

Through the Looking Glass: a Journey in Reflective Practice

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A Thesis
in
The Department
of
Art Education

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts in Art Education at
Concordia University
Montréal, Québec, Canada

January, 2003

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0-612-78008-2

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ABSTRACT

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The purpose of this teaching project was to apply reflective practice methods as defined by John Dewey and Donald Schön in order to investigate my competence as an art teacher. I adapted two models of reflective practice: Model for Clarifying the Reflective Process developed by Stewart B. Shapiro and John Reiff and The Dimensions of Reflection developed by Kenneth M. Zeichner and Daniel P Liston. From these models I created a model for my reflective practice. Data was recorded daily both in written form and with photographs of student work during a series of ten lessons. Three levels of reflection, Rapid, Repair and Review, were recorded and organized in tables. My research concluded that reflective practice was a valuable tool for my teaching as it revealed proof of my competency through critically grounded reflection. Further research could explore my individual beliefs and philosophy and would lead to action research in art education. Further research could test the usefulness of my reflection model for other practitioners.

ACKNOWLEDGEMENTS

I wish to acknowledge the support of my husband and colleague, G. Ross Varley for his dedication in assisting me in the reflections for this project. I also wish to acknowledge Mr. Robert B. Napier who supported this project and who allowed me to do the research at the school while he was Headmaster. Finally I would like to acknowledge Mr. Hugh Penton a colleague and English teacher for his sound advise on the writing of this thesis.

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THROUGH THE LOOKING GLASS: A JOURNEY IN REFLECTIVE PRACTICE

Chapter 1-Research Thesis Question

Introduction

Active, persistent and careful consideration of any belief of supposed form of knowledge in the light of the grounds that support it and the further conclusions to which it tends constitutes reflective thought. (Dewey 1910, p.6, 1933, p.9)

“ A slow sort of country!” said the Queen. “Now, *here*, you see, it takes all the running *you* can do to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!” (Carroll, 1872/1991, p.152)

In many ways reflective thinking as defined by John Dewey parallels the journey of Alice through the looking glass, a tale first published in 1872. Lewis Carroll's endearing character is idly playing with her kittens and becomes distracted by the world on the other side of the looking glass. She is fascinated by its familiarity and its reversal. Courageously she climbs through the gauzy surface of the mirror to discover a world not unlike the one she left behind- there is a fire in the fireplace so at least she will be warm! Yet there are many perplexities in this new place. She recognizes the untidiness of the room and discovers the chessmen among the cinders of the fire place. Through these animated chessmen Alice discovers that she is in a countryside marked out as a giant chess board. Initially one sees the story as a child's fantasy but the rigorous logic of the chess game emerges. Alice becomes a pawn in this game and her goal is to become a queen. Through her many adventures she

meets the much loved characters of English literature such as the Red Queen and her King, the Jabberwock, Tweedledum and Tweedledee, the Walrus and the Carpenter, Humpty Dumpty and many others. The written word is at first indecipherable but, she soon discovers that by holding the words to a mirror she can read it. Then the much loved Jabberwocky poem emerges. Alice eventually achieves her goal and becomes a queen only to realize eventually that in the real world the Red Queen was her kitten and she was just Alice, a dreamy girl.

My journey in reflective practice had similarities to the adventures of Alice. The journey began in the context of trying to form a research project in a class on research methodology. The professor, Andrea Wetzl-Fairchild, clarified the difference between reflective practice and action research, and I began my journey into the looking glass that is reflective practice. I experienced many perplexities and attempted to apply logic to reach the goal. Teachers in the classroom are seen as pawns, moving and interacting and supporting the goals of the queens, who are the researchers, theoreticians and philosophers in this game of chess analogy.

While completing a research project for the course work in the Master of Art Education, I used reflective practice as a method for studying my own teaching. Initially I was skeptical that the time and effort required for reflective practice, while valuable for in-service teachers, would be of little benefit for the mature practitioner. I felt it was too time consuming and the methodology was unclear and cumbersome. But the literature presented

compelling arguments that reflective practice was a valuable tool for the practitioner to deal with 'those situations not in the book' which is what I meet daily in the classroom. I therefore began a small research project using reflective practice. Subsequently this led me to do more research on the use of reflective practice. As a teacher with over thirty years of experience in the classroom I felt I was competent. Overriding this was the nagging doubt: How would I know if there was a problem if I didn't look very carefully at what I was doing? By teaching, i.e. planning, acting, observing, assessing and evaluating, I gained some insight into what was effective and what was problematic as I applied educational theory and philosophy. After many years of practice, it is easy to settle into a rather static practice where nothing is questioned; one falls into the danger of becoming an "expert". I recognized that I might learn something through a systematic investigation of my daily practice as an art teacher. New research in art education and new curriculum set by Ministries of Education can contribute to professional development. Carefully observed, the practice of teaching in the classroom, moment by moment, can also provide one with insight. Doing this at a conscious level supplies a vehicle for professional growth and greater competence.

The variety of professional literature which is the basis of the course work in the Master of Art Education programme provides knowledge of theory and philosophy. This knowledge of theory may or may not improve teaching. I intended to apply the theory of reflective practice in order to test it as a method of assessing my competence. My application of the theory of reflective practice might bring improvements to the methods of reflection for other practitioners. I recognized that my engagement in this form of research in my classroom would help me to develop professionally. Reflective practice provided the vehicle

for this research and professional growth. It was therefore not my intention to begin an Action Research Project but to use Reflective Practice to investigate what was happening in my classroom. If issues were to arise from my reflections, this would direct me to the required future action.

To accomplish my goal, I searched the literature to clarify the current trends in methodology of reflective practice which would be most appropriate for use in this project. I identified some methods of reflective practice in Chapter 2 and none seemed to me to be a complete the process. Subsequently I developed a form for my reflections which I hoped would address my concern that my reflections would be critically grounded. I combined two models and then added a third criterion in order to create a process for my reflective practice. My model (see Figure 4) is explained in Chapter 3 where I discuss the design of the project. By applying my method of reflective practice, I examined my teaching moves and interventions. Thus began my journey through the looking glass- a journey in reflective practice- a pawn moving through the game supporting the role of the queen and in doing so becoming a queen herself. The teacher/pawn became a researcher/queen.

The Thesis Question

The thesis question was: **What does my reflective practice reveal about my teaching?** Specifically -**How do my actions and interventions in the classroom reflect my basic *theory in practice*, my basic theory of art education and my basic philosophy?** My intention was to apply my understanding of reflective practice in order to develop a method

for my reflections. My method of reflection was then applied to search for evidence of my competency as an art teacher. A further subsidiary question that I also expected to answer was **-What changed in my practice as I engaged in critical reflection?**

Contents of the Thesis Paper

Chapter One provides an introduction to the intent of the thesis, including my reasons for choosing Reflective Practice, I state the goal of my teaching project and the expected results of my reflections. It also includes an overview of the thesis chapters. Chapter Two presents the background research with definitions of reflective practice. This chapter includes a review of the appropriate literature on reflective practice and its methods. The vast quantity of material written on reflective practice was daunting to synthesize. Relevant works were selected and organized from the wider body of literature. For this paper, I organized the literature into three areas. 1) Literature demonstrating that Reflective Practice is rooted in the writings of John Dewey and Donald Schön. 2) Literature linking critically grounded, rigorous and methodical thought to effective reflective practice. 3) Literature demonstrating that Reflective Practice is a tool for professional growth, not only individually, but generally, leading to improvements in education and, ultimately, to making a better society for all.

Chapter Three outlines the design of my teaching project. I included the context of the project with the setting of the school and the curriculum. My initial preparation of the project comprised the unit plan and the lesson plans for ten classes. My collection of data included field notes and photographs and finally indicated some ethical concerns.

Chapter Four continues with the design of the project by focussing on my methodology and the chart I adopted for my reflective practice. In this chapter, I organized the components from the literature according to the types of reflection and the sequence for the reflections. A model for the process of Reflective Inquiry on Practice developed by Stewart B. Shapiro and John Reiff (1993, p. 1380) was used. This model was intended to serve both as an 'explanatory model' and as 'an interview process'. Deductively it operated as "Theory into Practice" and inductively it operated as "Practice into Theory". (1993, p.1381) I used this model and the Dimensions of Reflection model by Kenneth M. Zeichner and Daniel P. Liston (1996, p.47) to develop a methodical approach to the reflections. I then extended my reflections by further categorizing them according to the forms traditionally associated with reflective practice identified by Zeichner and Liston. The first phase was the reflection-in-action and included the **Rapid** and **Repair Reflection**. The second phase was a reflection-on-action, called the **Review Reflection**, completed at a later date and in dialogue with a colleague. In Chapter Four, I present a summary of my data from the reflections in tables which included my teaching moves and the types of reflections which took place.

The conclusions of my reflections are Presented in Chapter Five. My teaching moves, as recorded in the field notes and photographs and substantiated by the methodical and critically grounded reflection, led me to two types of conclusions. The first set of conclusions was directly related to my reflection-on-practice and the search for my competence. The second set of conclusions was an assessment of the process of reflective practice for the other

teacher/reflective practitioners.

Chapter Six suggests some possible areas for my future professional growth. It also proposes areas which could be explored in developing other reflective practice models and their application for mature teachers.

Chapter 2

Review of Appropriate Literature

After reading the Jabberwocky poem, Alice laments

“It seems very pretty,” she said when she had finished it, “but it’s *rather* hard to understand!” (You see she didn’t like to confess, even to herself, that she couldn’t make it out at all.) “Somehow it seems to fill my head with ideas—only I don’t exactly know what they are!” (1872/1991, p.142)

In 1984, when I studied for my Bachelor of Education degree, I discovered that I really enjoyed the many resources of research and literature presented in the classes especially as they were focused on my speciality- art education. In the beginning, I didn’t always fully grasp the material. But I recognized that further study increased my understanding and my professional growth. And it did fill my head with fresh ideas! My desire to develop professionally as an art teacher led me to undertake a post graduate programme in art education. It was within this context that I found another method of professional growth called reflective practice. As I researched the literature on reflective practice I gained a definition and some models to suggest a method of reflection.

Definitions of Reflective Practice Found in the Literature

While there are many ways of conducting research, I was drawn to one method, *Reflective Practice*, because of its qualitative nature. The nature of qualitative research is to

understand something in **particular** rather than to gain a **general** understanding (Pinar, 1988, p. 608). Reflective practice has emerged in the last two decades as a course of action whereby a professional can evaluate what is actually happening in relationship to what is theoretically occurring in her practice. In teaching, reflective practice is defined as the examination of teachers' practices "in an effort to improve their teaching: they also know that teaching necessarily involves individual values, beliefs, and assumptions." (Heichel and Miller, 1993, p. 173) Further to this definition,

...the reflective practice movement involves a recognition that teachers should be active in formulating the purposes and ends of their work, that they examine (sic) their own values and assumptions, and that they need to play leadership roles in curriculum development and school reform. (Zeichner and Liston, 1996, p. 5)

Many authors look to both Dewey and Schön as the basis for the rationale of using reflective practice in teaching to investigate the day to day actions of the teacher.

Three Points of Selected Literature on Reflective Practice

There is a tremendous volume of material relating to reflective practice in teaching. In this thesis, I review some of the literature to highlight three points. The first point is that reflective practice is rooted in the writings of John Dewey and Donald Schön. The second point is that the literature review indicates the need for the reflections to be critically grounded, rigorous and methodical. This selection of literature includes some definitions of critically grounded research and its components. The third point is that reflective practice is a tool for professional growth. Professional growth includes growth at a personal level, and

growth as a research vehicle for improvements in education in the individual classroom and ultimately for improvements in general education. These final improvements in general education lead to benefits to society as a whole. I shall discuss each of these points presented in the literature, as well as the usefulness of reflective practice as field research.

1. Literature Demonstrating the Roots of Reflective Practice

Some educators felt that teachers' inquiry into their own practice was both beneficial to their teaching and to the body of knowledge about education. In the following selection of literature, the authors have been influenced to a large extent by John Dewey and Donald Schön. While it is not the intention here to make an exhaustive survey of the literature there are certain selections which indicate the influence of these two foundational authors.

In both the original and revised edition of *How We Think*, John Dewey defined reflective thought as:

Now reflective thought is like this random coursing of things through the mind in that it consists of a succession of things thought of; but it is unlike, in that the mere chance occurrence of any chance "something or other" in irregular sequence does not suffice. Reflection involves not simply a sequence of ideas but a *con*-sequence—a consecutive ordering in such a way that each determines the next as its proper outcome, while each in turn leans back on its predecessors. (1910, p.2,3)(1933,p.4)

Further Dewey felt that 'thoughts that result in belief have an importance attached to them which leads to reflective thought, to conscious inquiry into the nature, conditions and bearings of the belief.'(1910, p.5)(1933, p.6) He saw two elements of reflective thinking: '(a) a state of perplexity, hesitation, doubt; and (b) an act of searching or investigation directed toward

bringing to light further facts which serve to corroborate or to nullify the suggested belief.’
(1910, p.9)(1933, p.12)

Donald Schön (1987) writes in the preface to his book, *Educating the Reflective Practitioner* that his premise about reflective practice grew out of his “Ph.D. thesis on John Dewey’s theory of inquiry”(p.xi). In his first book, *The Reflective Practitioner*, Schön (1987),

argued for a new epistemology of practice, one that would stand the question of professional knowledge on its head by taking as its point of departure the competence and artistry already embedded in skillful practice—especially, the reflection in action (the “thinking what they are doing while they are doing it”) that practitioners sometimes bring to situations of uncertainty, uniqueness and conflict.(p.xi)

Schön further concludes that the purpose of his book,

is intended for individuals in schools or practice settings... who are concerned with education for reflective practice. But it is also intended for all those who share a lively interest in the elusive phenomena of practice competence and artistry and the equally elusive process by which these are sometimes acquired. (ibid. p.xiv)

Joe Kincheloe quotes John Dewey in *The Sources of a Science of Education* (1929) saying that “the teacher as investigator” was one of the most important roles of a teacher, and this was to investigate pedagogical problems through inquiry. According to Kincheloe(1991),

Dewey saw teachers as the most important inquirers into the successes or failures of the school—he did not see how viable educational research could be produced in any other way. (p.17)

Further to this, Kincheloe states,

Research is an act which engages teachers in the dynamics of the educational process, as it brings to consciousness the creative tension between social and educational

theory and classroom practice. (1991,p. 17)

Boud, Keogh, and Walker (1985, p.19) also see Dewey as prompting educators to resolve their doubts, hesitations and perplexities through searching and inquiring to resolve them. These are the situations which are referred to as *puzzles of practice*. (Zeichner and Liston,1996, p.8) In *Reflective Teaching: An Introduction* (1996, p. 8), Zeichner and Liston indicate that their exploration of reflective practice begins with the writings of John Dewey (1904/1965, 1933, 1938) and continues with an exploration of Donald Schön.(1983, 1987) Zeichner and Liston conclude that Dewey made a distinction between action that is routine and action which is reflective. “Routine action is guided primarily by impulse, tradition , and authority”(1996, p.9) while reflective action is “that which involves active, persistent, and careful consideration of any belief or practice in light of the reasons that support it and the further consequences to which it leads.” “Reflection involves intuition, emotion, and passion...”(1996, p.9). For these authors, Dewey’s three attitudes of ‘openmindness, responsibility, and wholeheartedness’ (1933, p.30-32) are integral to reflective action. It is these attitudes which “push one toward a critical and supportive examination of one’s teaching.”(1996, p.12). In conclusion, John Dewey and Donald Schön were instrumental in developing the concept of reflective practice.

2.Literature selected to establish a criteria for critically grounded reflective practice

As Heichel and Miller indicate, the benefits of reflective practice are linked to critical thinking. The following selection of literature demonstrates that reflective practice must be critically grounded for it to be effective. I selected some literature to establish a criteria for my reflections to be critically grounded. Kincheloe warns that if reflective practice is not critically grounded, it will be shallow or ineffective and co-opted for educational purposes which suit the educational “expert” who wants to use this as a way of engineering “improvements”(1991,p.19). Stephen Kemmis (1988) sees evaluation as a process that occurs naturally in all human activity and, when it is commissioned, it should be rigorous, disciplined and honest, and also tempered with human values (p.479). In teaching, as mentioned previously, evaluation occurs on many levels and serves a variety of purposes from curriculum evaluation to student assessment. Reflective practice is one method that a teacher may use for evaluation. Other areas of quantitative research as evaluation and assessment were questioned during the late twentieth century. A number of philosophers set about “recovering from early philosophy the elements of social thought which uniquely concern the values, judgments and interests of humankind, and integrating them into a framework of thought which could provide a new and justifiable approach to social science.”(Carr and Kemmis, 1986. p.132)

Critical social science is the science which serves the ‘emancipatory’ interest in freedom and rational autonomy. But if, as Habermas concedes, self-reflection and self-understanding may be distorted by social conditions, the rational capabilities of human beings for self-emancipation will only be realized by a critical social science that can elucidate these conditions and reveal how they can be eliminated.(1986, p.136)

This change in philosophy led to a development of a wider acknowledgment of the study of values, ethics or beliefs which underpin daily decisions of the teacher in the classroom. The concern that these studies may be distorted has led to the development of criteria which allows research to be critically grounded.

For any type of research to be considered 'critical' there are five requirements according to Carr and Kemmis,(1986:129-30, 162); these will be used later in the **Design of the Project** section. These five requirements are,

- 1 It must reject positivistic perspectives of rationality, objectivity, and truth. Critical research will reject the positivistic notion that all educational issues are technical and not political or ethical in character.
- 2 It must be aware of the interpretations of educational practices held by those who perform educational acts. The self- understandings of educational practitioners who are reflective will lead them to be conscious of their own value-commitments, the value-commitments of others, and the values promoted by the dominant culture. Such consciousness will dramatically affect the way the practitioner interprets his or her professional activities. Teachers who become critical researchers will hold this consciousness of the relationship between personal values and practice as a goal of inquiry.
- 3 Critical research must attempt to distinguish between ideologically distorted interpretations and those which transcend ideological distortion. When practitioners seek to become aware of the interpretations they place on their practice, they always face danger, their interpretations, their consciousness of their own values and other values in the society may be distorted by illusory beliefs which sustain contradictions in the life of the society. Critical research, therefore, attempts to unveil this false consciousness while providing methods for overcoming its effects.
- 4 Critical research must reveal those aspects of the dominant social order which block our attempt to pursue rational goals. Often the goals that teachers work toward are not the result of their personal choice but are dictated by the social structure and the educational bureaucracy which it creates.

5. Critical research is always guided by an awareness of how it relates to practice. Its purpose is to help guide the work lives of teachers by discovering possible actions they might take if they are to overcome the obstacles social structures place in their way. (p.129-30, 162)

With these five criteria, the reflections are focused on an awareness of barriers and distortions which could make the process superficial and ineffective. This is rooted also in the three attitudes Dewey indicated were necessary for effective thinking- openmindedness, lacking in prejudice; whole heartedness which is sincerity; and responsibility, which secures integrity, consistency and harmony in belief. (1933, p.30-32) Because theory and practice are inseparable, critical research is praxis i.e. informed practice. Shapiro and Reiff(1993,p.1379) indicate that through the process of *Reflective Inquiry on Practice*, professionals gain seminal insights into their practices and ultimately improve those practices. Professionals might clarify the multiple meanings and open the possibilities for new integration of philosophy, theories and techniques. Reflective practice is an effective tool for teachers when it is critically grounded.

In order for the reflections to be critically grounded they must be rigorous and methodical. Argyris and Schön (1975, p. 7) developed theories of behaviour which would address both concerns. Philosophy, or the system of beliefs of the practitioner, therefore becomes somewhat problematic for the reflective practitioner because she must be constantly reconsidering what she thinks is in action and what is actually in action. Argyris and Schön (1975, p.7) explain two theories of behaviour. The first is the theory whereby an individual communicates what he/ she would do in a particular situation which is called this *theory in action*. The second they called *theory in use* and this is “the theory which actually governs

her actions". These may not be compatible and the individual may not be aware of the difference in the two. It is only through observation that the stated *theory-in-use* can be verified as the *theory-in-action*. This observation can be made through reflective practice that studies the *theory-in-use* in light of the *theory-in-action*.

Shapiro and Reiff (1993) make the distinction that *reflection in practice* is just about impossible as one is focused on the action of teaching. They indicate that *reflection on practice* is the more logical course of events (p.1380). These authors break down the process so that it becomes systematic and more "readily understandable in terms which can be applied by practitioners" (1993, p.1381) The authors offer the following model as a method of clarifying the *reflection-on-practice* process.(see Figure 1)

	Level	Descriptors
1	PHILOSOPHY	Includes values, religion, ways of knowing, life meanings, ethics which may emerge quickly or last and are close to the surface of practice and tend to confirm the most powerful sets of influences in professional practice.
2	BASIC THEORY	the organizing framework for knowledge-even if inconsistent or incomplete
3	Theory of Practice (Theory of technique)	includes major patterns or a more or less organized approach to practice.
4	technique	is an organized group of interventions or moves to accomplish a purpose which form out of the other levels. It is deliberate professional behaviour.
5	moves	these are the only direct observables

Figure 1 Shapiro and Reiff(1993)- Model for Clarifying the Reflective Process

For my thesis project, I set out to reflect on my practice and to test my *theory-in-action* against my *theory-in-use*. During my pilot project completed two years earlier, it became apparent that I could not follow the above model in a simple linear fashion because, in reflective practice, there is a revisiting of the levels in order to clarify and verify the conclusions as they are made. According to Shapiro and Reiff(1993), Schön was actually trying to deal with those "messy, indeterminate, and complex problematic situations" which are usually "not in the book". (p.1385) These are situations which are unique to each instance, each teacher and each classroom.

Further reading revealed a sequence for the reflections as they develop over time. Zeichner and Liston developed a chart for the Dimensions of Reflection(1996,p.47) which I have reproduced in the following Figure 2. Using this chart I expanded it to include some clarifying text for the types of *reflection in action* and *reflection on action*. Figure 3 indicates the type of reflections and the sequence and the purposes for each. Overlapping Figure 1 and Figure 3 with other criteria I developed a method (Figure 4) so that my reflections would be sound and therefore critically grounded.

1. RAPID REFLECTION	Immediate and automatic Reflection-in-Action
2. REPAIR	Thoughtful Reflection-in-Action
3. REVIEW	Less Formal Reflection-on-Action at a particular point in time
4. RESEARCH	More systematic Reflection-on-Action over a period of time
5. RETHEORIZING and RESEARCH	Long-term Reflection-on-Action informed by public academic theories

Figure 2 Zeichner and Liston -Fig. 4.2 Dimensions of Reflection (1996, p. 47)

I expanded their chart, Figure 2, to include some clarifying text for the types of reflection.

1. Rapid Reflection	immediate and automatic <i>reflection in action</i> -a question or situation arises and a response is given
2. Repair	thoughtful <i>reflection in action</i> -a question or situation arises but the teacher pauses to recall or consider how to respond before acting
3. Review	less formal <i>reflection on action</i> at a particular point in time -this is what Schön would classify as reflection on action and would take place at a later date and possibly in a collegial setting
4. Research	more systematic <i>reflection on action</i> over a period of time -this is when the reflection is more systematic and sharply focused on an issue and usually becomes an action research project
5. Re-theorizing and Research	Long term <i>reflection on action</i> informed by public academic theories -this advanced study develops through the academic theories informing practice and engaging reflections to investigate issues and find correctives for the daily and ongoing dilemmas of schooling

Figure 3 Adapted from Zeichner and Liston -Dimensions of Reflection (1996, p. 47)

Since there did not appear to be a frame work for the Review reflections, I was concerned that they might become distorted. In searching for guidance in the literature, I noted that

Zeichner and Liston had observed that reflective practice had developed in five distinctive traditions.

These are the academic, social efficiency, developmentalist, social reconstructionist and “generic” traditions. These traditions are very diverse. Each one focuses on different aspects of teaching expertise and different beliefs about what teachers need to emphasize in their learning and practice. Each of these traditions (with the exception of the generic approach) identifies a particular emphasis in the content of the teachers’ thinking.(1996,p.51)

Five Traditions of Reflective Practice

In the *academic* version of reflective practice traditions, emphasis is placed on subject matter and the representation and translation of that subject matter to promote student understanding. In the *social efficiency* model, emphasis is placed on the thoughtful application of teaching strategies as suggested by research on teaching. In the *developmentalist* tradition, the emphasis is on teaching that is sensitive to, and builds on, students’ backgrounds, interests, thinking, and patterns of developmental growth. In the *social reconstructionist* tradition, the emphasis is on the social and political context of schooling and the evaluation of actions which enhance equity, justice, and more humane conditions in schools and ultimately society. Finally, the *generic* tradition, is considered the least useful as it simply emphasizes thinking about what we are doing without paying attention to the quality or substance of that thinking. (1996, p.52)

Zeichner and Liston emphasised that these are not necessarily exclusive areas of reflection because often a concern in one area will require adjustments and reflections on

other areas. They see these as intellectual categories of teachers' reflective practice and historical developments.(1996, p.52)

Literature About Effective Teaching

I selected some literature on effective teaching for a comparison to Social efficiency issues. I used a standard textbook, *Curriculum: Design and Development* by David Pratt (1980) to indicate that my theory-in-action was considered typical of good teaching strategies. I also reviewed the course guidelines for the mandated material. These included the *Ontario Visual Arts Guidelines, Intermediate and Senior Divisions* (1986) Ontario: Ministry of Education and the *International Baccalaureate Art and Design Course Outline*, (1984) I selected literature which was specific to teaching art to verify conclusions drawn from the technical Review Reflections. I used Vincent Lanier's *Eight Guidelines for Selecting Art Curriculum Content*, (1984, 25 (4) 232-237) as well as material from Annie Smith (1993) for a comparison with the curriculum presented in my unit plan and lesson plans. I also noted that the unit plan included an aesthetic component which Manual Barkan stated was equally relevant to the study of art as the disciplines of artist, art historian, and art critic. (1984, p.233). For the practical considerations with the organization of the studio sessions with the model, I compared the format to Kimon Nicholaïdes format to verify that my *theory-in-use* was the same as my *theory-in-action*.

This body of literature supports reflective practice methods which are critically grounded and rigorous. (The actual methodology used for my reflections is described in

Chapter 3.) My next selection of literature demonstrates that the on-going use of reflective practice is an effective means of professional development for all teachers, including the mature practitioner.

3.a. Literature pertaining to Reflection as a tool for professional growth

Reflective practice is a tool for professional growth in two well recognized areas: (1) the development of curriculum for better student learning and (2) the personal professional development where the teacher develops and assesses strategies in her daily practice. This form of professional growth extends into research which informs educational practice in the wider context of society, usually through action research.

Improvements in education usually include some form of assessment of the current situation and an assessment after changes are made to validate the expected improvement. Educational assessment strategies may take many forms but two predominant types seem to emerge from the literature. One type of assessment of curriculum sets out a model for enquiry following a set of general criteria. This technical type of assessment tends to be designed by experts in curriculum development to test the effectiveness of the presented curriculum. But there are other authors who evaluate curriculum differently. In this second type of assessment of curriculum, evaluations support the use of reflective practice because it involves an exploration of the beliefs and the actions of the practitioner.

3.b. Literature Which Supports Reflection As Personal Growth

Jean McNiff states in *Teaching As Learning* that the concept of teaching is grounded in the concept of learning; and that the process of others' education is grounded in the education of self (1993,p. 20) Reflective practice encourages the individual "to be critical of personal practice, and use her deepened insights to move forward." This is not just the evaluation and assessment of curriculum or teaching techniques. The author states

..this view of teaching constitutes an attempt to formulate an emergent epistemology for practice; the knowledge base of professional development, and the ethical form of the practice, (McNiff, 1993, p.21)

Paulo Freire and Ira Shor (1991) argue that there are two moments of knowing: "1) the production of new knowledge; and 2) when one knows the existing knowledge."(p. 21) In critical research the two parts are brought together and exist because the teacher is not just transferring existing knowledge but also producing knowledge, not only within herself, but also within her students in a dynamic and political way. Eisner (1979) sees the process of curriculum development as a somewhat messy affair requiring flexibility, ingenuity and tolerance for ambiguity. He states that in order to do an excellent job, in a "complex , fluid process", the qualities of playfulness, humor, and artistry are needed.(p.274). I used my reflections to discover aspects of my teaching beyond a technical evaluation of curriculum and its delivery.

Authors such as George Willis (1998)and Helen Simons (1998) evaluate curriculum from the viewpoint of values, in particular, aesthetic and ethical values. These authors see the evaluation of curriculum in humanistic terms. Willis looks at the "humanness that is

embedded in evaluative activities, the role of value orientations in deciding evaluative possibilities, and the relevance of the information that evaluations provide”(1998, p.15). Simons (1998) proposes that effective curriculum should empower teachers and students to evaluate their own efforts. Further, this evaluation would resist national norms and standards which remove it away from the daily activities of teachers and students.

Kincheloe would support this because he writes that “if teachers are to control their work lives, they must control the conceptualization of the teaching act.”(1991, p.16) For this to occur , teachers can not allow the ‘educational experts’ to control the production of knowledge about their teaching. Teachers must become researchers in order to submit all theory to critical reflection.

All educational acts become problematic to the teacher as researcher. This critical consciousness sees all educational activity as historically located. The perspective cannot view the educational act separately from a social vision, i.e., a view of a desirable future. Educational acts, the researcher comes to understand, imply certain purposes, political positions, teaching strategies (recitation, simulation dialogue, rote based exercise, etc.), forms of knowledge (subject matter content, skills, competencies, conceptualization, tacit understanding, etc.), and relationships between participants, e.g. students and teachers. (1991, p.16)

Kincheloe notes that the teacher’s observations, as they are recorded and reflected on, and then placed in context, gives her an awareness of the educational process. “In this way, teacher research revolutionizes traditional conceptions of staff development, making it a democratic, teacher-directed activity.” (p.16-7) He also notes that one teacher observed that she already used the model of planning, acting, observing and reflecting in her teaching work.

But, by focusing on the process she became a keener observer and her reflections became more textured and conscious (p.17). Her reflection revealed the “ambiguities, contradictions, and tensions” which in turn shows the reflection as a dynamic process. Through reflective practice teachers are personally involved in the development and assessment of curriculum and this is one form of professional growth. This leads to the “basis of educational change, and of critical pedagogy, of a democratic workplace” (p.17).

Heichel and Miller(1993, p.182)include the following benefits of reflective practice,

- critical, reflective thinking will help teachers to grow and change;
- reflective journals can be a vehicle for helping teachers to think critically;
- reflective journals are most effective as a means of assessment if they are discussed frequently to allow the student teachers opportunity to reflect and expand on what they wrote;
- growth in critical, reflective thinking is an ongoing process and should continue after the student teaching experience. (p. 182)

These benefits are on-going and have a significant role to play in the practice of teachers not only as an in-service tool, but also as a strategy for professional development throughout their careers. This indicates that reflective practice is an effective tool for initial, as well as on-going professional and personal growth.

3.c. Literature Which supports Reflection as Field Research

Authors such as Agyris and Schön indicate reflective practice is an effective method of field research. They describe how reflective practice is a ‘double-loop learning’ and that it “changes the governing variables (the “settings”) of one’s programs and causes ripples of

change to fan out over one's whole system of theories-in-use."(1975, p. 19) At the conclusion of their book they state that *competence* has an ever-changing meaning:

The foundation for future professional competence seems to be the capacity to learn how to learn(Schein, 1972.) This requires developing one's own continuing theory of practice under real-time conditions.(p. 157)

A teacher's goal is to develop professionally and continue to be a competent teacher. Reflective practice is the vehicle for this on-going development because it addresses the following three areas of a) curriculum assessment, b) professional development in the individual situation and in c) general educational research.

In this brief review of the literature, I have focused on three points. One is the evolving definition of reflective practice as initially formulated by Dewey and Schön, and then clarified by subsequent generations of authors such as Kincheloe, Zeichner and Liston. Secondly, the literature indicates that reflections should be critically grounded, rigorous and methodical. I used the Carr and Kemmis criteria and the model developed by Shapiro and Reiff and the adapted model by Zeichner and Liston, to establish a criteria for my reflections to be critically grounded. I also used texts to compare my teaching moves with the theories on curriculum content and teaching methods. Thirdly, reflective practice is a tool for professional and personal growth, that leads ultimately to improvements in education and to a more democratic society. Education should strive for greater democracy within the process of curriculum development and implementation, and reflective practice is one of the processes which will accomplish this goal.

Chapter 3

Design of the Project

“So you did, you know,” the Red Queen said to Alice. “Always speak the truth—think before you speak— and write it down afterwards.” (Carroll, 1991, p. 231)

Introduction

As presented in Chapter 1, the research question was: **What does my reflective practice reveal about my teaching?** My research included the subsidiary question **How do my actions and interventions in the classroom reflect my basic *theory in practice*, my basic theory of art education and my basic philosophy?** My intention was to apply my understanding of reflective practice in order to develop a method for my reflections. My method of reflection was then applied to search for evidence of my competency as an art teacher. I also expected to address the question -**What changed in my practice as I engaged in critical reflection?** The project was designed to answer the research question by applying various models from the literature to systematically reflect on the recorded moves, interventions and techniques. The sequence of the reflections was charted to provide a time frame for the phases of reflection. The material was further categorized into areas which traditionally have been concerns for reflective practitioners as outlined in Chapter 2.

Pilot Project

The pilot project in reflective practice was developed to fulfil the requirements for a course on research methodology. Initially I was confused with the terminology of reflective practice and action research. Once I had a clear idea of these terms, I was skeptical that reflective practice would be of any benefit to an experienced art teacher. I felt that the process was long, involved and probably not realistic for practitioners to focus on their day-to-day school life. Further to this, I felt the time required to do the reflection would take away from the classroom preparation and, ultimately, impact negatively on the students. These assumptions required some questioning on my part. To question these assumptions, I attempted to use reflective practice with a single group of students from one of my senior classes. During this experience with the pilot project, done in 1999, I realized that I had not collected the variety of information required for a full reflection on my interventions. While I made field notes, took photographs, and developed student profiles I felt that the initial data collection was inadequate. When I was actually trying to apply the format suggested by Shapiro and Reiff in Figure 1, I did not have evidence of the various areas required for reflection. For example I wanted to reflect on moves which would lead to technique and basic theory or theory of practice but I had neglected to collect the types of data I would need to do this. For this thesis project, I was more aware of what should be recorded and how I could record it. It was not my intention to make complex field notes. I set out to at least record the various types of levels i.e. theory and technique, in order to raise to a more conscious level the theoretical aspects of my practice.

During the pilot project I made a series of case studies for each student. I used reflection to concentrate my focus on my classroom moves, techniques and basic theory as outlined in Figure 1. The case studies served to focus the reflections on to the individual students' development rather than my specific actions as the teacher. I recognized that I needed to refocus the reflections specifically on my teaching rather than what was happening only with the students. This discovery helped in the collection of data and the reflections which followed in this thesis project.

Context of The Thesis Project

The School and Curriculum

The school is a small independent school in Ottawa, Ontario, where the students are chosen on basis of application, their ability to perform in an academic setting, and the ability of parents to manage the hefty tuition fees. The school was founded in 1891 and offers a liberal arts programme in both the elementary and secondary school. The school mission statement at the time read,

At [this school] we focus upon academic excellence and individual development. Within and atmosphere of structure and support, we challenge each of our students to attain high standards in a broad range of programmes and opportunities.

Goals

1. To develop within each student the skill, knowledge and values to succeed in university and in life.
2. To foster moral and spiritual growth in a community founded upon integrity, tolerance and mutual respect.
3. To support each student in developing a strong self-image through positive, enriching experiences.
4. To expose all students to a range of learning experiences through culture, athletics, social development and community service.

Of the approximately 640 students 480 are in the co-educational secondary school. About 80 students are boarders from Canada and around the world.

While the school is an independently funded non-profit institution, it must meet the criteria for the Ministry of Education and Training of Ontario in order to maintain the status for granting an Ontario Secondary School Diploma. The Ontario Academic Course (OAC) in Art is part of the curriculum for the lessons prepared for this reflection. The school also follows the International Baccalaureate (I. B.) curriculum guidelines which lead to a diploma recognized world-wide for university entrance. The requirements of the International Baccalaureate curriculum include a recognition of the student's heritage, the availability of resources and the teacher's expertise in 240 hours of instruction over a two year period. The actual course content evolves at each school individually through a dialogue between the students and the teacher. An external examiner visits the school and makes a report based on set criteria for assessment. The marks are awarded by the Chief Examiner based in the I. B. examination center at Cardiff, Wales.

To begin this research project, I wrote the unit and lesson plans for studio and art history lessons. I based the lessons on the point reached in the sequence of the course of study. I made appropriate adjustments to accommodate both the OAC and the IB curriculum requirements. A short period of time was selected in which to gather notes on my actions in the classroom. The duration of this phase was ten lessons of about fifty minutes each. My unit plan included some Art History, some studio explorations and figure drawing activity, and a visit to the National Gallery of Art in Ottawa.

Participants

In selecting the participants, I decided to choose only one class for the collection of data. My usual teaching load is six classes. I selected a Grade 13 class with ten students. Some of the students were graduating while others were in their penultimate year. I chose this class because it was one of the more challenging groups which I have taught in recent years. The students exhibited a wide variation in academic and artistic ability and this made lesson planning to meet all their needs a challenge. Other groups that I teach tend to be more homogenous in nature. I had to also meet the objectives of two curriculums (the Ontario provincial and the International Baccalaureate) within one time block.

Since the field note taking, photographing, and reflecting required a substantial commitment time and I felt that one class provided the necessary data for a valid reflection. I focused my data collection on my actual moves and on the evidence of the effect of my interventions on the students' work in this one class.

Collection of Data

In designing this thesis project I essentially looked at several levels of my teaching because, as the literature indicates the teacher is not just transferring existing knowledge but also producing knowledge both within herself, and within her students in a dynamic and political way. I set out to collect the data for a multi-leveled reflection in the following manner. First, I organized my documentation for reflections with my initial plans, my daily field notes of my moves, my photographs and photocopies of student work. Second, in order to reflect on my daily practice, I organized my documentation into categories for reflection

on practice. I was then able to establish a model for reflection in light of what is understood as critical research by Carr and Kemmis. Third,, from the documentation and my initial reflection, I continued the process to reflect on my *theory in use* and my *theory in action*.

Several different kinds of data were collected during a period of ten lessons over a two week period: a) a unit plan with its lessons plans, b) my notes on each lesson and c) photographs and photocopies of student work.

a) Unit and Lesson plans

I prepared a formal unit plan and a series of lesson plans. My lesson plans are presented in Appendix B. My objectives for the two week activity included the following:

1. To introduce the Romantic period in art history and to present the specific art history slides as mandated by the Ministry of Education
2. To demonstrate the continuing aspects of the Romantic period by visiting the *Elusive Paradise: the Millennium Prize* art exhibition at the National Gallery.
3. To integrate the art history with studio activities in figure drawing referring to Romantic drawing styles.
4. To prepare for the up-coming examination visit from the external examiner in the International Baccalaureate Programme.

My lesson plans were prepared using the following headings: Aim; Objective; Expectations (Learning Outcomes); Main Body including strategies, content, student activities, and assignments; and Conclusion or assessment strategies. These lesson plans were prepared several days in advance and were followed closely with one exception (see Lesson

3). My initial activities were typical art history lessons using an accepted instructional sequence (Pratt, p.304-5). Teaching techniques included, lecture, slide presentations, dialogue, discussion, individual coaching and prompting, question and response. The studio activity included demonstrations and individual coaching focused on building skills and developing student confidence with life drawing. The lesson plans involving the International Baccalaureate examination focused on supporting the student's preparations. While the I. B. preparation is hectic, the role of the teacher is to facilitate and co-ordinate the examination process. The concluding activity included a tour of the exhibition by the National Gallery staff. Students had an assignment and were encouraged to make notes during the tour and to participate in the discussions at the Gallery. My reflection did not extend to the conclusion of the unit which was a discussion and presentation of art work and a written gallery assignment.

b) Notes

I made a series of notes on the day's activities and my actions with the various students. These daily notes were an elaboration of my brief field notes made during the class or immediately after it. I used these notes for the reflections at a later date. In making the field notes, I focused on my actual teaching moves made during the lesson. The field notes also indicated the student responses and actual student activities during the classes. These provided evidence of my teaching interventions which I used in the reflection phase. I made a conscious effort to collect evidence of my philosophy and my theory of practice, although this was not easy to do during the actual lesson. This will be discussed in detail during the

reflection phase of the project.

c) Photographs and other data

I took photographs as part of my documentation process. These photographs included pictures of the students working in the class with the model, and photographs of their art works. I also took photographs of two school activities the improvisation art-making during a “Coffee House” evening and the One Thousand Cranes for World Peace project to be presented at the Peace Park in Hiroshima. I took the photographs when all the work was gathered for marking as this made an efficient session. In addition I made photocopies of the students’ journals/sketch books. I collected this type of data for evidence of my moves and the students response to my moves. Copies of the gallery assignment for the visit to the *Elusive Paradise: the Millennium Prize* and teacher comments on the assignments were also collected. Unfortunately these were not part of the final reflections. I decided that the classroom moves were more important to the reflections and I did not want to extend the project into another area of research and reflection.

Ethical Concerns

I addressed the ethical concerns outlined in the guidelines set out by the university. The students 18 years and older (and their parents of those younger than 18) were asked to sign a release form, in Appendix A, indicating the nature and purpose of my research project. The students were informed of the nature and purpose of the research and they eagerly consented to be photographed, and to have their work photographed and photocopied. The

students are referred to by pseudonyms in this paper in order to keep the more personal information confidential.

Analysis-The Reflection Process

“That’s the effect of living backwards,” the Queen said kindly: “it always makes one a little giddy at first””–but there’s one great advantage in it, that one’s memory works both ways.”(1872/1991, p. 181)

I collected the data for the reflection process by compiling a notebook which contained handwritten comments called ‘initial responses to the field notes’. These early reflections seemed to lack a direction. This led me to develop a sequence and method for my reflections shown in Figure 4. The reflection took place over a period of about eighteen months in order to develop perspective and depth. It was not a continuous nor daily process but a sporadic revisiting for reflection. Further, the reflection process included a dialogue with a trusted colleague.

I used the model for clarifying the reflective process by Shapiro and Reiff (1993), as presented in Figure 1, in which the data was organized to investigate the five levels of philosophy, basic theory, theory of practice, technique, and moves. These levels categorized the material for reflections and the possible phases for the reflections. I organized the daily entries and the photographs of the students’ emerging work under some basic headings for clarification. I focused the reflections on my teaching practice and the *theory of action* and the *theory in use*.

In the previously mentioned pilot project, I found it useful to summarize the interventions for each student. This helped me to look at the interventions I made with each individual and the students' responses to them as evidenced by the change in the art work and the comments in their research workbooks. The longer I spent reflecting about these actions and interventions, and the students' notes and photographs, the deeper and more complex my thoughts became. Reflection is most beneficial when it reveals what is happening on many levels. Then it becomes critical research under Carr and Kemmis' criteria (1986). While individual case studies were useful in the pilot project, other possibilities for organizing the data became evident with an exploration of subsequent literature.

Because I wanted the reflections to be systematic and follow an clear criteria in order for them to be critically grounded I developed the following sequence for the reflections. This chart will help the reader to follow the method of my reflection and its sequence as I applied the previous models from Shapiro and Reiff (Figure 1) and Zeichner and Liston (Figures 2 and 3).

Step 1- Reflection-in-action	
from Figures 2 and 3	from Figure 1
Rapid and Repair Reflections	moves techniques

Step 2- Reflection-on-action	
from Figure 2 and 3	from Figure 1
Review Reflection- categories	Theories of practice \Theory of technique
1. academic	Basic Theory Philosophy
2. social efficiency	
3. developmentalist	
(4. social reconstruction)(not used in this project)	
(5. "generic") (not used in this project)	
Research (not used in this project)	
Re-Theorizing and Research (not used in this project)	

Figure 4 Model for My Reflective Process

In Step 1 Reflection -in-action my moves and actual techniques are recorded and two phases of reflection are used. Rapid Reflection is immediate reflection, while Repair reflections follow a teacher's thoughtful pause. I have recorded these reflections and my moves in tables for each lesson. In step 2, the Reflection-on-action takes place over a period of time and included a dialogue with a colleague. My Review Reflections are categorized under the traditions of reflective practice. Three categories became evident from my data and while the last two categories had no data attached to them in my original notes. The Review

reflections also indicated my theory of practice /theory of technique, my basic theories and my philosophy. For this project I did not extend my reflections into the Research or Re-theorizing and Research phases as this would have enlarged the research question for the thesis. I recognized that my Basic Theory and Philosophy were evident in my reflections at a superficial level. This is an area for further research.

Chapter 4

Summary of Data From Reflections

When Alice recognized that she was part of a great game of chess she wanted to join in as a pawn or even as a Queen, 'The Red Queen replied "That's easily managed, you can be the White Queen's pawn, if you like,...and you are in the Second Square to begin with: when you get to the Eighth Square you'll be a Queen"' (1872/1991, p.150) In this chapter the teacher (pawn)begins the journey to the Eighth Square in order to be a Queen(reflective practitioner).

Step 1 of the Reflection-in-action includes the Rapid and Repair reflection. I organized the material from my field notes under the headings Moves, Rapid reflections, and Repair Reflections. For clarity for the reader, I have used script font for my moves and text font for the reflections. For each lesson there is a summary of the planned activities. The Summary Table 1 for each of the ten lessons follows:

Summary Table 1

Lesson 1

The Aim of this lesson was to introduce the term's work. There was a planning session with student input. This was followed with an introduction to the art history background to the Romantic period.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<i>Welcome each member of the class</i>		
<i>Prepared handout is distributed with some dialogue about the unit plan</i>	Make sure that each student is aware of the plan for the unit on Romantic art and art history	The dialogue engaged the students in the plan of what they would individually produce at the end of the unit. While there are set tasks there is also opportunity to work on their own studio work in preparation for the I. B. and for the OAC portfolio Amar wants to do a performance piece which involves the whole school.
<i>Refer Amar. to article on Max Dean in <u>Canadian Art</u> magazine</i>		
<i>Begin presenting slides of Romantic period</i>	Goya's <u>Third of May, 1808</u> is presented. One student, Omid wants to discuss Mexican Art as he has recently been on holiday there. He wants to know why there is no Mexican art in the National Gallery- <i>begin dialogue about gallery policy, space.</i>	<i>After school met with him to continue discussion about his visit to Mexico</i> He lived in a locked compound and drove around in a bullet proof car. He visited Khalo's house and Trotsky's house. He is impressed with socialist art and even Stalinist art work. The student calls them naive in style. <i>I question this and the dialogue continues. I lend him my copy of <u>Mexican Modern Artists Catalogue.</u></i>

Lesson 2

The aim of this lesson was to review the meaning of the terms neo-classical, picturesque and sublime in late 18th and 19th century European art works. Social- political and biographical details were included for context of each example given. The next lesson's activity, drawing from the model, was introduced.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<i>Presentation of slides from Romantic period- background of social context and historical context of each work; biographical details of the artists</i>	Recognize some students are making extensive notes- some students are dominating discussion- <i>begin "picking on other students for answers"- in a small class everyone gets a turn to answer.</i>	Students are recalling information from other years to add to the discussion- some is correct and some is incorrect- <i>prompt with correct information on facts or let other students prompt and indicate if they are correct.</i>
<i>End class with planning for the visit from the model in the next class</i>	Students are quite knowledgeable about the period and don't need more instruction - <i>students are to read and take notes from chapter on Romanticism in their textbook</i>	

Lesson 3

The aim of this lesson was to introduce an expressive form of figure drawing through a demonstration of technique and drawing to music. Student activity was planned as explorative drawing using line and value to develop skills for drawing the figure.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<i>Aim was to use art history to introduce a more expressive form of figure drawing with the presentation of examples of figure from a variety of sources including gesture and tonal drawings Demonstrate some drawing techniques with charcoal</i>	<i>The plan was to include an activity for students to use large sheets of drawing paper and to explore line and form with a background of classical music from the Romantic period. After the demonstration I recognized that the students weren't particularly interested in the planned activity.</i>	<p>Students had some idea of what they wanted to do during this class and they asked if they could continue their own work. - Notes indicate " It didn't happen as planned" I put aside my plan and let them get on with their studio work which is preparation for their OAC portfolios or their I.B. examination. Further reflection at a later time could be beneficial here. Students are committed to their individual work. I am impressed with them.</p> <p>This is a repair reflection where there was a pause and a consideration of the change as it is made.</p>

Lesson 4

The aim of this lesson was for students to gain experience drawing from the model and to apply some of the techniques presented in the introductory lessons to this unit.

Moves	Rapid Reflection	Repair Reflection
<p><i>Aim was to develop figure drawing skills through gesture drawing and longer pose and through choice of media. Background music was Beethoven to set the Romantic mood.</i></p>	<p>Model chooses soft gesture poses. 5 -one minute poses. Longer pose is decided on by the students. They choose a seated pose which I feel is not very expressive. I let students make the choice and they direct the model. I am impressed that one student is very concerned that the pose is comfortable for the model to maintain.</p>	
<p><i>I remain in the background feeling under employed as they begin. After a few minutes I begin coaching individual students with the difficulties they identify in their drawings.</i></p>		<p>Observe students' work and begin to make comments of a very positive nature to encourage them. One student begins a drawing filling the page, which is an entirely different style as he usually draws in a timid and very small format- <i>encourage him in this new style</i></p>
	<p>Omid has worked very spontaneously and has over worked the image which he discards. <i>I let him work this way and see no need to interfere in his learning process.</i></p>	<p><i>...continued on the next page...</i></p>

<p><i>I photograph students while they are working</i></p>		<p><i>I try to photograph each group of students and try not to be intrusive despite the fact that it obviously is intrusive to photograph them working. I decide not to repeat this as I don't see the value of interrupting and distracting them from their drawing.</i></p>
	<p><i>Amanda is working very small on black paper with white chalk. The drawing is timid and very small I encourage her with positive comments. I do not make any suggestions or corrections</i></p>	<p><i>Eve is working with spontaneous drawing white on black. She is making correction by putting black pastel over the lines she does not want. I am very disturbed by the results aesthetically I want to stop her but realize that I taught her this trick in a previous grade and she is using it now as a strategy to make her feel secure. I don't do anything but plan to think about this later.</i></p>

Lesson 5

This lesson was the second session with the model and will include some gesture drawing and a longer pose.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<i>Second day with the model. Same beginning to class with some gesture drawings to warm up. I pose the model with a flannel sheet for a longer pose. Dramatic drawing techniques will be encouraged. Background music is Tchaikovsky</i>	<i>Encourage the choice and use of the media which integrates the feeling for the subject and the style of the drawing. -Drawings are stronger and larger on the second day as seen in the photographs Figure 5 and Figure 6 continue with positive comments.</i>	

Lesson 6

The aim of this lesson was to allow some students to continue their studio activity from the previous lessons. A small group of students is preparing their displays for the I.B. examination and visit from the external examiner.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<i>Hand out next art history list and indicate homework is to read and make notes from textbook -students select activity (some are preparing for the visit from the I.B. examiner by organizing their displays- others are working on OAC portfolios</i>	<i>Students have lost their I.B. examination criteria sheets This indicates my expectations of their maturity was a bit naive.</i>	Went and made photocopies for them and suggested they read it again as preparation for their examination session.
	Omid showed me three more sketchbooks which have a great deal of independent work in them. These should have been sent to the examiner earlier in the week. I am worried that he does not understand why the examiner would want to see all their work- the good, the bad, and the ugly.	<i>The notes say that I blew up at him, I actually grabbed both his hands and held them as I explained the need to follow the instructions given. I tried to deflect his cynicism and make it more constructive in the context of the examination. I feel very responsible for making sure that the students fully understand the process of the I. B. examination. There is certainly evidence of my pre-exam tension.</i>
<i>Stayed late to assist students to create their displays</i>		<i>Made materials available for them from supply cupboard. Helped them with display suggestions.</i>

Lesson 7

The aim of this lesson was to debrief the students who have had their I.B. examination session. The students are encouraged to polish earlier works for their portfolio.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<p><i>Make some positive comments about the I. B. examination. Invite discussion from students about the examination process</i></p>	<p>Not as much discussion as I expected. Omid was as articulate as ever but other students did not contribute much except to say the examiner was “nice”. <i>I think that the most articulate student dominates and this stifles the dialogue. I try to draw on them individually.</i> They thought the examination process was fair.</p>	
<p><i>Begin studio activity whereby each student works independently</i></p>	<p>Students Eve and Amanda seem to fade away and do not complete either a figure drawing or their portfolio piece. <i>I engage them in dialogue about their individual art works. I encourage them to work on things and not to waste time</i></p>	<p>Lots of independent conversations- <i>try to focus them on the task by asking what each is intending to accomplish in this class.</i> Notes indicate my concern as it is not a very productive class- <i>I am concerned as I see the time as limited and too valuable to waste</i></p>
<p><i>I try to keep on top of them with encouraging questions.</i></p>	<p>After examination there is a typical lack of focus. There are other factors which distract students which are more personal and these are making it difficult for them to keep on task.</p>	<p><i>Try to keep the dialogue open. Try to encourage them to keep on task as a group. Plan to reflect on this overnight and hopefully plan for a more productive class next day.</i></p>

Lesson 8

The aim of this lesson was a work period for students to continue their individual portfolios.

Moves	Rapid Reflection	Repair Reflection
<i>Begin by reviewing the criteria for the evaluation of the OAC portfolio</i>		Helps students refocus after the previous class. A discussion of marks always draws them back as the culture of the school is very mark orientated.
<i>Ask each student what they are working on in this class.</i>	Keep touch with each student personally.	
	Omid is working on oil painting of a classmate. He feels it is getting too dark. <i>I talk of a lighter palette and working less quickly so the colours don't become murky and saturated. I suggest solutions such as allowing the underpainting to "dry" before putting on more colour also using tints.</i>	
<i>Talk to Jane about her drawing plans</i>	Jane is working on polishing her figure drawing as a way of completing her portfolio in an easy manner- <i>I suggest she would have to justify my marking the work through her critique I don't think she understands. I am aware that spontaneous art works are important but I want her to recognize the difference. I don't want slick clever solutions to getting the job completed.</i>	<i>I leave her rather than get into an argument. I don't see that as productive and it could even be harmful for our rapport if it was pursued. I sometimes lack patience with students who want an easy solution.</i>
<i>Talk to each student Amanda Anna and Amar</i>	Each is working on completing projects already started. Let them continue without intervention.	Two students are absent and I recognize they will need time to get caught up to the others.

Lesson 9

This lesson was the introduction to the visit to the National Gallery. Students continue their studio work for the balance of the class.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<p><i>Hand out preparation sheets for visit to National Gallery tour: The Elusive Paradise: The Millennium Prize</i></p>	<p><i>Review handout and ask questions about the elusive paradise of our dreams. Discuss the curators' role in creating parameters for show including selecting artists. Introduce questions- What is visual art? What is a sound sculpture?</i></p>	<p>Omid has seen this show and is full of questions. He is quite cynical. He states that he is not sure it is valid from a classical point of view. I encourage other students to join the discussion by asking them to define their terms such as 'classical' or 'romantic'. This is essential as students often will use terminology which is poorly articulated, or weakly grounded in fact giving rise to poor understanding. Cynical comments are typical of youth dealing with difficult adult things in their world- It is in their nature.</p>
<p><i>Ask students to wait until they have seen the show before they make up their minds</i></p>	<p>Discussion begins to become a debate which might not be productive. I end the debate by suggesting they get on with their studio work. I want them to make up their minds about the art show when they see it.</p> <p><i>...continued on the next page...</i></p>	<p>The debate served to get the students curious and they will hopefully look at the works in a more engaged fashion. Maybe even collecting points for their side of the debate.</p>

	<p>Jim is having trouble getting back into working on the OAC after the I.B. examination. Lots of positive comments about his work and he heads for the darkroom back on track.</p> <p>Amanda and Anna are working on figure drawing and Omid and Amar are working on portraits. Omid is a real mentor for Amar - I ask if anyone needs help-then do not intervene as they indicate they are fine.</p>	<p><i>Eve is in crisis and completely distracted by a very difficult personal problem. I ask if I can help in any way. Although I know she is seeing the school counsellor, I feel she is vulnerable and I feel motherly toward her. Suggest she work on her clay or her drawing.</i></p>
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Lesson 10

This was the visit to the National Gallery where the students are on a guided tour.

<i>Moves</i>	Rapid Reflection	Repair Reflection
<i>I am the supervisor of the classes (forty students from grades 11,12, and 13) and will also follow one group around with the guide.</i>	<i>Introduce the guides and organize groups.</i>	
	<p>Students are impressed with the art works in the show. They impress the gallery staff with their knowledge and their co-operative attitude. <i>Remind students to thank guide at end of tour.</i></p>	<p>For some reason particular works seem very attractive to the students. I am surprised that Thater's work is so engaging for the students as are Cardiff, Major and Wall. Asian students really appreciate Sikander and Suda. Other artists are possibly not as accessible for them. <i>I note which artists seem to be the most popular.</i></p>
<i>I remind students of their assignment sheets when we get back on the bus.</i>	<i>Ask students questions about the show - listen to all the comments,, which seem to be generally very positive and happy.</i>	

The initial reflections called Rapid Reflection and Repair Reflection by Zeichner and Liston were those completed within the actual lessons themselves. These are what Agyris and Schön referred to as *reflection-in- action*.

Review Reflections

For the reflections to become critically grounded they must move into the next stage, that of **Review**. This is what Schön called as *reflection-on-action* and takes place after the action is completed, possibly in a collegial setting. (Zeichner and Liston, 1996, p.46) It is in this stage that Shapiro and Reiff would see the reflection in the **Technique** level of their chart (see Figure1). Technique is the organized group of interventions or moves to accomplish a purpose or purposes which come from other levels. It is deliberate professional behaviour. In order to complete the Step 2 Reflection (see Figure 4), I made some notes on my initial reflections and then discussed these notes with another teacher and administrator at the same school. I organized the techniques or moves into groups of deliberate professional behaviour following Zeichner and Liston's five traditions of reflective practice namely the academic, social efficiency, developmentalist, social reconstructionist and "generic" traditions (1996, p. 51).

Considering the school has a traditional academic culture, I decided to look for evidence in this category first. While the unit plan and individual lesson plans contained material pertaining to content, my initial reflections only indicated some concerns in the *academic* area. My field notes appeared to emphasize *teaching strategies* and *developmentalist issues*. Therefore I chose these three categories for the second phase called

the Review Reflection. Aspects of the *social reconstructionist* category were expected to emerge in the fourth phase of the reflection as this is an area for future research.

Step 2 of the reflection was done in dialogue with a colleague who was familiar with the style of teaching, students, curriculum issues and culture of the school. This Review reflection took place over a few days 15 months after the initial teaching project was completed. In reviewing the unit plan, the field notes, and the **Rapid** reflections and the **Repair** reflections, recognizable trends emerged. These trends supported the decision to focus on the *academic*, the *developmentalist* and the *social efficiency* categories for reflection.

A. Reflections on Academic Issues

There were five, possibly six events which would be easily classified as *academic*. I reflected on these events with the academic category of reflective practice as the guide.

This approach to teaching is a good example of a contemporary view of reflective teaching, one that emphasizes reflection about the content and how it is taught. It is the content based approach. Although this conception does not ignore general pedagogical principles drawn from research on teaching, students' conceptions and developmental characteristics, or issues of justice and equity, the emphasis of the reflection and the standards for judging the adequacy of teaching evolve primarily from the academic disciplines. (1996, p. 54)

In this area of reflection, teachers require more than a knowledge of the content in order for the learning to be connected and have depth. Teachers also need to know how to organize that content so that the students have compelling and accurate explanations. In addition teachers should understand how knowledge is created and the conceptual structures that

organize those subjects. (1996, p.54). The term *academic*¹ refers to knowledge in the more abstract nature of the term and the critical thinking/inquiry which attends to it. Students acquire skills and attitudes in communication and application because they are presented in an abstract form. This form includes as rules or principles which are presented to students before they use them. For the Review reflection the following statements, events and moves were perceived as *academic* in nature. My moves, initial Rapid and Repair Reflections, and the Review Reflections on academic issues are presented in the following table.

1

Academic has several meanings according to the Webster's Encyclopedic Unabridged Dictionary of the English Language(1989, p. 7). **academic** ...**2.** *U. S.* pertaining to areas of study which are not vocational or applied as the humanities, pure mathematics etc. **3.** Theoretical; not practical realistic or directly useful: *an academic discussion of a matter already decided.* **4.** learned or scholarly but lacking worldliness, common sense, or practicality. **5.** Conforming to set rules, standards or traditions; conventional; *academic painting.* **6.** Acquired by formal education, esp. at a college or university....

Summary Table 2 -Academic Issue Reflections

Taken from the Lesson Plan 1-

<i>Moves</i>	Rapid and Repair Reflections	Review Reflection on Academic Issues
<p><i>1)Art History to be covered to complete the course -handout list of monuments-Review of background for Rococo and Romantic period and the development of the neo-classical as a reaction to the Rococo excesses. Slides of Piranese, Prison of The Carceri Series, c.1750; Pannini, Interior of the Pantheon , c.1740; David, Oath of the Horatii, 1784; Goya, The Sleep of Reason Produces Monsters, c. 1794-1799; Goya, The Third of May 1808, 1814.</i></p>	<p>Rapid reflection where a student wanted to discuss Mexican art. Repair Reflection where I lent him my copy of <u>Mexican Modern Artist Catalogue</u></p>	<p>Art History knowledge is introduced here. Extended for one student with follow-up on Mexican art which was his interest.</p>

Taken from Lesson 2

<i>Moves</i>	Rapid and Repair Reflections	Review Reflection on Academic Issues
<p><i>Review the terminology on the blackboard</i> <i>Presentation of slides from Romantic period-background of social context and historical context of each work; biographical details of the artists.-Slides include <u>Raft of The Medusa 1818-19</u>;-<u>Liberty Leading The People 1830</u>-drawing of <u>Louis Bertin 1832</u>-<u>Slave Ship 1840</u></i></p>	<p>Recognize some students are making extensive notes-some students are dominating discussion-begin "picking on other students for answers"- in a small class everyone gets a turn to answer. Students are quite knowledgeable about the period and don't need more instruction. Students are recalling information from other years to add to the discussion- some is correct and some is incorrect-prompt with correct information on facts or let other students prompt and indicate if they are correct.</p>	<p>The intellectual engagement in the class through the note taking and the dialogue was an academic activity.</p>
<p><i>Homework was assigned and students were to read and make notes on Romanticism from text book</i></p>		<p>Students could clarify their understanding through this academic activity</p>

Taken from Lesson 3,

<i>Moves</i>	Rapid and Repair Reflections	Review Reflection on Academic Issues
<p><i>Introduce some 19th century drawing ideas to show how the figure could be approached. Students will have the opportunity to explore neoclassical, picturesque and sublime interpretations of the figure. Posters on the wall have visual examples for students to follow.</i></p>	<p><i>The plan was to include an activity for students to use large sheets of drawing paper and to explore line and form with a background of classical music from the Romantic period. After the demonstration I recognized that the students weren't particularly interested in the planned activity. Students had some idea of what they wanted to do during this class and they asked if they could continue their own work. - Notes indicate "It didn't happen as planned" I put aside my plan and let them get on with their studio work which is preparation for their OAC portfolios or their I. B. examination. Further reflection at a later time could be beneficial here. Students are committed to their individual work. I am impressed with them.</i></p> <p>This is a repair reflection where there was a pause and a consideration of the change as it is made.</p>	<p>Students were expected to make connections between their drawing and the drawing style seen in the 19th century examples which is an academic skill and application.</p> <p>The transfer of knowledge to new contexts by the students was anticipated in the plan and organized by the teacher. This was an academic activity despite the change that took place as seen in the Rapid and Repair Reflection. This change is evidence of the students making academic decisions which I recognized was in their best interest at that time.</p>

Taken from Lesson 9-

<i>Moves</i>	Rapid and Repair Reflections	Review Reflection on Academic Issues
<p><i>A handout introduced <u>The Elusive Paradise: The Millennium Prize</u> and included: Curator Diana Nemiroff's question "What can the idea of "Arcadia", the elusive paradise of our dreams, have to say to contemporary art at the start of the new millennium?" The terms <u>elusive</u>, <u>Arcadia</u>, and <u>paradise</u> were presented to be researched and defined. Students were asked to focus their note taking at the gallery tour on the meaning each artist had given to these terms</i></p>	<p>The Rapid reflection included -discuss the curator's role in creating parameters for show including selecting artists. Introduce questions --What is Visual Art? --What is a sound sculpture? Students were asked to define terms such as "classical" or "Romantic" that they were using in their discussion.</p>	<p>The academic activities include defining terms, applying knowledge and discussing traditions. In another section of the Review Reflection I noted that students are typically cynical about contemporary art. By having students define their terms and to keep the discussion from becoming a pointless debate, I was focussing them on the academic. It is here that I noted that the questioning from students demonstrated their intelligence and was very important for the development of their new ideas.</p>

(6) In Lesson 10,

<i>Moves</i>	Rapid and Repair Reflections	Review Reflection
<i>Gallery staff conducted the tours in an academic manner using some lecture and dialogue methods to inform the students</i>		The students were using previous knowledge and applying it to a new situation. They were also gaining new knowledge about the artists and art works in the exhibition. Students were encouraged to offer opinions about the works also.
		My reflection on the exhibition the Elusive Paradise revealed my concern about sound sculpture(Janet Cardiff' 40 part Motet' based on <i>Spem in Alium</i> by Thomas Tallis) where I noted that the students were really engaged by the piece and were not fussed about the media which I questioned as a visual art work. For me this was an academic issue. The students found the academic definition of media inconsequential as they have lived from birth in a world of electronic media and have been influenced by it in ways which my generation has not.

The Review reflections indicated that there was academic activity in three areas: teacher knowledge of content; organization of content with accurate explanations; understanding of how knowledge is created as the students engaged in critical thinking, and developed skills and attitudes through oral, written and visual communication. The studio activity and the gallery activity were to serve two objectives. It gave the students opportunity to apply the techniques seen in the 19th century to their drawing style. Also, they had to communicate their knowledge and attitudes about the Romantic Art period and apply their knowledge through its relevance to the 21st. Century in the Elusive Paradise Exhibition as they engaged in dialogue with the gallery educators. They completed the academic activity through a written and illustrated report.

In conclusion, my Review reflection revealed that some student's personal problems blocked their engagement with the more academic aspects of critical thinking. This can be seen as interference in reaching the academic objectives of the lesson, especially in Lessons 3 and 7. In dialogue with my colleague we drew the same conclusion that interference was inevitable. The second observation he made was that the I. B. examination was also an interference to the academic success of Lesson 3.

Overall academic knowledge, skills, thinking inquiry, communication and application empower students with self esteem. Because they know a little they are prepared to be receptive to other ideas. The academic material presented in the lessons prepared the students to meet new situations such as the gallery exhibition with confidence to ask questions and to

make connections to their previous knowledge. My conclusion is that the academic objectives of the museum visit had been met. While the *academic* reflections are one of the considerations, the moves revealed more comments were centred around Zeichner and Liston's (1996) categories of *social efficiency* and *developmentalist* issues.

B. Reflections on Social Efficiency

The social efficiency tradition of reflective practice advocates that teachers 'focus their reflections on how well their own practice matches what this external research says they should be doing.' (Zeichner and Liston, 1996, p. 56)

The assumption is that researchers have identified positive relationships between particular teaching strategies and student outcomes and that there is no need for teachers to accidentally come across these strategies when they could systematically learn them and then use them. (1996, p.56)

I selected some examples of research which match those issues of practice which I had identified in the earlier moves and initial Rapid and Repair reflections. It was not the intention here to develop the whole body of material on teaching research applied in these lessons. In order to substantiate some of the premises that there was evidence that research was informing practice, a few examples have been selected. The following general principles, which David Pratt (1980, p.304-5) outlines, are founded in research.

A few instructional principles seem to apply almost universally. The International Study of Educational Achievement suggests that characteristics of effective teaching that applied across the situations and cultures, included structuring and organization (as against disorganization) of teaching; clarity of communication; and flexibility and variety of materials and activities (Rosenshine, (1971)).

These characteristics are evident in the unit plan. Structuring and organization are evident in the unit plan and in the following lesson plans.

Summary Table 3 -Social Efficiency Issue Reflections

Lesson 1

<i>MOVES</i>	Rapid and Repair Reflections	Review Reflections on Social Efficiency
<i>Prepared handout is distributed with some dialogue about the unit plan</i>		This is evidence of structuring in the teaching plan. This lesson plan is evidence that the necessary elements of instructional sequence is applied (Pratt, 1980,p. 304-5)
<i>Make sure that each student is aware of the plan for the unit on Romantic Art and art history</i>		I recognized the necessity for clear communication.
<i>The dialogue engages the students in the plan for their individual production. While there are set tasks there is also opportunity to work on their own studio work in preparation for the J. B. and for the OAC portfolio examinations.</i>		This is evidence of flexibility and organization.
<i>Begin presenting slides of Romantic period</i>		the structure of my lesson plan included a variety of activities.

Lesson 2

<i>MOVES</i>	Rapid and Repair Reflections	Review reflections on Social Efficiency
	Recognize some students are making extensive notes- some students are dominating discussion- <i>begin "picking on other students for answers"- in a small class everyone gets a turn to answer</i>	This is evidence of a variety of activities and strategies to engage the students in the material presented. This lesson plan is evidence that the necessary elements of instructional sequence is applied (Pratt, 1980, p. 304-5)

Lesson 3

<i>Moves</i>	Rapid and Repair Reflections	Review reflections on Social Efficiency
<i>Aim was to use art history to introduce a more expressive form of figure drawing with the presentation of examples of figure from a variety of sources including gesture and tonal drawings Demonstrate some drawing techniques with charcoal</i>		This is evidence of variety of teaching technique and activities for students. This lesson plan is evidence that the necessary elements of instructional sequence is applied (Pratt, 1980, p. 304-5)
<i>The plan included an activity for students to use large sheets of drawing paper to explore line and form with a background of classical music from the Romantic period</i>	After the demonstration I recognized that the students weren't particularly interested in the planned activity. I relented and let them choose their own work for their portfolios.	This is evidence of my flexibility and that the original activity included a variety of activities. This also led me to question the clarity of my instruction

Lesson 6

<i>Moves</i>	Rapid and Repair Reflections	Review reflections on Social Efficiency
<p><i>I went and made photocopies for them and suggested they read it again as preparation for their examination session</i></p>	<p>Students have lost their I.B. examination criteria sheets This indicates my expectations of their maturity was a bit naive.</p>	<p>Flexibility was noted here. I reflected on this lesson and questioned my communication to students - was I clear in my instructions? I drew an important conclusion here that the easy path is to assume that the students need correction where it is more likely that I have to make a correction in my teaching technique.</p>

Lesson 9

<i>Moves</i>	Rapid and Repair Reflections	Review reflections on Social Efficiency
<i>Hand out preparation sheets for visit to National Gallery tour: The Elusive Paradise: The Millennium Prize</i>		This lesson plan is evidence that the necessary elements of instructional sequence is applied (Pratt, 1980, p. 304-5)
<i>Review handout and ask questions about the elusive paradise of our dreams. Discuss the curators' role in creating parameters for show including selecting artists. Introduce questions- What is visual art? What is a sound sculpture?</i>		In order to organize the gallery trip I read the catalogue, visited the show, sought permission from the academic committee for taking students out of school, arranged transportation and additional supervision and payment for entrance fees. In addition I prepared an assignment sheet for students to do as a follow up activity. In addition I tried to make the show relevant to the Romantic art history unit, which worked well because of the nature of the exhibition.

The one characteristic which might need strengthening is the clarity of communication, as in Lesson 3 and Lesson 6 there were some problems which might be overcome with better instruction or strategies on my part. My Review reflections led me to this realization.

Pratt also states that the research (Gagné, 1974; Gagné and White, 1978) gave some guidance regarding the necessary elements in an instructional sequence and that these applied

to either a single lesson or a longer unit of instruction.

- 1. A preliminary step is to verify or activate student motivation.*
 - 2. At an early stage it is also necessary to ensure that the learners have the cognitive prerequisites for the course.*
 - 3. The instructor should ensure that the learners understand the objective or objectives of the learning.*
 - 4. The attention of the learner should be focused on the learning.*
 - 5. New material is next presented to the learner for acquisition and retention.*
 - 6. To help students retain and retrieve the learning, ample application, rehearsal, review of knowledge, and practice of skills should be provided.*
 - 7. Transfer and generalization can be helped by requiring the student to apply the learning to a variety of examples or in a variety of contexts.*
- (1980, p.304-5)

The lesson plans and the unit plan conform to this format and are evidence of the application of the strategy taught in teacher's college and reiterated during my Bachelor of Education programme.

My concern with student motivation was evident in my reflections on these lessons. Having students select their goals and working co-operatively in the class, was evidence of my motivation technique. Because students need to first feel ownership if they are to engage in the task, I tried to include them in part of the planning process. The students are motivated by competition as well in Lesson 8 where criteria for their final evaluation was discussed. - the 'culture of the school is very mark oriented' acknowledges that I used that culture to re-motivate the students after the I.B. examination. While the focus on marks is not necessarily good, in this instance it seemed to draw the students back to their goals in completing their studio portfolios. Motivation is essential if students are to initially engage in learning and

continue to pursue learning. It is also vital for the learning to be efficient. (1980, p.307)

There were a variety of teaching techniques, noted below, regarding group and individual instruction used in these lessons. The group discussions on art history help to avoid the “chalk and talk” lecture style when using slides of the Romantic art period. The terms ‘dialogue’ ‘question’, ‘student note taking’, ‘assigned textbook reading’ and ‘taking notes’, ‘prompt’ and “pick-on other students for answers” demonstrated some of the techniques I used in this unit. A variety of the senses were engaged such as the choice of media, the background music, students stand, sit on stools or sit on the floor to do the activities. (see the photographs in Figure 5)



Figure 5 Students Working in the Classroom

One recurring technique I used was individual coaching, as seen in the moves of lessons 1,4, 8, and 9. The comments such as 'individual coaching', 'keeping in touch each student personally' etc. are indicators that as a teacher I am not only sensitive to student needs but I see them as individuals rather than a group. The notes indicate numerous comments about individual students. What they are doing and what I am doing with them are very important to me as this is recorded repeatedly. Pratt indicates that "individualized instruction" became a major theme of educational innovation in the 1960's'. (1980, p. 299) This is consistent with the influence of my teacher training. But he does point out the literature tended to exaggerate the distinction between teaching groups and teaching individuals. He noted that one researcher observed that experienced teachers adapt their instruction in response to students with great frequency- on average 100 times per hour.(1980, p. 299) While the quantity of changes is not as apparent in my moves, there is indication that there is a change of instruction for individuals as I adapted to each student's perceived needs. My moves indicated more than just social efficiency issues related to delivery, the issue of content of the curriculum was also seen in the plans and in the moves.

The choice of curriculum content was in part mandated by the Ministry of Education curriculum (1986) and the International Baccalaureate curriculum but the content also included my input with a directed studio activity and a gallery visit of contemporary art. One example of research in this context is Vincent Lanier's *Eight Guidelines for Selecting Art Curriculum Content*,(1984,25 (4) 232-237).

Thus, the first principle for content selection can be said to identify art content that will best present the knowledges and skills calculated to enhance our negotiation of objects aesthetically...

...our second guideline is to examine aesthetic response to all visual phenomena, including natural objects, popular objects, commercial and industrial forms, as well as fine arts.

A third guideline for the selection of curriculum criteria is the idea that content be centered on artifacts well within the cultural milieu of the learners.

The fourth guideline derivative in some part from the first, involves the use of content from the literature of aesthetics.

The fifth ... is to structure the content of art curriculum so that it moves from the familiar to the unfamiliar.... or follows Broudy's aesthetic scanning ...Feldman's art critical dialogue ... finally, there is the chronological sequence favored by art historians .

The sixth guideline is to deal with the contemporary arts whenever possible.

The seventh guideline ...should employ as models for study an adequate number of forms of art other than drawings, paintings, and sculpture.

The eighth...involves the selection of material curriculum content relevant to the largest portion of the learner group.

For each of these eight criteria there is an example in the unit plan of how I addressed it. Examples indicate that my curriculum is well grounded in the common practices associated with implementation. In Appendix B, one can note, for instance, that I presented terminology in Lesson 2 and I demonstrated charcoal technique in Lesson 3. These addressed the criteria of presenting knowledge and skills necessary for negotiating art objects aesthetically. I met other criteria in a more obvious way such as the Gallery visit using 'contemporary examples' 'with in the cultural milieu of the learners'.

My teaching technique also included the experiential approach to using art history knowledge with two examples in the unit plan. The students used knowledge of the Romantic drawing style in their sessions with the model. In the gallery assignment, the students were asked to act as judge and chose a first , second and third prizewinner. They awarded an appropriate prize and made a drawing and then, wrote a critique as the curator of the exhibition. This is consistent with techniques researched by Annie Smith (1993). Smith advocates students use their art making ability to engage in the aesthetic problems which artists, historically, have addressed. This involves the students in art history, art criticism, and aesthetics through art production.

Manual Barkan who is considered as ‘the most influential pioneer in the development of aesthetic education...consider(s) the content of aesthetics just as relevant to the study of art as the more commonly considered disciplines of artist, art historian, and art critic.’(1984, p.233) Again the research supports my actions and my application of theory is evident in the lessons. Students make aesthetic choices in their art making. With choices presented from Romantic historical examples, such as Ingres vs Goya, students are encouraged to make aesthetic choices in their style. The students and I made aesthetic choices during our gallery visit.

My organization of the drawing sessions with the model followed a format set by Kimon Nicolaïdes in his seminal text- *The Natural Way to Draw: A Working Plan for Art Study* (1941, p.5-22). Students began with gesture drawings and then worked on contour

and tonal studies. I found this method to be effective with beginning students as they needed to quickly establish something on the paper in order to overcome their initial intimidation with drawing the figure.

C. Reflections on Developmentalist issues

In reviewing the moves, I noted my focus was on the *developmentalist* type of issues. In fact there were so many that it is obvious that this is the main thrust of my teaching. I expected that one of the categories would predominate, therefore, I was encouraged to note that *developmentalist* types of issues were so strong in the evidence recorded. There were probably two factors for this: my initial teacher training and the characteristics of this group of students. Because I completed my teacher training in 1968, there are certain beliefs and techniques which are still evident in my teaching. The ideas of child centred learning and experiential learning are vital components to my teaching style. I carefully try to tailor my coaching to each child's needs as I perceive them. The second factor was the nature of this group of students which I earlier described as one of the more difficult groups I have taught in recent years. Since this was a group with such a variety of needs, I employed a wide variety of approaches to meet my goal and fulfil my beliefs.

Evidence of my comments with a *developmentalist* nature are too numerous to list and many are easy to identify. Several examples which demonstrate teaching that is sensitive to, and builds on, students' backgrounds, interests, thinking, and patterns of developmental growth are included in the following table:

Summary Table 4- Developmentalist Issue Reflections

Lesson 1

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
<i>After school met with him to continue discussion about his visit to Mexico</i>	Omid wants to discuss Mexican Art as he has recently been on holiday there. He wants to know why there is no Mexican art in the National Gallery- <i>begin dialogue about gallery policy, space,</i>	
	He lived in a locked compound and drove around in a bullet proof car. He visited Khalo's house and Trotsky's house. He is impressed with socialist art and even Stalinist art work. The student calls them naive in style. <i>I question this and the dialogue continues.</i>	This is evidence of my concern for student interests and thinking. When I reflected on this I recalled how I enjoyed hearing about his trip.

Lesson 2

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
	Recognize some students are making extensive notes- some students are dominating discussion- <i>begin "picking on other students for answers"- in a small class everyone gets a turn to answer.</i>	Here I am building on student backgrounds and adding to their previous knowledge. I engaged them individually with the discussion because of my concern for each of them.

Lesson 3

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
<p><i>the plan was to include an activity for students to use large sheets of drawing paper and to explore line and form with a background of classical music from the Romantic period. After the demonstration I recognized that the students weren't particularly interested in the planned activity.</i></p>	<p>Students had some idea of what they wanted to do during this class and they asked if they could continue their own work. - Notes indicate " It didn't happen as planned" I put aside my plan and let them get on with their studio work which is preparation for their OAC portfolios or their J. B. examination. Further reflection at a later time could be beneficial here. Students are committed to their individual work. I am impressed with them.</p>	<p>This is a Repair reflection where there was a pause and a consideration of the change as it is made. My sensitivity to the student interests is evident. I responded to their needs as I understood them at that moment rather than force through my planned lesson.</p>

Lesson 4

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
	<p>Observe student's work and begin to make comments of a very positive nature to encourage them. One student begins very large which is an entirely different style as he usually draws in a timid and very small format-</p> <p><i>encourage him in this new style</i></p>	<p>This is evidence of my recognition of patterns of developmental growth.</p>
	<p>Omid has worked very spontaneously and has over worked the image which he discards. <i>I let him work this way see no need to interfere in his learning process.</i></p>	<p>This indicates my sensitivity to the student.</p>
	<p>Eve is working with spontaneous drawing white on black. She is making correction by putting black pastel over the lines she does not want. <i>I am very disturbed by the results aesthetically I want to stop her but realize that I taught her this trick in a previous grade and she is using it now as a strategy to make her feel secure. I don't do anything but plan to think about this later</i></p>	<p>This indicates my observation of developmental growth and also students' backgrounds.</p>

Lesson 5

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
<p><i>encourage the choice and use of the media which integrates the feeling for the subject and the style of the drawing</i></p>		<p>In reviewing the student's art works, I did see an improvement in some students' drawings as seen below in Figures 6, 7 and 8. The initial drawing is poorly placed on the page and the proportions are weak. Figure 7 indicates a better placement and better proportions and the development of form. In Figure 8 the drawing demonstrates more confidence in the line despite the problems with proportion.</p>
<p><i>drawings are stronger and larger on the second day as seen in the photographs Figure 7 and Figure 8. I continue with positive comments.</i></p>		<p>This is an example of my sensitivity to their needs. This is considered a stage in development when students gain enough confidence to fill the full page.</p>

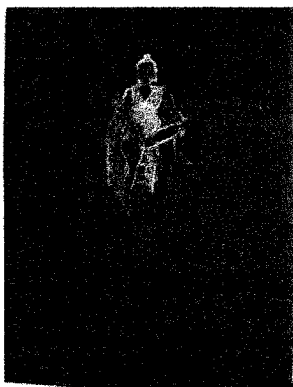


Figure 6



Figure 7



Figure 8

Lesson 6

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
	<i>Students have lost their I.B. examination criteria sheets. This indicates my expectations of their maturity was a bit naive.</i>	Here I observed developmental stage of the students which I had not earlier recognized. I expected more maturity on their part. My reflections led to me to consider that I expected too much from these students.

Lesson 7

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
	Students Eve and Amanda seem to fade away and do not complete either a figure drawing or their portfolio piece. <i>I engage them in dialogue about their individual art works. I encourage them to work on things and not to waste time</i>	This indicates my concern for their lack of interest in the project. Try to solve this through dialogue with them. I am concerned with problems the individuals experience rather than a group lesson. technique.
	After examination there is a typical lack of focus. There are other factors which distract students which are more personal and these are making it difficult for them to keep on task.	Students' backgrounds are important here. I am interested in their lives outside the classroom.

Lesson 8

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
	Keep touch with each student personally.	I recognized that their individuality was important to me.
	Jane is working on polishing her figure drawing as a way of completing her portfolio in an easy manner- <i>suggest she would have to justify my marking the work through her critique I don't think she understands. I am aware that spontaneous art works are important but I want her to recognize the difference. I don't want slick clever solutions to getting the job completed</i>	There is some sensitivity to students backgrounds, thinking here.
	Two students are absent and I recognize they will need time to get caught up to the others.	This indicates my awareness of their lives outside the classroom as I discover the reasons for their absences are due to personal issues. Again I recognized that the individual is more important that the issue of missed classes. My concern was to help the students recover from lost time.

Lesson 9

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
	Discussion begins to become a debate which might not be productive. <i>I end the debate by suggesting they get on with their studio work. I want them to make up their minds about the art show when they see it.</i>	This indicates I recognize students' backgrounds and stage of development.
	Jim is having trouble getting back into working on the OAC after the I.B. examination. <i>Lot of positive comments about his work and he heads for the darkroom back on track.</i>	This indicates my interest in his development. and his success in the OAC program as well as the IB program.
	<i>Eve is in crisis and completely distracted by a very difficult personal problem. I ask if I can help in any way. Although I know she is seeing the school counsellor, I feel she is vulnerable and I feel motherly toward her. Suggest she work on her clay or her drawing</i>	I recognize students' backgrounds and patterns of developmental growth has impacted on their production of art.

Lesson 10

<i>Moves</i>	Rapid and Repair Reflections	Review Reflections on Developmentalist Issues
<i>Ask students questions about the show - listen to all the comments. Which seem to be generally very positive and happy.</i>		The term 'happy' indicates my focus on emotional issues rather than other concerns.

To summarize, the **Review** reflections regarding *developmentalist* issues I noted that there was a concern for parts of students' lives outside the classroom as it either facilitates or interferes with learning. In discussions with my colleague, he suggested that I seem to want to "get inside their heads" or to understand what each student is thinking. I was also concerned with maintaining a positive atmosphere and this is evident in the comments to students regarding their work. There is some evidence that I placed a great deal of trust in the students's ability to solve their own problems. I made only a few suggestions as a guide to finding their own way. My concerns about students not being productive was partly *developmentalist* and partly *technical* or *social efficiency*. Certainly my comments in the notes, and clarified in my Review reflections, indicated a concern for students who fall behind. My feelings for a particularly vulnerable student are nurturing and maternal. I saw my role to be positive, helpful and supportive as each student dealt with those messy situations in their lives.

Building confidence in figure drawing appeared to be successful as the work became larger and bolder with fewer corrections as seen in Figures 7 and 8. This is considered a stage in development when students gain enough confidence to fill the full page. I had recognized that they had not previously worked with confidence. I encouraged the students through positive comments. My reflection notes indicated that there was a concern that I needed to be very flexible in dealing with these students. I also worked with them individually helping them to make corrections to improve their work. My reflections indicate that this was more important to me than providing group instruction. This strategy is partly technical but it also

indicated that I recognized the wide variety of needs in the students and responded to it.

My noted concern that the students have not demonstrated the maturity which I expected is another example of the *developmentalist* type of reflection. Omid's apparent lack of understanding of the necessity to follow the instructions for the I.B. examination contains comments about his arrogance and cynicism. On reflection, my pre-examination tension was obvious here. I wanted the students to do well because they are indicators that I have prepared them well for the examination process. My intensity was revealed in my *technique* in this event. Later in the lesson, I recognized the other student's 'feelings' when they let the more articulate student dominate the discussions about the examination. The term used in the notes: 'I draw on them individually' demonstrated that I empathized with the students and wanted to hear their input also.

In Lesson 8, I felt Jane was looking for a quick easy solution in getting marks for sketches instead of a polished work. Because I didn't see any evidence that she is doing substantial critical thinking, I asked her to write a critique of her own work to justify my marking the sketches as if they were carefully considered works. I was concerned that I would show my lack of patience and that this would affect my rapport with the student. My concern was that the student was exhibiting an immature strategy to accomplish her goal. As mentioned previously in my reflections, the *technical (social efficiency)* was sometimes guided by the initial *developmentalist* **Rapid** and **Repair** Reflections.

Conclusion

My *reflection-on-action* can be summarized under these headings: a) unit plan and lesson plans led to Rapid and Repair reflections on specific moves; b) Rapid and Repair reflections revealed three types of traditional *reflections-on-action*; c) the Review reflections organized the initial reflections under *academic*, *social efficiency*, and *developmentalist* as those which were obviously evident in my moves. Each of these areas was supported with examples from the moves and from a few examples from education and art education literature.

The last two traditions of were not developed as these would lead into action research. This included the *social reconstruction* tradition would lead into an action research project which was beyond this application of reflective practice. As well, reflections in the *generic* tradition were considered to be too general to be of any use for this project and indeed Zeichner and Liston felt that reflection should be 'more deliberate and intentional' (1996, p.61). In conclusion, I recognized that this was just a ten lesson unit and not a lifetime of data. At this point the **Review** reflection could move to a **Research** reflection level to verify other literature connections with this unit plan. While I did verify technical aspects of my teaching moves as consistent with some literature (Barkan, Lanier and Pratt), I did not intend to extend this thesis project into a Research reflection project. My reflections in the Rapid, Repair and Review levels revealed my basic theory and philosophy of art education. While the length of the thesis prevents an in depth analysis of my theories and philosophy, I recognized that they are consistent with my teacher training and are evidence of my competence.

Chapter 5

Conclusions of the Reflections

Alice said...I know I should have to get through the Looking-glass again—back into the old room—and there'd be an end of all my adventures!" (1991,p.143)

Just as Alice recognized she must return to her old room, I too must return to the thesis question and draw conclusions from the reflection and the process of reflection.

My initial assumption was that there didn't seem to be much wrong with my teaching which required change. I felt I was, and continued to be, a competent art teacher. Originally I recognized that the literature on reflective practice could help me to verify my assumption of competence. My process of reflective practice verified this to some degree. There is adequate evidence that I demonstrated competence in my teaching moves. The reflective practice process revealed some areas for possible further reflection on theory and beliefs. The classroom teacher becomes the researcher- the pawn becomes the queen. From my reflections I concluded four things. First, I concluded that a systematic approach was necessary for my reflections to be critically grounded. Second, I concluded that the benefits of different types of reflections occurred at different times. Third, I concluded that my reflections inevitably led to an awareness of my beliefs. Fourth, my reflections also inevitably led to my desire to take further action- or to do research. I shall elaborate on each of these below.

Critically Grounded Reflections Are Systematic and Consistent with the Literature.

The Red Queen comments that Alice lives in a slow sort of country because in the Looking-Glass Country 'it takes all the running *you* can do to keep in the same place.' (1991, p. 152). Classroom teachers often feel that they are running awfully hard to stay *au courant*. The Queen's advice to run at least twice as fast if one wants to get somewhere else is an apt analogy for research pursued through reflective practice. The task takes considerable effort in order for it to be effective. It also takes a great deal of time and energy which most teachers have in short supply. The initial reflections called **Rapid and Repair Reflections** are seen in most situations in life. We adjust to the social context by interacting with others in the same situation. In art teaching, the context is the structure of the classroom, the students and the teacher interact because they are in the same situation. Normal interaction includes Rapid and Repair reflection and can be on an subconscious or conscious level. In this teaching project, my moves were recorded so that reflections could occur at a conscious level. Being aware and recording the moves and interventions was only a beginning point. My field notes, photocopies and photographs while adequate for this exercise led me question the method of recording. This questioning of my method could become an area of future research.

In order for my reflections to be critically grounded, I applied some of the methods of reflection found in the literature. I formulated a system of reflection from models developed by various authors (Dewey, Schön, Agyris, Shapiro and Reiff, Zeichner and Liston). I devised a model (Figure 4) which I felt addressed critical thinking. In my thesis

proposal I intended to apply only the Shapiro and Reiff model (Figure 1) in the sequence used by Zeichner and Liston (Figure 2) but as I attempted to do this I was unsure how to do the review reflections. In order to adopt a systematic approach I developed my system which is seen in Figure 4. While Dewey, Schön, and Kincheloe defined the process and justification for reflective thought, Argyris, Schön, Shapiro and Reiff, Zeichner and Liston refined the methodology for the reflections to be of a more practical nature. The theory of reflective practice became practical through a blending of the application of their models. I also recognized that the method could become an ungainly exercise in co-ordinating many styles into a workable format. For this reason I selected those aspects from the models which I felt were suitable to my reflective practice. Even this could become an area for further research as other possible models might be developed in different circumstances.

Critically grounded reflections must also have what Dewey describes as attitudes of open-mindedness, wholeheartedness, and responsibility. These attitudes insist that the reflections be lacking prejudice, demonstrating effective focus, and integrity which is consistent and in harmony with one's beliefs. Each of these was difficult to achieve without the dialogue with a trusted colleague. Being challenged for clarification caused me to reconsider what had originally come to mind in my Rapid and Repair reflections. It forced me to reflect more deeply in order to drive out doubt. My original beliefs were challenged or supported in this process. This was vital to having critically grounded reflections, as indicated by such authors as Heichel and Miller, Schön, Argyris, Shapiro and Reiff.

This teaching project provided me with a great deal of background on the reflective process and its application. It also forced me to address my often divergent way of thinking and compelled me to adopt a systematic approach. This is what Dewey would call 'how we think and how we should think' (1933, p.280). As an art teacher I try to think creatively searching for new ideas in many possible directions. But I recognize that divergent way of thinking must be husbanded into sequential and linear ways of thinking in order for there to be effective understanding of one's thinking. This understanding can be then followed by communication about thinking.

The Timing and Sequence of Reflections

My teaching project was originally intended to take place over a period of ten classes and the reflections were to take place in three distinct phases immediately after the unit plan was completed. The original field notes served as evidence of the Rapid and Repair stages of reflection and were completed within the time frame set out in the proposal of the project. The next phase called the Review reflections was delayed for personal reasons. At this point I felt like Alice and the Red Queen in that slow sort of country where all my running just kept me in one spot. (1872/1991, p.152) I realized that I had to run twice as fast to get some where.

In my reflective practice I became aware that my reflections could take place without a specific time frame being mandatory. My initial reflections in the Rapid and Repair phases were done within the actual teaching and was *reflection-in-action*. *Reflection-on-action* took

a much longer time period. At first, I was tempted to just write out my thoughts about the moves and initial reflections. But I quickly recognized that this might not be rigorous enough to be considered critically grounded. I reviewed the Rapid and Repair reflections and enumerated the types of issues which were evident in my moves. Conversations with my colleague helped me to conclude that there was evidence in three predominate areas - the *academic*, the *developmentalist*, the *social efficiency*. As mentioned above, the fourth concern, the *social reconstructivist* tradition was not developed as there did not seem to be sufficient evidence for a valid exploration. The fifth *generic* tradition of reflective practice was considered to be too vague and probably to not yield any substantive conclusions. My difficulty at this juncture was to decide if one of these identified traditions was to be singled out for exploration or whether to pursue the three types of reflection groupings. I decided not move the reflections beyond the Review phase which was into Research stages stated in Figure 4. The overall intention of the reflection project was not to move into **action** research. Simply reflecting on my moves and the categories identified in my model, I felt that I could keep the reflections open minded, focused and with integrity. Using the moves and the initial reflections, I set out to verify if the moves “fit” the parameters of each category. I concluded that this would help me to recognize my competence as an art teacher. I also concluded that I possibly required a more in-depth method of recording the initial moves, for example a video taping of the classes or a trained observer to record, verify and add to the material collected in the field notes. Thus it became apparent that the original method of collection of data limited the types and depth of my reflections.

Having said this, I concluded that there was adequate material for valid *reflection-on-action* to take place. My resulting reflections produced conclusions not only in each area but also in connection to each other.

Conclusions from the *Academic Issues Reflections*

I reached several conclusions from the Review reflections on academic issues. I recognized that the Ministry Guidelines for the OAC appeared to address a discipline based curriculum but not completely adopt it. The focus is on art history and art production. My reflections indicated that I soundly researched the content material for the lessons and it was appropriate to the objectives of my lesson and the academic level of most of the students. (One student in the class was not necessarily challenged by the material because he had an outstanding aesthetic background.) My concern that the content was researched from somewhat older texts was developed in a later Review reflection. However, there was no evidence of this concern in my initial reflections. A search for more up-to-date material than the current sources could become an area of further research despite the fact that the OAC curriculum was replaced in September 2002. In my Review reflection I also recognized my focus on the *developmentalist* aspects rather than on the academic aspects despite the nature of my teaching situation. My reflections offered evidence of intellectual activity as the students gained new knowledge and skills in the activities developed in the lessons and in the gallery visit. Overall, I found evidence of my teaching competence in the area of academic issues.

Conclusions from the *Social Efficiency/Technical Issues Reflections*

From my reflections I concluded that there was evidence of my competency in the teaching technique. My reflections drew two conclusions: a) my belief that my techniques were appropriate to meeting the student outcomes and the objectives of the unit plan and b) my appreciation for techniques which I initially learned during in-service training. Ongoing research of my beliefs and theories of art education, substantiated by the material present, could lead to a new epistemology. The evidence in my Review reflections indicated sound teaching technique as outlined in the literature. This phase of my reflections required verification that my teaching technique was based on research. But the tremendous volume of possible sources of technical research made this a daunting task and beyond the scope of this project. Rather than expanding the project into this research phase, I isolated a few general educational principles of technique rather than those particular to art education. One can conclude reasonably that the influence of my initial teacher training and the fact that good teaching technique is not discipline-specific are operating in this decision. I was definitely able to demonstrate through my plans and moves that the unit plan and lessons were sound teaching practice when Lanier's (1984) guidelines for curriculum content were applied. Therefore, I was reassured that my original feeling, that this aspect of my teaching was sound, was validated by my reflective practice research.

Conclusions from *Developmentalist Issue's Reflections*

My field notes indicated a concentration of comments about developmental issues in my teaching practice. Through my reflections I identified numerous examples of my desire

to know what students are thinking, of building on their prior knowledge, and of my empathy and sympathy with the problems they are experiencing in their life in and outside the classroom. My moves also indicated that there is no attempt to categorize students behaviour, developmental level or to attempt to psychoanalyze them individually. I did not intend to go beyond the scope of this project and possibly beyond my expertise especially in the area of developmental psychology. I was keenly aware that aside from recognition of an issue as an area of developmental psychology it is risky to enter areas where one does not have clear expertise. I maintained a positive and supportive atmosphere in order to deal with developmental concerns. My comments about my feeling maternal toward vulnerable students, I believe, indicate my sympathy and empathy. I concluded that I exercised my competency with developmental issues in a professional manner.

Ultimately my reflections revealed that my original teacher training, which included experiential learning and child centered learning, was still very important to me. Because the school is an academic preparatory school for university-bound students, I thought that the academic issues would be primary in my teaching. It was also in spite of the mandated curriculum set by the Ministry of Education which focuses on academic issues. The evidence from the reflections drew my attention to my beliefs and philosophy which have not changed substantially over three decades of teaching.

Reflections Inevitably Led to an Awareness of My Beliefs

In Step 2 of my model in reflection-on-action, one is led to reflect on one's theory and philosophy. By the application of the various methods and over a solid length of time, I felt that the reflections did become deeper and yet remained systematic. The Rapid, Repair and Review reflection phases helped to focus on issues in teaching in which I had a nagging doubt. Extending the period of reflection over several months helped to put the data into perspective and to prevent the initial observations from being distorted by emotions which were still present within a period of a few hours or days. My deeper reflections were in those areas of exploring my theories and beliefs. These are the areas of Basic Theory and Philosophy of both art education and education in general.

After reflecting on the problematic situation in Lesson 3 (where initially students were to have drawn on large sheets of paper to Romantic music and which changed to let the students work on their own projects) I became aware of my flexibility as a teacher. I believe that flexibility is necessary if students are to really have choices in their art production and in their use of studio time. The planned activity would have been a good activity if there had been no interference in its implementation. Here I was perplexed and reflected on the possibility that this was a poor lesson plan and poorly communicated to the students. The reflection revealed that while I was initially engaged in trying to follow the planned activity I relented very easily to the students' request to work on their own projects. In the end I concluded that this was an example of my flexibility and my strong belief that there should be an underlying democracy in the classroom.

My reflections also led me to believe that my competency is on going as I recognized the desire to make changes in my practice. An example comes from Lesson 6. I recognized my own tension and realized that it was not helpful to the students. My tension and the impact on the students certainly could become an area for my longer and deeper reflection. I believed that the tension I was experiencing was being communicated to the students by my actions. There was evidence of this in the Rapid and Repair reflections. I recognized that even with my many years of experience in controlling situations, I had not completely been able to mask this tension. I believe that this may never change in my teaching without the awareness that my reflections brought to this situation. Further reflection might cause me to reconsider my strategy with the students. My belief that I must be in control of every teaching experience is quite evident here. I also became aware of the real benefits of reflective practice to my teaching as I identified my doubts and sought solutions. The original doubt and skepticism were dispelled as I now saw that the exercise of reflection, in this methodical and time consuming manner, was leading to positive results. I recognized that I had solid evidence of my teaching expertise. I also had evidence of my strengths and that I could lead build on these foundations for increasing my competence in other areas of my practice, such as the way I deal with my tension at examination time.

In reflecting on the different approaches in the curriculum as presented in the government guidelines for the OAC there is an obvious attempt to address *disciplined based art education* (DBAE). Since the areas of art production, art criticism, art history and aesthetics are included in this curriculum, it appears to be a curriculum best defined in terms

of *academic* issues. Yet my moves indicated that I appeared to focus on issues of the *developmentalist* and *social efficiency models* above those of *the academic*. My moves indicated that my need for a positive atmosphere is partly developmentalist and partly social efficiency and related very little to the academic issues. Yet there are obvious academic components, as mentioned earlier in the chapter. At this point, the next level of reflection becomes obvious and it is these reflections that lead one to search for evidence of one's beliefs on theory, philosophy of art education, and beyond.

My conclusions were consistent with the predictions in the literature of *reflection-on-practice*. The prediction was that reflective practice is a course of action whereby a professional can evaluate what is actually happening in relationship to what is theoretically occurring in her practice. It also included an effort to improve one's teaching and to recognize one's individual values, beliefs and assumptions. As Schön indicated, it is the learning one acquires from the artistry of practice rather than the application of technical knowledge based on research.(1987,p.13).The evidence in my reflections is consistent with the literature's predictions. Beliefs, such as a democratic classroom, a humane and just classroom where students work in community with each other and with the teacher, are evidently what I would reflect on next. While the project would become too expansive if these beliefs were explored in the reflective process at this time, it is inevitable that once brought to light they will not be easily put aside nor ignored in the future.

Reflection Leads to the Desire to Act

The fourth conclusion from the reflections is the inevitable desire to follow through with a phase of action. There are several areas of possible research left open by this reflection. A few have been mentioned within the other conclusions. Others will be expanded in the next chapter. One important point is that in my reflections some things became obvious because they were missing in the evidence. For example, Lesson 3 includes a demonstration of drawing techniques with charcoal and there is no other evidence in the moves of what this actually included. There are no examples nor photographs presented in the lesson plan nor in the data. This was a bit perplexing and led me to question if this was just incomplete data or an area where further reflection was necessary. I now wonder why my demonstrations were so insignificant to my teaching. My reflective practice led me to this questioning.

Another area of concern developed from my reflections. My concern was that the assessment stage in the unit plan was not part of the material collected for the reflection. The assignments were assessed and evaluated outside the time frame of the recorded moves. In reflecting I became perturbed that the material was somehow incomplete without this obvious step in developing a teaching unit. The initial project proposal was to just look at a series of several lessons and reflect upon them and this is what I had done. I felt it was wise to focus on only the initial teaching in the unit as more lessons would make it too large. If others were to develop plans for reflective teaching projects I suggest that they could re-think this strategy by including details of their assessment in their observations. I believe it could be more satisfactory than my partial unit presented here which had a beginning but no conclusion

to the unit.

Mature teachers can bring sound pedagogy tempered with personal experience into the classroom. But they often have nagging doubts about their effectiveness especially in the messy indeterminate situations which we all encounter. Reflective practice can reassure one that they are meeting the challenges of various competencies within their teaching. But this is only revealed if the full process of *reflection-in-action* and *reflection-on-action* is undertaken. Any premature move into action research, or other research pursuits, would be inappropriate without the initial situation being systematically recorded and reflected upon over a period of time and in a collegial setting. My teaching project allowed me to test the notion that reflective practice was a method of further developing my teacher competency. At times, the teacher/pawn was reflecting on her perplexities and the way was unclear, but in the end the teacher/queen was a researcher in her own classroom. David W. Ecker,(1961,p.291) in concluding his article on the problem solving as either qualitative or scientific, stated that 'to choose qualitative ends is to achieve an artistic problem. Whenever qualitative problems are sought, pointed out to others, or solved, therein we have artistic endeavor—art and art education.' My reflective practice concluded that my qualitative research was an artistic endeavor-both art and art education.

Recalling the research questions **What does my reflective practice reveal about my teaching?** And, specifically-**How do my actions and interventions in the classroom reflect my basic *theory in practice*, my basic theory of art education and my basic philosophy?**,

my intention was to apply my understanding of reflective practice in order to develop a method for my reflections. My method of reflection was then applied to search for evidence of my competency as an art teacher. In the *academic* tradition of reflection, I recognized that the academic material is present and well researched despite a concern that it may be dated. My reflective practice revealed that my teaching is technically sound in the area of *social efficiency*. My reflections also revealed evidence of a focus on *developmentalist* issues with my concern for the students, their development, and their lives in and outside the classroom. I am now confident that reflective practice has merits for mature practitioners where originally I was skeptical that the effort might not reveal anything despite the indications set out in the literature.

I also expected to answer **-What changed in my practice as I engaged in critical reflection?** I now recognize that the curriculum taught in high school must allow the individual teacher to make informed decisions which best suit her situation. Fundamentally these must begin with the individual students. When educational issues concentrate on technical, academic or politically motivated factors, the students may be moved to second place or be removed from the equation entirely. Reflective practice allows one to research those areas which are most important to the individual situation rather than those identified by 'experts' outside the specific classroom. It is a valid form of research and should be recognized as a tenet of the democratic educational system. Curriculum must address the need for the individual teacher to make decisions about content, methodology and assessment accountability as their situation dictates. Once educational practice loses sight of the essential

need to listen to the students and to learn from them, it is easily co-opted for any political agenda and becomes nothing short of propaganda. My reflective practice supported my need to maintain a democratic classroom by analyzing teaching in terms of what Dewey called effective thinking which is openmindedness, whole heartedness, and responsibility (1933,p.30-32). Thus my reflections prevented what Zeichner and Liston refer to as routine action guided by impulse, tradition, and authority (1996, p.9).

I also expected to answer **-What changed in my practice as I engage in critical reflection?** The primary change was that I now have an effective tool for researching my teaching competence. While my reflections required a great deal of time, I felt that it was time well spent. I would undertake this activity in the future to validate my own competency and to verify if I was staying close to my core values and beliefs. Changes in my practice will be small. I can see some areas which will require further reflection. My concerns about my tension during examination periods would be one area which should change. A second area of change would be the use of reflection when difficult situations arise such as in lesson 3 and 6. In the future, when things aren't working I will recognize that it might be my communication rather than the student's lack of understanding. This is important to keep in mind as an experienced teacher can manipulate situations for good classroom management without fully grasping the underlying reasons for the necessity of the intervention. Reflective practice will no doubt be an effective tool in the experienced teacher's research to gain knowledge of their unique situation in order to be effective and therefore competent. My reflective practice has led to my belief that this method is effective for research into my unique

situation. Despite the time involved and a somewhat cumbersome model to follow, experienced teachers like myself will discover their competency in their unique situation through a rigorous application of reflective practice.

Chapter 6

Possibilities for Further Research

One of the conclusions in Chapter 5, states that when one uses reflective practice one is led inevitably into areas of further research. The possibilities include those areas which should be explored personally and those areas others may find compelling. In *Educating the Reflective Practitioner*, Schön describes a third type of practicum.

Schön states that

The question of the relationship between practice competence and professional knowledge needs to be turned upside down. We should start not by asking how to make better use of research-based knowledge but by asking what we can learn from a careful examination of artistry, that is, the competence by which practitioners actually handle indeterminate zones of practice—however that competence may relate to technical rationality. (1987, p.13)

... competent professional practitioners often have the capacity to generate new knowing-in-action through reflection-in-action undertaken in the indeterminate zones of practice. The sources of knowing-in-action include this reflection-in-action and are not limited to research produced by university-based professional schools. (1987, p.40)

In these passages, Schön makes the point for the individual practitioner to find new ways of gaining professional knowledge which contributes to her individual competence. Further research for the reflective practitioner would be to continue the dialogue and reflection to gain knowledge which might or might not be attached to the literature or the research done at a more theoretical level.

This type of research requires an examination of beliefs and theories which may be

operating in the daily practice of the teaching profession. This is rich territory indeed. There are many areas in the data collected for this thesis which should be explored in an open and direct dialogue with a trusted partner. It is essential for the beliefs to be tested against known philosophies of art education and beyond into other areas of educational theories and strategies. For the mature teacher this is the time for the wealth of experience to be gathered together; collected, classified and untangled. Just as Alice had begun her journey through the looking-glass while winding up a ball of worsted, which her kitten had unrolled until it was all knots and tangles, my reflections have started a new journey for me.

Other researchers may find the challenge of synthesizing the vast quantity of literature on reflective practice into a more readily usable format to be an area for possible research. I would also think that the method I adopted for my reflective practice is a valid method for others to adopt because it is critically grounded. Further research would be necessary to test this hypothesis. I would also encourage other researchers to rediscover John Dewey -not only his insightful descriptions on reflective thinking, but his enduring use of prose which is eminently readable.

My journey through the looking glass began as a pawn in an elaborate chess game of research and reflection whereby my moves as a reflective practitioner led me to become a queen. I expect that other experienced art teachers wonder if they are competent and I encourage them to take the journey through the looking glass. While it is a cumbersome and lengthy process it was useful to me. My journey of discovery about my individual situation

revealed a great deal about my theory in action. It could not have been revealed in any other manner. By supporting each other's reflective practice, art teachers will develop a sound knowledge of their teaching expertise. This could lead to changes not only in their individual teaching but to changes in the wider issues of art education. We must help each other on our collective and individual journey through the looking glass.

As the knight sang the last words of the ballad, he gathered up the reins, and turned his horse's head along the road by which they had just come. "you've only a few yards to go," he said, "down the hill and over that little brook and then you'll be queen----But you'll stay and see me off first?" he added as Alice turned with an eager look in the direction to which he pointed. "I sha'n't be long. You'll wait and wave your handkerchief when I get to that turn in the road! I think it'll encourage me, you see."(1872/1991, p.228)

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Appendix A Participant Consent Form

I am a graduate student at Concordia University conducting research in Reflective Practice for my Masters of Art Education thesis. The purpose of the research that I am conducting is to study my teaching interventions and discover if they are compliant with my philosophy and my theory of practice.

In order to complete this research, I will study my interventions in the classroom. I will make a series of quick jot notes at the end of each class and collect photographs of student work in progress. Each day I will make journal entries which I will later use to make a case study for each student. I also intend to photocopy student's responses in their research workbooks or sketch books. I will use these materials as evidence to support my findings in my reflective practice.

Participants will be given a pseudonym and will remain anonymous in all records of the study. Factual information including the photographs will be published in the thesis and every care will be taken to insure that the student's identity is protected.

The research will be conducted over ten classes during the regular school day and will not interfere with the regular conduct of the Art class. As the journal entries and photographs will be made after the lessons has been completed. If you have any questions about the research process or the results of the research or you wish to read the thesis upon its completion, I can be reached at the school by telephoning (613-749-5954 ext. 323) please leave a voice mail and I will return your call.

Mary Ann Varley

If you wish to participate in this research and are over 18 years of age please sign the following acknowledgment and date it.

Signature of participant _____

Date _____

If you are under 18 years of age, please discuss this with your parents or guardian and have them sign this with you as an acknowledgment that you wish to participate in this research with their knowledge.

Signature of participant _____

Signature of parent or guardian _____

Date _____

Appendix B The Ten Lesson Plans

Lesson 1 Romantic Art Unit

Aim:

- Introduce the term's work and the necessity for organization and planning
- develop an understanding of romantic art works from the master list according to the Ministry Guideline

Objectives:

- Introduce Art History background to the romantic period.
- prepare for IB Examination
- develop an overall plan for the term with the student's input

Expectations :

- students will have a clear idea of the material to be covered during the term
- students will gain knowledge of the romantic period background and how it follows the Baroque period
- as a separate group, I. B. students will plan for their examination in two weeks specifically considering their research workbooks, their record booklets, photographs, and essay and consider their arrangement of the displays
- students will participate in the planning process

Main body:

Welcome each member of the class at the beginning

Outline the terms work as follows

- dates for up coming IB examination research work books for Tuesday, April 3, and prepare displays for Thursday night-Examination on Friday, April 4.
- Art History list to complete the year- handout list of monuments
- the completion of 10 art works and information files for the evaluation of the studio component on or before June 1 for OAC
- dates for the visit of the model
- Gallery trip *Elusive Paradise*
- Review the background of Rococo to Romantic period and the development of the neo-classical style as a reaction to the Rococo excesses.
- Show slides of the period *Prison of the Carceri Series, Interior of the Pantheon; Oath of the Horatii; The Sleep of Reason Produces Monsters; The Third of May, 1808.*

Homework:

Plan individual timetable for the term.

Lesson Plan 2 Romantic Art Unit

Aim :

to develop knowledge and appreciation of the Romantic period of art works on the master list Key Works of Art-Ministry Guidelines.

Objectives

to review Neo-classical and picturesque and sublime art works from Europe.
-to focus on the developments in drawing the figure as preparation for figure drawing.

Expectations

Students will have some understanding of the three terms-Neo classical, picturesque and sublime.
-students will appreciate the cultural context of the 19th century artist and art-making.
- students will be familiar with individual artwork's style through analyse of style and background reading
-students will appreciate the context of the artist's life and situation

Main body

-review on the blackboard the terminology (6-8 min.)
-show slides and through dialogue discuss the style and which terms apply to each one(7-10 min.)
-introduce background material on social-political situation for each art work and autobiographical details for context of the paintings in the artist's oeuvre.(7-10 min.)
-Slides include *Raft of the Medusa* 1818-19;
 Liberty Leading the People 1830
 Drawing of Louis Bertin 1832
 Slave Ship 1840
-review figure drawing with the building of form through modelling/shading suggest studies to come from looking at the figure
-conclusion activity is to plan visit from the model for Friday.

Homework

-read and make notes from textbook Chapter 12

Lesson Plan 3 Romantic Art Unit

Aim:

Using art History to introduce a more expressive form of figure drawing.

Objectives:

- Introduce some 19th century drawing ideas to show how the figure could be approached
- Develop through the expressive use of line movement in gesture drawing.
- develop tonal value in the creating the form showing depth

Expectations:

- students will have an understanding of the use of charcoal as a drawing media
- students will gain experience with drawing gestures of movement in the figure.
- students will have the opportunity to explore neoclassical, picturesque, or sublime interpretations of the figure.

Main Body:

- looking at examples of figures from a variety of sources discussion about what is important in the style of the drawings -both gesture and tonal value.(10 minutes.)
- demonstrate some of the techniques with charcoal.(5 minutes)
- unroll some very large pieces of drawing paper and encourage some exploration of line and form to Classical music of the Romantic period.
some students may use pastels if they wish for colour.(30 minutes)

Homework ;

- students prepare for class with model by deciding what type of drawing they would like to make from those types given in class as possible approaches to the exercise.

Lesson Plan 4

Romantic Art Unit

Aim:

- Develop figure drawing skills using different types of Romantic drawing types developed from their understanding of Romantic art forms -neoclassical, picturesque, and sublime.

Objectives:

- to develop skill in drawing the figure
- reinforce the purpose of gesture drawing- to capture position , movement and proportion.
- to give students the opportunity to develop an individual approach to their drawing style the figure.

Expectations:

- students will develop, through practice, an individual style for approaching drawing the figure.
- students will understand the importance of choosing appropriate media for their drawings
- students will be able to discriminate between the purpose of a quick gestural drawing and a longer study.

Main Body:

- a wide variety of media will be presented for the students to work with- charcoal, conte, sanguine, pastels and markers. Papers include newsprint for gestures, white cartridge paper, black Canson and black construction and Mayfair paper.
- model will take 5-one minute gestures.(10 minutes)
- then the students will direct the model for the longer pose (40 minutes)
- work to Beethoven for background music of the Romantic period.

Homework:

- to work on the Research workbooks or the information files.

Lesson Plan 5

Romantic Art Unit

Aim:

- develop drawing skills through working with the model

Objectives:

- to develop student awareness of the figure and drapery as a tonal study
- students will continue to develop their own individual style of drawing.

Expectations:

- students will recognize the use of tonal value to reveal form in the figure and in the drapery background
- students will gain practice in drawing the figure and developing tonal value using a variety of media.

Main Body:

- model will do five different poses with the chair for balance.(5-6 minutes)
- using a flannel sheet draped from the bosom she will take a longer pose (35 minutes)
- dramatic techniques of developing form will be encouraged
- background music will be Tchaikovsky
- encourage a use of media which integrates the feeling for the subject and the feeling or the style of drawing

Homework:

- students are to prepare of I. B. examination on Friday.

Lesson Plan 6

Romantic Art Unit

Aim:

-prepare for I. B. examination and continue studio work (OAC students)

Objectives:

- to assist students as they assemble their material for their displays.
- to clarify the criteria for the examination process
- to encourage the students and build confidence in their ability to communicate their ideas to the examiner
- to assist students with the displays and offer suggestions for their presentations.
- other students continue to work on their studio work
- introduce next art history unit

Expectations:

-students will continue to work independently on their studio activities with some coaching and encouragement from the teacher

Main Body:

- hand out next list of art history works and indicate students should be reading ahead in their textbook and preparing notes on the works listed.
- students will choose which activity they are working on.
- individual coaching and dialogue with candidates and other students
- materials for display are available

Homework:

-students are to read textbook and make their own notes for the slide list.

Note** stayed late and assisted the students prepare for the examination.

Next day- no class due to visit from the external examiner for the I. B. candidates examination.

Lesson Plan 7 **Romantic Art Unit - Studio**

Aim:

-students are to work independently on studio portfolios

Objectives:

- to encourage each student to polish work from sessions with the model
- to evaluate the examination process and to listen to candidates comments and concerns
- to encourage students to continue work on their individual portfolios

Expectations:

-students will recognize the need for polished work and complete their art works exercising their aesthetic judgement

Main body:

- make some positive comments about the I.B. examination.
- invite comments from other students about the examination, process etc.
focus on positive
- indicate the next weeks work including studio and Gallery visit.
- individual coaching- providing advice on polishing work and the types of work for their evaluation in their information files
- students work independently
- follow up on absences with some students away during last weeks classes

Home work

-students are to work on information files and art history lists

Lesson Plan 8

Romantic Art Unit- Studio

Aim:

- students are to work independently on studio material

Objectives:

- to keep students on task
- to encourage them to complete the work from the session with the model.

Expectations:

- students will have a clear understanding of the evaluation and how their marks will be calculated.
- students will be encouraged to complete the course with a strong set of marks

Main Body:

- review the required criteria for evaluation of studio component of the course
- ask individual what they will be working on in this class
- get Eve and Amar started quickly in order to keep group on task
- individual coaching
- at end of class ask for some comments on progress made in this session.

Homework:

- Students are to work on information files and art history notes.

Lesson Plan 9

Romantic Art Unit - Studio

Aim:

- students are to work independently on studio material

Objectives:

- prepare students for Gallery visit *Elusive Paradise: the Millennium Prize*
- keep students on task to complete the work for their studio portfolio

Expectations:

- students are to complete their studio drawings from the model
- students are to gain a clear understanding of the terminology used in the exhibition.
- students will recognize the connection between the exhibition and 19th cent. art works.

Main Body:

- handout Presentation for gallery visit and expectations and the follow-up assignment
- introduce the *Elusive Paradise*
- ask the following questions for dialogue and discussion.
 - 1) Why and how does the curator set the parameters for art work?
 - 2) Why were only selected artists allowed to present work?
 - 3) What is Visual Art?? Sound Sculpture??
 - 4) Prize winners vs others (losers)?
- indicate web site and assignments to those unable to attend.
- continue work on studio and this is the last class for figure drawing.

Homework:

- prepare for gallery visit

Lesson Plan 10- Gallery Visit

Romantic Art Unit

Aim:

- present opportunity to see and experience actual art works in a gallery setting

Objectives:

- students will experience first hand the art works in this exhibition.
- students will gain specific knowledge from the gallery talks
- students will be able to exercise their aesthetic judgement as they engage with the art works
- students will be able to apply the knowledge they have about art history terminology and apply it to new situations

Main Body:

- organize students and load bus
- introduce guides at the gallery
- follow the groups and supervise
- students are conducted on tours of *The Elusive Paradise: the Millennium Prize* by the gallery staff.
- art works by the following artists were seen in the exhibition:
Genevieve Cadieux, Janet Cardiff, Liz Major, Jana Sterbak, Jeff Wall, Tacita Dean, Shahzia Sikander Valeska Soares, Yoshihiro Suda and Diana Thater.
- check the students at the arrival of the bus

Homework:

- students are to complete an assignment which includes a description of the visit, the art works which they found most interesting and to reflect on the meaning of these works considering the meaning of the terms “elusive” and “paradise”.
- students are to select and award a prize for first, second and third place. And to design and draw appropriate prizes for each recipient.