

Reflection 3 08/10/2018

Cathy Mc Keown: DAY 3

1st Year (Continuous line mapping with complementary colours) 5th Year (Impressionist En Plein air Impasto painting) T.Y. (Costume design and material manipulation) 5th Year (Primary source drawing using variety of materials and elements)

Professional teaching skills and ability

- T.Y. class: when the students came in they began manipulating their materials and talking within their groups. Rather than grouping the whole class for a long period of time and breaking this energy for making, I quickly introduced myself, explained the L.I.'s for the class and went around to each group and talked for five minutes about what they need to consider, discuss and have done by the end of the class. This worked well as I was able to get to know the students a bit more (it was the first class I had with most of them) as I was able to engage better with their individual questions based on their ideas. I think it would be even better if next class I write notes during the group tutorials and they keep them in their notebooks: this way they'd remember exactly what has to be done over the following week.
- 1st Year: Working outside was an enjoyable experience, even better than the last lesson as students were more used to it. They were slow to start however and got into familiar spots for the first 5 minute or so – next lesson to improve their engagement and maximise time I will stagger the students going out to the yard: eg hand materials to 8 students and send them out while others are preparing their palettes and then send them out after.

Presentation of learning content

- 1st Year: the demonstration was much better this week as I took my time and used it as a chance to question the students and develop understanding of learning content from the beginning of class – this was reflected in the students' work. This would be more effective if I do the demonstration outside to better show how to map out perspective and space.
- 5th Year p: Visual aids worked really well in explaining this task: however what I think worked particularly good was that I hadn't a sample finished impasto painting as this might have encouraged them to all look the same. Their outcomes varied in composition, colour and subject matter yet everyone used impasto effectively which

was the aim of the class). The visual aid was a poster with impasto brushstrokes one side and non-impasto brushstrokes the other: tactile texture was compared and discussed and so was implemented really well.

Effectiveness of planning

- Literacy was a big part of my classes today: keywords were recapped, delivered and assessed in a number of ways. Students were encouraged to explore descriptive words for their assessment of art elements, first without a poster to help, then with a poster with sample adjectives (to which they had to screen and pick the most applicable).
- Thematic exploration was not a part of the 1st Year of 5th Year P class, as the focus was on art elements through drawing and evaluation processes.
- Visual aids were large, relevant and integrated well into the class: I think it would be even better if I asked a student at the beginning of class (or during if there is a behavioural issue) to hang up the poster relevant to that particular task or teaching session, to bring attention to it more, as a behavioural strategy and to get the students more involved in their learning environment.

Assessment and evaluation of pupils work in class

- 1st Year: evaluation was done verbally. Students were able to use key terminology and a range of adjectives to analyse the use of line and colour in their work. This could be improved next week by getting the students to write their evaluations: I will write three questions or statements on the board while the students work and have them respond in their notebooks.
- 5th Year AH: assessment of their work was in the form of a class discussion and then a written evaluation and opinion sheet. A form of assessment that could work even better for this class is putting their work in the middle of the room and having the students group them (e.g. move all the works that effectively capture a quality of light over here, move all the works with a strong impasto brushstroke over here) – this would prevent the students from reverting to inactive learning directly after their active outdoor painting class.