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Reflective report

Part 1 Essay (1300 words) -

The purpose of this essay is to assess the current thinking and guidelines in relation to behaviour management and effective learner engagement within a post-16 classroom. To best assess this, this essay will consider various academic and legislative perspectives. When considering student engagement, the first aspect that could be considered is what legislation and institutional policies such as that in place with University of Wales Trinity St David. That are in place to enable students, of various backgrounds and requirements, to receive support, and in turn aid in their engagement within the classroom.

Two key legislation that are in place that offers a framework to support students is the Equality Act (2010) which institutions are obligated to abide by, which aims to remove or minimise disadvantages or prejudice of students who recognised under the nine protected characteristics under the Equality Act (2010). Furthermore, the Tertiary Education and Research (Wales) Act (2022) which can be seen to offer more specific support towards underrepresented groups in higher education, defining groups that are underrepresented because of social, cultural, economic or organisational factors. With the legislation outlining, “the provision of support for students finishing courses of Welsh tertiary education who are members of under-represented groups to continue their tertiary education” (Tertiary Education and Research (Wales), Section 3, 2022). Through this support, it can potentially enable both an equality of opportunity, where students that require additional support and/or time may be able to access and receive said support. Along with approaching an environment where there is equity of experience between students through the legislation and institutional policies that are in place. As embodied by UWTSD’s Strategic Equality Plan (University of Wales Trinity St David, 2024) that is aligned with the Equality Act (2010).

When approaching the ways in which students can be engaged as denoted by Reece and Walker (2006) it is important to recognise the unique differences in the way students learn and not regard the individual as a group or body of students. One factor that may affect student engagement, is as defined by Felitti et al (1998, p.249) as “Adverse Childhood Exposures”, (hereafter I will refer to as ACEs). As Kaminer et al (2022) have found a correlation between the cumulative exposure to different ACEs in childhood was associated with a greater severity of mental health observations in tertiary education. This in turn could highlight both an overlap and possible attribution of ACEs effect on Additional Learning Needs in students in Tertiary Education. Furthermore, as denoted by Dunne and Owen (2013) students may determine the role and significance of a learning and levels of engagement based off their experience of the world and the lives they live.

With this, one theory’s that is in place that could aid lecturers in recognising and providing support to thus enable student engagement. Is as denoted by Brophy (2008) regarding Maslow’s Hierarchy of Human Needs (1962), that in order to motivate students successfully their needs, both physically and psychologically may need to be addressed. Highlighting a possible overlap and connection, between lecturers seeking student engagement and students requiring additional support. Whilst Gresham and Karatekin (2022) offer an alternative perspective on the direct contribution of ACEs in predicting academic performance of students, stating there are multiple factors which can affect a student’s performance, and by extension engagement. And by studying the ACEs in isolation, it may affect how lecturers view other issues students may potentially be experiencing or effected by, such as their socioeconomic background and/or physical health; though not negating the significance of ACEs affect, and the recognising intersectional nature of these aspects. To provide further context, Collins and Bilge (2020, p.12) defining intersectionality as covering categories such as gender, sexuality, class, nation, ability, ethnicity and age; can be seen as interrelated and mutually shaping each other, though these are not mutually exclusive entities under intersectionality.

In addition, as highlighted by Race and Pickford (2008) no two of classes are alike, as is the management and approach to any disruptive behaviour, and it could be

posited student motivation as well, can greatly differ likewise, and thus the lecturer must adjust accordingly. As denoted by Honey and Mumford (1992, cited Thompson et al, 2024, p. 53) identified four distinct learning styles from 'Theorists', 'Activists', 'Reflectors' and 'Pragmatists'. Though these models can be considered, as argued by Thompson et al (2024), the own student's preference, and in turn lecturers should both facilitate the means to aid students in their preferences, whilst still encouraging and engaging students to learn in a variety of other ways. With this, when considering ways to engage students, one approach that can be considered, is a Social Constructivist means of teaching and engaging, as defined by Kim (2001, p.2) as "Meaningful learning occurs when individuals are engaged in social activities.". Furthermore, a key Social Constructivist approach that aligns with this definition, is defined by Thompson et al (2024, p.8) that through Vygotsky's Zone of Proximal Development, where students move from a position of known to unknown, it is within that space of knowing and not knowing, that the lecturer then falls into the role of Vygotsky's More Knowledge Other, where the lecturer can offer support within the space of the known and unknown. And through the usage of incremental task's/topics with increasing difficulty, this approach can be seen to align with Bruner's Scaffolding Theory (Shvarts and Bakker, 2019), where eventually the student then is potentially able to complete the task to standard that does not require the aid of the lecturer.

Linking to the means of engaging students and in turn managing behaviour at the outset, before disruptions arise, of a student's education journey, Race and Pickford (2008) argue that there needs to be a greater focus played on student-centred learning. Where student engagement must come through providing clear reason behind the intentions of what is being taught, and thus it could be seen to make education engaging, is by applying to their needs. Moreover, Feifer et al (2025, p.120) states "Engaged pedagogy begins with the assumption that we learn best when there is an interactive relationship between student and teacher." Empathising a cohesive and non-hierarchal form of relationship between lecturer and student, that pushes for integrated means of teaching, though recognising that this is a potential idealistic, though not an unreasonable approach, too engaging students and managing any potential behaviours that are disruptive ahead them occurring. This

idealist approach may be affected by outside uncontrollable factors such as aforementioned student needs and experiences such as ALN and ACEs. Though these are equally aspects that can be supported, nonetheless. Furthermore, as denoted by Feifer et al (2025) once students become engaged, the classroom becomes a cooperative space to optimise learning well-being and engagement. Whilst an alternative perspective on the matter of student engagement could come from how a lecturer may approach a group that is has been labelled or described by another lecturer as being disruptive and/or behaviour deemed as lacking respect. As denoted by Thompson et al (2024) the lecture must reframe the information they have been informed of the class, and in turn perspective on the of these students, as arriving with preconceived notions of how the class is already can potentially inhibit what the group could potentially become through how you as lecturer approaches said group.

In conclusion, it could be seen that through the support offered through legislation, institutional policies and the application of various education theories in the interpreting of both the various ways students engage and manage tertiary education, and through this methodology, the lecturer can adopt and adapt theories and practice to provide support and in student engagement. In turn, this can then provide a means to best assess and consider student engagement and behaviour management in a post 16-classroom.

Part 2 Reflective account (1200 words)

Within this reflective account, I will be reflecting upon two observations of two teaching professionals, Lecture A and Lecturer B, within the Swansea Collage of Art BA Fine Art: Studio, Site and Context with both lessons focusing on Level 5 Second year students. Along with, reflecting upon one of my own lessons, which was taught with UWTSD Foundation Art and Design level 3 full time and part-time students. With this, applying how Lecture's A and B both approached student engagement and

behaviour management within their respective lessons and in turn reflecting upon my own development as trainee lecturer.

When observing Lecturer A, I found their usage of a printed hand out with which was provided prior to the discussion and presentation, where students were prompted to interpret and respond to a double-sided print out of two images, different artworks that would be discussed later and separate points in the lesson. I found this usage of the printout to offer a subtle means of both foreshadowing the discussion, but equally acted as a to encourage and engage students to respond and apply their own interpretation and understanding the artworks, which both can develop students ability to respond critically to an artwork, but this approach also enabled students to prepare answers ahead of time, with which they will be able to read from and act as prompts both for group discussions, with which Lecturer A later enquired and encouraged, but for the development of best practice within their development. This technique I've observed enabled as well, an introduction to various topics as means to understand and introduce ideas surrounding contemporary art and its relationship within and too the world, this in turn of incrementally challenging the student can be seen to reflect as previously discussed Bruner's Scaffolding theory outlined by Shvarts and Bakker (2019), equally this can be seen to reflect the professional standard to "Demonstrate commitment to learners, their learning, safety and well-being" (Welsh Government, 2023, p.3).

Whilst when observing Lecturer B, I found their usage of both an introductory quiz form of presentation which acts as both a means to attain the entry knowledge of the students, but equally offered a subtle means to engage and encourage students to share their knowledge and experience in response to a quiz style questions offered an engaging and yet playful means of challenging students. With this, it reflects as observed by Nuci et al (2021) there was a significant observation made on students feeling more motivated to partake in any systematic in-lecture quiz with game-based platform, and one interpretation of these finding, could suggest that the interaction of a game-base style of learning motivated students to engage prompted responses. Moreover, Solas and Sutton (2018) noted a marked improvement in the quality of students' output, and teamwork skills.

With this, Lecturer B followed this with the usage of setting an interactive task that required students to both integrate their research and response to a specific artist and construct a manifesto, and in turn performance to present their findings. I found this embodied as denoted by Thompson et al (2024, p.8) Vygotsky's Zone of Proximal Development, through the usage of challenging students, especially students who are less vocal or developing in confidence and potentially require further encouragement, to work within group setting and develop a playful means of presenting within the safety of the classroom setting. I will endeavour to explore and incorporate this approach and technique and usage of introducing humour and the setting of challenges that can pique students' responses and interest within my own teaching practice as means to encourage student.

Whilst within my lesson I found the application of the digital integrate tool to offer students a subtle introduction into the topic at hand through allowing them to answer digitally and within their own time, giving time to students to engage in what is going on, along with allowing a form of non-verbal peer to peer discussion to occur through students being able to see the responses by other students, this equally could allow students to see alternative viewpoints and experiences towards the prompted question. Following this, I was able to prompt students to respond and expand upon their answer outside of the Mentimeter if they felt comfortable too. One technique that I applied to my practice from my Mentor is the usage of positive affirmation to answers provided to the Mentimeter prior to enquire which student provided said response as to encourage the student to take ownership and confidence of their responses. This can equally reflect, as denoted by Race and Pickford (2008, p.72) another technique to encourage and engage students within a potential group discussion is the usage of 'question, pause, pounce' technique, I found aided in encouraging quiet or shy students who may be hesitant to respond in a group and/or classroom setting. I found the Mentimeter to offer the opportunity for students to respond to a question and provide time to consider the topic at hand which equally in turn aligned with the profession standard to "Enable learners to share responsibility for their own learning and assessment" (Welsh Government, 2023, p.3), through creating opportunities for students to apply their own interpretations and develop their own critical thinking skills.

With this, I found my application of a workshop form of task within my lesson where students are task with responding to a specific prompt which has been informed and supported through the usage of a brief presentation prior to students completing the task. I found offered the ability for students to interact on a more hands-on form of learning, where they are linking their learned knowledge into a real-world, physical form of response, where their own decisions and experiences inform their responses I found insightful for it embedded unknowingly aspects as aforementioned Social Constructivist forms of engagement, where the groups actions informed their learning offered; along with offering an opportunity to assess students interpretation of the task, along with aiding in in group discussions. This aspect, I something I will endeavour to further explore, along with finding alternative forms of workshop-style learning, where students own engagement leads and informs their learning and actions, potentially as well on a larger scale or longer period where their responses can be explored and developed on a greater level.

In conclusion, as denoted within this essay, the methods applied by Lecturer A and B to enable them to attain and propel student engagement and managing student behaviour. From the application of digital integrated technology such as quiz-style PowerPoint which prompted student to engage and respond in a classroom setting and offer playful and yet informative mode of engaging students; to the usage of physical handouts to prompt and develop students' discussion skills and aid in encouraging group discussions. I found as well, both lecturers, whether intended or not, embodied and demonstrated aspects of a Social Constructivist form and approach to teaching, through enquiring and engaging students which incorporated and pushed students to consider their own experiences within the discussions; as signified by Kim (2001), when students, both as individuals, and as a group, reflect and consider learning they have experienced within social activities to further attain a greater meaningful form of learning, through applying and considering ones lived experience in interpreting and identifying their own understanding. I will endeavour to explore and develop my understanding of this approach within my own practice. Furthermore, in turn both this essay and the steps I will take to reflect and apply what I have observed, this in turn embodies the professional standard to "Critically reflect

on own values, knowledge and skills to improve learning” (Welsh Government, 2023, p.3).

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Practitioner Observation Form

Teacher	Alexander Duncan (For Essay, denoted as Lecturer A)
Date	14 Oct 2025, 2:00-4:00, 2 Hours
Group	2 ND Year Fine Art, Level 5,
Topic/Context	Essay Writing, Harvard Referencing, and
Notes on this lesson:	
Lecturer A warmly greets students as they begin to enter the classroom, enquiring with how are the students keeping and how is work going, this polite interactions I find maintain and reinforce a positive working relationship between the lecturer and students, I find this also beneficial when observing students who may be more reserved and possibly shy, reflecting each students own individual means of reflecting their engagement within the classroom setting. Lecturer A prior to start the lesson covers the best practice and professional standards expected of students when writing and structuring of their essay's, ahead of their deadlines to provide support and reinforcing best practice with students. Lecturer A provides various visual examples on the evolution of one's research through the inclusion of visual media and importance of using books for referencing. Lecturer A has brought in physical examples of good sources of artist and theory research, with which Lecturer A passes around to the students to be able to see firsthand. Physical examples include Whitechapel Gallery's series Documents of Contemporary Art, which can provide more specific research on a particular subjects, themes, and theories. Along with this, October Files and Afterall Books	

'One work' series. With this Lecturer A emphasises areas within the university such as online and the physical library where the students can source information.

With this, there is an emphasis by lecturer A for students to add incorporate their own voices and approach when writing, along with emphasising the usage of visual references and media in their essays as this will best strengthen their points and observations. Lecturer A stops regularly to enquire if the students have any questions or need any more clarity on what is expected.

After this, Lecturer A begins their PowerPoint with which covers various artists, and the overlapping theory and links between spectacle and political events and the overlap and connections to the art world.

The usage of both contemporary and relevant historical references from the Philip Guston show and controversy of the cancelling and rescheduling of retrospective show in wake of George Floyd murder of 2020

There are multiple attempts at attaining conversations and discussions from the students and to attain their own response and opinions on the subject of what should be, what is and what was censored by the Gallery.

References to problematic and confrontational nature of Marina Abramovich performance piece, and the option to opt out in the interaction of an artwork, thus exploring the contradiction and consideration if performances are still both effective and/or considered performances if they viewer can opt out of interacting with it, of that interaction is relevant at all.

Lecturer stopping regularly to enquire if the students have any questions and responses to the subject at hand and enquiring with how do they feel in response to particular topics.

This introduction to various topics as means to understand and introduce ideas surrounding contemporary art and its relationship within and too the world, that is

constantly connected, and controlled, by and through technology, the actions of governments and responses to political turmoil and human suffering by the artworld, gallery systems and artists themselves, and where both students, lecturers and art schools (universities) sit within this dialogue.

Lecturer A throughout session relates the topics back to the importance of interlinking between concept and theory and how this interjects, how this underlies, how this underpins each student's practice, along with how their own experiences are key in interpreting and relating to these points at hand.

Lecturer A usage of building upon the observation of students and their input, through this group is quiet, I found this enables students to become more confident in their voice, especially as there are student present who are shy or reserved within a group setting.

Boat used by migrants and refugees to cross between borders by sea which sank during one journey, and the resulting deaths of 1,100 people fleeing war – ship - Barca Nostra – artist Christoph Buschell

The contemplation of the nature of an object, an object heavily imbued with tragedy and exploring how the viewer may interpret something as way to understand 'spectacle' and society of the spectacle – Guy DeBord, thus providing literary and theoretical underpinning as to understand the required language required for the student, but also the exposure to subjects that trigger responses, through the proposed power, and associations of such

(Artists referenced to students Olafur Eliasson, Carston Holler, Samara Scott.)

Lecturer taking an unbiased approach to artworks and the consideration of 'artworks' and experiences, spectacle, being in awe of something, as the language and taste in art can often be biased, thus lecturer is emphasising that the judgement of apparent artworks such as Van Gogh Experience, these spaces of projected artworks in a space,

Possible inclusion on my behalf towards discussion –

Melanie Counsell

Cyprian Gaillard's - recovery of discovery- beer pyramid, 2011

Tom Marioni- the act of drinking beer with friends is the highest form of art, 1970

Rirkrit Tiravanija- Pad Thai, 1990

That consideration of spectacle in one's everyday life. Denoted by lecturer A

"Enshitifaction" / Claire bishop – antagonism and relational aesthetics

Lecturer A recommendation of other points where students may source research that can aid in one's practice such as Tate podcast series 'rethinking spectacle'

Lecturer A end session with expressing appreciation for effort made today along with a reiteration if there is any questions, along with expressing if they require further support or wish to speak that he is available in the fine art office if there are further questions etc. Lecturer A

What I have learned:

Be considered of Interacting and sharing of one's own opinion, as to not take a bias, but instead, taking an equal and clear specific voice within the class setting.

The emphasis and exempling of research methods as to promote best practice and to encourage students to explore and push themselves to consider their own experiences to aid in informing their research and to various other forms of research both digital methods, such as online library and podcasts but also to explore the library spaces equally.

The usage of two-sided visual printed out media/lesson material, as to prompt students to use their own interpretations and to make notes on the printout, prior to enquire and having students share their opinions, this method I find beneficial to both prompt discussion but also to subtly develop students ability to discuss and analysis, and thus further their engagement within a classroom setting.

How does one trigger students, to pull, to tease out, the students thoughts, we embellish them with information as lecturers, but how does one trigger a response, is it in the awkward silence, is it within this uncomfortable silence, is it this, is it in the targeting of the student, is it the picking or choosing, from previous sessions, I have found to see, it is in the placement and reconfiguring of the group, the disrupting of preset and formed social groups and cliques within the class setting,

The setting of tasks, the choosing of a singular artist, and to explore their process and practice,

Targets to improve my own practice (mapped to professional standards):

I will endeavour to consider and **build positive and collaborative relationships** through the usage of greeting students and setting a warm and positive tone as to best engage and encourage students, along with setting a good example and positive atmosphere within the classroom environment. This equally coincides with the profession standard to **Demonstrate dignity, courtesy and respect towards others**. I will endeavour to set a positive tone and encouraging tone where students are comfortable to share their opinions and to grow confident in responding within a classroom environment.

Along with this, I will endeavour to **Plan and deliver effective learning, teaching and assessment** through exploring and using a variety of medias such as printed handouts and various research material to aid in enhancing and thus in turn engaging and encouraging students within the classroom environment and aid in group discussions as using aspects such as the print outs to prompt students.

Practitioner Observation Form

Teacher	Holly Slingsby (For Essay, denoted as Lecturer B)
Date	04/11/2025 – 10:00 – 11:00 – 1 hour
Group	2 nd year level 5 fine art students
Topic/Context	'World Building' – the artist myth and constructed persona's
Notes on this lesson:	
Lecturer B greets students by their names as they arrive in the lecture theatre, enquiring some early student who had arrived how their days have been and how is their practice going, working towards their shows in the summer and progress with current essays. There is a clear and confident working relationship between students and the lecturer, which can be perceived as creating a trusting and encouraging environment between the students and the lecturer. Lecturer B starts off the lesson with the usage of quiz, to attain both the entry knowledge of students along with subtly foreshadowing the new module and task which will be introduced to the students. Lecturer B's quiz situated around the 'recognisability', image and persona making of artists and how they may construct them, examples include Salvador Dali, Andy Warhol, Frida Kahlo, and where this sits within contemporary art and our current climate. One detail, I find interesting is Lecturer B usage of recognisable examples to probe students' knowledge but equally begin to introduce more complex ideas through an incremental and 'digestible' means of learning. With this, Lecturer B's usage of increasingly difficult questions I found challenged students to think and consider how they approach and understand the ideas and concepts introduced without	

setting the student up to fail. Equally, the quiz prompted students to answer and respond to questions, and in turn allow both the lecturer and other students to build off each other's knowledge base and create a back-and-forth dialogue. This is technique, is something I will aim to incorporate in my own teaching, especially as means to deal with groups which may be less confident in communicating in a classroom setting. As I've observed with both lecturer A and B of how this group can be hesitant to answer, even after the lecturers' have emphasised the point that conversations will be expected and key to the session.

After the quiz, Lecturer B introduces the new module, task and what is expected, in this case, the students are to choose an artist and write a manifesto in the style of that artist's practice, create a costume / costumes so that you can perform the manifesto (together, or nominate one member of your group if preferred) which will then be performed to the rest of the class. The performance as a part of the manifesto can critique the artist or art collective chosen by each group. One detail that was offered by Lecturer B, that I found interesting was the option that the groups can also record their performance and present this to the rest of the class if preferred.

With this, lecturer B regularly pauses to enquire with students if they have any questions, this can be seen to aid students who aren't sure and equally compel and push students to get more out of it lesson through providing ample opportunity to ask questions. With this, Lecturer B's usage of praising good questions along with linking any questions asked back to both the assignment and past lessons, I found this to aid in encouraging students ask further questions and to become gradually more vocal and/or confident to speak.

Furthermore, for the task, students are to be put into 4 groups of 5, there is an emphasis on the importance of humour, and to enjoy this task. With this, lecturer B's consideration and emphasis on the importance, that if the students are not comfortable to perform this in front of people/the rest of the group, is to consider, that the manner in which the students can approach this in any manner they see

fit; providing references to a previous year groups usage of masks (i.e. Balaclavas and fake beards).

Lecturer B, following this, presents a brief PowerPoint on the cultivation of the image across the art world and, and the cult of the personality, that is often embodied and constructed both by artists and the system they function in; these ideas though rooted in art theory and research are presented clearly by the lecturer, with one detail I observed is the usage of questioning students, to both attain what their own potential knowledge is on the subject at hand, and equally this can be seen to encourage students in using their voice in the classroom setting which could potentially aid in boosting the students confidence in speaking in both a classroom setting and a group setting.

One detail that I found interesting, is when Lecturer B begins to discuss an artwork by Sarah Lucas, but stops and flips the question on to the students, and enquires how they feel about the work and artist and how they present their image?; with this, using questions such as “What do we see on this that we have seen on previous examples?”. This can enable and allow students to see what their interpretation is first, prior to sharing the information on the artwork/artist to further encourage a class dialogue. And though, there are still a few students who seem, either hesitant to discuss in a group setting, though equally there could be other potential factors at play, there is a constant reinforcing by Lecturer B to create a safe and encouraging environment.

One detail that I observed when Lecturer B was placing students into groups, I wonder if it would've been better to mix up the groups further as way to both break down the 'clique's' but equally enable the new students to discuss and engage with each other out, I consider this point purely as 'clique's' often position themselves in their own groups within the seating arrangement; and each group was set according to where they were sitting. The rearranging of the groups, perhaps could aid in breaking down any potential social barrier that may be in place between students, especially as within the group, there are two students who both arrived later into the year from a different university who are quite quiet

and reserved, along with there being other students of a similar disposition who sit separate from other groups and don't partake in discussions as openly as other students.

Though I must remind myself, that all students learn in various ways and perhaps these are not symptoms of class "cliques", but instead personal traits attributed to these students and how they learn. (**Note to self** – research further into class group dynamics and forms of learning i.e. behaviourist, theorist etc.)

Lecturer B ends the lesson with a summary of what has been covered and what is expected of the students along with providing an opportunity for any questions from students, whilst also highlighting that they are available to talk later in the office as well if they have further questions.

What I have learned:

- Challenging the students through the usage of setting clear and achievable goals whilst still recognising the potential hesitance of having to perform as a group whilst recognising that this reflects the proximal zone of development outlined by Psychologist Lev Vygotsky,
- Providing examples of artists and movement manifestos such as Sol LeWitt "on conceptual art", Mierle Laderman Ukeles manifesto, Mariana and Uley Abramovich, to provide insight and possible inspiration for students. One quote in particular that stood out and is something I will endeavour to incorporate within my own teaching from the perspective of encouraging students and to trust in their own intuition and knowledge when exploring a concept, whilst adding to point of the importance of dialogue with both each other and with lecturers.
- The usage of the interactive and performative tasks, through the usage of confidence building,

- I found the usage of an interactive digital tool to aid in teaching such as a quiz to be interesting

Targets to improve my own practice (mapped to professional standards):

I will **Demonstrate commitment to learners, their learning, safety and well-being** through the usage of various sources with which can aid students of various styles learning, combined with the usage of, where applicable visual media as to encourage response, and reflection of the students' knowledge, to build upon in the group setting,

With this I will **Maintain and update knowledge of my subject(s) and how best to teach and assess them** through continuing to research and keep abreast of contemporary discussions and practices of artists and creatives to be able to offer students various perspectives and to engage and inspire curiosity in students and their want for learning, in turn equally embodying the professional standard to **Build positive and collaborative relationships.**

Lesson Plan



Topic: Exhibition Module – ‘Generate’		Class: Full-time and Part-time Foundation Art and Design
Date: 19/03/2026	Length of lesson: 1 hour	Number of students: 30

Resources required:

Various sizes and types of Cartridge paper, pen, pencils, charcoal, acrylic paint, watercolour.

Aim of Lesson

Students are to generate a series of responses that will go towards their Exhibition, titled 'Generate', with which they will be responding to the technique and concepts of frottage, traces and impressions.

Learning Outcomes – The Learners Should Be Able To:

- **Student should be able to define and list words relating to the concept of and untraditional art materials using the digital integrated learning tool Mentimeter.**
- **Students should be able to create a series of 6-8 responses to the concept of frottage, traces and impressions that will explore body and space using the supplied list of materials along with whatever they feel may best aid in carrying out said task.**
- **Students should be able to reflect and discuss their outcomes to the set task in a group, peer-to-peer setting.**

Previous student knowledge required for the session:

Students are required to have an understanding and experience of working with various mediums such as acrylic paint, watercolour, charcoal, pen and pencils with paper.

Anticipated difficulties (if applicable):

Students may experience difficulty approaching and or starting the task, and in consideration of this I will provide, prior to the students carrying out the task, a short presentation of how previous artists and creatives have approached this task along with a printed handout with two examples of artists who have approached the technique.

Students may have trouble choosing materials to use to work with, in consideration of this I will provide a small selection of materials they will have had experience using before such as charcoal, pencil, watercolour etc and have included prompts on the handout as well to aid students.

If students are unable to fully complete the task set within the lesson time parameters to counteract this potential difficulty, through the provided handout students will be able to refer to this and continue the task in their own time along with being able to access the presentation via Moodle after the lesson.

Professional Standards (where are these being met within the session)

In my practice and with others I aim to **Demonstrate commitment to learners, their learning, safety and well-being** through recognise where students may struggle to approach this task and in response to this I will provide students both with a brief presentation to both attain their entry knowledge into the subject and approach to the technique along with a physical handout with which can aid students who learn through various styles i.e. reflectors, theorists, pragmatists and activists. This equally reflects the professional standard to **Value and promote diversity, equality of opportunity and inclusion.**

In my practice and with others I aim to **Enable learners to share responsibility for their own learning and assessment** through the setting of a task which prompts students to apply the knowledge learned/gained from the lesson and seek out various spaces/surfaces/materials across the university and outside to aid in their responses to the set task along with openly exploring how the technique of frottage and concepts of traces and impressions could be incorporated and inform their own practices.

In my practice and with others I aim to **Demonstrate a commitment to sustainability** through only printing out the correct amount of handout sheets in accordance with how many students there are. Along with encouraging students to seek out and use recycled materials as possible surfaces to integrate and inform their responses.

In my practice and with others I aim to **Understand the importance of the Welsh culture and language as a bilingual Nation** through greeting and saying goodbye to students in Welsh, along with including Welsh artists and creatives when and where relevant for the lesson.

Lesson Detail:

Stage	Focus	Strategy	Time
Introduction	Greet students in English and Welsh, introducing myself and later listing out the aims and objectives for the lesson and its links to the overall module.	Greet students in both English and Welsh, such as Shwmae Heddiw a Prynawn da. Go over aims and objectives for the lesson ahead, enquiring if there are any questions from the students.	5 minutes
	Brainstorm and Q & A using Mentimeter to attain student entry knowledge.	Attain students' entry knowledge surrounding the idea/concept of impressions, traces and frottage using the digital integrated learning tool Mentimeter.	10/15 minutes (Allow time for questions)

Development	Short presentation of Impressions/trace/frottage PowerPoint. After presentation and class discussion, students will be given handout for task to be responded too within the lesson. Note: This task is something the students then will be able to continue further within their own time and in relation to the module and exhibition title 'Generate'. Task:	(Remember to use positive affirmations to encourage students to take ownership of their answers entered in the Mentimeter.) Following the Mentimeter, lecturer to go over short presentation covering examples of artists that have explored trace, impressions and frottage in their practice. Provide students with handouts for the lesson as to enable the students to refer too during and after the lesson.	and answers) 10/15 minutes Students are to go for
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Plenary/conclusion		Students are to go off for 25 to 30 minutes to carry out the set task, enquiring if students have any further questions. Students are to reconvene at a set time, once reconvened, students are to present their responses to the task set, with peer-to-peer feedback to be encouraged through questioning such as: How did they find the task? Was there a certain aspect of the technique they found successful for theory own practice, and if so, how and why is it successful? (^The same question for if something was not successful) Did they have a specific outcome in mind or was it more a time to experiment? Would they look to explore this technique and ideas further?	25/30 minutes 10 minutes
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		Once students each have presented their finding, a selection of outcomes put forward by the group will be displayed in their studio space.	
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Assessment Strategies: when and how are they included within the lesson?

One assessment strategy that I have included in my lesson is the usage of a digital integrated tool such as Mentimeter to enable myself to attain the entry knowledge of the students and to be able to provide potentially individual ipsative feedback and support to students when necessary.

Another assessment strategy that I have included in my lesson is for students to regroup at the end of their task, to share with each other their responses to the task and how they found applying the technique within their own practice. This can allow for peer-to-peer feedback along with summative feedback for students and potential ipsative assessment/feedback especially if students found the task and technique beneficial to their practice, or if they struggled; and thus, being able to provide more specific insights and support if required.

Informal reflection (to be completed after the session)

I found the students to be quite open to the lessons subject and their outcomes to be interesting in their various approaches with several students venturing outside of the building to sources surfaces and applying various mediums to achieve texturally rich surfaces, along with exploring how they can incorporate the technique into their practices.

I felt there was a slight hesitation for a few of the students, with their being a possible 'air' with the students, of not seeing the relevance for the task. But perhaps this observation of those particular students might be misread on my behalf, and their hesitation and/or reluctance might be influenced by other factors at play such as the time in the academic year, where they are working towards their finale shows, though this behaviour wasn't problematic in any way and the students still partook in the task at hand, this detail is something I will research into.

Action Plan:

Target	<i>Specific Steps</i>	Measurable <i>What</i>	Achievable <i>How</i>	Realistic <i>Why</i>	Time-bound <i>When</i>	Professional Standard
Integrating quiz-based forms for learning within my lessons to aid in engagement and assessment of learning and attain	To develop my integration of quiz-based forms of learning I will carry out test quizzes with family members and peers to best assess the effectiveness of the	To make this measurable through keeping a notebook to gather and record questions used by both my peers, mentors and other academics and lectures who integrate digital tools within	To make this achievable through continuing to apply and use quiz-based forms of learning to challenge and engage students within my own taught lessons.	This is realistic as a target as engaging and challenging students can aid in developing both the student's confidence in interacting and responding	By September 2026 But equally this is an ongoing target to maintain and improve upon.	Maintain and update knowledge of my subject(s) and how best to teach and assess them Plan and deliver effective learning,

entry knowledge	questions, along with researching further into how to structure my quizzes to aid in engagement.	their lesson to aid in student engagement and class discussion.		within a class environment, especially if they are shy, but equally this technique can aid in assessing students equally.		teaching and assessment
I will look to explore and develop my own knowledge of Social Constructivist techniques to aid in engaging students through creating a collaborative classroom environment.	To develop my own knowledge and explore and carry out experiments and approaches with peers and friends to assess the complexity and effectiveness of questions. Other ways I will develop this target is through	To make this measurable I will keep a notebook of techniques and approaches used by social constructivists both historical and contemporary examples and critically reflect upon how these methods can be applied within my lessons along with carrying further	To make this achievable through continuing and experimenting with various techniques and methods within lessons and keeping detailed notes on the effectiveness in engaging and encouraging students.	This is realistic as a target as engaging and encouraging students, where the lecture actively supports students into explore and considering their own lived experiences as means to further their development	By September 2026 But equally this is an ongoing target to maintain and improve upon.	Demonstrate dignity, courtesy and respect towards others Build positive and collaborative relationships Know how to use evidence and research to improve my practice

	observing other lecturers and the types of approaches they use within their lessons.	research out on the topic.		within their fields of study, and aid in assessment of their learning and critical thinking.		
I will look to create printed hand out sheets to act as prompts for group discussions	To develop ways to I will look to carry out and create test handouts with which I will distribute with my peers and friends to assess the complexity and effectiveness of the sheets and to see how they respond to the sheets and how this	To make this measurable I will keep a record of various handouts I have made within the past and use this to build upon and develop my usage of handouts as prompts for greater group discussions.	To make this achievable by	This is realistic as a target as this will enable to me to further engage students along with act as a form of incremental step that will aid in growing confidence in group discussion through acting as a prompt to discuss around.	By September 2026 But equally this is an ongoing target to maintain and improve upon.	Enable learners to share responsibility for their own learning and assessment Build positive and collaborative relationships

	may aid in group discussion and thus level of engagement.					
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