

LESSON 5: Relief/Joining & Note-taking task for modelling plans

Learning Intentions

At the end of this lesson the students should be able to:

- Understand how manageable clay is from the demonstrations as well as seeing step by step images of relief processes.
- See an attempt at relief sculpture with clay through to the end on one of 3 slab walls and be able to determine its suitability and evaluate the quality.
- Continue or finalise building on one of the slabs, referring to their drawing plans and beginning to think about/write the an artist statement about their work so far or a narrative
- Reflect on ideas for free modelling and choose something completely from their own thought and planning process to feature as the main free model component to be placed in and/or outside of their 3 walled structure, keeping in mind it has to be able to be placed inside.

VA/SS/Resources:

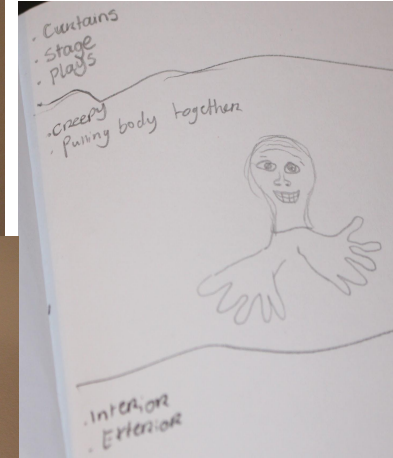
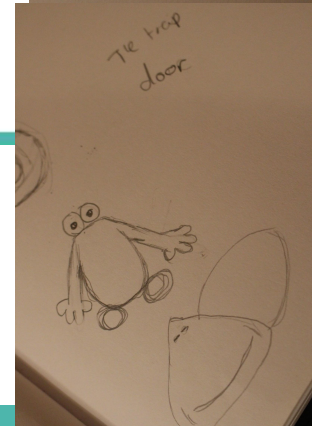
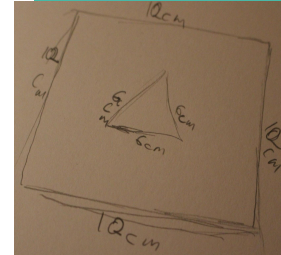
WHICH ART ELEMENTS WILL WE COVER OVERALL IN THIS UNIT ?



- LINE
- SHAPE
- PROPORTION
- FORM
- SPACE
- TEXTURE
- PATTERN
- BALANCE



WHICH ART ELEMENTS CAN YOU IDENTIFY IN THE CLAY-MATION SCREENINGS?



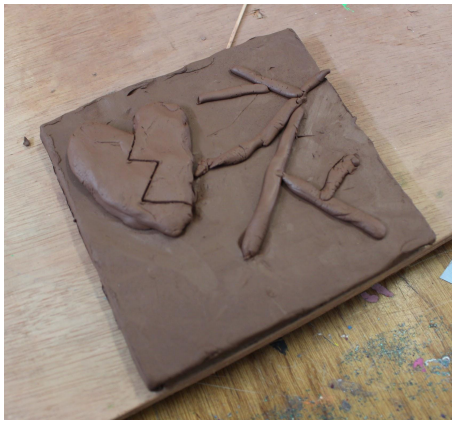
Success Criteria

How to recognise success

Did learners effectively create the mapping and planning for a relief sculpture on one of their walls as well as make a start building it.

Aligned to Learning Intention

- Learners have completed a portion of the assigned brief - relief sculpture and plans(mind map/notes).
- They gave feedback on slideshow, including responses to styles, moods, art elements present in various examples of clay works.
- Annotations were made in their visual art notebooks as they viewed support study screenings: (end of)'Darkness, Light, Darkness' and 'Trapdoor'.
- Students who completed the task were encouraged to refer to the techniques and to refine their work(i.e.; revise cross-hatching and slip to strengthen adding). Clean up and smooth subtraction with damp q tips. observed demonstration and proceeded to slab.
- Learners have a greater sense of planning with a view to applying techniques for clay work.
- They were able to explain the process and the result verbally and with art appropriate language, including SEN students.



- Yet to meet expectations



- In line with expectations



- Above expectations



- Exceptional

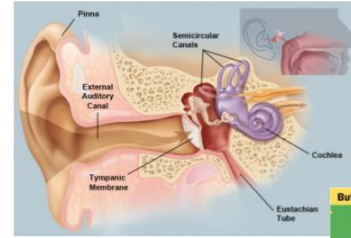
LESSON 6: Complete relief wall and attach to base and textured walls (Resume model planning or commence)

Learning Intentions

At the end of this lesson the students should be able to:

- Understand the value of paying attention to proper technique re. slip and cross hatching.
- Understand that flaws can be repaired easily and not to worry about handling the clay firmly as it is necessary - touch ups can be applied later.
- See their low relief sculpture with clay connected to textured and patterned inward/outward facing slab walls from their 3-walled structures.
- Continue or finalise building on one of the slabs, referring to their drawing plans and beginning to think about/write an artist statement or narrative about their work so far.
- Reflect on ideas for free modelling (if not done so last lesson) and choose something completely from their own thought and planning process to feature as the main free model component to be placed in and/or outside of their 3 walled structure, keeping in mind it has to be able to be placed inside.

VA/SS/Resources:



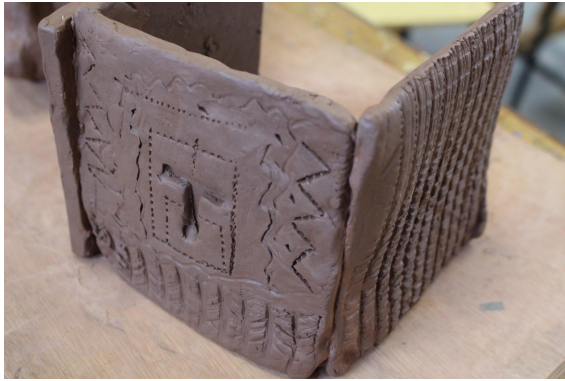
Success Criteria

How to recognise success

Did students effectively resume their low relief sculpture and join walls of the 3-walled structure to their base, as well as make decisions around directions of walls, angles of sculptures, along with planning, diagrams and drawings to assist their model making (free standing) process plus note-taking during screenings. Did they develop ideas connected to their making and link it with the overarching theme: 'Inside Out'.

Aligned to Learning Intention

- Learners have completed or are in the process of low relief sculpture on one of their walls. Some have progressed onto model making (free standing) and are aware that it must be to scale in relation to their 3 walled structure.
- They gave feedback on a claymation which was screened but more so developed their own model making ideas from notes and drawings they recorded while observing this support study screening.
- Learners have a greater sense of conceptual art and the power and humour that lied in connecting narratives to our visual creations.
- They were able to describe and justify their choices, ranging from placement of a low relief sculpture on a slab to the fact of an outward facing surface decoration working best that way.
- All students were working extremely hard and were very engaged as well as full of ideas and questions, but exhibited self directed learning and making as well, this is including SEN students.



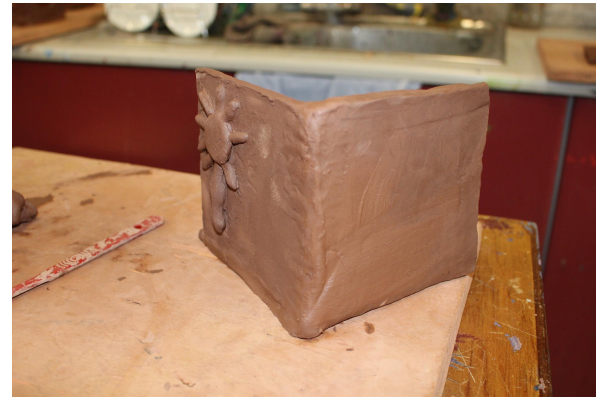
- Yet to meet expectations



- In line with expectations



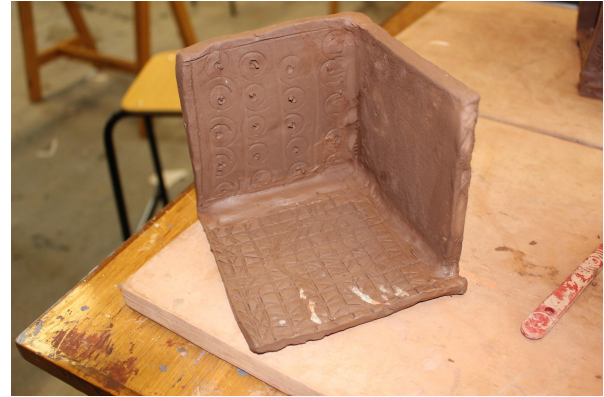
- Above expectations



- Exceptional



- Yet to meet expectations



- In line with expectations



- Above expectations



- Exceptional

LESSON 7: Touch-ups/Consolidation & Free-standing Modelling.

Learning Intentions

At the end of this lesson the students should be able to:

- Understand the reward of planning through drawing.
- Understand that there is always room for refining and touching up and it is good practice to take time to ensure good effort in this.
- Consider a narrative in a serious written form and begin to formalise this through writing homework over the midterm.
- Finish a low relief sculpture and join slab walls as well as consider storage for drying.
- Create a free standing model that relates to the theme and their interpretive work.

VA/SS/Resources:



Success Criteria

How to recognise success

Did students effectively finalise their low relief pieces and join their final textured wall or relief wall to their base? Did they commence or resume their free-standing model making and development of ideas? Engage in evaluation and feedback confirming a clear understanding of homework written task.

Aligned to Learning Intention

- Learners have completed their 3 walled structure and it is joined completely(1 base and 3 walls).
- One wall should have a low relief sculpture, although some students who were absent may have went for different options after discussion of getting them up to speed (A).
- Learners have begun to consolidate their structure style and story with that of their free-standing model.
- They have made a beginning, started to plan in drawings, resumed or or completed their models.



- Yet to meet expectations



- In line with expectations



- Above expectations



- Exceptional



- Yet to meet expectations



- In line with expectations



- Above expectations



- Exceptional

LESSON 8: Completion, Colour Planning & Painting

Learning Intentions

At the end of this lesson the students should be able to:

- Begin to understand the importance of the narrative/theory aspect of the project and start to see the connection between theory and practice.
- Colour plan and commence painting by 'warming-up' with spiral bowls and pinch pots. Only then may you move on to painting your structure and model.
- Finish a free standing model and continue on the connection between that and their 3 walled structure - ensure models are ready to be fired in kiln.
- Create an artist statement, narrative or piece of creative writing around their subject matter stemming from the overarching theme of 'Inside Out'.
- Consider a narrative as an additional piece of work to accompany their clay pieces in an exhibition format.
- Create a title for their work form exploring what their own theme is as it sits under the umbrella theme of 'Inside Out'.

VA/SS/Resources:

FREE STANDING MODELS



3·2·1→ART!

Name: _____ Project/Unit: _____

Things I learned

3 _____

Things I like about my work

2 _____

Thing I would change or do differently

1 _____

WRITING AN ARTIST STATEMENT

DESCRIBE YOUR ART WORK

what does it look like, use at least two elements or principles
If I can't see if the description needs to tell me everything

HOW DID YOU CREATE YOUR WORK?

what process, tools, techniques, medium, did you use?

INTERPRET AND ANALYZE YOUR ART?

what inspired you? What did you learn? what does it mean?

TIME TO JUDGE!

write a positive review of your art

Success Criteria

How to recognise success

Did students effectively paint their spiral and textured bowls firstly before moving on to their structure and models.

Did students who were a bit behind work on their free-standing models and those with un-fired structures resume textures and relief if they were very behind.

Did they work in a peer to peer way and engage in discussion.

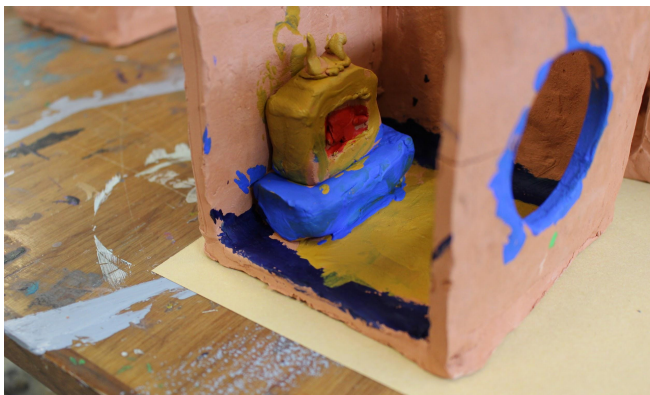
Did they make decisions with colours and manage painting with a variety of different sized brushes, applying the technique of using the sharp and square edge of the brush to achieve a clean and 'flush' effect.

Did they hand up their artist statements /creative writing pieces(poems or narratives)or their themes as they fit under the overarching theme of: 'inside Out'.

Aligned to Learning Intention

- Learners have finished painting bowls and have set them aside to dry and have begun to paint their 3D-walled structures and free standing models.
- Some resumed wet clay work a.
- Many handed u their writing work which was to be done over the midterm. alised their 3 walled structures(those who were at that unfinished later stage of the project) and assured me that they are happy with letting their structure air-dry over the weekend so that it is ready for me to fire on Monday, so that they can commence painting on Tuesday.
- Colour decisions have been put into practice with fired wall structures and some free standing models have begun to be painted.
- Spiral and textured bowls have been painted.
- Writing work has been submitted and students understand it will be typed to accompany their work at the mini exhibition/display.





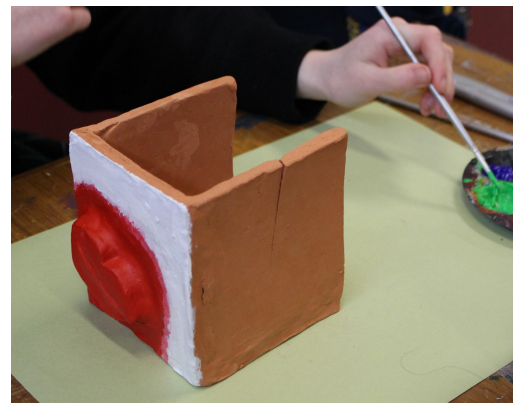
- Yet to meet expectations



- In line with expectations



- Above expectations



- Exceptional

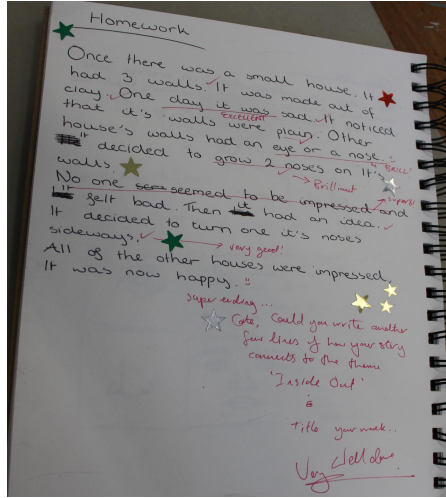
LESSON 9:

Learning Intentions

At the end of this lesson the students should be able to:

- Have an understanding of the importance of the narrative/theory aspect of the project and see the connection between theory and practice.
- Create an artist statement, narrative or piece of creative writing around their subject matter stemming from the overarching theme of 'Inside Out' and start to visualise this as a typed out piece of text displayed beside their work.
- Engage in discussion around the topic of curator and exhibition in preparation for their own exhibition format.
- Refer to their colour plan and complete any touch-ups required.
- Engage in a critical evaluation of their fellow learners work and/or present their own narrative alongside their semi/finished artwork.
- Prepare to fire their free standing models and 3 walled structures in the kiln, if not already done so.

VA/SS/Resources:



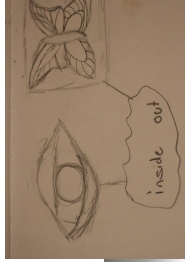
Success Criteria

How to recognise success

Did students effectively finalise their low relief pieces, textured walls, as well as base and models with appropriate colour according to choices based around their narrative and conscious aesthetic decisions? Did they resume or finalise their free-standing model work and develop title and narrative/artist statement based on their own ideas and subject matter as well as the overall 'Inside Out' theme? Did they engage in evaluation and feedback plus presentation in an independent, teacher-lead and peer to peer way?

Aligned to Learning Intention

- Learners have completed their models(freestanding).
- Have edited and produced their final narratives.
- Have engaged in critique or presentation task.
- Have painted according to colour plan and touched up accordingly.
- Have understood the importance of timing and organisation regarding the firing process and kiln operation.

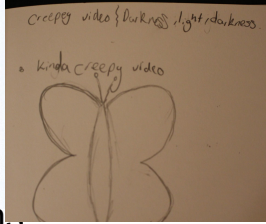


Art Hw 14/Feb/20

I don't know why I made the clay house to have flowers and butterflies. I think nature is pretty so I tried to make ~~and~~ it.

I scraped out most of the designs with a scrapy thing and a toothpick.

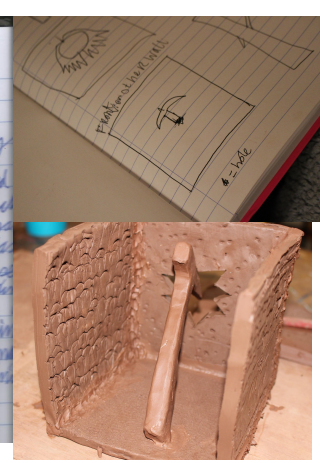
The butterfly was a bit hard but not that much.



- yet to meet expectations

2020 Art HOMEWORK

I was inspired to make this piece the way I did because of my favorite game. My favorite game is minecraft so I decided to create a pick axe protruding out of the main wall of my model. Since the pick axe has reached through the wall, kind of like a glitch. I'm going to make a hallway or a door on the side of mine the pick axe ~~is~~ is, so it can stick out. I made half of the pick axe, smashing it through the wall and remaining on the exterior side of the slab and I made the handle protrude on the base and leave my design on the interior of the slab.



- In line with expectations

My Artist Statement

My art is inspired by a merge of carbon and my life. My inspiration of the carbon idea came from the tools we had the choice of using to design our walls on our clay slabs. I chose the lego blocks for my design because when I was younger, I loved lego and loved playing with it and using my imagination. I also chose to use magnets because every holiday I go on I get a magnet so both of these are a mix of stuff I like, or used to like, and a carbon style because it is not like an average wall that you would see on every wall. For my relief structure I thought of some things that would be different from carbon so I decided to make lips. I got the right shape/inspiration from trying to create my lips.

My free standing model is inspired by my love for animals, dogs in this case, and is also inspired by my dog Bart. The position I have my model is in, is inspired by how my dog is lazy and is always lying down sleeping.

So as a conclusion my structure is a merge of stuff that I love or have loved in my life and my imagination.



- Above expectations

Narrative 21/2/20

The Brain. It controls the entire body. The brain in this narrative can control everything around it. In this case, it is in a room. It can control only the walls around it. The brain thinks for a few moments. On one wall, it creates a zigzag line pattern. On another wall, it wanted to flip it, so the design was on the outside. It flipped and turned it as much as it could. It imagined the most random things it could, and put it on the wall. They were a nose, a paw and an eyebrow. The brain wanted to choose random things because it wanted to feel creative and free. It looks complete now.



- Exceptional

Reflection:

School placement has been a huge adjustment for me, in that I've never really had the experience of engaging with a place of work on a long term basis. Up until 5th year in secondary school I felt like education was a bit of a sentence. I think it would be fair to say that I was quite cynical about education up until I received a letter from Finola Mc Tiernan in 2015 to reapply to NCAD via the ACCESS route. It has been a completely new routine for me to go in to one school each day, Monday to Friday and engage with the education system in a way that abides by a curriculum, thus a certain branch of paths and avenues determined by the state and a bunch of other people who, I would have up until recently said wouldn't have the first clue about my woes or any other adolescent who has felt as I did in school. However it is clear that my own distinct memory of pain has served me well in having a real sense of and sensitivity to children in the classrooms in which I have taught.

The unit which I present today has allowed quite a dramatic transformation to occur in terms of my identity as teacher versus this cinder block stigma I have lugged behind me as a 'problem student', what I understand nowadays is referred to as 'at risk' or 'early school leaver'. This change began with discipline. The discipline of clay Unit of Learning planning as well as class preparation has enabled me to learn the skills of classroom (and people) management in a new way. -A way that actually conserves energy or at least uses it economically which I noticed, especially in semester two left me with reserves for other classes and other issues that arose during the school day. Formerly, I was very fixed on 'complete unrestricted freedom' in terms of teaching method when it came to any other extra-curricular or short term project I was involved in or leading. It has only been through the oftentimes excruciating unlearning, growing and accepting pains of PME that I have found a wonderful balance.

My tutors and supports, especially David Cotter and Jenny Corish consistently and patiently helped me to grasp the process, rhythm and structuring that is necessary for creating accessible and fluent Units of Learning.

Transitioning from a novice and clay cynic to a has also encouraged my character. This whole course has been a character building
The specific unit presented has shown me how I, as a teacher can be a conduit for lasting change or

If I were to carry out the 'Inside Out' unit again, I would bring it to 3rd or even 4th years. It is possible even something that could be tweaked and pitched to senior students. I would manage the physical classroom in the same way but would handle the documentation slightly differently and manage my time for administrative tasks better. I would not set the bar lower in spite of some feedback I received because the bar being set high is how I was taught most successfully and the outcome of the projects proves that I am capable of teaching in this way and that it is a justifiable approach. I got the best out of every student with some exceptional engagements and powerful responses. Huge growth is apparent in each learner from this unit.

Overall I have learned a lot about myself in that I see myself clearer. I see myself as I function in times of weariness and self-doubt. I see myself as I struggle and resist. I see my love for education prevail and I see my fear turned to excitement. I see my personal ebb and flow impact my consistent enthusiasm less and I see my faith in myself as a worthy, unique and exceptional educator rise above the repressive woes of the institution.