

Temple Carrig School Greystones

PME2 SP Review 2025
5th Year UOL



Heather Barker
Approx 1000 students
Co-educational and appealing to children of all abilities.

1 HOUR CLASSES
5 WEEKS (13 LESSONS)
+ THREE LESSONS TO MAKE
PRINTED CARDS
ROOM 101

5TH YEAR UNIT OF LEARNING

Aim of Unit of Learning:

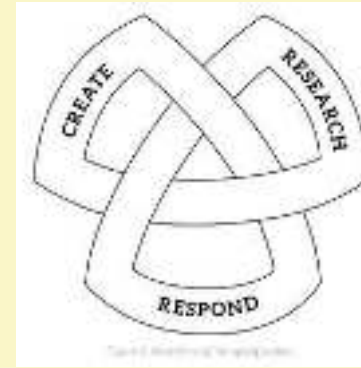
To research ideas within the theme *Shelf Life*, respond through line, tone, texture, contrast and composition, and create an intaglio print developed from visual research, artist support studies and experimental drawing and engraving techniques.

Differentiation Needed and Strengths

- SLD (x1):
 - Differentiation: Step-by-step instructions, simplified language, visual supports, extra time.
 - Strength: Strong practical skills and creativity in hands-on activities.
- ASD (x1):
 - Differentiation: Structured routines, clear expectations, visual schedules, limited distractions, support with social interaction.
 - Strength: Attention to detail and focus on tasks.
- Dyslexia (x2):
 - Differentiation: Clear written instructions, allow verbal responses, visuals/annotations, extra time for reading/writing.
 - Strength: Strong visual-spatial awareness and imaginative thinking.
- Reasonable Accommodation Grant (x1):
 - Differentiation: Access to resources, flexible working arrangements, support for assessment if needed.
 - Strength: Good problem-solving skills and resilience.
- Anxiety (x1):
 - Differentiation: Gentle encouragement, structured tasks, reassurance, option for breaks, reduce pressure in group work.
 - Strength: Thoughtful, reflective, and careful in their work.

Use of technology: iPads and Schoology will be available for research, photographing practical work, recording reflections, and supporting students with reading, writing, or organisation needs.

LEARNING OUTCOMES



Research

- **1.1 looking:** identify the sources that support the development of their work
- **1.4 Contextual enquiries:** engage with a recognised artist and work of art

Create

- **2.1 Making:** apply appropriate skills, knowledge and techniques
- **2.2 Contextual enquiries:** Critique the work of others and their own
- **2.3 Process:** understand the properties of media and apply them appropriately

Respond

- **3.3 impact and value:** argue the merit of a work using appropriate contextual information
- **3.4 Critical and Personal reflection:** discuss the development of ideas and work from conception to realisation

KEY SKILLS



Critical and Creative Thinking

- Exploring different compositional choices, analysing what works and why.
- Solving visual problems in engraving design using tone, line, texture, and balance.

Information Processing

- Researching artists (e.g. Goya, Rembrandt, Jim Dine) from reliable sources.
- Recording, refining, and organising visual information in sketchbooks.

Communicating

- Using visual language (AEDP: line, tone, texture, composition) to describe work.
- Engaging in questioning, peer discussion, and critiquing engravings and drawings.

Being Personally Effective

- Reflecting honestly using success criteria and AFL check-ins.
- Responding to feedback, managing deadlines, and improving personal workflow.

Working With Others

- Sharing materials and equipment safely at the press.
- Giving and receiving feedback constructively during reflection.



Research

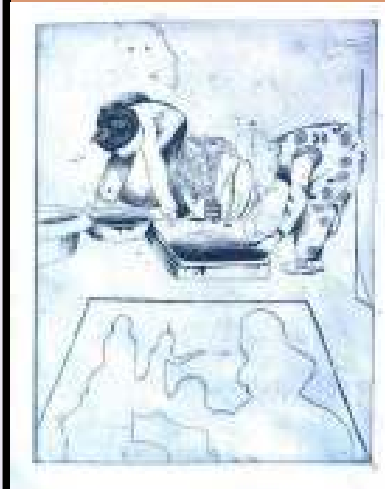
LESSON 1

Learning Intentions

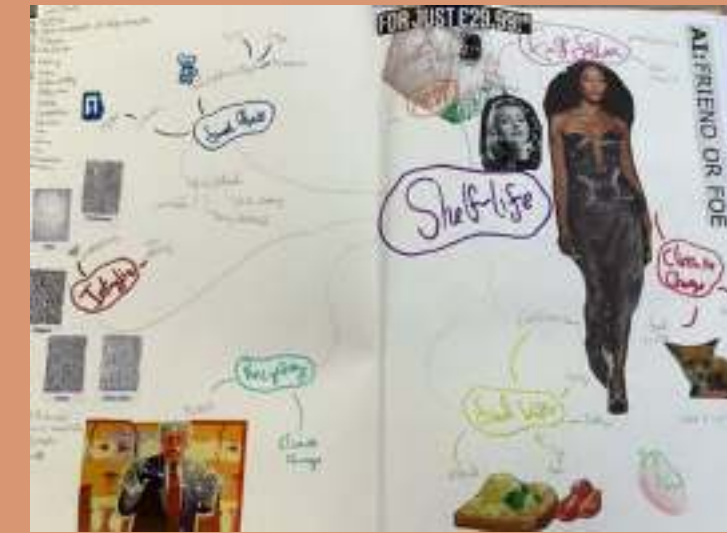
1. **Explore** the theme *Shelf Life* through consumer culture, trends, and expiry.
2. **Develop** ideas using sketches, collage, and mind mapping. (L)
3. **Analyse** artworks by Sara Cwynar and Rembrandt van Rijn to inspire their own work. (O)

Success Criteria

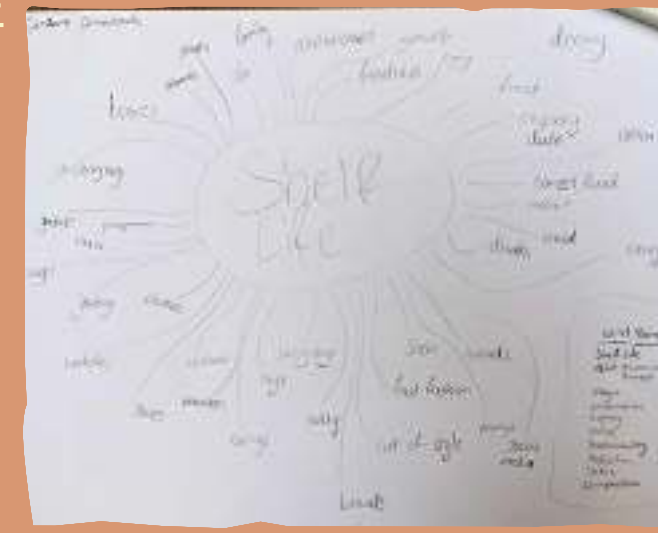
1. Students should be able to explore the theme Shelf Life by examining consumer culture, trends, and expiry through collected objects and imagery.
2. Students should be able to develop ideas visually using sketches, collage, and mind mapping to plan future intaglio work.
3. Students should be able to analyse artworks by contemporary and historical artists to inform their own creative decisions.



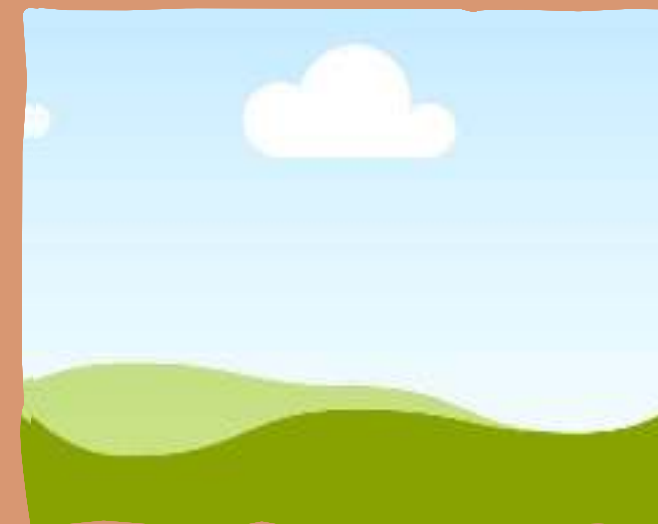
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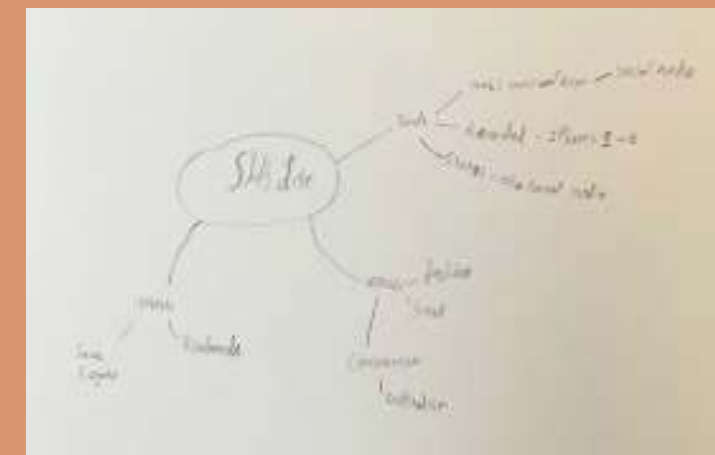
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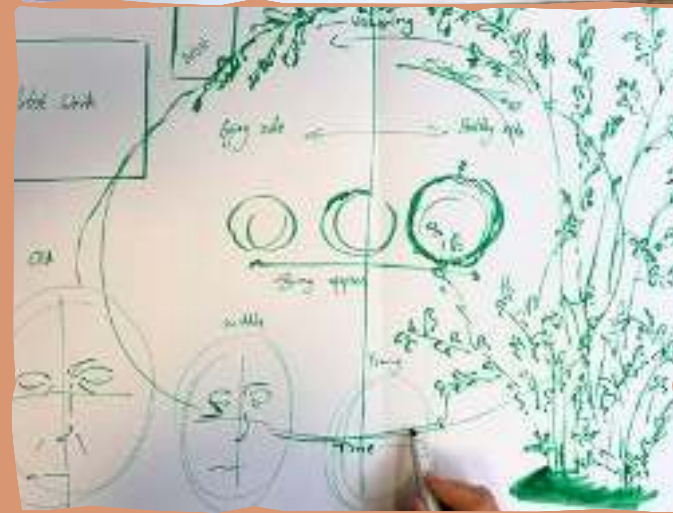
LESSON 2



1.1 looking: identify the sources that support the development of their work



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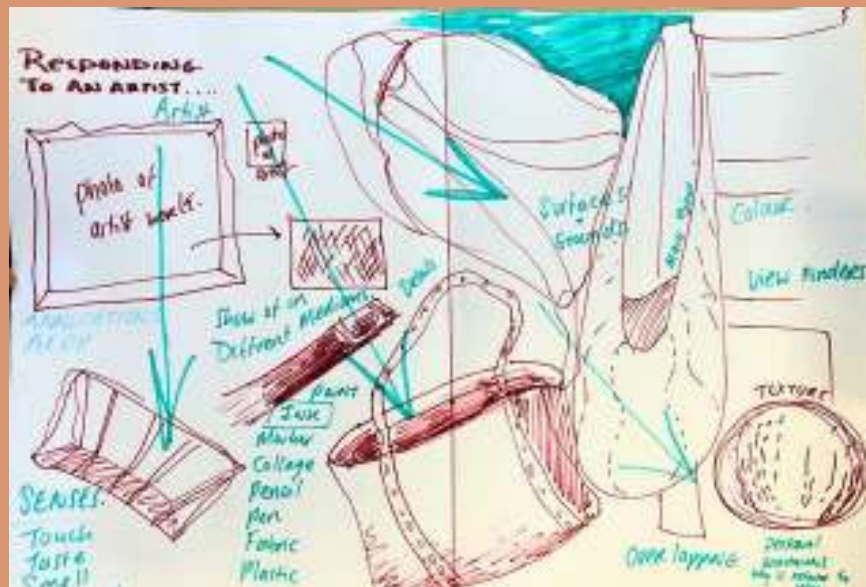
YM

Learning Intentions

1. Use gestural drawing to show composition, scale, balance and overlapping.
2. Explain how artists and videos show waste, value and preservation (SDG 12).
3. Plan and annotate a creative sketchbook page using your objects and research.

Success Criteria

1. Students will be able to draw their objects showing composition, scale, balance and overlapping.
2. Students will be able to describe how Kathleen Ryan and the videos show waste, value and preservation.
3. Students will be able to plan and annotate a sketchbook page that links their objects to their research and theme.



Research

LESSON 3

Homework: Draw your response to artist

- Albrecht Dürer (intaglio/drawing)
- Jim Dine (intaglio/drawing)
- Kiki Smith (intaglio/drawing)
- Chimei Hamada (intaglio)


Learning Intentions

1. Research an artist and record key details accurately.
2. Select and analyse artworks in relation to AEDP elements and areas of process. .
3. Create a clear and visually engaging artist page in Canva that links to Shelf Life.


Success Criteria


1. Students will be able to research an artist and record key details accurately.
2. Students will be able to select and analyse artworks, explaining how AEDP elements and areas of process are used.
3. Students will be able to create a clear and visually engaging artist page in Canva that connects to the theme Shelf Life.

Albrecht Dürer



Albrecht Dürer was a German Renaissance artist and designer. He was born in Nuremberg in 1471 and died in 1529. He is known for his detailed engravings and woodcuts. His work often combined art and science, and he was a key figure in the Northern Renaissance.





Kiki Smith

born January 18, 1954



Kiki Smith is an American artist known for her work in sculpture, printmaking, and photography. Her work often focuses on the human body and nature. She has created numerous pieces that explore themes of identity, gender, and the natural world.






1.4 Contextual enquiries:engage with a recognised artist and work of art

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Student Name: Isabel McG Date: 4 November 2025
Class: FOW

About the artist:
Kiki Smith
Born in January 18, 1954, the 71 year old German born artist Kiki Smith has made many works. She is an inspiring woman and her pieces have included commentary on the AIDS crisis, feminism and gender. Her newer art focuses more on the human connection to nature. Many of her work focuses on many body parts and bodily fluids, especially after AIDS.





Everywhere (Sitting Figure) (2020)
640x447



How I know I am here (1995-2000)
each from 31 1/2 x 47 in., each sheet
11 1/2 x 45 in. (29.21 x 114.3 cm.)



My Blue Lake (1994)
33 1/2 x 45 5/8 in. (85.2 x 115.9 cm)

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Artist's Name

William Kentridge



William Kentridge, born in Johannesburg, South Africa in 1942, is known for his charcoal and pencil drawings that explore storytelling, history and movement. He often works through animation and film using a process of drawing, erasing, and redrawing to create a sense of rhythm and dramatic tension. His gestural marks and use of black ink evoke the "low and unreliability of nature's forces like wind and water."



William Kentridge: End Catcher
41, 2006, charcoal and pencil on paper, 40 x 60 cm per page.



William Kentridge: Tree 2014
Ink on paper, 60 x 60 cm per page.

Jim Dine




Researching a ss artist Jim Dine

Jim Dine is an American artist his work includes drawing, printmaking, sculpture and photography

- Jim Dine created his first major art piece, the environment titled "The House" in 1960. This artwork was made various found object, like paint-splattered rag

Birth of Jim Dine

Dine was born on June 16, 1935

Three art pieces of Dines

- Two hearts for the movement, 1985
- two robes in gray, 2005
- Red pants II, 1999



Homework: Draw your response to artist

1.4 Contextual enquiries: engage with a recognised artist and work of art

Example Ms Barker Art Craft and Design

William Kentridge

These shells are my response to artist William Kentridge. I used ink and a stick I found outside to draw them. They connect to the theme "Fisherman's Bless" because they remind us of the ocean and the stories of fishermen. The texture of my drawings feels rough and natural, like the real shells you find on the beach. I noticed he has text over his drawings so I responded to this by writing William in calligraphy over my drawing.



Example Ms Barker Art Craft and Design

William Kentridge

William Kentridge, born in Johannesburg, South Africa, is known for his charcoal and ink drawings that combine contemporary history, environment, and the arts. Through animation and film, he explores the complexities of race, class, and identity in South Africa. His work is characterized by its layered, textured quality, often incorporating text and found objects.



ART ELEMENTS		DESIGN PRINCIPLES	
POINT	COLOR	BALANCE	TENSION
LINE	SHAPE	SYMMETRY	HARMONY
FORM	TEXTURE	SPACE	LIGHT
PATTERN		SCALE	CONTRAST



Visual Aid



Rebecca Rütten

Respond

LESSON 4

Learning Intentions

1. Analyse how Rebecca Rütten uses scale, viewpoint, and object placement to communicate meaning
2. Explore how balance, layering, and arrangement affect the impact of a still life
3. Reflect on your own object compositions using AEDP elements to make informed artistic decisions

Success Criteria

1. Students should be able to Identify how AEDP elements in Rütten's work create meaning
2. Students should be able to Explain which arrangements of objects in their compositions are most effective
3. Students should be able to Apply AEDP principles to improve their own still life compositions



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Mr Baker Art Class & Design

A.E.D.P.

ART ELEMENTS		DESIGN PRINCIPLES	
DOT	COLOUR	BALANCE	TENSION
LINE	SHAPE	SYMMETRY	HARMONY
FORM	TEXTURE	LIGHT	SPACE
PATTERN	CONTRAST	SCALE	

Respond

LESSON 5

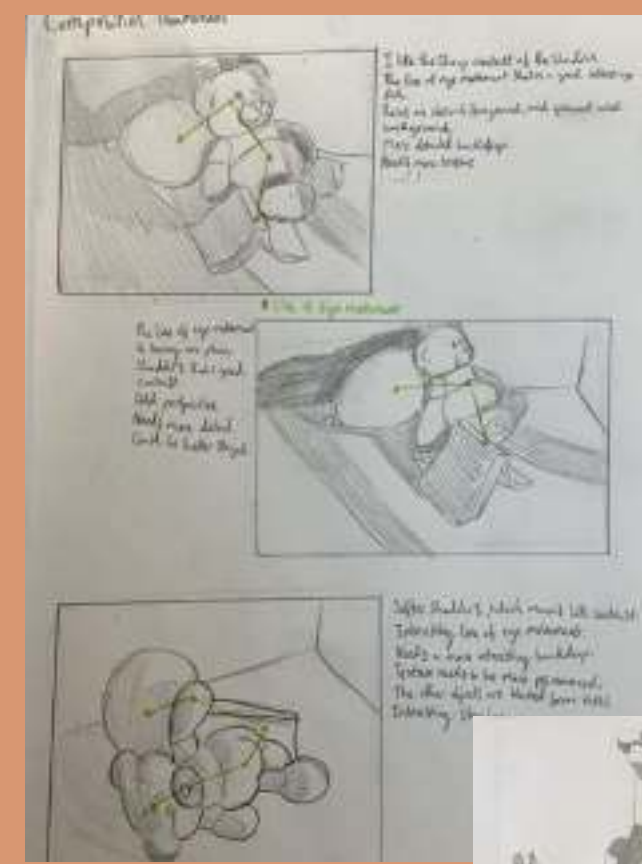


Learning Intentions

1. Develop a final composition that communicates their personal narrative within the Shelf Life theme.
2. Apply cross-hatching and tonal shading to create depth, texture, and emphasis in their objects.
3. Analyse and refine their composition, considering balance, scale, and the relationship between objects.

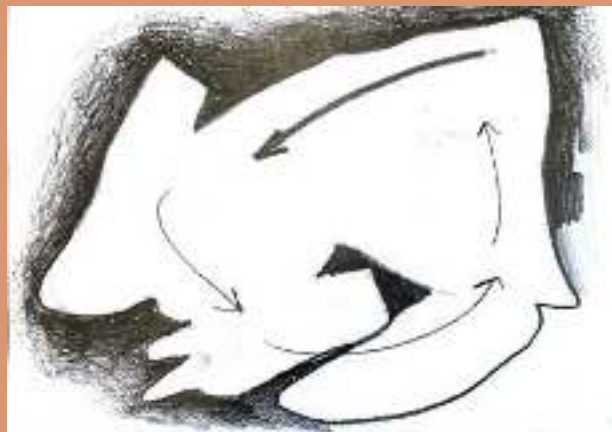
Success Criteria

1. Students should be able to Show a clear, well-structured final composition based on one of their thumbnails.
2. Students should be able to Use cross-hatching and tonal techniques effectively to enhance form, texture, and spatial depth.
3. Students should be able to demonstrate thoughtful choices in arrangement, balance, and scale, with annotations explaining why.

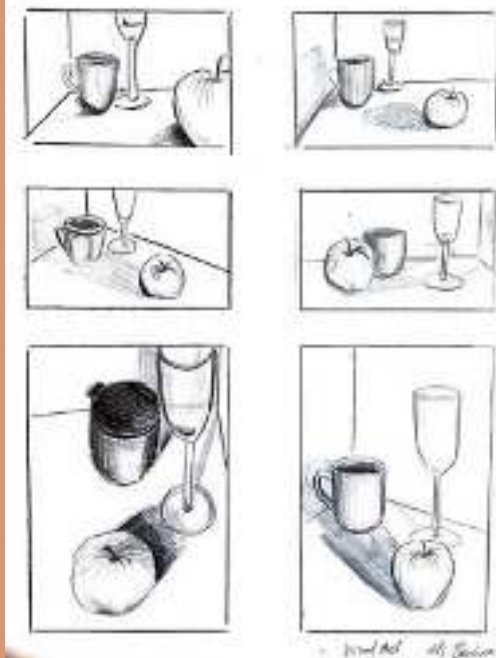


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Composition Still life



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Respond

LESSON 6

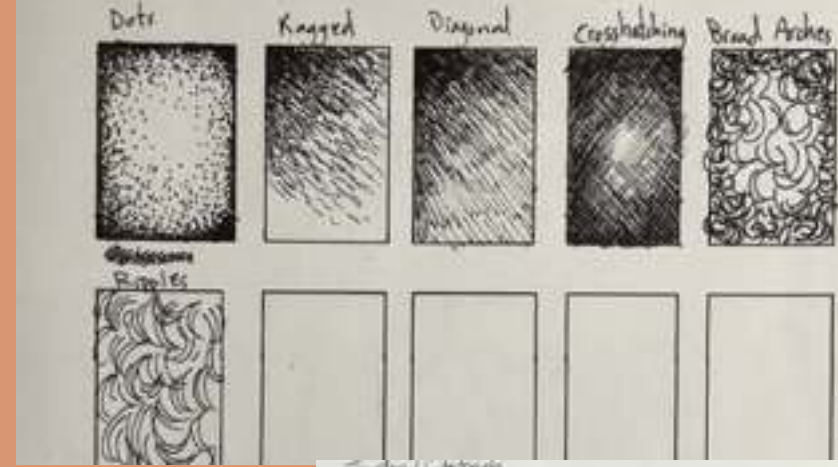


Criteria

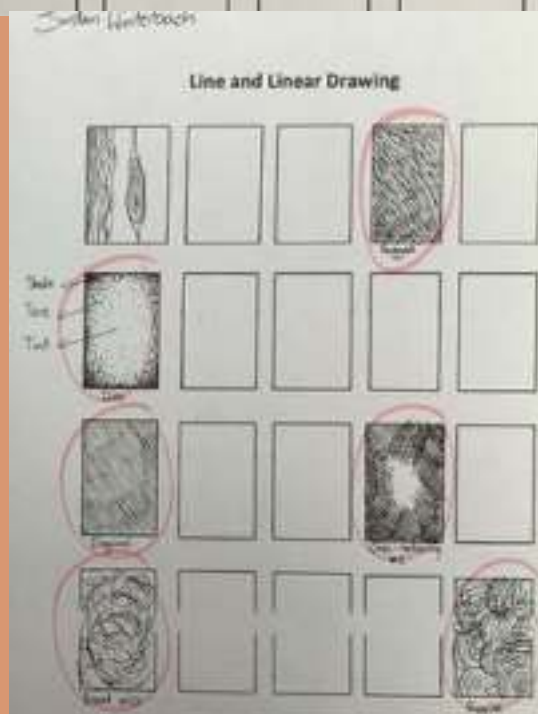
- Understand how line and mark-making create tone, texture, and emotion.
- Explore Van Gogh's use of directional marks to show form and movement.
- Apply line techniques to describe the surface and feeling of their own chosen objects.

- Students will be able to describe and demonstrate five types of mark-making.
- Students will be able to explain how different lines change tone and texture.
- Students will be able to connect their mark-making choices to their own object studies.

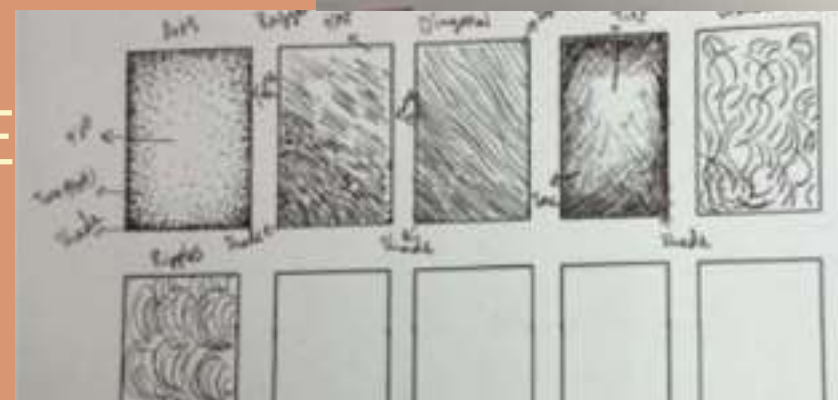
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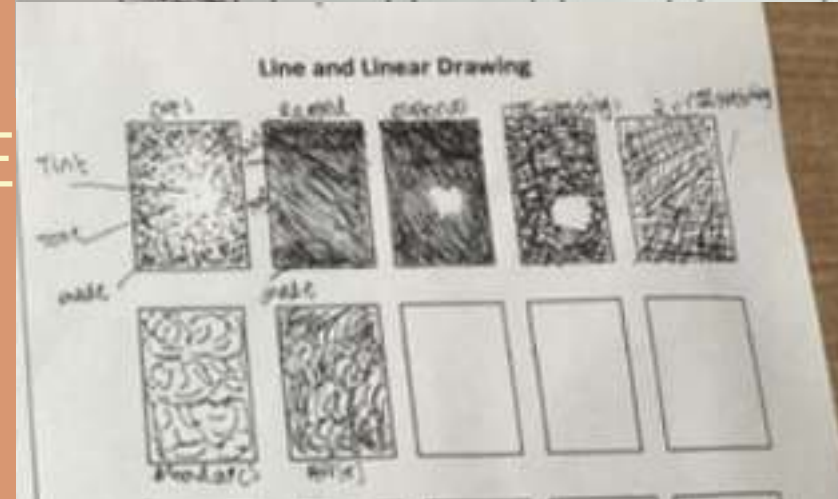
AE--Really considering which techniques to apply to objects through discussion and consideration



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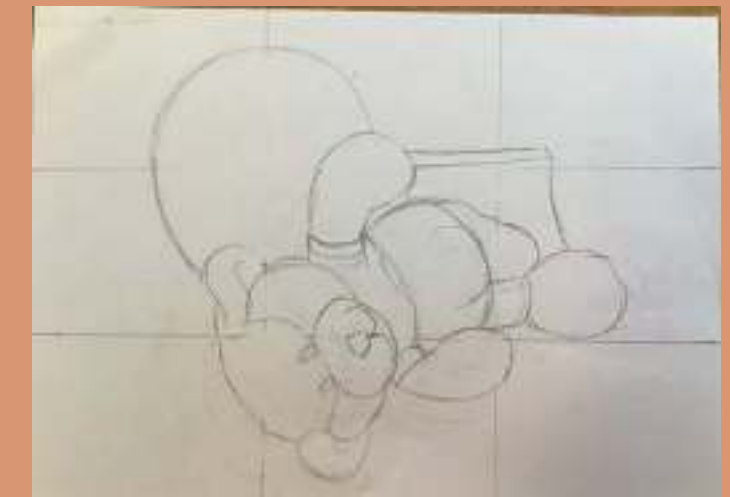
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2.1 Making: apply appropriate skills, knowledge and techniques

Create

LESSON 7



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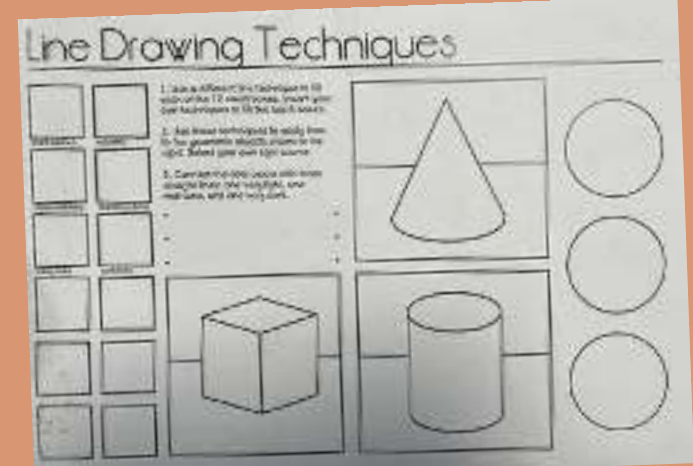
Learning Intentions

1. Explore how to observe and record positive and negative space in objects through careful observational drawing.
2. Practise creating internal and external lines to understand scale, proportion, and balance in 3D forms.
3. Practise mark-making to show line, tone, and texture in preparation for later tonal work and etching.
4. Recap how Van Gogh uses expressive line and texture to bring objects to life.

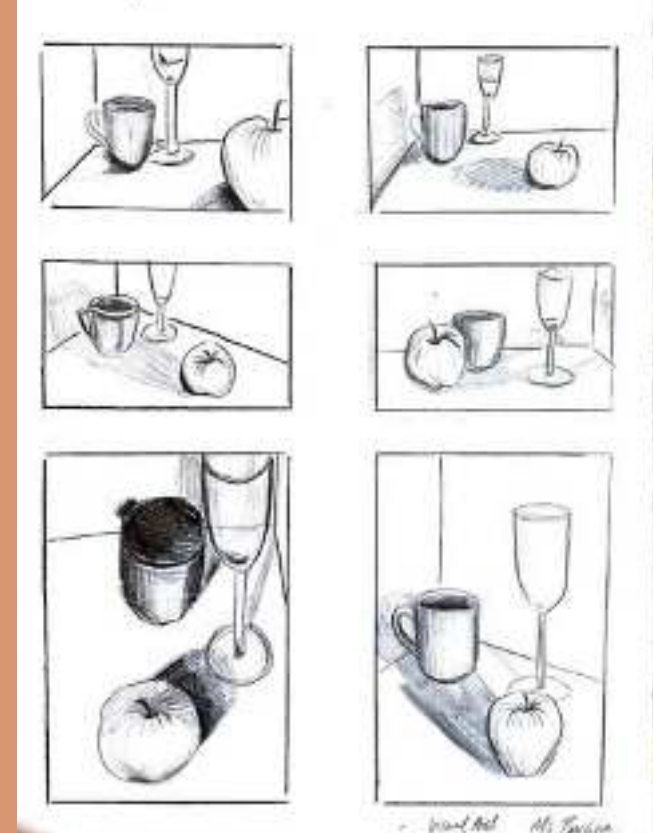
Success Criteria

Students should be able to....

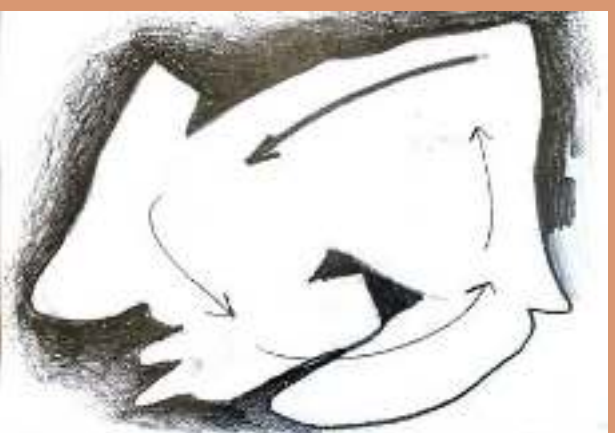
1. Identify and draw the positive and negative space of their objects accurately.
2. Use internal and external lines to show scale, proportion, and balance in 3D forms.
3. Experiment with line and texture to suggest surface quality, preparing for tonal work later.
4. Observe and describe how Van Gogh's use of expressive line and texture could inspire their own drawings.



Composition Still life



ym



ME



LESSON 8



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AE



Learning Intentions

1. **Explore** the theme *Shelf Life* through consumer culture, trends, and expiry.
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Success Criteria

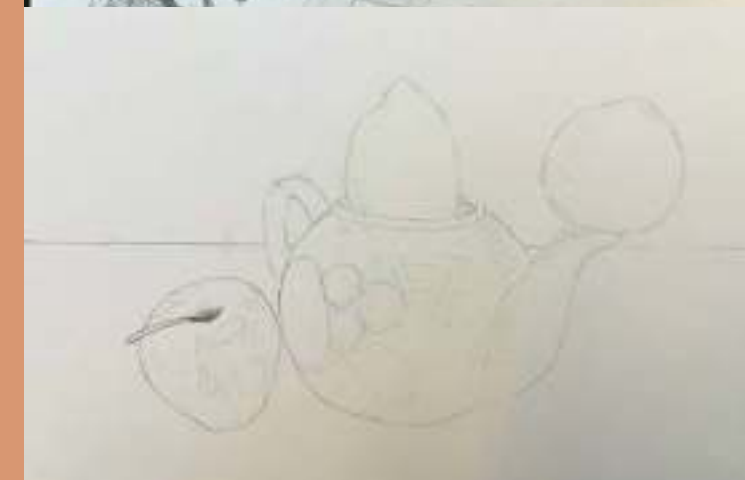
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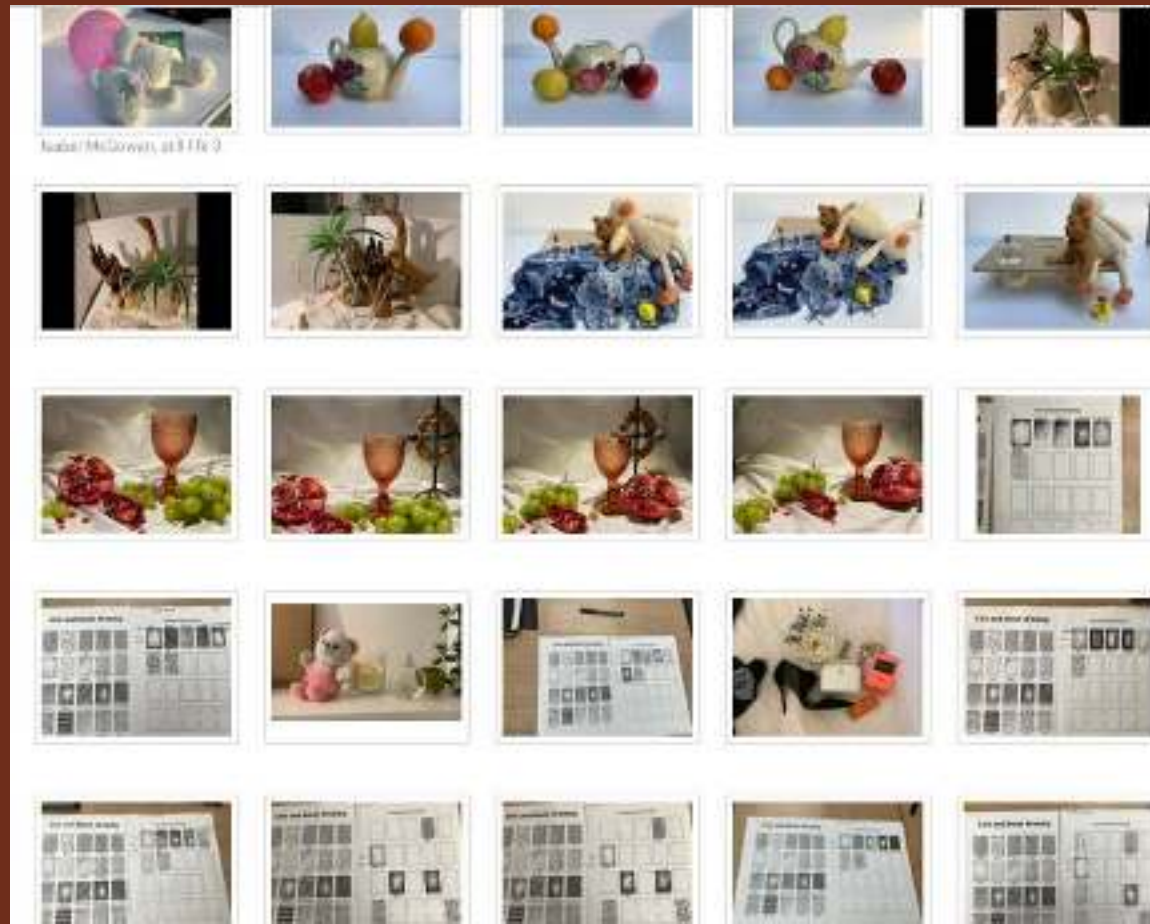
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To be continued



3.4 Critical and Personal reflection: discuss the development of ideas and work from conception to realisation

Week 4

- Tues 2 Dec- Etching
 - Health & Safety: Etching
 - Apply final designs to acetate plates
- Wed 3 Dec -Printing Press Demo & Tester
 - Learn to use the press safely
 - Make a small A7 test print, keeping areas clean and organised

Week 5

- Mon 8 Dec -First Print
 - Pull your first final prints
- Tues 9 Dec – Refinement & Additional Prints
 - Make improvements based on test prints
 - SS Artist: Jim Dine (tone, texture, expressive line)
- Wed 10 Dec – Presentation & Mounting
 - Mount, label, and photograph prints
 - Share and discuss your work

Week 6

- Mon 15 Dec – Christmas Cards (Room to change)
 - Create Christmas cards using your prints (Canva or paper)
- Tues 16 Dec – Christmas Cards
- Wed 17 Dec – Christmas Cards

(Ski trip)





Most Challenging Aspects

- **Managing the timing of a content heavy unit of learning.** I often felt caught between wanting depth and needing to keep the lesson moving.
 - **Differentiating success criteria** for a class with a very wide range of abilities. I am still unsure whether to show different versions or keep it general for everyone. Highly achieving students + SEN students.
 - **Technical issues** such as slow wifi and problems accessing Canva or Tyro made parts of some lessons trickier and required quick problem solving.
 - In Lesson 4 the homework task felt a little unclear because I was unsure how much students could achieve during class time. I also did not **upload photographs** to Drive when I thought I had, so I needed to correct that later.
 - I am starting to question whether a **support study artist** is needed in every single lesson. Sometimes a **short recap** works better and leaves more time for actual drawing and development.
- I need to **explicitly teach** things **to not assume** students already knew such as using different pencils at different stages of a drawing as the lessons have developed I have relieved this and really learnt from this.
- Providing feedback through schoology/ homework formative assessment and help.

What I Have Learned From This SP Experience So Far /Positives

- I am becoming much stronger at **reflecting** and using those **reflections to shape the next lesson. Being adaptable to students needs**
 - Clear routines such as photographing work, uploading to Schoology and checking homework are essential for keeping the unit running smoothly.
 - **Assessment for learning**, consistent questioning and opening up rich discussions developing understanding and visual and critical language.
- Well rounded lessons with **reflection and evaluation** being more developed and purposeful.
- **Differentiation** does not always need to be complicated. Simple tools such as templates and visual aids make a big difference. **Clearly explaining and demonstrations**
- Better at **organisation!** Learning new ways everyday through asking for help and learning support.
- Consistent peer learning and facilitating learning, to close gaps