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The Reflectivity in Practice Teaching of Visual Arts*

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ABSTRACT This research aimed to reveal how three sub-dimensions of reflective thinking, (that is, being aware of the problem, thinking of solutions, and making a conscious decision) appear in visual arts practice teaching. A qualitative study was conducted with data analysis of logs, notes, and interviews with nine prospective visual arts teachers. According to descriptive analysis findings, interviewees encountered difficulties in classroom management, student behavior, activity planning and teaching methods. The participants usually put their university level knowledge to use in decision making. In visual arts practice teaching, reflective learning occurred in-action and on-action, and prospective teachers also reflected art acquisitions and student experiences from primary and secondary school. In conclusion, art education can bring alternative solutions in reflective thinking due to its practical and cumulative structure that promotes creative thinking. Special teaching methods knowledge has also been used in-action while referring to educational sciences knowledge.

INTRODUCTION

Theory of Reflectivity

Based on reflective thinking and Dewey's "learning by doing" approach (1993), "reflective learning" has become a new research subject that people have investigated for the last 10 years to develop various activities, teaching materials, and strategies for its application. Roberts stated that the aims of the reflection include: relating theory to practice, making connections between the experience and the things learned from it, and developing personal and private knowledge of a subject (Roberts 2014: 1). Due to dimensions such as pondering a concept or problem and seeking to improve oneself about its solutions, non-educational and post-educational characteristics of reflectiveness have often been a matter of debate (Calderhead 1988).

Because individuals make conscious decisions and develop arrangements from their reflective experiences through both in-action and on-action reflective learning activities, effective learning is achieved (Schon 1983, 1987). Roberts (2014: 1) describes teacher education and health sciences departments, which have common features and on which personal decisions have a major impact, as special fields where one can make connections between theory and practice, and highlights that learners in these fields need to be encouraged to transfer their knowledge to practice. Bayrak and Usluer (2011: 94) state that activities such as e-portfolios, logs and concept maps can improve reflective thinking skills and achieve reflective learning. Therefore, reflective thinking as an important part of this concurrent process and is thought to be a prerequisite to reflective learning, owing to the intrinsic and individual nature of its aims. According to Dewey (1993), "reflective thinking" is intended to define the knowledge, preparation, and inclination of the learner because it enables effective, continuous, and careful consideration of knowledge structures and thus promotes participants to reach knowledge and its intended consequences. Reflective thinking differs from pure thinking in that it is associated with preceding and succeeding knowledge, rather than with a range of random thoughts (Dewey 1933: 104). According to Schon (1983), reflective thinking is distinguished from thinking regarding purpose is explained within practice process. Reflective practice or activities are defined as the theoretical and practical dialectics which a practitioner must analyze in order to consider what the action was and why it was performed. All the activities that need to be designed in the teaching environment to form the dialects are included in reflective teaching. Defined within the concept of in-action reflection by Schon (1983, 1987), an individual aims to complete a given action by rapidly analyzing the options of a current situation without any retrospection. Reflection, which is frequently used in teacher education and is defined as technical reflection, promotes pondering the purposes of the action once it has occurred, as well as making instant decisions in-action is pro-

moted (Schon 1983; Cruikshank 1985). Hatton and Smith (1995) characterized reflection as a separate thinking process from on-action. Much research into on-action reflection in education has been conducted (Gore and Zeichner 1991; Smith and Lovat 1991). Tabachnick and Zeichner (1991) view reflective learning and the experiences of individuals who play both the teacher and student roles in the teaching process as social interactions where these individuals attempt to revisit past social interactions and try to understand them so as to plan, teach, and determine in subsequent educational experiences. Thus, prospective teacher's personal experiences in the field and profession, their opinions on information transfer, and the communicative and reflective experiences that they gain in practice teaching are vital. These theories and practice-based transfers that teachers experience while preparing for the job gain meaning when paired with all their social experiences in the classroom. During preparation and teaching processes, creating learning environments where the lead learner asks questions such as "How can I learn better?", "What will I do now to learn?" or "How will I teach now?"the development of reflective thinking is an essential step (Bayrak and Usluer 2011: 94). Practice teaching classes are the environments where learners are in structured environments that allow them to question theirpersonal and professional experiences in order to turn these experiences into reflective actions. Kadioglu and Uzuntiryaki-Kondakci (2014: 15) claim that performance-approach (that is, goals) is linked to strategies like mastery-approach (that is, goals).

Practice teaching is about forming effective transfers for the moral, political, and technical issues that teachers will encounter, while merging thinking and practice fields. as well as teaching subjects on establishing theory-practice relationship (Zimmerman 1994). Students, each of whom is prospective teachers, aim to reach the level where they can practice all of their theoretical and practical background in an authentic teaching environment. Therefore, in practice schools prospective teachers actively participate in teaching which includes preparation and planning, implementation, evaluation, and development (TC MEB Instruction 1998: 4). They are expected to successfully complete all of these stages by doing exercises in the classroom under the supervision of both the class teacher and the practice supervisor. According to Paker (2008), prospective teachers need to be observed and guided by the practice teacher and the practice supervisor during practice teaching. Alpan et al. (2014: 169) state that thepractice teacher should be supported in order for them to be self-confident, to receive help dealing with those concerns, and that they should use the concerns scale for determining their concerns. In this process, it is of paramount importance that prospective teachers of all fields achieve reflective thinking through varied activities, assess their supervisor's feedback, and think critically in order to employ these experiences in professional development.

Examination of education research studies reveals that theories are frequently developed in accordance with the definitions and sequences of Dewey's (1933) and Schon's (1983) approaches, and that interpretations have been developed with their practices. Lee's study (2005) noted that these interpretations have common ground, which includes awareness and interpretation of the action or experience in reflective thinking, existence and definition of the problematic situation, generating potential explanations and solutions to the problem, and analyzing and realizing the solutions. Sahin (2009: 227) studied reflective thinking using prospective teacher logs and concluded that prospective teachers have more descriptive statements than critical ones. In their study that examined changes in problem-based reflective thinking activities via blogs, Bayrak and Usluer (2011: 94) emphasized that blogs do not make any difference to reflective thinking; however, they should be regarded as the fundamental to deep thinking. Kizilkaya and Avsar (2009: 87) developed a scale that measures three sub-headings of problem solving in the reflective thinking process: questioning, reasoning, and evaluating. They concluded that this scale is valid for measuring and checking reflectiveness in teaching, and recommended that researchers design studies to improve this skill. Guney and Semerci (2009) proved that the microteaching method is highly effective in reflective learning that uses a scale implementation. The results obtained from qualitative research by Koksal and Demirel (2008) suggest that reflective thinking skills have a positive effect on planning, implementing, and evaluating stages of a practice teaching class. Reflective thinking and various dimensions of reflective learning have

been researched in the educational background of various disciplines. This study was conducted by studying the literature, using data collection tools which were developed considering the suggestions of above-mentioned research studies.

Problem Statement

In an active and interactive teaching process, the goal is to improve the ability of prospective teachers to reflect all of their personal and professional experiences on teaching, so that they come up with alternative solutions to any problem that may appear on-action. One of the most suitable fields for providing such opportunities is art education, due to its complicated structure that includes both theory and practice. In each phase of art education, the teacher and the student have a reflective interaction where theory and practice are synthesized and taught. Prospective visual arts teachers who have both a teacher's and a student's features are at the heart of this holistic interaction that consists of thinking, learning, and teaching.

Reflective teaching activities in art education help both learner and teacher to develop a scientifically, technically, and artistically creative personality, to think outside the box, to be open-minded and self-confident, and to question and generate solutions. Dewey's (1991) reflective thinking view has a great deal of overlap with the general objectives and teaching methods of art education. As defined by Dewey, reflective thinking is "in case of confusion, a conscious decision-making process where an individual logically accepts or denies the results produced after he utters his emotions, beliefs and knowledge consecutively and consistently in order to reduce his disturbance" (Dewey 1991: 4). Due to the practical structure of art education, an individual who deals with an artwork is in a constant, problematic situation before, during, and after an action. In this process of analysis, the person producing art feeds on his own past experiences and background, his art history knowledge in his visual memory, his philosophical views about why he does what, his analysis ofbasic art; in later actions, he may make use of all of these. According to Ulgen and Ustundag (2002: 58), problem-solving consists of feeling uncomfortable with the problem, understanding it, collecting data on it, making analyses, linking the findings, proposing hypotheses, suggesting preferences, decisions, and solutions, and evaluating them. Problem-solving is frequently used inmoments of instruction, different learning approaches, and art practice. Prospective teachers are expected to have enough background and experience to find solutions to student's problematic situations, their artistic creations, and their reception processes. Art education is known to be essential for promoting creative behavior and thinking (Kirisoglu 2002: 169; San 2008: 25). Thus, reflective thinking and creative thinking have an interpenetrative pattern that is similar to one another. The institutions that teach bachelor's-level art should encourage prospective teachers to recognize the importance of reflective thinking and creativity, and encourage them through varied strategies and methods.

When national and international studies on reflective thinking and reflective teaching in art education are examined, there is a scarcity of studies that focus on the reflection of prospective visual arts teacher's personal development and past experiences on their teaching activities and processes. This research study aims to investigate the views of visual arts prospective teachers on their teaching experiences. Such teachers are in the center of the reflection process, and such investigation will provide insights into the ways that the art education background of the learner/ teacher forms a basis for reflective thinking. Based on this problem statement, this research project further intends to define the subdimensions of teaching process within the frame of overlapping points of reflective thinking and an art education process which prioritizes and supports creativity.

Purpose of the Study

The main purpose of this study is to reveal how visual arts prospective teachers experience reflective thinking, learning, and teaching due to the practical and intricate structure of the artistic creation process. Based on the essentials of Dewey's reflective thinking approach which include both existence and awareness of the problematic situation, as well as generating possible solutions and making decisions, this study seeks to answer the following sub-research questions:

1. What problematic situations do prospective visual arts teachers encounter during practice teaching?

2. What alternative solutions do prospective-visual arts teachers resort to during practice teaching, through use of reflective thinking?
3. Whatis the decision-making process of prospective visual arts teachers during practice teaching, both while- and post- reflective thinking?

METHODOLOGY

Research Design

In the study, a case study qualitative methods approach was used. The most basic feature of qualitative case studies is that they use a holistic approach that examines the different disciplines related to a situation, studies these disciplines as separate factors, and centers on how these factors both affect the situation and are affected by it (McMillan 2004: 271; Glesne 2012: 30; Merriam 1998: 26). With regards to Dewey's sub-categories of reflective thinking, the multifaceted single-case study pattern was used because it has been shown to be appropriate for reflecting upon a concept that has more than one sub-category (Yildirim and Simsek 2008: 291).

Research Instrument and Procedure

According to Bayrak and Usluer (2011: 94), the common purpose of various reflection strategies is to help the learner make judgments through personal deductions from his learning experiences, questioning, and interpretations, in orderto achieve more effective learning. In particular, keeping logs has been shown to be beneficial for a prospective teacher to analyze himself and for others to analyze him. In addition, interviews and surveys can be used to research the teaching process (Ekiz 2006: 143). Data collection tools for this study were prepared based on Dewey's (1933) reflective thinking approach. These instruments were *i) students notes about his past educational experiences, ii) student logs about his practice teaching experiences and iii) interview forms to elucidate his undergraduate educational background.*

Study Group

The study group consisted of nine volunteers from the students who attended the practice teaching class in the Division of Fine Arts Education, Uludag University, in the fall semester of the 2013-2014 academic year. The sampling criteria were that prospective visual arts teachers come from different geographical regions of a centralized education system, that they have the background knowledge of different main art workshop formats, and that they have different educational backgrounds.

Data Analysis

The data were analyzed descriptively and within the conceptual frame of reflection. According to Liamputtong (2009: 135) and Yildirim and Simsek (2008: 224), in descriptive analysis, a frame is formed based on an existing conceptual structure and then the data set is processed into the frame. This establishes a cause-and-effect relationship and defines the categorized findings. In the final step, more meaningful and striking statements are described in a direct way that will explain the conceptual frame and research questions.

To increase validity and reliability, the processes of data collection and analysis were stated in an explanatory way, the data set was enriched, and the findings were presented in parallel with the research purpose and questions (Guler et al. 2013: 338-345). All data were coded and semantic shift was avoided by explaining the codes, which was later presented to a field expert (that is, with participant names masked). Reliability was estimated using the formula "consensus / (consensus +dissent) X 100" and was calculated at .98. (Miles and Huberman1994: 64).

RESULTS

Based on the conceptual frame of the research, the findings of the descriptive analyses are presented in parallel with the three research questions.

1. Four categories emerged from the research question "What are the problematic situations that visual arts prospective teachers encounter during practice teaching?" These were classroom management, student behaviors, activity planning, and teaching methods. The findings relating to these categories are described below.

Classroom Management: Among the statements relating tothe code "having the control of the class," Derya remarked, "I can't give my at-

tention to the others when I deal with one of the students; that is, I can't have full control of the class." Kemal said, "They prepared the materials during the class hour and wasted too much time filling their glasses with water." Can stated, "I waited for them to sit down and keep quiet; I couldn't gain the control over the class."

Student Behaviors: The code "uninterested student" can be related with Emre'sstatement that, "I have noticed that eighth graders in particular lose their interest." The code "keeping constant attention" can be associated with Ferhat's remark, "While teaching collage, I handed out newspaper pieces but the students started to read the news. They got distracted because they spoke and laughed." Melda pointed to the "student who does not bring materials" problem by remarking, "Although I asked them to bring materials long beforehand… and they distract their friends, as well."

Activity Planning: Regarding "planning a suitable activity to the level," Kemal said, "I was teaching colors to fifth graders, thinking that they could paint with gouache…were too young to use gouache." Melda also pointed to difficulties planning the implementation of an activity, remarking that, "While teaching abstract expressionism and working with acrylic medium, a student asked whether she could take the painting home because it had not yet dried." Gencay commented on the technical requirements of planning anactivity by remarking, "Though I should have projected the slide onto the board, I projected the unit plan instead".

Teaching Methods: Ferhat stressed the importance of choosing the appropriate teaching method, explaining what when teaching print in an eighth grade visual arts class, "It was hard to keep them focused when I just lectured." Emre emphasized time management problems by saying, "The class hour is just 40 minutes. If you teach the subject properly, there isn't enough time left to practice it."Derya explained her inexperience with verbal lecture by saying, "I was very anxious about the theoretical part because it was the first time for me to teach a subject."

2. The research question "What are the alternative solutions that visual arts prospective teachers resort to in reflective thinking during practice teaching?" produced data that were coded as past experiences, knowledge or emotion that they generated to cope with the two problematic situations in their logs, stating in written forms. These were categorized into four sections in response to classroom management (Table 1), student behavior (Table 2), activity planning (Table 3), and teaching methods (Table 4).

Table 1: Classroom management category

Category	*Solutions*	*f*
Classroom Management	Secondary school experiences	1
	Undergraduate teacher training knowledge	4
	Primary school field knowledge	2
	Special teaching methods knowledge	2
	Primary school experiences	2
	Undergraduate field knowledge	1

Table 2: Student behavior category

Category	*Solutions*	*f*
Student Behavior	Primary school experience	1
	Secondary school experience	1
	Undergraduate teacher training knowledge	2

Table 3: Activity planning category

Category	*Solutions*	*f*
Activity Planning	Primary school experiences	1
	Secondary school experiences	2
	Undergraduate field information	2
	Special teaching methods	3
	Undergraduate teacher training knowledge	2

Table 4: Teaching methods category

Category	*Solutions*	*f*
Teaching Methods	Primary school experiences	2
	Primary school field knowledge	2
	Secondary school experiences	2
	Undergraduate field knowledge	1
	Special teaching methods	3
	Undergraduate teacher training knowledge	2

Derya suggested solutions to her classroom management problem by saying, "Instead of tackling the problem of one student, I could have made explanations to the whole class in consideration of the likelihood that some other students may have experienced the same problem." Her remarks are based on her teacher training knowledge as well as her past experiences. Can ex-

Table 5: The numerical table of the data of teachers' decision-making process in problematic situations

Domains of knowledge resorted to during decision-making process	*f*	*%*
Primary school field knowledge	4	11
Primary school experiences	4	11
Secondary school field knowledge	-	-
Secondary school experiences	6	17
Undergraduate field knowledge	3	8
Undergraduate teacher training knowledge	11	31
Special teaching methods knowledge	8	22
Total	36	100

pressed his classroom management problem about two-way communication by remarking, "I have to speak more loudly."

Melda regarded the main problem and said, "I always bring some extra materials as instructed by my lecturer from the university." While Melda's solutions led students to be more cooperative and to think in an empathetic way, she also used her teacher training knowledge and practice teaching knowledge. Emre stated that, "My secondary school teacher had us paint a picture of them [special days] and I was bored doing the same thing every year." Ferhat said, "If I had used more visuals, they wouldn't have been able to look around and distract each other."

Gencay explained how he solved a technical problem by saying, "If I had gotten the presentation ready before the class started, I wouldn't have had any problems. I think I compensated for it with my body language." Kemal remarked, "To teach secondary colors… I can play some background music so that they can work more patiently." Melda said, "If I had highlighted art history and the nature of pouring technique in abstract expressionism or had shown more visuals."

When he taught through demonstration, Ferhat qualifies it as a problem that students get too curious and that it is not possible to convey completely and properly by saying, "You can tell jokes or draw application examples on the board to avoid monotony in teaching. My primary school art teacher was an award-winning illustrator." Emre used special teaching methods and teacher training knowledge when he stated his opinion that, "The best way to teach this subject in such short time is to combine all four disciplines." Derya resorted to special teaching methods such as puzzles and games, saying, "I made them think and learn by playing hang-man."

3. The research question "How is visual arts prospective teachers' making decision process while- and post-reflective thinking during practice teaching?" produced data categories (Table 5) and detailed in the following paragraphs.

In the decision-making process, prospective teachers benefited from their past art applications, primary and secondary school experiences, art gains from undergraduate education, and teaching knowledge. The primary school field knowledge category (11%) consisted of primary school field knowledge and art experiences; four teacher candidates used their knowledge and experiences to solve at least one problematic situation. The primary school experiences category (11%) includes primary school art class experiences and the artistic and informative traces of their teachers; four prospective teachers employed these experiences in the decision-making process. Although there are students who mentioned secondary school field knowledge in their logs, no student made use of this knowledge in problematic situations. In the secondary school experiences category (17%), prospective teachers spoke of their experiences from art class and the artistic and informative traces of their teachers; six of them used their positive and negative experiences to sort out problems.

About his reflection of primary school field knowledge to help him solve a problematic situation, Ferhat remarked, "That my art teacher in primary school was an accomplished caricaturist had a profound impact in helping me solve time management problems. I simultaneously and quickly lectured and made an application. I even had time to display." Kemal reflected his secondary school experiences by saying, "I wanted to prevent them from stirring the paint fast so I made them work with music. Thus, I helped them love gouache which I didn't like in secondary school because I was impatient."

The undergraduate field knowledge category (8%) included prospective teacher's art applications throughout undergraduate education, and their knowledge and experiences from all art-related classes such as art history and art philosophy. Three teacher candidates used this knowledge in decision-making. The undergraduate teacher training knowledge category (31%) was the most preferred solution in decision-making. This category includes knowledge of such classes as classroom management, educational

psychology, and principles and methods of teaching. Another undergraduate education-related category embraced the gains from a special teaching methods class (22%). This particular class combined theory and application so that prospective teachers could learn how to transfer art knowledge and experiences into teaching.

The undergraduate field education category can include Melda's statement, "I told them that this work has naturally pouring. That was something I already knew from art history. Weren't all the expressionist artists already pouring?" Related to the category, Can said, "Before class I prepared a gripping video, which got them interested in the topic. Our university lectures used this technique and we felt obliged to immediately participate in class." Ferhat expressed his use of special teaching methods knowledge in decision-making by saying, "While teaching collage, I wanted to make associations with art history. Instead, I decided to do it by using more visuals in my presentation."

DISCUSSION

Most of the control problems result from the comprehensive structure of the class and time designed inversely proportional to this.The class management problems identified in this study are similar to those found by Alpan et al. (2014). That study found that class management was the most frequent concern reported by student teachers, and included issues such as management skills and establishing communication. In these situations, prospective teachers generated solutions and made forward decisions in-action and on-action.

The prospective visual arts teachers in this study thought reflectively when they noted that they had difficulty coinciding art activities with classroom management approaches. Furthermore, they achieved reflective learning on-action by resorting to undergraduate teaching knowledge. Research projects and activities can alsohelp solve discipline-related problems in educational sciences classes. When considering the study group limitations of the present study, it is interesting to note that contrary to expectations, when faced with problematic classroom management situations, prospective visual arts teachers recalled and resorted to their primary school experiences. Prospective visual arts teachers should be provided with an environment where they can share their primary school experiences and they should be encouraged to pass on these experiences through logs.

Prospective teachers made forward deductions about the problems of students unable to participate in art practice for different academic reasons. When searching for alternative solutions to a problematic situation, prospective teachers recalled their personal primary school experiences and concentrated on what they may have wanted, which allowed them to think like a student. In order to turn prospective teacher's empathetic thinking into reflective learning, students can be asked to write about these experiences in undergraduate workshop or special teaching methods classes or in discussion platforms like those suggested by Alpan et al. (2014: 164). According to these suggestions, a sharing atmosphere can be established to show student teachers that other student teachers, and even professional teachers, have similar concerns. Students can also be introduced to the workshop environment in undergraduate programs, where they can share their art experiences.

The problematic situations that prospective teachers encountered in activity planning also emerged as they planned and implemented the technical requirements of the activities. Practice teaching has several stages like planning, doing, and demonstration. Prospective teachers need to think emphatically or critically in order to gain reflective learning.This result is similar to the results of Kadioglu and Uzuntiryaki-Kondakci's learning strategies study (2014: 15). That study claims that performance-approach (goals) is linked to strategy use like mastery-approach (goals).Thus reflective learning should include thinking strategies that include performance-learning, emphatic thinking, and critical thinking. In this study, student teachers benefited from their art knowledge and skills that they gained in undergraduate education. In particular, they benefitted from a special teaching methods class that helped them with activities related to planning, implementing, and evaluating an art unit. Solutions to problematic situations were found in-action. Thus, prospective teachers can be taught to simplify the intense technical procedures of art practice in order to solve related problems in-action. These results show that new and different acceptable aspects in art education literature. Pertinent arrangements can be made in

the curriculum of the Division of Fine Art Education, Faculty of Education. Moreover, simplifying implementation regarding in-action reflection can be added into the curriculum of applied courses.

When deciding upon a teaching method, prospective teachers were hampered by not knowing their student's qualifications and an inability decide on the perception level and method. Prospective teachers believe that as they gain more experience, they will overcome this problem. Prospective teachers can be asked to carry out periodical observations that are also supported by a scientific research methods class. It is possible to design activity research studies or different research projects where prospective teacherscan find out about student qualifications and levels through such observations. Accordingly, prospective teachers' activities can be recorded during activities that they are asked to watch, and they can subsequently make self-evaluations about their performance.

CONCLUSION

Prospective visual arts teachers' experiences in reflective thinking and learning can help them in problematic situations such as classroom management, student behaviors, activity planning, and teaching methods. In classroom management, class control can be lost due to material preparation; prospective teachers can use these reflective thinking and learning processes to guide them in arranging the events of instruction.

RECOMMENDATIONS

Based on the findings from this research, the following suggestions are made for researchers with an interest in art education, university instructors, and program developers at the Ministry of National Education and at universities.

Reflectiveness occurred in many different problematic situations in art education, the most important of which were time management and activity planning. Research can be conducted on how to design and implement a visual art curriculum, thereby providing suggestions to teachers and prospective teachers about time management. They can also reflect upon the problems of the local application of the curriculum by asking an experienced visual art teacher for ideas. New teaching materials can be researched or developed to manage time effectively. Researchers can also plan studies on the activities of different levels in art education with different study groups. Studies can be conducted on the existence of reflectiveness in art education, the reasons why it occurs, and the effective use of it.

As the supporters of prospective teachers in planning and implementation, instructors should be informed about the concepts of reflection and reflectiveness in art education. Prospective teachers should be provided with examples that enable them to make use of the past experiences about art application and teaching. In giving feedback on their reflections about practice teaching, prospective teachers can be informed via reflectiveness. They can also criticize their reflectiveness through the videos recorded during observations. In practice teaching classes where problematic situations and their solutions are discussed, the instructors should brief prospective teachers on the nature of reflectiveness and how it can be effective. Student logs should be used to teach the importance of using past experiences and reflection examples (that is, techniques found in similar studies).

In order to include reflections, program developers should have activities where past experiences can be benefited in application or criticism in secondary education. Experimental art practice can be done as a reflection-based activity, and a variety of problematic situations encountered during the practice can be expressed through verbal lecture, roleplays, or logs. Similar practices can also be included in the practice teaching curriculum, where prospective teachers who have taught many times all through their educational life can share problematic situations and the reflections that helped them.

NOTE

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