

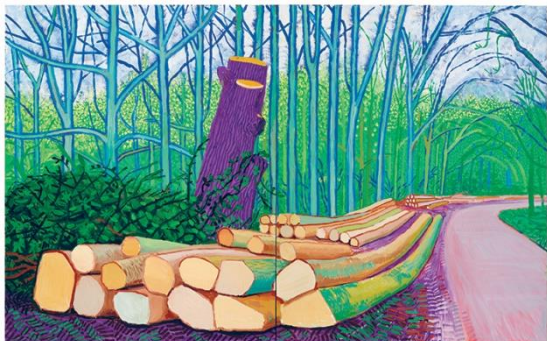


Weekly Reflective Diary

Brendan Egan		Week: 7	
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
<ul style="list-style-type: none"> ✚ 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 	<ul style="list-style-type: none"> ▪ <i>'Effective Teaching in Schools'</i> Chris Kyriacou ▪ <i>'Reflective Teaching'</i> Kenneth M. Zeichner ▪ <i>'Learning to teach art & design in secondary school'</i> Nicholas Addison ▪ <i>'Teaching Today'</i> Geoffrey Petty 	<ul style="list-style-type: none"> ➤ Pre and Post lesson discussions ➤ Discussions on schemes – strategies material and time ➤ Staffroom conversations ➤ Post lesson inspection tutorial with Maria ➤ Discussion with SNA 	<ul style="list-style-type: none"> ➤ 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.			
<p><u>Strengths:</u></p> <p><u>Historical and Contextual References</u></p> <p>After my visit and tutorial from Edel this week, she highlighted a strength for me in my scheme planning, noting the variety of historical and contextual references in each of my schemes. This has made me reflect on the knock on effect that this early stage planning has had now on current later stage production.</p> <p>I know for me this part of the scheme plan is pivotal for the development and direction of any scheme of work, just as is artist references for any artists practice. It is one of my favorite parts of scheme planning because I can really indulge in my own interests, and this is what I have done on the most part for each of my schemes on this teaching practice.</p> <p>Using my favorite artists as references in my schemes as not only kept my interest in the projects, but I think has enriched the students experience and understanding of the processes undertaken, which has been displayed in the developing work.</p> <p>It has occurred to me now, the important consideration that needs to be placed on not only the choice of references but the precise reasoning behind the choices and how students experience or are exposed to them.</p> <p><i>"When following a scheme of work that has a clear historical dimension, a preferred 'contextual' homework is to ask pupils to find out all they can about a favored artist and write it up in their sketchbook...The result is usually a copy of the introduction to that artist's life from the internet and serves little educational purpose."</i> (Addison, Nicholas and Lesley Burgess. Learning To Teach Art And Design In The Secondary School. 1st ed. London: Routledge, 2007.)</p> <p>I have to agree here, for example, when using Goya's work as a reference and a catalyst as such for my horror movie poster and digital animation scheme, students were not going to benefit from knowing much about the artists life apart from his dark psychological struggles and insights later on in his life, which was our focus. Discussing the dark subject matter and approach certainly caught the students attention, though I felt like they really engaged with the reference when they were tasked with recreating the twisted and distorted faces of fear and anguish to immerse themselves in that frame of mind.</p>			
			

My TY group project scheme was planned with to be informed by analyzing David Hockney's signature painting technique, but I feel students have also gained some deeper awareness of the subject matter from listening to him talk about his passion and curiosity for the woodland locations he has returned to in his older years, and his reasoning for creating such large scale immersive paintings.



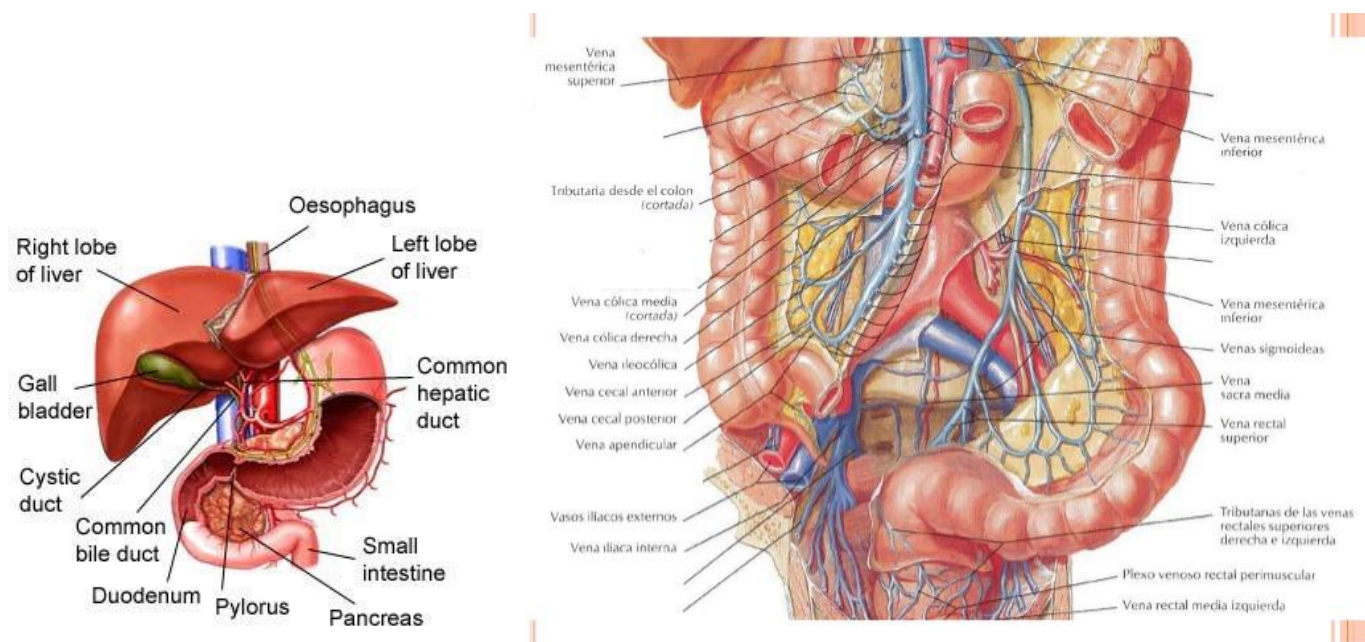
I think it is important to consider how students engage with their artist references, to ensure that some valuable critical study does not develop into pastiche. While imitation can be useful sub tasks for developing skills or techniques, I think there needs to be room to aim for deeper learning. This is why I feel like it is important to sometimes consider when during the scheme artists are looked at and why.

“A critical approach should enable students to investigate the purpose and meaning of their own and others work, to look outside school art, beyond formulaic exercises and the insularity of both representational and formalist practices. Such an approach ensures that the study of art seeks meanings additional and complementary to those of immediate perception or personal judgment, meanings that are culturally specific and ideologically conditioned and this demands a willingness to investigate art as a social and cultural practice inextricably bound to its historical contexts”

(Addison, Nicholas and Lesley Burgess. Learning To Teach Art And Design In The Secondary School. 1st ed. London: Routledge, 2007.)

Subject Matter ?

Subject matter has been emphasized as a critical element of all scheme plans throughout last year and this year. On reflection at this stage of placement, I can recognize how important a rich and solid subject matter, in order for students to engage with the work consistently throughout the scheme. It is also my favorite part of scheme planning, because it allows me to choose areas of investigation I am interested in. For example I have always been interested in biology and the links between art and science, and I think there is so much potential there for a variety of different projects. In this instance I decided to use human anatomy as a subject matter for a large scale textiles sculpture project.



Imagery used as references to the subject matter

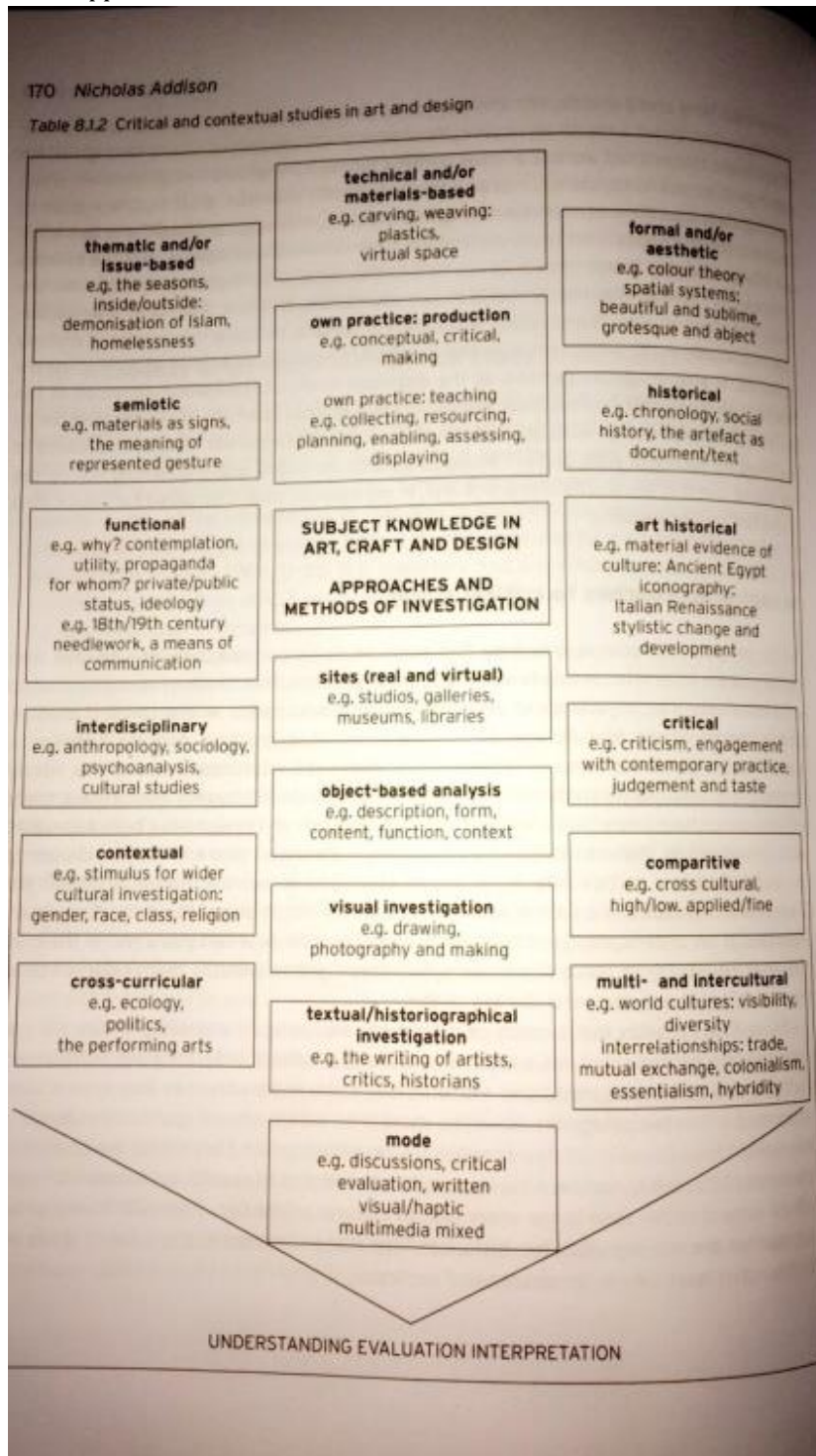


While I have been really enjoying teaching the process of this project and the subject matter, on reflection I do think about the implications of using one thematic subject matter of my choice on students, as an artists-teacher. On the one hand students will benefit from my excitement and passion for the project, but on the other I guess students could be lacking an element of freedom that is integral to artistic practice? I guess this is a question for every art teacher, and comes down to how they recognise their identity as artist-teachers and the value of it.

“Resisting the demands of the student and avoiding the morass of verbalization, he continues quietly about his work, awaiting the birth in the student's mind of a new and more profound understanding. (Lowe 1958:19)
 Here, Lowe seems to be advocating an approach where the art and design teacher acts as a kind of taciturn philosopher-artist, whose very presence is inspiring and whose creative activity is somehow transmitted to pupils, similar to that referred to as ‘teaching by osmosis’”

(Addison, Nicholas and Lesley Burgess. Learning To Teach Art And Design In The Secondary School. 1st ed. London: Routledge, 2007.)

The table here presents the domains of subject knowledge in art & design. They are categorized into separate and value-laden approaches



In this table the

Weaknesses:

Assessment

Assessment of Learning

As the schemes are coming to the end, I am beginning to reflect on how they have progressed and how it changes the way I planned on assessment in my scheme plans.

With each of my schemes of work there are different considerations that have emerged throughout in terms of assessment, and I am beginning to think how I would prefer to assess at this later stage.

At the beginning of the scheme planning process, I had written up rubrics for each scheme based on the established processes and subject matter, though they do not account for the creative twists and turns that can emerge once a scheme is put into action. I will begin to form criteria now for each scheme, considering the developments.

“You should use assessment results to provide direct information about pupils achievement in relation to specific objectives: therefore they should be criteria – referenced rather than norm – referenced. (Norm-referencing refers to an assessment system in which pupils are placed in rank order and pre-determined proportions are placed in the various grades. Therefore the grades given to particular pupils depend upon comparison between the pupil’s performance and those of all the other individuals or groups, rather than upon the absolute quality of the performance.”

(Addison, Nicholas and Lesley Burgess. Learning To Teach Art And Design In The Secondary School. 1st ed. London: Routledge, 2007.)

This notion of student group comparison versus individual evaluation is something I am interested in, as I feel that it can easily happen when there is one students work in the class you deem the best and that becomes the marking off point. For 3 of my schemes there has been collaborative group work, which means for assessment I will be considering the work produced and strongly reflecting on individuals participation and attitude towards the project at different stages.

Review and Discussion

Assessment for learning

An emerging theme across my reflective diary this week is that I need to revisit my formative assessment strategies and in particular make more time for review and discussion.

I feel like because this week has been focused heavily on making and producing, I have not been allocating the time to review or discuss as I am trying to maximize production results

With work being produced now, there is a lot to opportunities to conduct some assessment for learning now through some critical review of the work at this stage. It will also be a valuable opportunity to reinforce the language and discourse that has been developed around the schemes.

“Language can be used to help you and your students to make sense of the experiences that form the basis of making, but also to understand how it is that they and others come to represent those experiences. This suggests that you must help pupils to recognize that although language can be an aid to understanding making practices, the way meaning is constructed through language is different to the ways it is constructed in works of art, craft and design, and this difference should be celebrated.”

(Addison, Nicholas and Lesley Burgess. Learning To Teach Art And Design In The Secondary School. 1st ed. London: Routledge, 2007.)

Identify an action plan for each scheme of work:

- 1st years – Review the footage created so far for the shadow play film, have students discuss and describe and consider how they can film some better quality
- 2nd years – interview students, conduct focus group, focus on illustrations and art work
- TY - this group will refine their group painting with some drawing, have some critique discussion
- 5th years – This group are also refining their sculptures, will try to organize for students to bring sculptures up to courthouse gallery for students to consider how to display, photograph and have some critique

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?