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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, Raf!

Your LQ is much direct that the one in your first draft, as you bring the focus

on justice and bias. However, I don’t see justice as the main theme in this

content. I can understand why you’ve made that choice, as justice is a part of this drama, but the content doesn’t reflect justice as the central idea. For me, it is perhaps more about personal agency, and how our decisions are political. Also, the concept of justice is likely to be new to P5-7 and would require the concept to be very clearly introduced, and discussed, so they understand.

The idea to present the participants with two distinct choices and lines of narrative is smart, and gives them an opportunity to be active players in the drama. The ‘two-sides’ approach is evocative of the polarity of a lot of situations at the moment, and touches on something ‘real-world’ for sure.

Again, your plain is detailed and clearly laid out with all relevant materials in one easily accessible place.

**Managing The Drama**

This content is structured so the participants can choose to support a certain side. We initially get introduced to the Hacker, and you continue the matrix-like anonymous aesthetic – which is great. The video opens with the CIRCLE logo, this doesn’t match with the hacker’s world – which is in direct opposition of CIRCLE (and its branding). Perhaps you could’ve added some glitch SFX and videos to suggest an infiltration of the system?

Althea’s performance as the hacker was solid, and the script she was given was clear – the writing was evocative, and used simple, clear sentences to communicate the ethos of the hacker. It was fantastic to hear the backstory to the hacker, and have an element of storytelling. This helps build the fiction of the world. You added captions to emphasize specific moments of the speech – which worked well. I feel you missed a trick with the reveal of the Hacker – you used a brightly coloured video to transition between Althea-Hacker to Althea-Ella McKenzie. This aesthetic felt at odds with the fiction, and was misplaced. Some glitch graphics would’ve been stronger. Althea makes eye contact with the camera, which brings the viewer in – it makes you feel more connected.

I mentioned in the feedback that you should clearly define what striking is – but in the content, you illustrated that strike is a way to protest, but didn’t give more clarity on what a strike actually is – refusing to work as a political statement. This definition would’ve been useful for the group’s understanding of the dramatic scenario.

The call to ‘choose our side’ was a clear call to the group and was distinctive. Again, you bolstered this with the use of a caption – but keep an eye on spelling (chooce instead of choose was used). You should both be looking over the materials before sending out, so Nell should proof the content too.

We then get Felicity’s opposing response. Again, Nell is performing the role clearly – and is sounding like a higher-up in a large company. I appreciated how Felicity’s script was playing the system down as ‘entertainment’ and ‘escape’, which made me think of Karl Marx’s idea of the ‘opium of the masses’ and how relevant that is for today’s interaction with technology and social media.

Communication

The PDF allows the group to navigate the content in a journey that is specific to their chosen side. I appreciated how the central concept of your content is even considered in how the group access the material – this was a smart idea.

Reflection (in the workshop)

You have listened to my feedback about shaking up how reflection is facilitated in the content – you stood up and facilitated an exercise that invited the group to be physical, which was great to see. You have considered how to make it more dynamic and engaging. Your reflection section asked the group to use stationary to enact a metaphor about balance, and justice – and I don’t think it was successful as a means for the class to reflect on the content. Firstly, the exercise could’ve had more space for creative engagement from the group – it felt like you were leading them through a metaphor, rather than giving them space to reflect, and to vocalise, process or understand their own positionality in relation to the workshop’s themes. The exercise didn’t function, or enable, depth – you led them through two physical metaphors about balance, but they didn’t particularly engage with your LQ and theme of injustice – which is a complex, and rich subject.

I feel it would’ve been much stronger if the reflection continued from the group’s decision of who to support, and what exercise to do – do they support the hacker and the revolution, or the CIRCLE and the system? That in itself is incredibly rich ground to build from and reflect.

Moving on into Nell’s solo week, I want to see Nell take the reflection role. I feel Raf has done all the reflection work, and a switch is overdue. So Nell, this is a challenge for you in your solo week!

Evaluation (of the workshop)

**Nell’s Evaluation on Raf**

Nell’s evaluation on Raf’s solo had a good level of detail, was well-written and demonstrates an understanding of the successes of Raf’s plan and content. Nell, you are supportive, warm and kind in your feedback, and are clearly celebrating Raf’s work, which is great to see. You demonstrate moments of critical constructive feedback, particularly regarding the learning question. However, it would’ve been good to have seen more of this critical perspective, to articulate moments that could’ve been pushed further, or made stronger. It would’ve also been good to have seen some specific suggestions for how to strengthen the content or plan. Overall, Nell your feedback is wonderfully supportive, positive and emboldening of Raf’s work, but there could’ve been more detail and a greater critical voice throughout.

**Additional Comments / Next Steps**

Moving into the final week, I want you to really consider what the heart of the learning is and to ensure all your content engages with that central idea. Nell, I want you to step forward and try out reflection.

**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