sketch a final arrangement, applying composition techniques to visualise the display.

Success Criteria

- Students should be able to plan how to arrange their sculptures into a cohesive display, considering balance and composition.
- Students should be able to discuss how additional elements, such as plastics and lighting, can enhance the display.
- Students should be able to sketch a final arrangement, applying composition techniques to visualise their display.



Whole class evaluation

Composition

Looking at your artwork and your classrooms art work. Please **draw** one possible composition for your collabrative art instillation.



Visual Aids

EXCEPTIONAL

ABOVE EXPECTATIONS

IN LINE WITH EXPECTATIONS

YET TO MEET EXPECTATIONS

Lesson 5

Think / pair / share evaluation

Learning Intentions

Explore how Edgar Degas used gesture and expressive mark-making in his artwork.

Create gestural pastel drawings of plastic objects, focusing on movement, texture, and colour.

Reflect on the role of these objects in the final sculpture through annotations and discussion.

Success Criteria

- Students should be able to identify and discuss how Edgar Degas used gesture and expressive mark-making in his work.
- Students should be able to create gestural pastel drawings that capture movement, texture, and colour.
- Students should be able to reflect on the significance of plastic objects in their final sculpture through annotations and discussion.

KEY WORD LIST

These are the key words from this ceramic craft project. These words will help us discuss our "Life Below Water" and how to create our piece.

Words	Definitions
Addition	
Ecosystem	
Expressionist	
Tone	
Form	
Texture	
Annotations	
Knead	

Edgar Degas

Edgar Degas (1834–1917) was a French artist known for his paintings, sculptures, and especially his pastel drawings. He loved capturing movement and light, often drawing dancers, horses, and everyday life. Degas used pastels in a unique way – he layered many colours on top of each other and blended them to create soft textures. He sometimes scratched into the pastel to add detail or used his fingers to smudge colours together. His pastel technique made his artworks look lively and full of energy. Even though he is famous for painting people, his pastel skills can inspire how we show texture, colour, and light in our own drawings.




Edgar Degas, Two Women, c. 1870/1880, pastel over watercolor and charcoal on laid paper, mounted to board.




Edgar Degas - Les Femmes Reposees / The Pastel Maker Slits, c. 1896-1900
Pastel on tracing paper, 81.3 x 61.2 cm

Primary Source Objects - P



An old, worn-out game controller. Good thing you have a spare! The controller is a bit messy, but it's still functional. I could use it up and make it into a sculpture. The game controller is a good example of a plastic object. It's made of plastic and has a lot of texture. I could use it to make a sculpture that shows the texture and color of the plastic. I could use it to make a sculpture that shows the movement and light of the controller. I could use it to make a sculpture that shows the role of the controller in the final sculpture through annotations and discussion.



From the game controller. The texture is a good example of plastic. The color is a good example of plastic. The movement is a good example of plastic. The light is a good example of plastic. I could use it to make a sculpture that shows the texture and color of the plastic. I could use it to make a sculpture that shows the movement and light of the controller. I could use it to make a sculpture that shows the role of the controller in the final sculpture through annotations and discussion.




Visual Aid - Mo-Bronce

Cop 11/10/21 Tuesday



Life Below Water!

Life Below Water

A Sunglass is a good thing to put into the collage because you can find it on the beach.

Sunglass



Visual Aids

EXCEPTIONAL

ABOVE EXPECTATIONS

IN LINE WITH EXPECTATIONS

YET TO MEET EXPECTATIONS

PERSONAL REFLECTION

Positive/challenging aspects of delivering your UoL.

- **Passionate and rewarding unit** – students were engaged, excited, and produced meaningful work.
- **Behaviour management challenges** – talking during introductions, some disruptions, and detentions, but improved over time.
- **Strong student engagement** – peer discussions, hands-on work, and structured lessons kept them invested.
- **Effective use of visual aids and worksheets** – health and safety worksheet worked well, and Courtney Mattison's work sparked great discussions.
- **Cross-curricular with Geography** – the Geography teacher discussed rock types, making learning more meaningful.
- **Design development challenges** – some students struggled with conceptual thinking, relying too much on primary sources.
- **Demonstrations worked well** – slab-building, using a rock as a mould, and texture techniques were successful.
- **Stronger critical thinking and annotation skills** – students initially found it hard but improved through guided questioning.
- **Final work showed skill and creativity** – students grasped clay techniques, sustainability themes, and composition well.
- **Future improvements** – plan better for sketchbook space, provide more structured annotation guidance earlier, and ensure more one-on-one support for conceptual design.

RESOURCES

United Nations (2015). Sustainable Development Goal 14: Life Below Water. Available at: <https://sdgs.un.org/goals> (Accessed: 18 March 2025).

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