

Journal Entry#2  
Montserrat Granados  
Feb. 22, 2016

### Experience Narrative

During Wednesday's class I noticed that we were all better accustomed to our roles within the class. When we broke up into stations I was at one of the collage tables. I sat with Tyler, a new student. He had shown us that he already knew about Artist Trading Cards during our introduction. As I saw him cutting out pictures I asked him if he was going to have a theme for his cards. He said he was going to create the environment his dragons live in. He pulled out his ATC's and showed all of his designs. He spoke about a specific type of dragon that live in forested areas. He explained their size, their abilities, and that they are energized through large crystals. While I was on my collage I came across some gemstone pictures. I asked him if that would work for his crystals. He said, "No, the crystals look more raw." He knew exactly what he wanted in his composition. Heidi also was in the collage station for part of the time. She first did a Native American themed trading card. She had stated before that she really enjoyed Native American art. Her card had a watercolor of a Native American man. She would spend her time flipping through the pages to find more Native American symbols or art. She then realized that she could cut out her own arrowhead. She found a page with an earthy red and began to cut out a jagged triangular shape. She glued it next to the man and asked me if that looked like an arrowhead, I said, "Yes." She then found some triangle border, she told me that it looked Native American. Near the end of class she found some buffalo in snow. She carefully cut out two small figures and put them on the top of the card. Like Tyler Heidi knew what she wanted in her card. And was able to accommodate her vision by making her own imagery.

### Interpretation/Content Meaning

Both Tyler and Heidi have a significant knowledge of art and composition. Though I have only had Tyler one time in class he is a very calm personality that shows dedications towards his hobbies. When working with them I did not want to influence their work by saying something that would change their original idea. Similar to what we have learned from Rhoda Kellogg the parent or teacher have to be passive participators. Both of these students came in with their own ideas about what they wanted to create. When looking at their work I would state things I already knew but things I didn't understand I would ask questions. For instance, in Tyler piece I asked him why his dragons live in a forest. What do they need from a forest? He explained that they would be protected and gave me examples of type of forests they would live in.

### Personal Significance

This marked a learning experience for me. I have always wanted to be more involved when working with students. But this experience taught me to be an observer not an active participator. This is important for teachers to recognize. As a teacher I cannot do my students work for them, even if I can identify how to "fix" the problem. I am there to help them discover their needs on their own. I have to be able to let them go through their making process. By learning this important realization I can be better equipped to guide but not do my students in their process.

### Future Actions:

I can be better prepared to help my students without saying something that will make them change their concept. I can better identify which students need more guidance and

which students, like Tyler and Heidi, need very little. By understanding my student abilities I can break up my time more efficiently to better fit their needs. I need to only intervene if they are asking for help, and even then keep my distance when suggesting ideas. This is what is so wonderful about making art, is the personal realizations you make during the process.