| Student: Brendan Egan		Week: 4	
Use Brookfield's model of the 'four critically reflective lenses' to gather the evidence that you require to make informed critical evaluations of your practice.			
Self	Theory source identified	Peer (coordinating teacher, tutor)	Student
- Personal Reflection - Post lesson written diary reflections - Post lesson typed lesson evaluations - Observation and assessment of student work produced - Post week review of scheme plans and estimated time lines	*'Effective Teaching in Schools'* Chris Kyriacou *'Reflective Teaching'* Kenneth M. Zeichner *'Learning to teach art & design in secondary school'* Nicholas Addison *'Teaching Today'* Geoffrey Petty	- Pre and Post lesson discussions - Discussions on schemes – strategies material and time - Staffroom conversations - Post lesson inspection tutorial with Maria - Discussion with SNA	- Student observation - Classroom Conversations - Observation of student work - One on one talks on behavior or work issues
Analyze and cross reference the evidence gained from these lenses to critically reflect on an emergent aspect of your teaching practice that requires improvement and development.			

> **Strengths:**

Collaborative Group Work

In each of my scheme plans I have incorporated some elements of group and collaborative activities. This week I have noted some success with these activities, it is something I feel I need to reflect on and identify the benefits and limitations of the strategy and how I can plan the best way to implement it throughout the schemes going forward.

"Group work is active. It gives students a chance to *use* the methods, principles and vocabulary that they are being taught. Shy students who will not contribute to the full class can usually be coaxed into contributing to a group. What is more, there is a built-in self-checking and peer-tutoring aspect to most group work, where errors in understanding are ironed out, usually in a very supportive atmosphere. Students can often do together what they could not achieve alone, with each member of the group providing part of the 'jigsaw' of understanding."
 (Petty, Geoffrey, Teaching Today, 1st ed. Cheltenham: Nelson Thornes, 2009.)

I had the TY working in subgroups of 5 students per group to create 1 large original composition per group by combining different elements of individual drawings. The group has responded well to the activity, and I feel they have a better idea now of the kind of work that will be involved going forward in the collaborative painting they will begin after the midterm break. I will need to monitor the dynamics of this class, and consider ways to switch around the roles of the groups and keep the students engaged in the project.
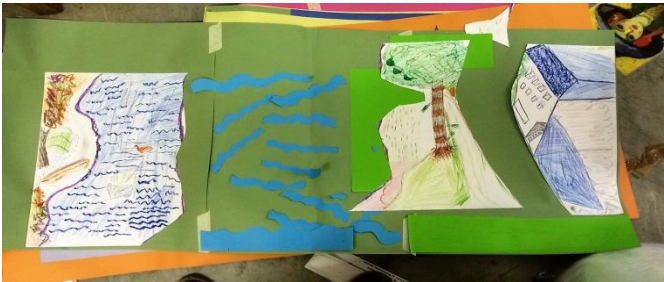
TY beginning of collaborative composition

This week the 5th year class was challenged to collaborate on a group drawing, combining some elements of the drawings they had been developing in their sketch pads. The ability level of this class is very varied and the mixture of personalities can be problematic, so I was unsure about how successful the activity would be. Some students are not comfortable working in a group so I had work assigned for them to do individually that can be added to the larger drawing after. The students who took part in the drawing reacted really well to the activity and seemed to find it fun, they were very willing to interact with each other's drawings and push the boundaries of the composition.

5th years – Group drawing

The activity was a success to a degree and can be revisited and developed, it has created a solid visual source for students to refer to for as they work on sculptures after the midterm break. Due to the classes volatile dynamic I think I will need to consider the right time to have these students work together collaboratively. I think they will work well individually with assigned tasks that can then be brought together to build larger pieces then collectively.

"Difficulties with group work can nearly always be overcome by using well-devised tasks, and good classroom management. However, like all teaching methods, group work becomes ineffective when used indiscriminately, or when used too often or for too long. Be clear what you are trying to do, and make sure that group work is the best way of achieving this" (Petty, Geoffrey, Teaching Today, 1st ed. Cheltenham: Nelson Thornes, 2009.)

Motivation - Praise and Positive reinforcement

Student motivation is a point of interest and concern that has seemed to emerge across my reflective diary entries. For students with behavioral issues that have not been producing work I have been attempting to differentiate activities in order to engage them in some productive work. Two examples are:
 - Thomas in 5th year, mostly absent, was not attempting the work assigned and was very disruptive with very aggressive behavior. Most of the teachers speak very negatively to me about Thomas and don't expect any work from him.
- Michael in 1st year has an SNA with him at all times, as he has been identified as a potential risk to other students due to aggressive behavior, was not attempting any of the work.
For these two students I had been considering differentiated activities and different seating arrangements in order to control their disruptive behavior and to get them to engage with the work. This week I have been thinking about motivation strategies for each year group, to keep them on track with the schemes after midterm. It has occurred to me that these student's behavior issues could be linked to a lack of motivation. In the last couple of weeks I have tried to praise any work they have done, and provide some positive reinforcement.

"Perhaps the strongest evidence in favour of praise and encouragement, or 'reinforcement', comes from behaviorist psychology. Put simply, reinforcement (that is, responding to students' success rather than their failures) has been proved beyond doubt to be more effective than any alternative strategy – be it criticism, punishment, fear, competition or ignoring. Reinforcement is not an educational fad, it is unanimously accepted as crucial to success by educationalists and psychologists of all persuasions."
 (Petty, Geoffrey, Teaching Today, 1st ed. Cheltenham: Nelson Thornes, 2009.)

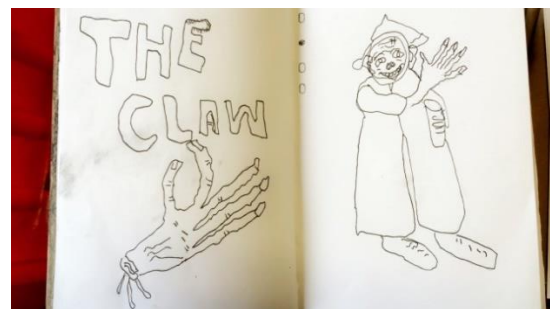## The learner's practical and emotional needs

The learning engine
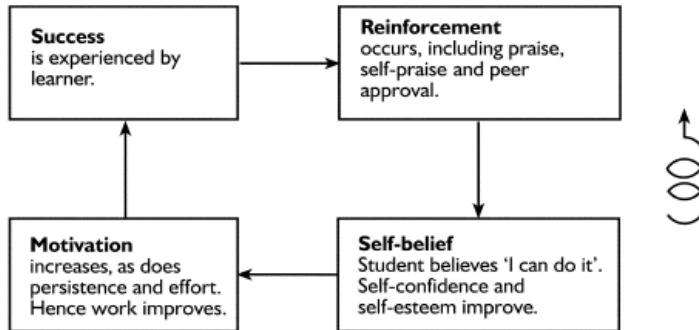
This is the engine that drives all learning. Even if the other motivators are working flat out, failure to get this engine going will mean that the learner is going nowhere. However, engines can work in reverse, producing a vicious circle:
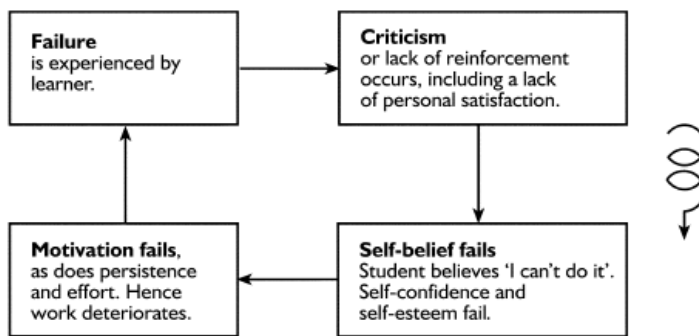
This week I notice a great improvement in each of these students behavior and they both made great attempts at the work that was assigned. Being a student myself at the moment, struggling at times, I understand the need for reinforcement to motivate in moving forward. I intend to build on the improvement with these students with some more positive reinforcement as I go forward with the schemes.

Thomas 5th Year work after positive reinforcement   **Michael 1st year work after positive reinforcement**

➢ **Weaknesses:**

Motivation – 2ⁿᵈ yr Student Interest

This week I have felt a slight change happen in my relationship with the 2ⁿᵈ year class. Their attitude and motivation towards the project has seemed to have slipped. Students have made comments this week such as 'this is boring' 'this isn't art it feels like English'. I know that this kind of feedback is important to listen to, and is the kind of input I need from students for my research. But at the time they made me feel very frustrated and annoyed with them and the class as a whole. This I felt had an effect on the atmosphere in this class.

The students in this class were very excited and enthusiastic when I explained that they would be collaborating with students in a class in Dubai, though since they have shown distain at being asked to compose stories, speak out loud in class and record their voices as a podcast.

With the nature of the short course and the research I need to conduct, some of the lessons have been centered on students practicing listening and speaking skills, or taking part in discussions. I understand the need to make, and have been trying to balance this out in the short amount of time I have with the students.

I am confident that after the midterm I can capture this class's interest again with an enthusiastic and positive attitude along with exciting activities planned.

What concerns me on reflection is my personal opinion or perception of certain student's that have made comments that I have allowed to annoy me.

"Without doubt, the most important aspect of classroom climate is the hidden curriculum and how the teachers' expectations and behavior convey this. What is particularly interesting about the hidden curriculum is the extent to which much of the information signaled to pupils may be unintended by the teacher, and may indeed serve to undermine the effectiveness of the teaching. Particular attention in this respect has been paid to the use of language. Who says what, when and how, lies at the heart of the hidden curriculum." (Kyriacou, Chris. *Effective Teaching In Schools*. 1st ed. Cheltenham: Nelson Thornes, 2009. Print.)

The students have been making some great work practicing their illustration skills using multimedia and collage, I will build upon this progress and positively reinforce the class to motivate them to engage and enjoy the rest of the project, while being aware of my own attitude towards the class, beginning with a fresh slate after midterm.

2ⁿᵈ year multimedia illustrations

Identify an action plan for each scheme of work:
- **1ˢᵗ Years**
  This group have been making good progress, I will need to choose which students will develop their characters for the group film and which students will develop the scene background/foreground details
- **2ⁿᵈ years**

This group needs to record their podcasts next week, and begin the exchange with students in Dubai. If this cannot all be done in class time I will have students come during lunch periods to get the recordings done

- **Ty**
  This group will begin their collaborative painting, they will need to draw/paint out a rough outline of the composition across the boards as a group and decide what elements will feature. They may start blocking in areas of colour
- **5th years**
  This group will be assigned larger making tasks that take full advantage of the materials that are available for the sculptures and connect to the subject matter.

How can I use the four lenses to gather evidence in the next iteration of my action plan to enable me to critically reflect on the actions implemented?

- Critical reflections in my diary after lessons with groups mentioned
- Student interviews
- Recordings of lessons
- Photographic recording of work produced