

# Temple Carrig School Greystones

PME2 VIVA 2025  
5th Year UOL



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

**11 Learners**

1x ASD  
1x SLD  
2x Dyslexia  
1x RAG  
1x Anxiety

iPad school

**5<sup>TH</sup> YEAR**  
**5 weeks (1 hour each)**  
**13 lessons**

***Aim of Unit of Learning;***

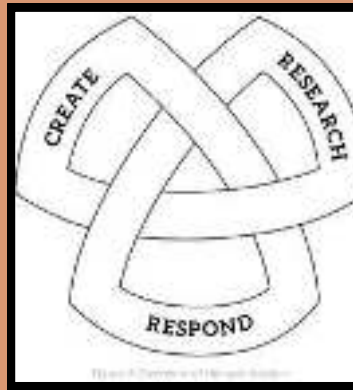
To explore the theme iCurate, students will **research** curation, **respond to the art classroom** through **design thinking** and experimental drawing, and **create** a digital exhibition with a focus on **composition, balance, and space**.

# Learning Outcomes

Learning outcomes for unit of learning

Research → Respond → Create

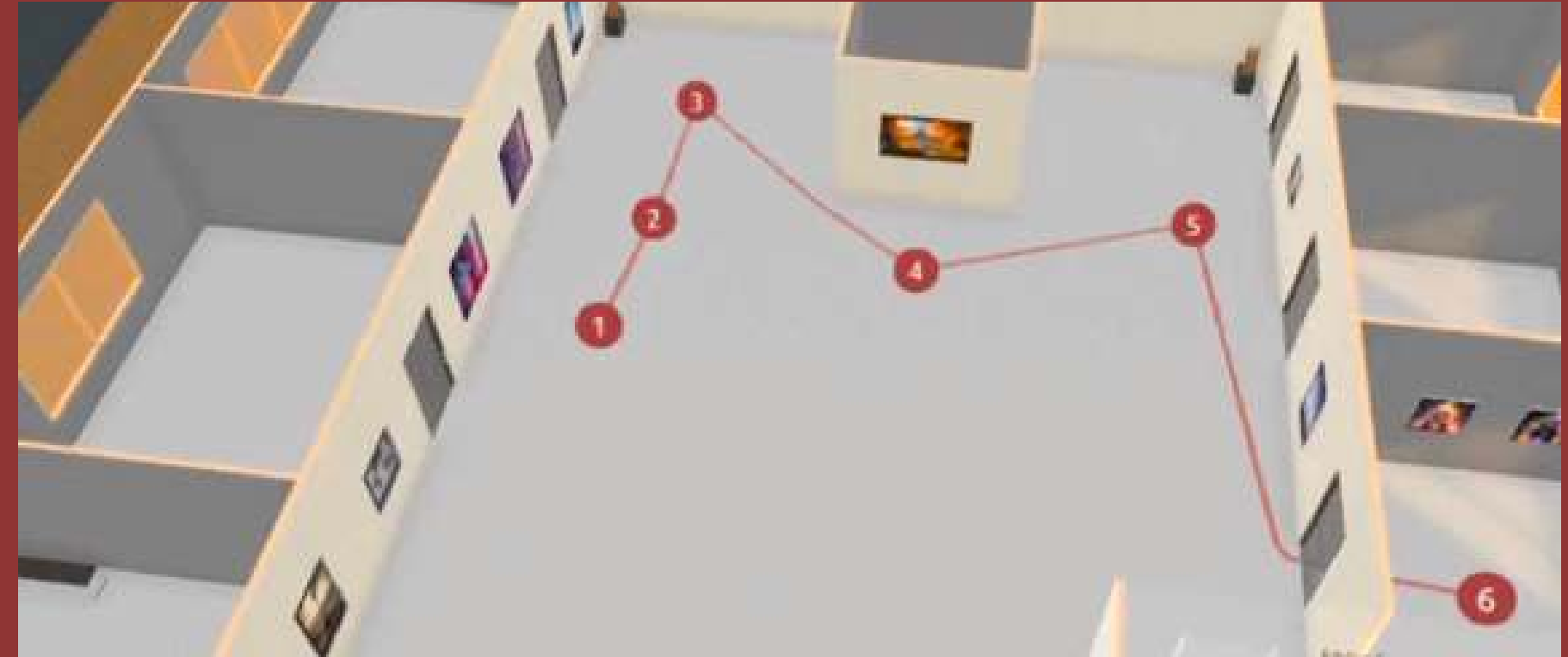
**Cross Curricular Link – Construction  
Technology (Leaving Cycle)**



**This project links to creative careers:**

- Curatorship
- Interior design
- Architecture
- Visual culture / critical culture (NCAD)
- Digital portfolio preparation
  - Art History and Archives
  - Art photography and preservation

# KEY SKILLS



**Critical and Creative Thinking**

**Information Processing**

**Communicating**

**Being Personally Effective**

**Working With Others**

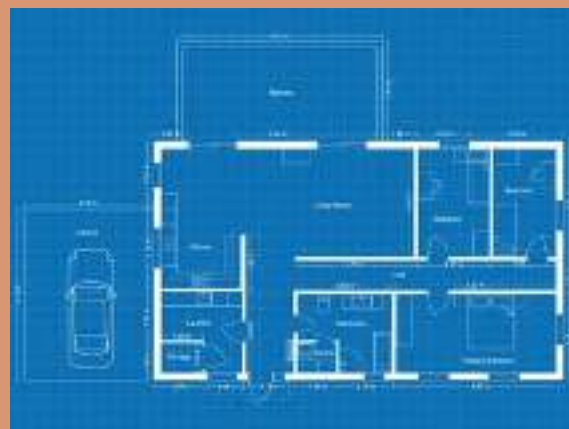
# Layers of Learning

- Curatorial Thinking – selection, editing, audience
- Visual Literacy – discussing artwork and meaning
- Digital Skills – MetaSteps exhibition building
- Portfolio Skills – digitising work (Adobe Scan)
- Artist Response

## Interior Design and Architecture

- Digital Tools – QR codes, exhibition links
- Independent Learning – planning, deadlines
- Literacy, Oracy, Numeracy throughout (see planning)

Leaving Cert Journal + VC:TW:Art in the environment



## Learning Beyond the Classroom

- Virtual museum tours
- VR exhibition viewing
- Creative career awareness and courses in Ireland
- Portfolio preparation- For Fine art, Design and Architecture

Digital tools used:

ArtSteps . MetaSteps • Adobe Scan • QR Codes – **Virtual Reality**



# Visual Aid of Basic Art Classroom Room 101

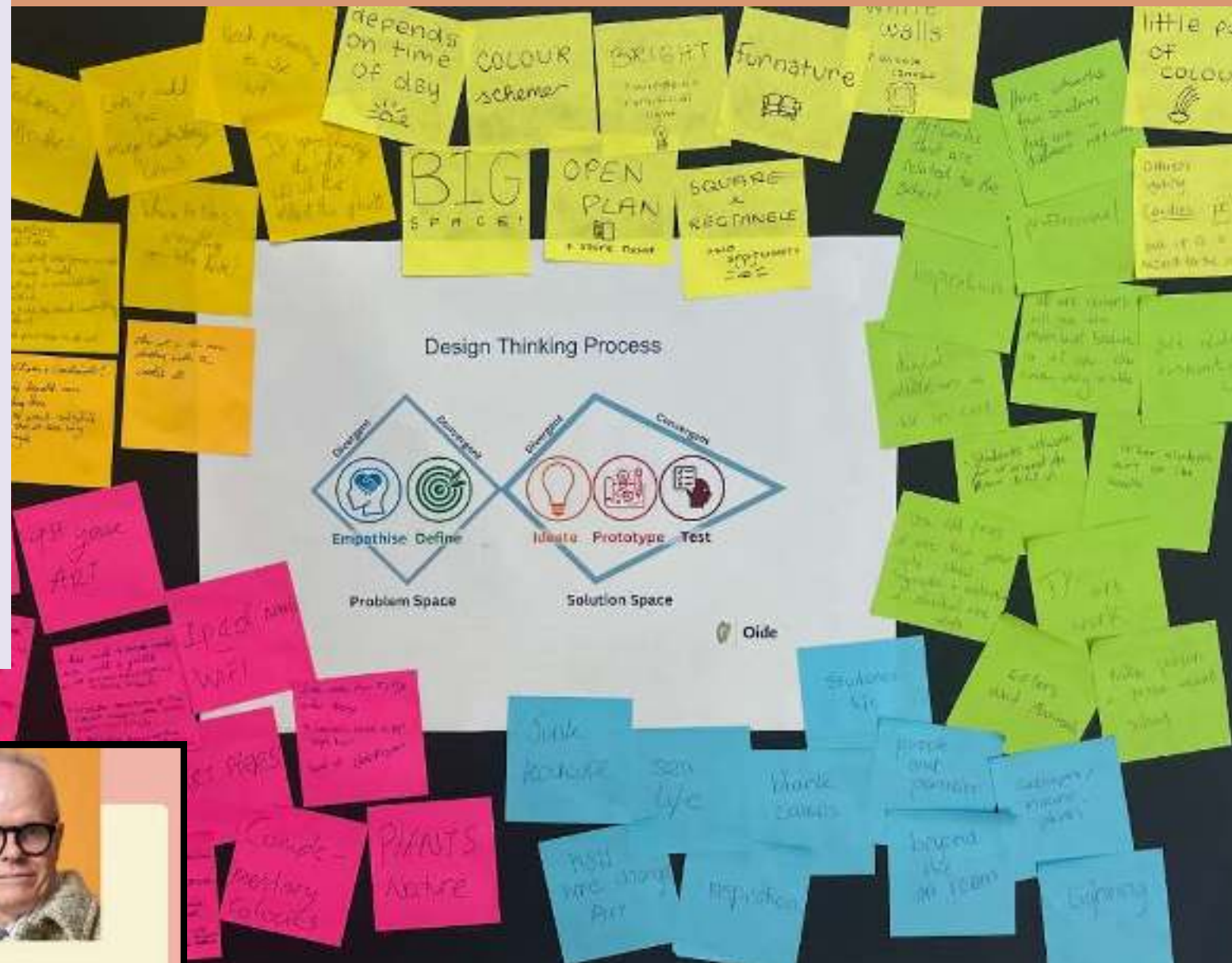


# LESSON 1

## Introduction to iCurate and Curatorial Thinking

### Success Criteria

1. **Explain** the role of a curator and describe the purpose of an exhibition theme. (Literacy / Oracy)
2. **Identify** ways the classroom could function as an exhibition space. (Psychomotor / Numeracy)
3. **Communicate** at least one clear curatorial idea informed by the project brief and class discussion. (Affective / Oracy)



## What Is a Curator?



### Hans Ulrich Obrist

**Hans Ulrich Obrist**  
Born: 1968, Zurich, Switzerland  
Hans Ulrich Obrist is a Swiss curator, critic, and art historian. He is Artistic Director of the Serpentine Galleries in London and is widely known for developing new approaches to exhibition making. His work often emphasises collaboration, experimentation, and dialogue, and includes long term projects such as *Do It*, which explores process driven exhibitions.



- **Cross Curricular:**

Construction Studies / Architecture – understanding how spaces are designed for purpose and how galleries organise physical environments.

- **Layers of Learning:**

Introduction to curatorial practice and exhibition design.

Understanding how artworks are selected and presented for an audience.

Awareness of careers in curation, gallery work and museum practice.

## Success Criteria

1. **Identified** strengths and limitations in my own artwork for exhibition.(Cognitive / Literacy)
2. **Explain** at least one reason why a curator might include or exclude an artwork.(Oracy / Cognitive)
3. **Begun** exploration of theme sketchbook pages using drawing and written ideas.(Psychomotor / Literacy)
4. **Identified** how Composition or Space affects how artworks could be arranged in an exhibition. (AEDP)

# LESSON 2

## Developing Exhibition Ideas

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## Curator Focus

Curators decide:

- What is shown
- What is left out
- How work is grouped

Not all artwork is always included – and that's okay.



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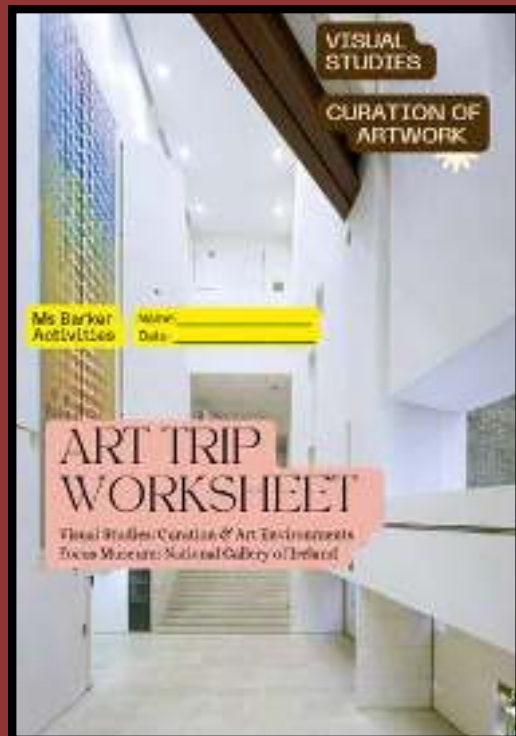
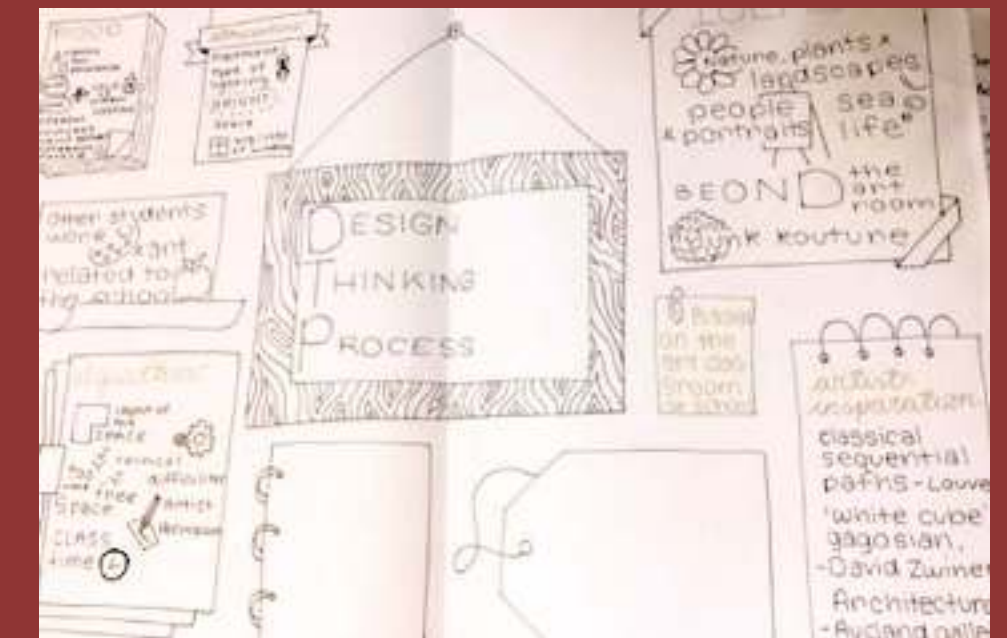


## The Photo Museum

Exhibition Visit  
Photos from Photo Museum Ireland  
Curator: Darragh Shanahan  
Focus: how work was selected and presented



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# LESSON 3

Deepening Exploration of Theme: iCurate

## Success Criteria

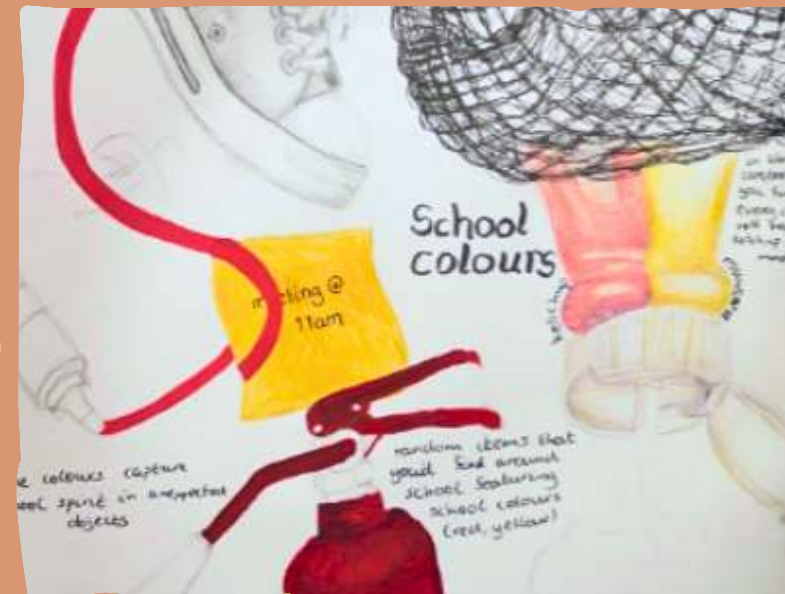
1. **Referencing** artists or curators shown in class through written annotation in my sketchbook.
2. **Generating** four possible sub themes linked to the theme *iCurate*.
3. **Recording** visual and written ideas for possible artworks I could include or create in my exhibition.
4. **Identifying** two AEDP that could influence my planned artworks.



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## Wolfgang Tillmans

Wolfgang Tillmans is a German contemporary photographer known for expanding the boundaries of photography as both art and documentation. His diverse body of work spans portraiture, still life, abstraction, and installation, exploring themes of identity, politics, and perception.

### Key facts

- Born: August 16, 1968, Remscheid, West Germany
- Nationality: German
- Notable award: Turner Prize (2000)
- Base: London and Berlin
- Mediums: Photography, video, installation



Tillmans photographing the iconic cover for Ocean's album *Blonde*, featuring Ocean in a shower, and Tillmans' song "Device Control" appearing on Ocean's visual album *Endless*.

## Cross Curricular:

Art History / Visual Culture – researching contemporary curators and artists.

## Layers of Learning:

Research skills and understanding archives, collections and exhibition history. Learning how to analyse and respond to artists and curators.

## Success Criteria

I will show my learning by...

1. **Writing** a clear sub theme statement in my sketchbook.
2. **Identifying** artworks I will include or plan to create for my exhibition.
3. **Recording** two support study artists linked to my sub theme with short research notes.
4. **Annotating** how artwork placement, viewpoint or movement through the space could affect how the audience experiences my exhibition.

# LESSON 4

## DEVELOPMENT OF IDEAS 1



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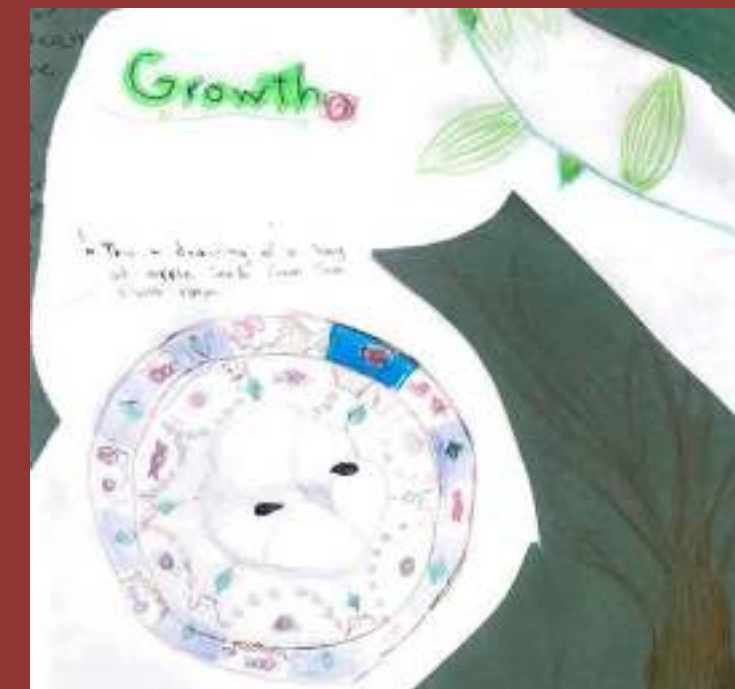


**Cross Curricular:** English – structuring written ideas and defining clear concepts.

### Layers of Learning:

Theme development and conceptual thinking for Leaving Certificate project work.  
Understanding how curators develop exhibition concepts and narratives.

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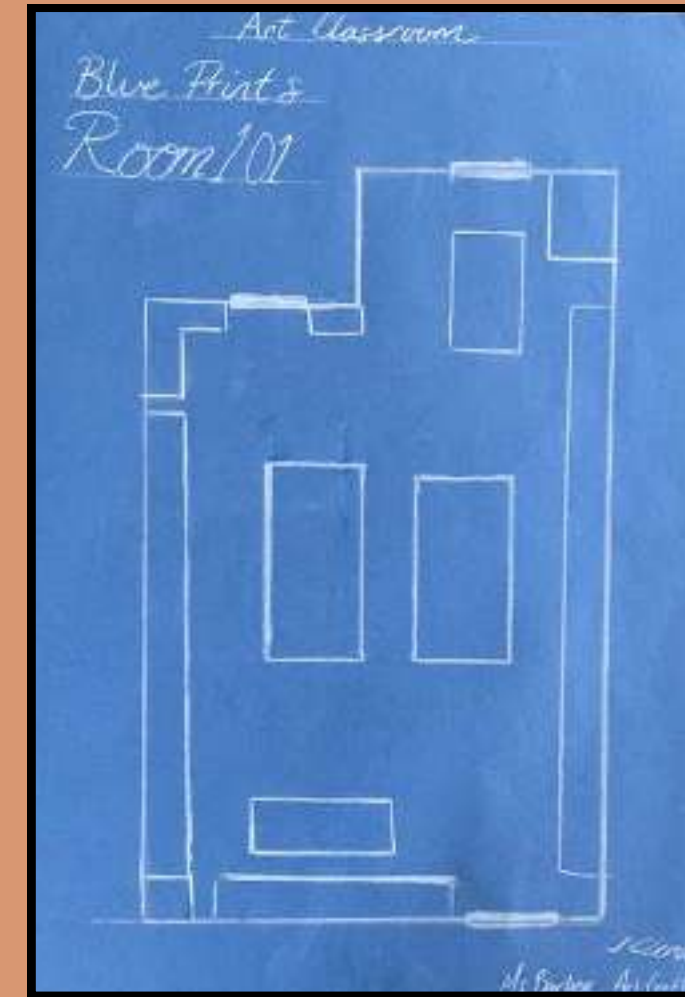
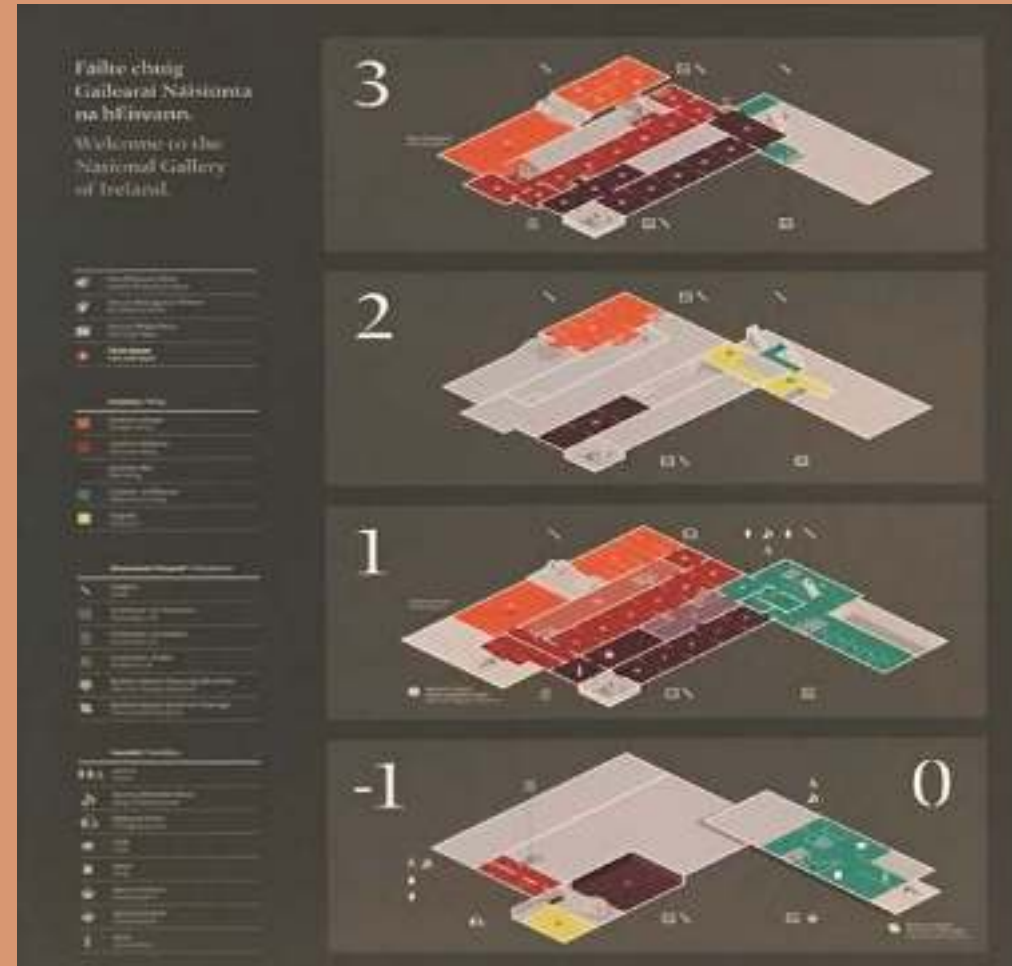


# LESSON 5

## Observing and Measuring the Space

### Success Criteria

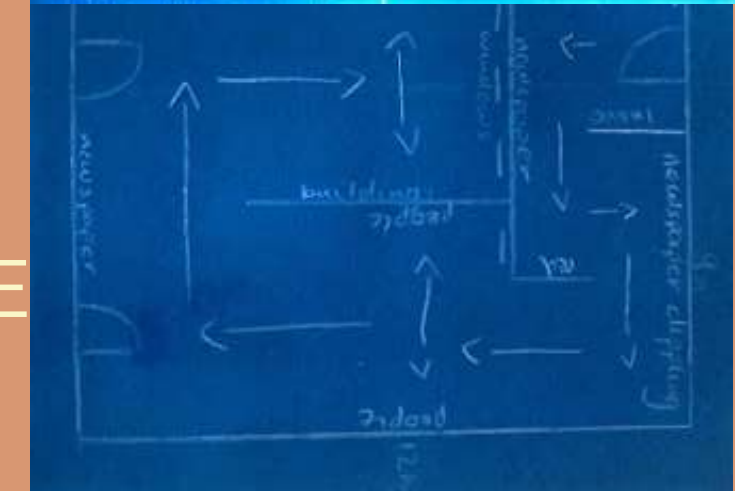
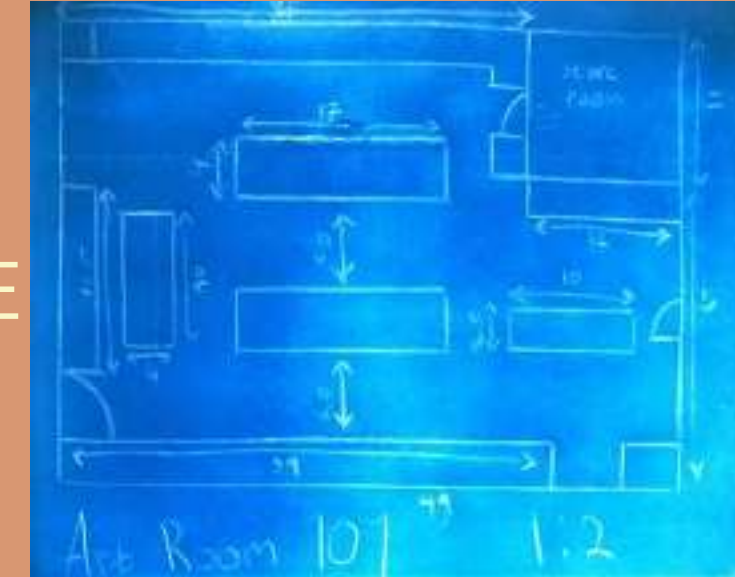
1. **Recording** accurate classroom measurements in my sketchbook.
2. **Creating** a clear floor plan of the classroom space using those measurements.
3. **Identifying** where artworks could be placed within the exhibition space.
4. **Using** curatorial key words to explain how my sub theme could work within the classroom exhibition



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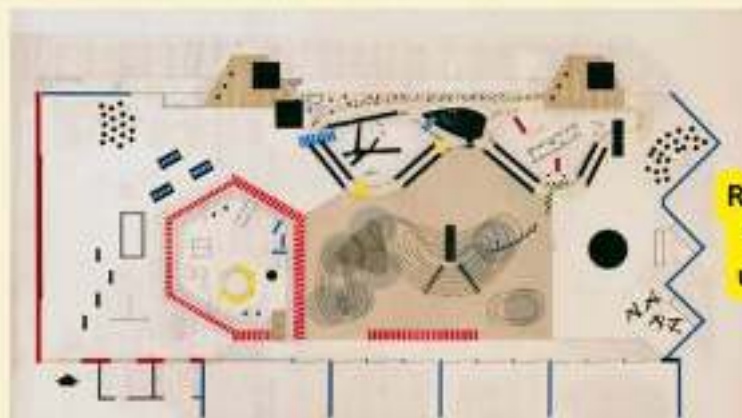


## Numeracy

### RESPOND -Cornelia Hahn Oberlander

Cornelia Hahn Oberlander

- Planned spaces using scale and purpose
- Designers measure before they design



Respond to this artist in your sketchbook using the classroom measurements.

1



**Cross Curricular:**Construction Studies / Architecture – measuring space and planning layout of an interior environment. Maths: Scaling the measurements down and testing methods of measuring.

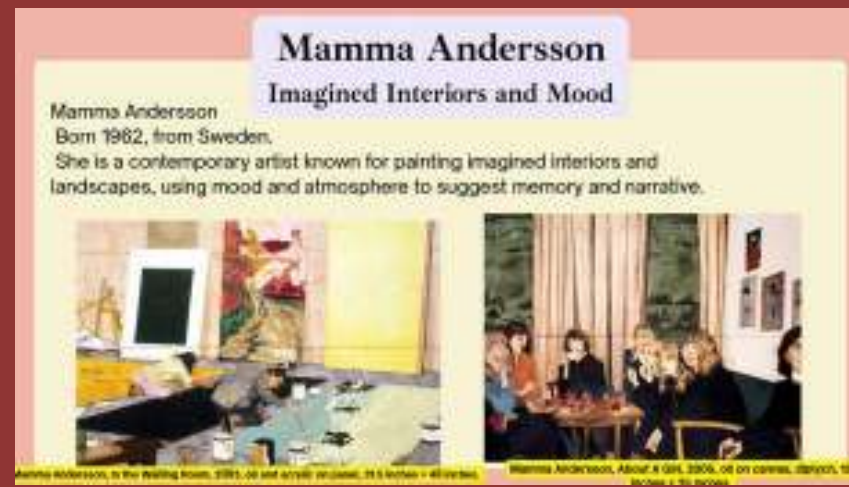
**Layers of Learning:**Understanding spatial planning and exhibition design.Connecting art with interior design and architecture careers.

# LESSON 6

## Drawing on Photographs of the classroom 101

### Success Criteria

1. **Drawing** or painting directly onto classroom photographs to test exhibition ideas.
2. **Creating** visual experiments linked to my sub theme on the photographs.
3. **Writing** short annotations using key words to explain my curatorial decisions.



**Cross Curricular:** Design / Interior Design – exploring how artwork interacts with interior environments.

**Layers of Learning:** Visual experimentation and creative ideation. Learning how curators test ideas through visual planning and spatial exploration.

## Success Criteria

1. **Justify** their exhibition ideas and curatorial decisions using visual language. (*Cognitive / Oracy*)
2. **Discuss** and develop their ideas through design thinking and reflective discussion. (*Affective / Oracy*)
3. **Plan** the next steps of their exhibition development through written reflection. (*Psychomotor / Literacy*)

**Cross Curricular:** Philosophy / Visual Culture – discussing meaning, interpretation and audience experience.

**Layers of Learning:** Developing critical thinking and visual literacy. Understanding how curators shape meaning through selection and interpretation.

# LESSON 7

## TUTORIAL DISCUSSION AND CURATORIAL DECISION MAKING



# LESSON 8

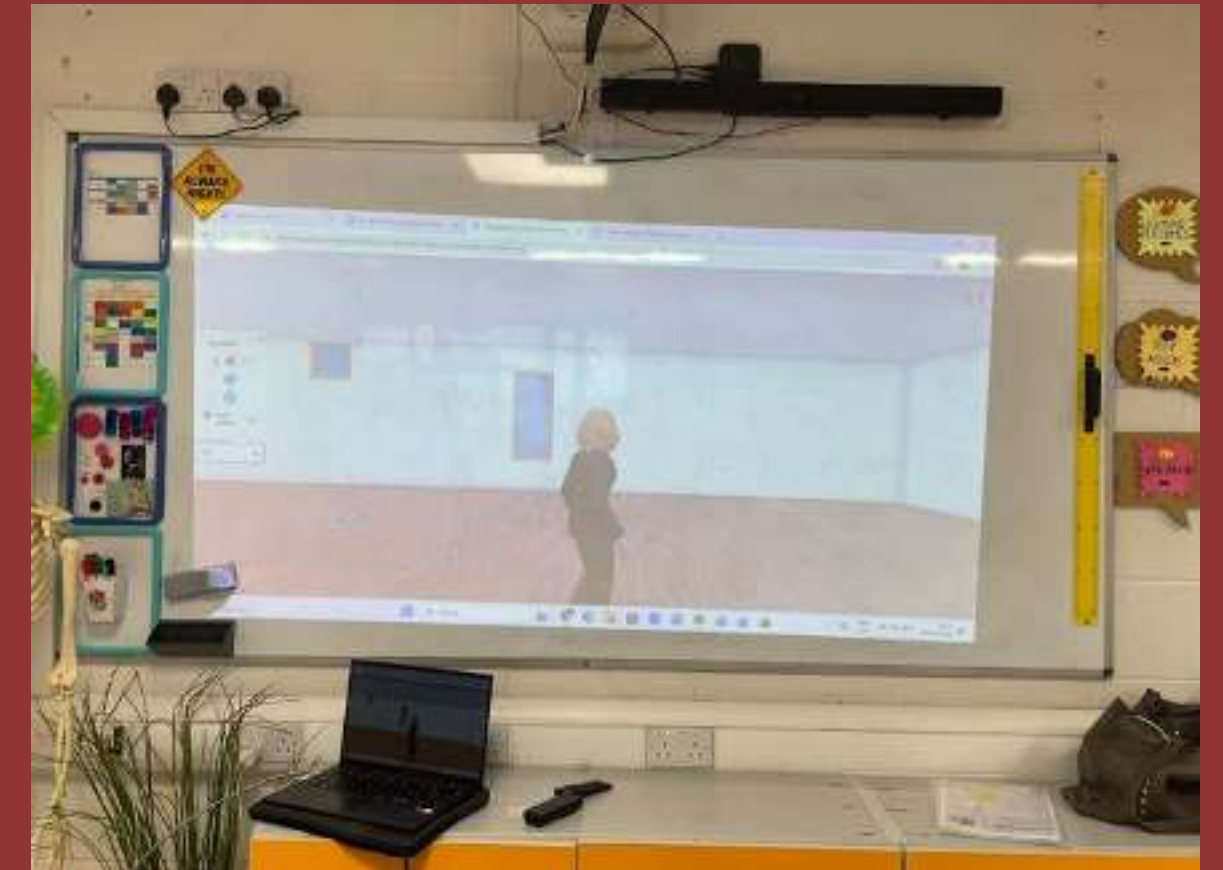
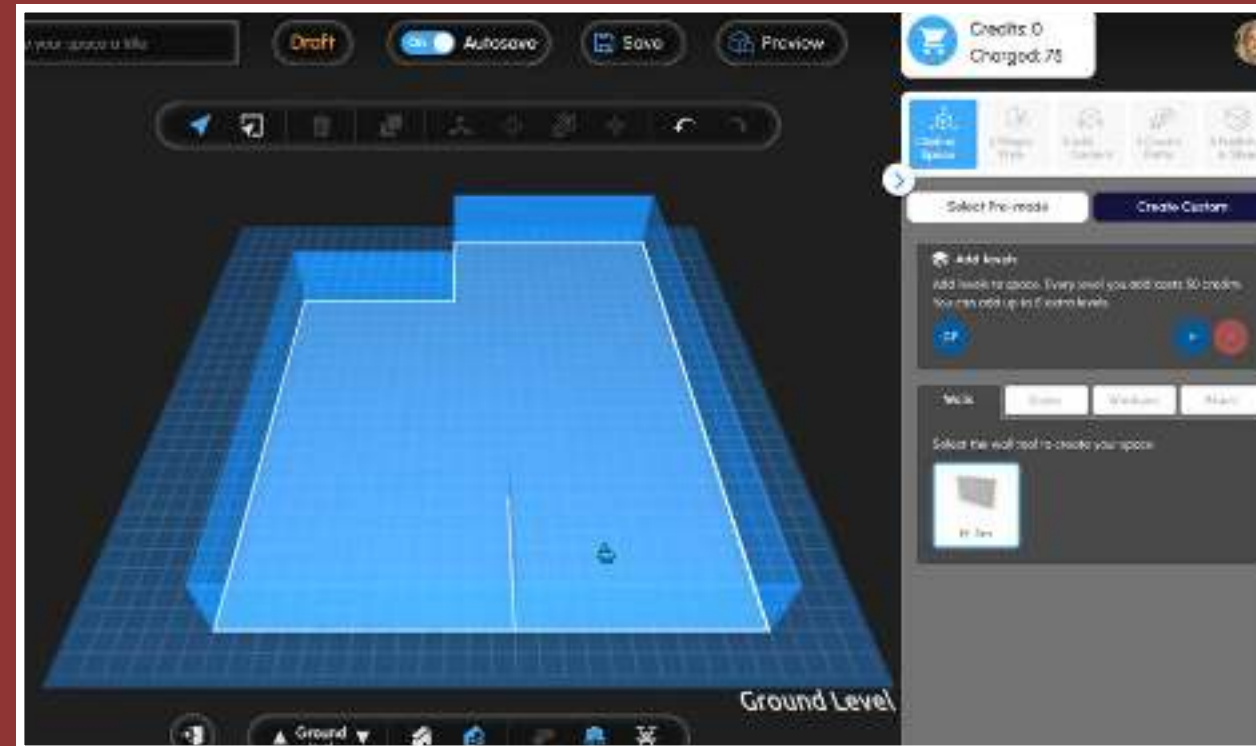
Digital Exhibition Introduction(artsteps) + Metasteps

Create



## Success Criteria

1. **Understanding** a digital exhibition example and discussing how the artworks are arranged in the space.
2. **Explaining** how artwork placement or movement through the gallery can affect meaning.
3. **Recording** digital exhibition ideas or reflections in my Development 2 pages.



**Cross Curricular:** Technology / Digital Learning – using digital exhibition building software.

**Layers of Learning:** Understanding how exhibitions exist in digital and virtual spaces.

Introduction to digital curation and online gallery platforms.

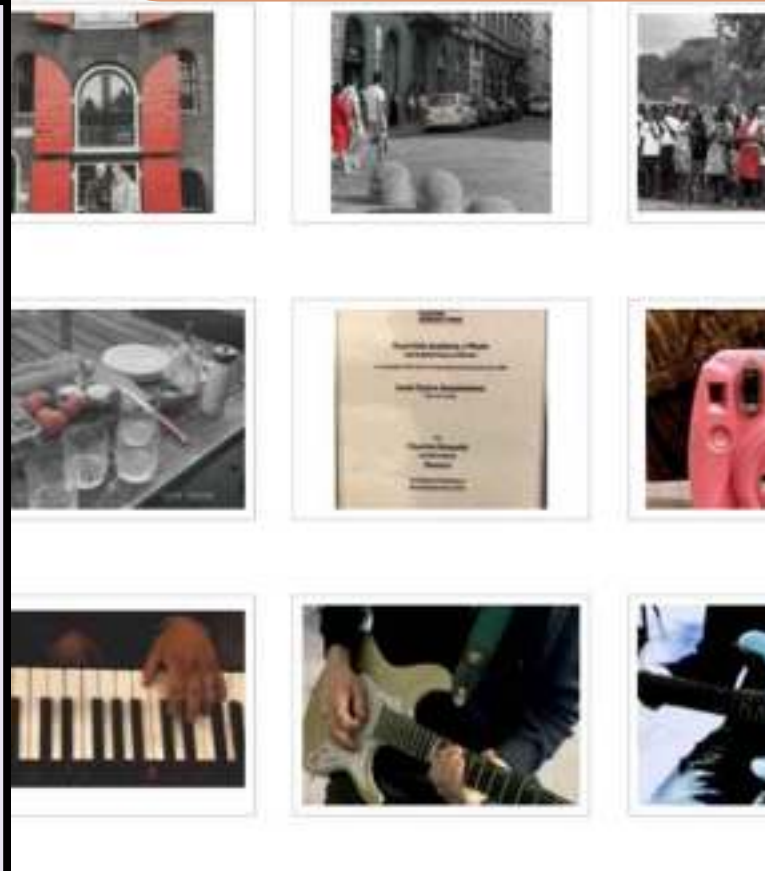


# LESSON 9

## Di Preparing Artwork for Digital Exhibition and Portfolio

### Success Criteria

1. **Scanning** and editing at least one artwork clearly using Adobe Scan.
2. **Uploading** my artwork to the digital gallery or exhibition platform.
3. **Placing** my artwork on the digital gallery walls and deciding where it will appear in the exhibition space.



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**Layers of Learning:** Portfolio preparation – learning how to digitise artwork clearly for portfolios, submissions and exhibitions.

Digital archiving – documenting artwork to prevent loss or damage and maintain a professional record of work.

Curatorial practice – understanding how artwork is submitted and selected digitally for exhibitions.

Photography – understanding how artwork is documented and presented professionally.

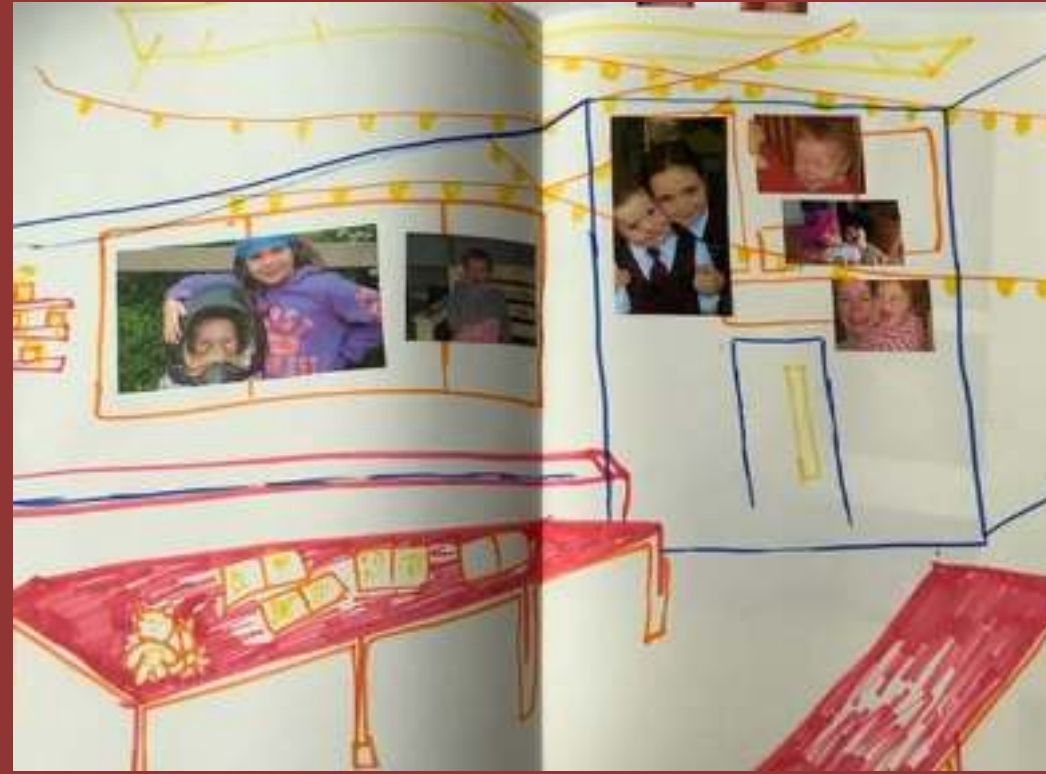
# LESSON 10

## Primary Source Interior Study and Exhibition Planning

### Success Criteria

1. **Creating** an observational drawing of the classroom showing structure, line and viewpoint.
2. **Using** my drawing to test and plan how artworks could be arranged in the space.
3. **Writing** annotations explaining how scale, placement or movement could affect my exhibition layout.

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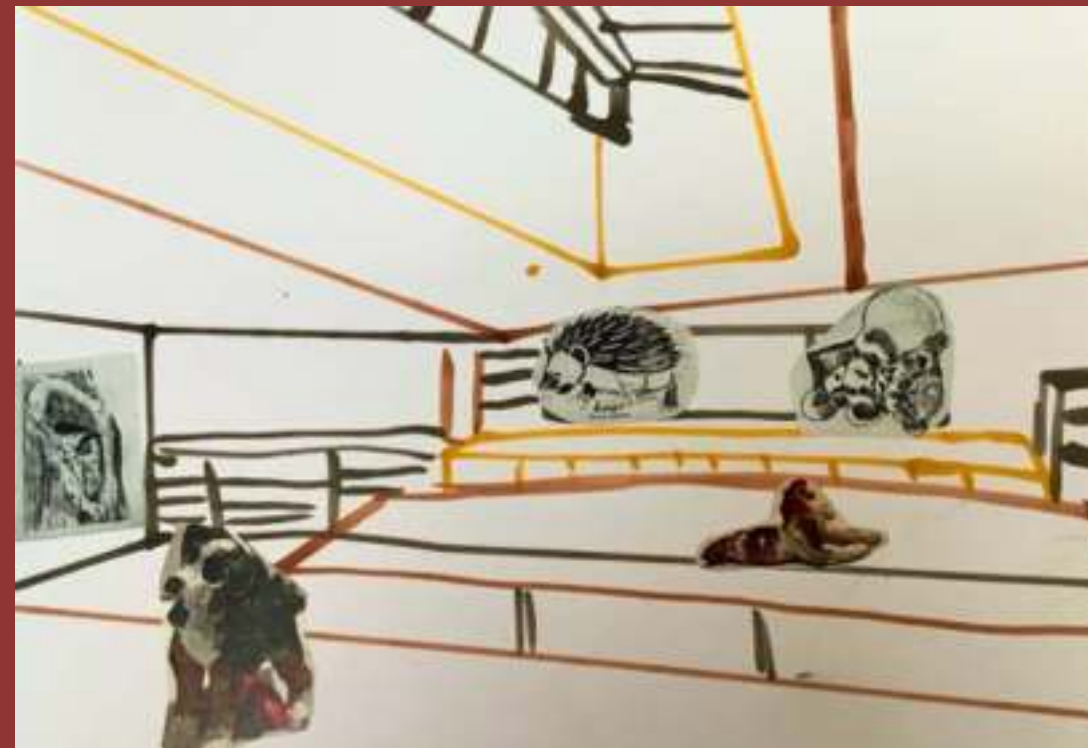


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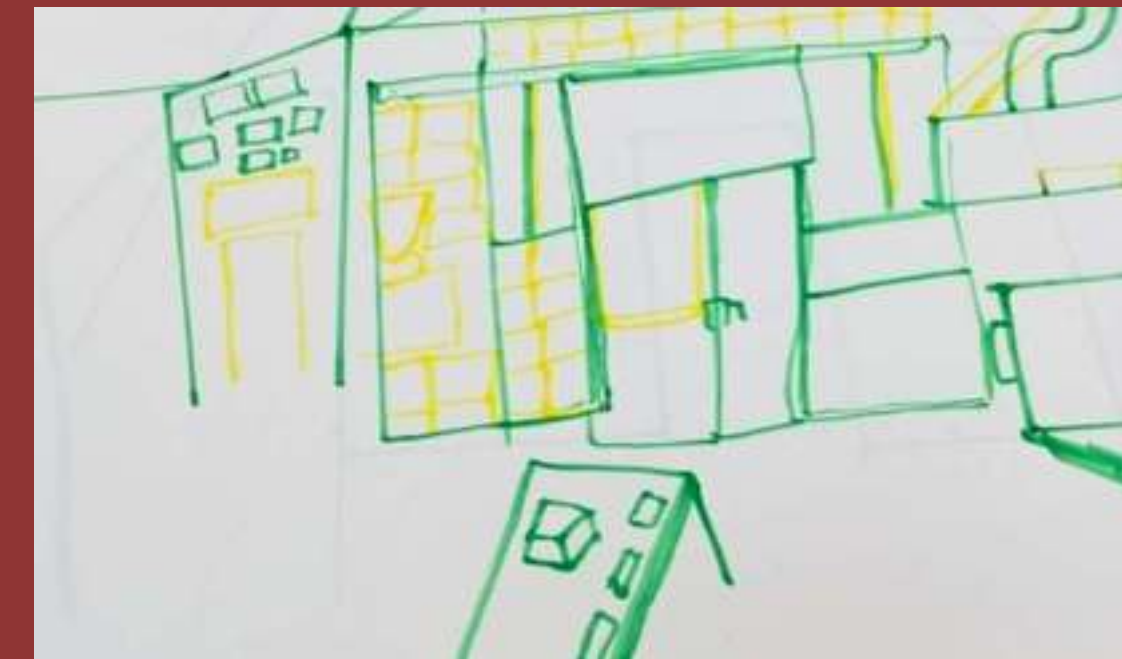


### André Mellone

André Mellone  
Born: Brazil  
From: Brazilian designer and architect, later based in New York  
About: Known for drawing and designing interior spaces using clean lines, structure and simple architectural forms, often focusing on how people experience space through layout, proportion and materials.



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## Success Criteria

1. **Explaining** how my exhibition communicates my theme and sub theme.
2. **Completing** and uploading my digital exhibition including title, artworks and written explanation.
3. **Writing** a short reflection identifying strengths and final improvements.
4. **Checking** that my work meets the assessment rubric before submission.

## Assessment for Learning

### Formative Assessment

- Questioning and class discussion
- Sketchbook development and annotations
- Peer feedback and reflection

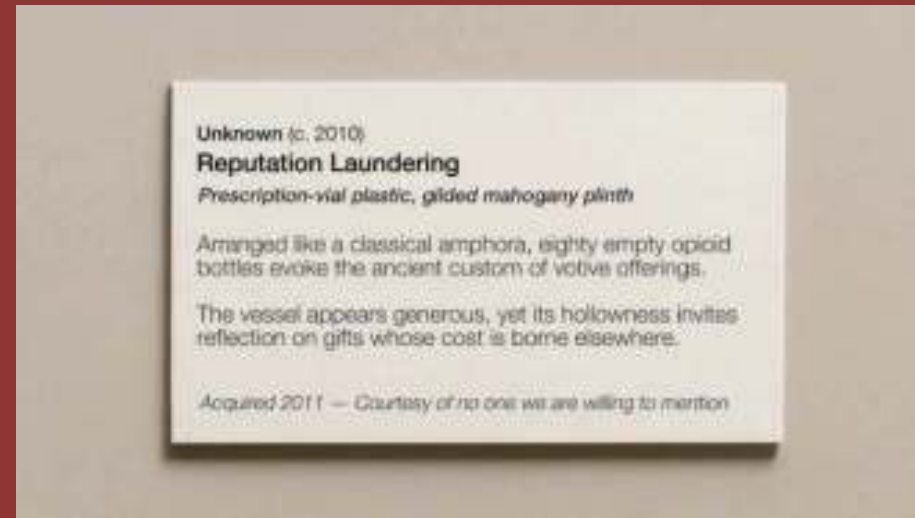
### Summative Assessment

- Digital exhibition
- Curatorial explanation
- Presentation of exhibition decisions

# LESSON 12

## Finalising Exhibition + Writing Curatorial Explanation

### iCurate



## One example of Rubric

Criteria	Grading Scale			
	3	2	1	1
<b>Create Account</b>	Excellent	Good	Satisfactory	Needs Improvement
<b>Approx Classroom Dimentions</b> Room 101. Can be scaled up or down Can be focused section of the art classroom.	Excellent	Good	Satisfactory	Needs Improvement
<b>5+ Artworks</b>	Excellent	Good	Satisfactory	Needs Improvement
<b>Curation</b> Artwork is hung or placed cohesive. Categorised /Curated by: - AEDP: Scale, colour, contrast, etc. Or: subject matter, timeline, etc.	Excellent	Good	Satisfactory	Needs Improvement
<b>Text About Exhibition</b> Placed on wall of exhibition	Excellent	Good	Satisfactory	Needs Improvement
<b>3+ Navigations</b>	Excellent	Good	Satisfactory	Needs Improvement
<b>Connection to subtheme</b>	Excellent	Good	Satisfactory	Needs Improvement
<b>Cover image screenshot</b>	Excellent	Good	Satisfactory	Needs Improvement
<b>Upload screenshots</b>	Excellent	Good	Satisfactory	Needs Improvement

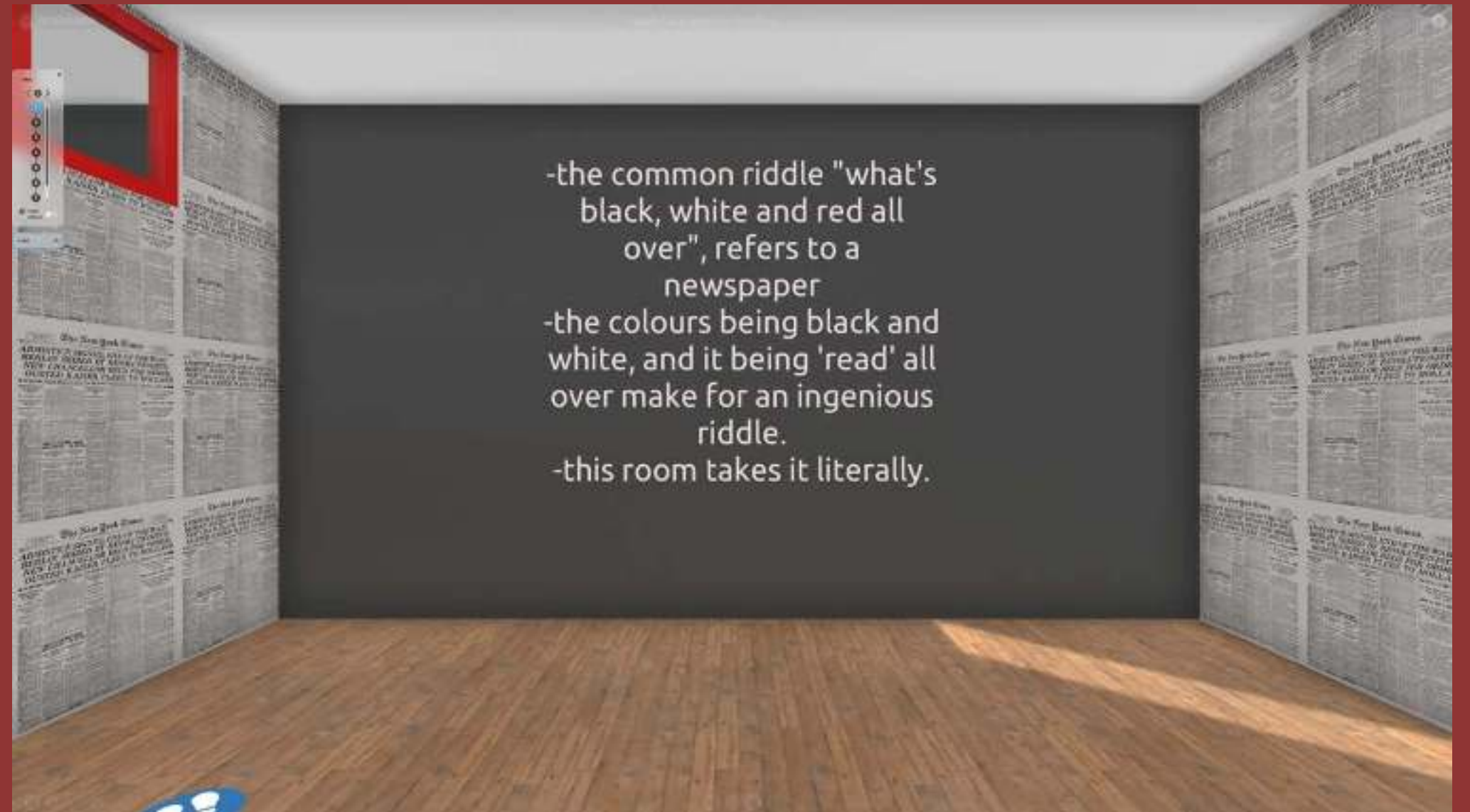
Total pts: 100

# LESSON 13

## Success Criteria

1. **Evaluate** how their exhibition developed from initial idea to final outcome. (Cognitive)
2. **Present** their exhibition clearly using verbal explanation and visual examples. (Psychomotor)
3. **Reflect** on their progress and respond constructively to feedback. (Affective)
4. **Explain** the decisions they made as a curator when organising their exhibition. (Oracy / Cognitive)

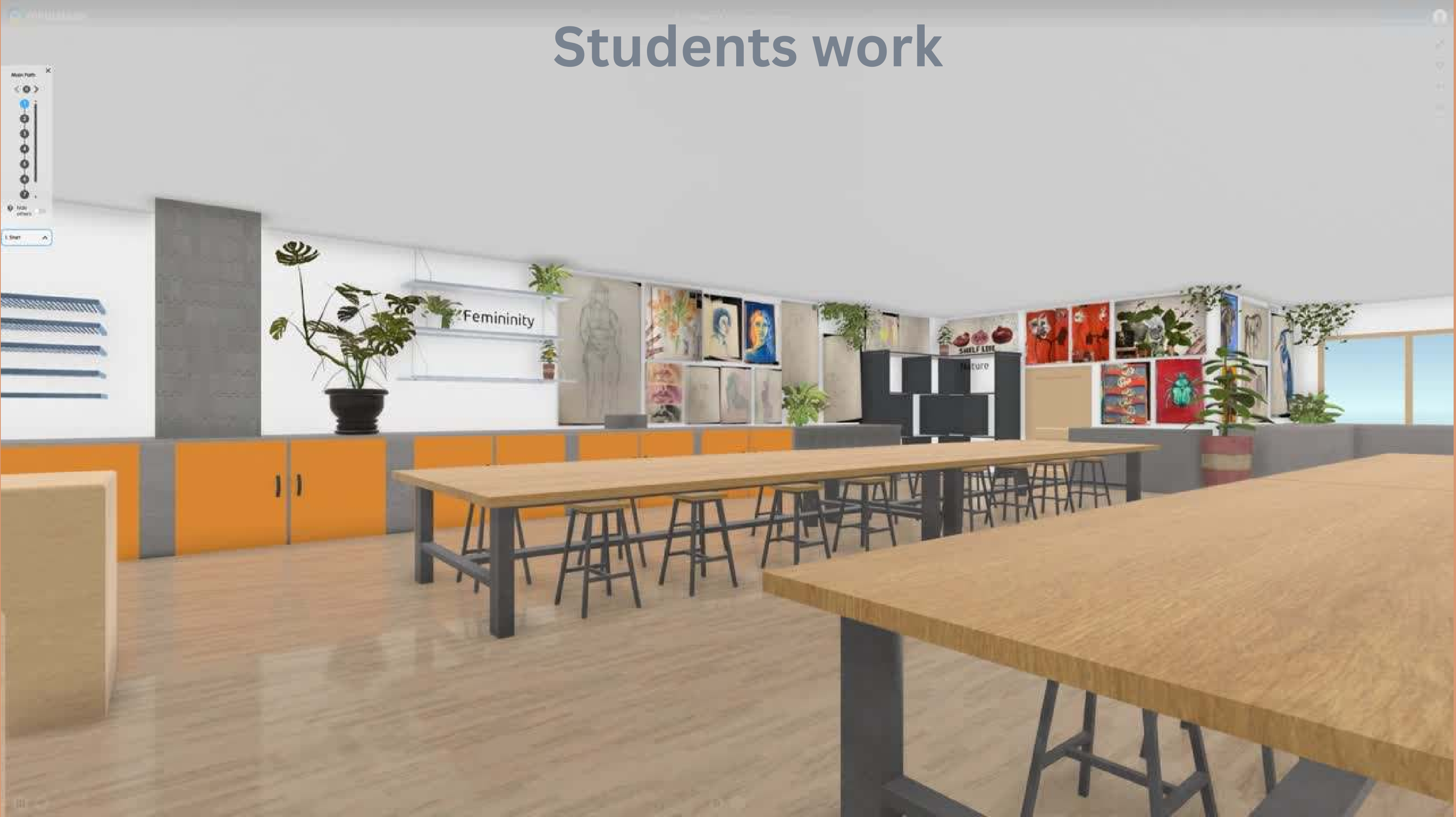
## Students work



**Cross Curricular:** Communication studies / English: presenting and explaining ideas clearly.

**Layers of Learning:** Presentation skills and reflecting on creative work. Self/ Peer Assessment. Visual and critical language. Using Key word banks for critical culture critic.

# Students work



# REFLECTION

## 1. What have you learned during the PME that informed your artist-teacher practice?

- Bringing **my own practice into teaching** by combining my interest in curation, visual culture and education
  - Designing the *iCurate* unit pushed me to **take creative risks** and explore contemporary exhibition practice with students
  - The theme *iCurate* allowed students to develop personal sub themes, which led to very individual and thoughtful exhibitions.
  - **Using reflection and design thinking to adapt lessons when plans or technology changed**

## 2. In what respect has your teaching developed and matured?

- Becoming more confident balancing creative exploration with **clear structure** through **Learning Intentions and Success Criteria**
  - **Encouraging discussion and critical thinking**, particularly around curatorial decisions and visual culture
  - Learning to **adapt and problem solve** when lessons did not go exactly as planned
  - Supporting students to take ownership of their work and decisions

## 3. What factors contributed most to your development as an artist-teacher?

- Designing and delivering a new unit of learning connected to my dissertation on curatorial practice
  - Pushing my own creative limits and **creating something contemporary and meaningful for students**
  - My experience of dyslexia, which encouraged me to prioritise visual learning, clarity and **inclusive teaching**
    - Seeing students developing quickly based on my teaching
- Peer learning and honest critics with friends in the course post assessments



THANK YOU