



# TEACHER REFLECTIVIT Y IN ART AND DESIGN

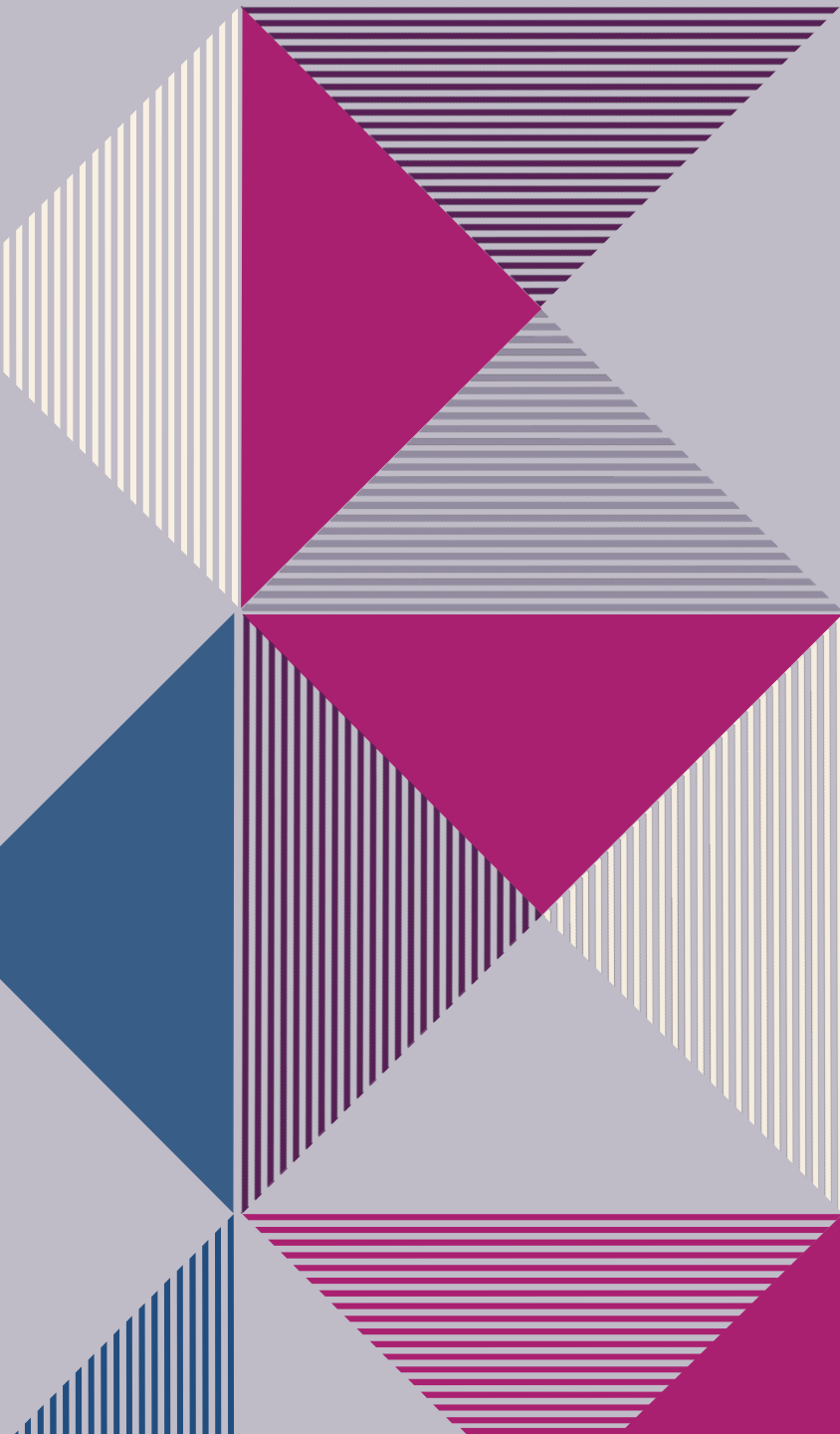
Some insights from EdD study: 'An exploration of how creative arts lecturers in HE talk about reflecting on their teaching'

# REFLECTIVITY STARTS WITH YOU

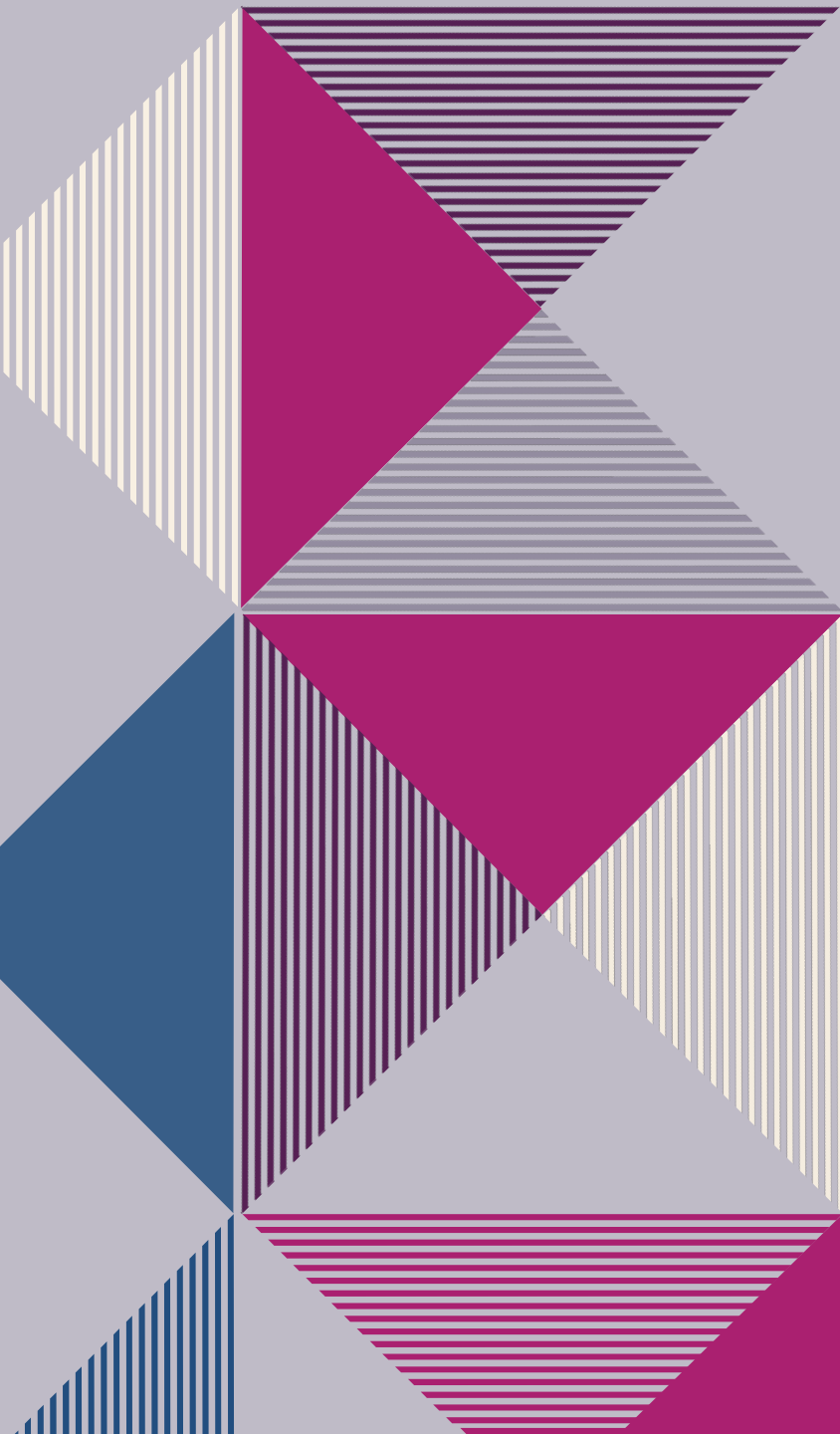
‘images of ourselves in this world, with pasts and futures and possibilities envisaged within the community of practice’ (Shreeve, 2009:157).

‘the dichotomy between the two social practices of being a practitioner in the creative arts and being a teacher in the creative arts ’ (Shreeve et al, 2010; Hjelde, 2012).





....then I think, thinking about identity is really, really important. And our individual, rather than maybe going straight to what your professional identity might be (Katherine)



# EXERCISE 1: REFLECTING ON IDENTITIES AS TEACHERS

- Who are you as a teacher?
- What keeps you going?
- What makes you feel valued?
- What kind of difference do you make?
- What do you feel that you still have to achieve?

# DIPPING YOUR TOE INTO REFLECTIVE IDEAS

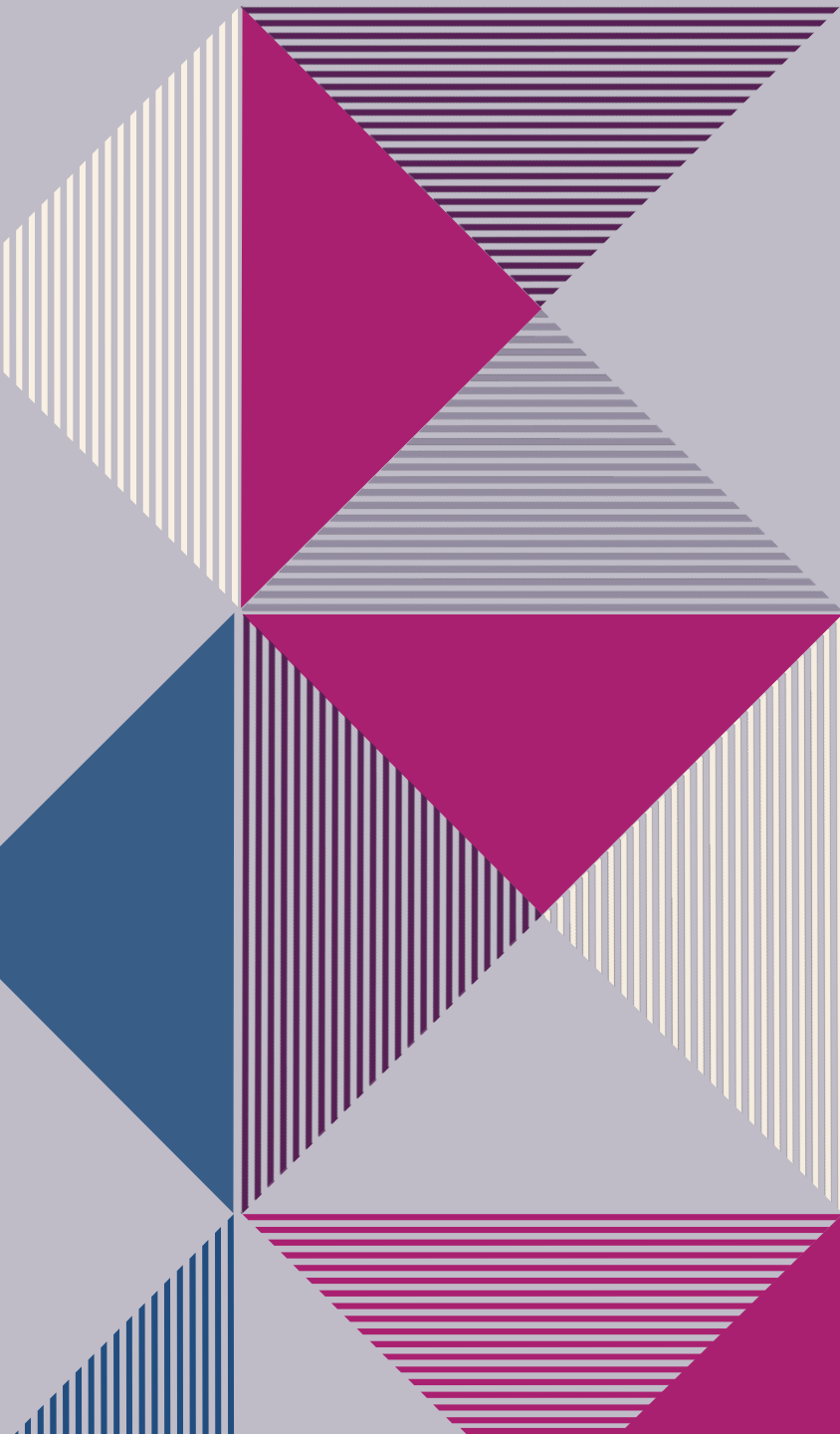
## Reflection in action (at the time the event is happening)

- The experience itself
- Thinking about it during the event
- Deciding how to act at the time
- Acting immediately

## Reflection on action (after the event)

- Reflecting on something that has happened
- Thinking about what you might do differently if it happened again
- New information gained and/or theoretical perspectives from study that inform the reflector's experience are used to process feelings and actions

WHAT ...	SO WHAT ...	NOW WHAT ...
... is the problem/difficulty/reason for being stuck/reason for feeling bad/reason we don't get on, etc.?	... does this tell/teach me/us about ourselves/others, our relationship, the model I/we am/are using, my/our attitudes, my/our client's/colleagues'/stakeholder's/patient's welfare, etc.?	... do I/we need to do to make things better/resolve the situation/stop being stuck/get on better/improve my/our client's/colleagues'/stakeholder's/patient's welfare etc.?
... was my/our role in the situation?	... other knowledge/insight can I/we bring to the situation now?	... broader issues need to be considered if this action is to be successful?
... was I/were we trying to achieve?	- Experiential - Scientific - Personal	... might be the consequences of taking/not taking this action?
... actions did I/we take?	... could/should I/we have done to improve processes/outcomes?	... what risk mitigation might be necessary?
... did I/we base my/our actions on?	... is my/our new understanding of the situation?	
... were the responses/consequences for each of us?		
... was good/bad about the situation/experience?		
<b>PAST</b>	<b>PRESENT</b>	<b>FUTURE</b>
Descriptive	Theory/Knowledge Building	Active



When, it's not that the whole thing is new, it's just understanding "oh, all right, okay, there's something theoretically that supports what I'm doing there. (Ruth).



# EXERCISE 2: REFLECTIVITY BINGO

Peer Observation	Lesson plan	Reflective practice
Scheme of Work	Student feedback	Descriptive reflection
Critical incident	Inclusive practice	Dialogic reflection
Reflective practice	SWOT	Critical reflection

# BEING ABLE TO MESS IT UP

Yes, you need an initial framework, but it needs to have that openness for exploration (Mindy)

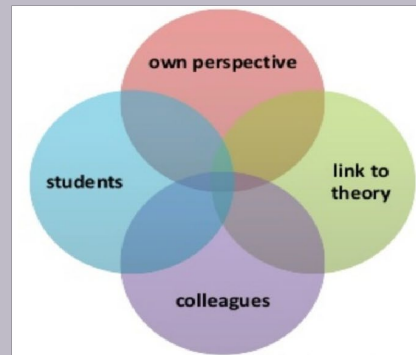
Talk to any artist, any musician. They will all say that the thing that kills creativity is infinite choice – you want constraint. If you are in a frame, you are constrained by what you can do, then you become creative. Otherwise, you just get creative block, no idea where to start, just being constantly distracted from your creative process by all things in front of you. (Carl)



# EXERCISE 3:

Using Brookfield's Critical Lenses, below, think of one of the UKPSF 5 Areas of Activity (A1-A5) through the 4 lenses

Brookfield's critical lenses



Brookfield (1995) proposes that viewing our educational work through four critical 'lenses' can help us reflect:

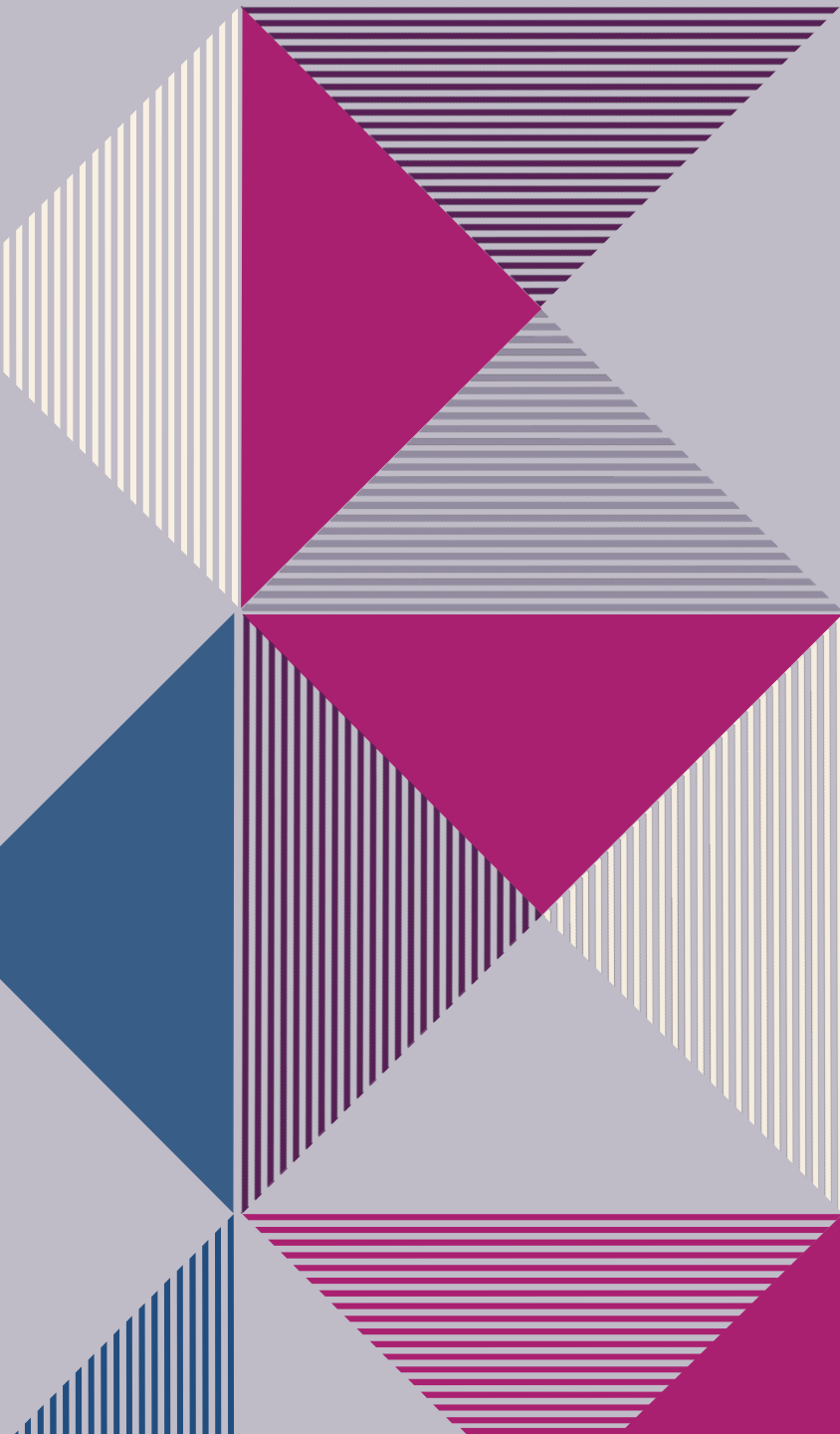
1. our own view (autobiography) is the first level of critical reflection
2. our students' views help us identify areas of our teaching that may need adjustment
3. our colleagues can provide mentoring, advice and feedback to help us identify hidden habits in our teaching
4. engaging with scholarly literature on education enables us to develop an 'advanced vocabulary' for our educational practice.

# WHAT'S THE STORY?

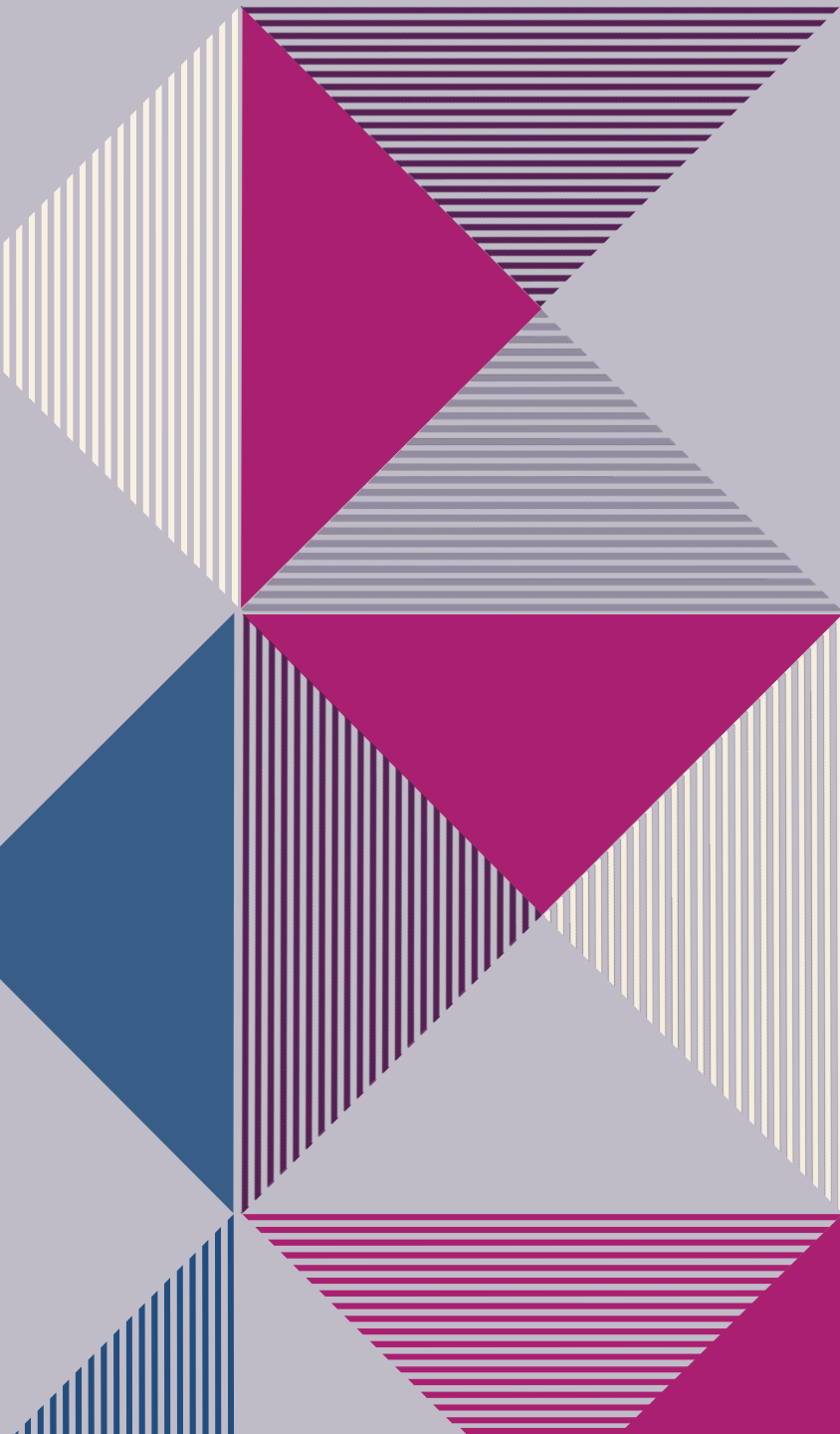


‘Arts-related reflective processes embrace a wide range of symbolic forms, expressive languages and actions’ (Eisner, 2002).

‘How can I tell what I think till I see what I say?’ (Forster, 1927:99)

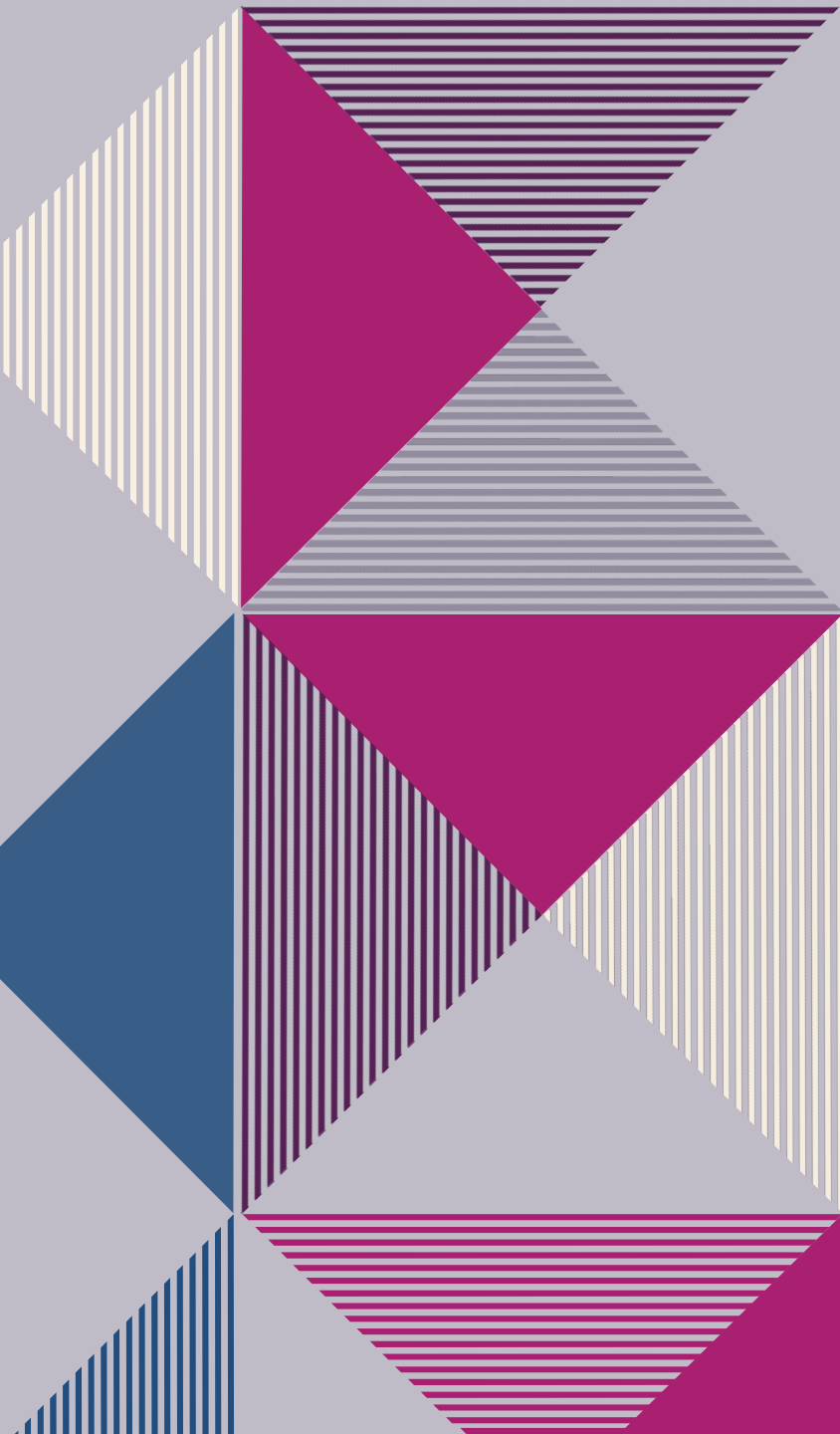


Metaphors used included ‘see saw’ (Carl), ‘ping pong’ (Mindy), ‘standing out from the crowd’ (Trevor) and ‘walking a tightrope’ (Phil), illustrating the shifting landscapes and competing priorities of being a creative arts lecturer in higher education (McKie, 2022: 120)



# EXERCISE 4: USING METAPHOR TO THINK THROUGH SUPER COMPLEXITY

Think about an uncomfortable or difficult teaching experience you have had recently. What metaphors come to mind when you think through this experience? Write these down or draw them out.



# OBLIQUE STRATEGIES FOR TEACHER REFLECTIVITY

## USE YOUR OWN IDEAS

Apply reflective practices that are personally meaningful and that connect in with the realities of your educative context.

## TALK THROUGH THE PROBLEM

Talk through your educative challenges with your colleague (s) aiming to distill from each other's dialogue, your understanding of the problem.

## WORK AT DIFFERENT SPEED

See something new in yourself as an educator, by locating previously unconscious material or seeing familiar aspects in fresh ways.

## TURN IT UPSIDE DOWN

Disrupt reflection on your educational practices by thinking about it as a provocation, a story, poem or a metaphor.

## DON'T AVOID WHAT IS EASY

Set up safe spaces to deconstruct teaching terms and experiment/un learn previous ways of doing things.

## USE AN OLD IDEA

Locate an idea from your disciplinary practice to put a fresh perspective on your reflection as an educator.