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|  | **SHORT COURSES’ PLACEMENT**  Tutor’s Workshop Evaluation Sheet  *And week 4&5: Observing student’s Evaluation Sheet* |

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| **Name of Student** | Rafail and Nell |
| **Name of Tutor** | Aby Watson |
| **Date of Workshop** | 16/05/20 |
| **Lesson Title** | CIRCLE |

**Planning**

1. Lure
2. Building Belief
3. Into Action
4. Development
5. Reflection

Well done on completing your leadership week, Nell!

Your LQ and workshop aims are age appropriate, and appropriate to end

the process drama with. Your content is presented in the same style as the

majority of your overall content, which shows cohesiveness, but also that you haven’t tried anything too different from your previous content.

The final plan that you sent over included the scripts but as they were difficult to read as the JPGs were quite small. Perhaps copy & pasting the script would work better.

**Managing The Drama**

The drama opens with Felicity Bell, signified by red power blazer and ‘professional’ tone, and she tells us of CIRCLE’s closing and shut down. The script uses dramatic language ‘logging off… FOREVER’. Felicity admits fault, but not responsibility – which is common in how companies present themselves when challenged on their behaviour. As this is the last week, it would’ve been good to get even more drama in your performance, to tie things off clearly.

There is then an email from Quinn Wright, who confirms the things that Felicity has just said. He signs off still as the CEO of CIRCLE – there could’ve been more of a ‘flip’ with this email, to show that things have gone to the dogs at CIRCLE. The way the email is presented is very similar to the previous emails from him, in terms of how it is framed. This email doesn’t say much, so I’m wondering how else it could give something to the drama, instead of just fulfilling the function of solidifying what Felicity has said. Quinn was the top dog, we could’ve got something from him that feeds into the dramatic situation.

Communication

N/A

Reflection (in the workshop)

There was more weight on reflection in this content, which is appropriate as it is the final content of the whole process.

We get a video from Raf and Nell – so nice to see you both on screen. Raf begins by recapping what just happened in the drama, which is good, and then moves on to ask some preliminary questions about their response to CIRCLE shutting down. These questions were clear, and should allow the participant watching to recognise their response – but we moved straight into Nell with a different point. It would’ve been good to have had some processing time.

Nell then begins to talk about Quinn Wright as a transition to talk about power and trust. Raf takes over and talks about the danger of power. Then Nell quotes Spiderman to talk about power, and how we use it discuss responsibility. This then leads you to question how they would design their virtual world. I understand this journey of your thinking, as your ideas lead on from one to another to conclude with your questions, but I think you could’ve simplified it by introducing the task and focusing on that.

Asking them to write a Manifesto for their New Online World is a great idea, as it provides an opportunity to think forward and apply their understanding from the past to say something about the world they want to see. You ask them to think about their experience of CIRCLE and build on that, which is good. But, as your LQ is ‘what are the pros and cons of having a hierarchical system?’ perhaps it would’ve been useful to have got them to engage with the pros/cons of CIRCLE to directly influence their new alterative world.

Evaluation (of the workshop)

**Raf’s Evaluation of Nell**

Raf, your evaluation of Nell’s solo offers constructive and helpful feedback. You state successes of the content, but also offer constructive criticisms and suggestions as to how to strengthen the work from your perpective. You write your ideas clearly and efficiently, but there could be a greater level of feedback, particularly in the Reflection section as this week was based on reflection. Having said that, I know you were heavily involved in the making of the reflection material, so it may have been difficult for you to think of feedback as you were ‘in’ it – all the same, more detail and evaluative material in that section would’ve been more successful. Overall, the evaluative feedback you gave was good – there just could’ve been much more of it to show your evaluation skills in full.

**Additional Comments / Next Steps**

**Evaluation of Teaching and Learning**

**Planning**

* Framing clear learning outcomes
* Content for drama sessions
* Activities/conventions and strategies
* The progression of learning
* Development and understanding

**Managing the Drama**

* Organisation and consideration of the group
* Organisation and consideration of the space
* Use of conventions
* Managing opportunities for learning
* Class control
* Use of questioning within the drama
* Opportunities taken for additional and deep learning

**Communication**

* Presentation of ideas
* Use of questioning
* Critical analysis
* Listening skills
* Presence
* Transition between activities

**Refection**

* Opportunities taken for reflection from within the drama
* Reflection on learning
* Use of questioning

**Evaluation**

* Ability to analyse and evaluate learning
* Providing constructive feedback
* Synthesis of theory and practice

**Brief**

**Pairs**

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| --- | --- | --- | --- | --- | --- | --- |
| **Student Pairs** | **Day** | **Time** | **Course** | **Tutor** | | **Workshop Assistant** |
| Aggy  Cath | Saturday | 9am-10.30am | Drama for Primary 1 - 2 | Caitlin Fairlie | | Sally Charlton |
| Julia  Kaiya | Saturday | 9am-10.30am | Drama for Primary 3 - 4 | Aby Watson | | Althea Young |
| Nell  Rafael | Saturday | 11am-1pm | Drama for Primary 5 - 7  (A) | Aby Watson | | Sally Charlton |
| Brandon  Dyala | Saturday | 11am-1pm | Drama for Primary 5 - 7  (B) | Caitlin Fairlie | | Althea Young |
| Jess  Joe | Saturday | 10am - 12pm | Drama For Secondary 1-2 | Jack Stancliffe | | Erin Michael |
| Gudrun  Jen | Saturday | 10am - 12pm | Drama For Secondary S5-6 | Kirstin McLean | |  |
| Sean M  Sean T | Sunday | 11.15am-12.45pm | Drama for Primary 1 - 2 | Thom Scullion | Erin Michael | |

**Dates**

| Week | Date | Focus | Notes |
| --- | --- | --- | --- |
| 1 | 25/26 April | Planning |  |
| 2 | 2/3 May | Managing the Drama |  |
| 3 | 9/10 May | Managing the Drama |  |
| 4 | 16/17 May | Communication | 1. Student’s solo Workshop 2. Observing student evaluates partner using the evaluation form 3. Observing student feeds-back to delivering student after the workshop 4. Mentor evaluates workshop, as well as evaluates the observing student’s ability to evaluate |
| **NA** | **23/24 May** | **Half Term** | **No Class** |
| 5 | 30/31 May | Communication | 1. Student’s solo Workshop 2. Observing student evaluates partner using the evaluation form 3. Observing student feeds-back to delivering student after the workshop 4. Mentor evaluates workshop, as well as evaluates the observing student’s ability to evaluate |
| 6 | 6/7 June | Reflection |  |

**Teaching Practice**

Throughout your Teaching Practice, you will be supported by a Tutor who will observe the weekly practical work and engage in an ongoing discussion with you about your development, practical and critical skills. Tutors will give you critical feedback on their observation of your development in the following areas:

* 1. Planning
  2. Managing the Drama
  3. Communication
  4. Reflection
  5. Evaluation

Assessors will be looking for:

* Evidence of a strong commitment to planning with all materials prepared to a high standard.
* An ability to manage ideas effectively in a classroom context.
* An ability to communicate successfully with a class of young people and cater to a variety of learning styles.
* An ability to evaluate learning.
* A commitment to an ongoing and detailed reflection into planning, delivery and analysis.
* The ability to engage into critical discussion into your own learning and wider research.

**Digital Teaching Practice Portfolio**

You are required to create a Digital Teaching Portfolio using word press or another blogging platform, if preferred. You should ensure that both your Mentor and Gary Gardiner have access to this portfolio. Each week students should upload a copy of their:

* + - Workshop Plan
    - Mentor’s Workshop Feedback
    - Workshop Evaluation (which includes either an annotated workshop plan or a Critical Evaluation)

The Tutors will be looking for:

* A set of clear plans and supported materials.
* An ability to describe ideas and justify them with appropriate research.
* A commitment to an ongoing and detailed reflection into planning, delivery and analysis.
* Evidence of a wider critical enquiry and an attempt to embed related theory into a process of reflection.

Your workshop evaluation should draw on your own thoughts about the successes and challenges of the workshop, your mentor’s feedback and **relevant theory from your wider reading**.

Submission: 12 June 2020 @ 2pm

**Support Structure**

You should submit a draft of your workshop plan to your mentor by email, by **6pm on the Tuesday** before each workshop. Your mentor will then provide direct advice on your plan by phone or in person at an agreed time before the weekend, enabling you to create a second draft of your workshop if necessary.

You should arrive to your workshop **at least half an hour** before the workshop begins. You should bring along 3 copies of your plan, one for each of you delivering the workshop and one for your mentor.

Your mentor will sit out of the workshop and will write detailed feedback (using the form above) as the workshop progresses. You will then have an hour after the workshop to reflect on your successes and challenges and to receive detailed verbal feedback from your mentor.

NB – If your tutor is unable to meet you straight after your workshop (due to leading another class, for example) then you will organise another mutually agreeable time to debrief either in person or by phone.

**Additional Resources**

Equipment

Students are responsible for booking all equipment through AV. These bookings should be made by Wednesday @ 5pm before the workshop.

Budget

Each class has a budget available. Check with the class tutor as to what is currently available.

Materials Box

Each class has a materials box, which includes paper, pens and other materials, which can be used as part of the workshop.

**Other Notes**

You have 8 hours in your weekly timetable given to you as Independent Learning in relation to Radical Pedagogy. Some of this can be ‘claimed back’ for the 2 hours workshop delivery and 1 hour feedback. The rest of these hours are available for planning. This is independent learning time and should be managed by the collaborating workshop leaders.

This is a proto-professional environment and students are expected to conduct themselves professionally. This includes punctuality, attendance and a professional attitude with participants and staff alike. If there are any problems at any time, please speak with Gary Gardiner.

**Mentors**

Mentors should send reports by **5pm on Sunday 14 June** to Gary Gardiner for moderation.

**Adjustments for Digital Learning Due to the Coronavirus Pandemic**

*Digital Process Drama*

***Aims***

These adjustments intend to address a number of issues for the running of the Short Courses Placement component of the Radical Pedagogy module:

* + To ensure that CPP students can still meet the Learning Outcomes required to pass the module and the 2nd year of the CPP programme without the need for resitting in third year or an entirely alternative assessment.
  + To provide Short Courses students (young people) with stimulating creative opportunities for learning during this time of school closures and whilst the normal Short Courses provision is unavailable.

***Overview***

Where students would have prepared content for physical drama sessions, now you are being asked to prepare Process Drama *inspired* digital content which might engage young people online.

You will be launching your Digital Process Dramas via an interactive PDF, young people will choose to ‘sign up’ to your project and then you will share (and hopefully receive back) creative content using Slack: an interactive platform for team collaboration.

***Structure***

* + You will create an Interactive PDF (a template of this is currently being developed by marketing) which will establish your Process Drama. This will be launched by Short Courses on what would have been the first Saturday of the term: 25 April.
  + These PDF’s will be sent to ALL Short Courses students in that age category. Ie, if you are working with the P1s your information will be shared across all the Lower Primary students. Likewise with the Upper Primary and across the Secondary students.
  + Each week Students will develop a draft plan (and where relevant a first draft) of digital content. This should be sent to mentors by 6pm on a Tuesday afternoon.
  + Mentors will organise time to feedback during the week
  + Students will take on feedback, finalise content and upload to Slack
  + Students and mentors will wait to see if there are any responses to creative tasks etc.
  + Mentors will use the Process Drama Template to feedback on digital content.
  + Mentors will organise a mutually agreeable time to also have a face-to-face debrief and forward planning for the following week

***Learning Outcomes*:**

Where criteria specifies ‘Classroom activity’ or ‘Workshop’ the assessment is modified to mean Digital Resources and Interactions.

**LO1 Ecological and Social Practice**

On successful completion of this module you will be able to co-create performance work and lead creative inquiries which originate from the lives, cultures and contexts of others in the context of radical pedagogy.

Criteria:

* + Evidence of a strong commitment to planning with all materials prepared to a high standard.
  + An ability to manage ideas effectively in a classroom context.
  + An ability to communicate successfully with a class of young people and to cater for a variety of learning styles.
  + An ability to evaluate the learning of others.
  + A commitment to an ongoing and detailed reflection into planning, delivery and analysis.
  + The ability to engage into critical discussion into your own learning and wider research.

**LO2 Aesthetics and Composition**

On successful completion of this module you will be able to apply an understanding of aesthetics and composition to performance and documentation in the context of radical pedagogy.

Criteria:

* + A high degree of aesthetic and compositional thinking in the production of workshop plans and teaching resources.
  + Evidence of aesthetic and compositional skill in the planning and delivery of workshops.

**LO3 Critical and Contextual Understanding**

On successful completion of this module you will be able to demonstrate your developing critical voice in a supported learning environment to locate your practice in the context of radical pedagogy.

Criteria:

* + Critical rigour in the reflection and planning of workshops through a Teaching Practice Portfolio

**LO4 Embodiment and Wellbeing**

On successful completion of this module you will be able to apply an embodied practice to support the development and wellbeing of the self and others in the context of radical pedagogy

Criteria:

* + Evidence of an embedded understanding of Embodiment and Wellbeing in designing learning experiences for others.
  + Embodiment and Wellbeing principles in the discussion, design, delivery and reflection of work

***Notes / Considerations for discussion***

* + What if no Young People interact?
  + Aesthetic Trap: Coronavirus, in international Process Drama!
  + Sensitivity in a time of crisis. Remember you are not in the room.
  + A need for balance between Mentorship and Collaboration
  + Tutors are not expected to be experts in digital learning or indeed technology!
  + The complexity of parent involvement
  + Solo week
  + Keeping the current template and structure
  + 6 Process Drama workshops might become 6 digital offerings or challenges, or you might plan for multiple offerings each week
  + The need for flexibility and adaptability