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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

We had a good chat about the last plan, and you have been brave with

changing your ideas and plan. As a result, this plan is a lot clearer and

stripped back than your last one which is great – the work you did on the first

draft is not lost – you are building on it in this second plan, and it is much

stronger.

I didn’t quite understand your learning question of ‘Is it capitalism OR fairness the true problem of the system?’. Be really clear with what you mean, and how you phrase it. What system? Is fairness a problem? What do you mean by problem? Try to make your LQ as concise and clear as possible – it’s the thing that is driving the content – if you are clear with your LQ then it can be easier to be clear with the aims of your content. This applies to the list of things you want the group to achieve, it doesn’t need to be a huge list – but you should list the things that they will have done by the end of the content. That can also be what they have made, thought about, reflected on, engaged with…

**Managing The Drama**

Well, well… The drama is well and truly here this week! You’ve really instigated a dramatic scenario to play out over the upcoming final weeks.

We began with a video message from Felicity Bell, which gave us the sense of drama from the get go. Nell, your in-role performance clearly communicated Felicity’s current situation: stressed, in demand, struggling to hold it together – not her usual professional address representing CIRCLE. I liked your decision to be using both phones, it really communicated the dramatic situation. It was interesting to see her speaking to Quinn Wright – I wonder how his role will play out in the upcoming weeks…

You mentioned their ‘next task’, I know this language can fit into the CIRCLE world but be careful to avoid anything that alludes a ‘workshop’ or planned material when you’re in role. It can damped the drama. Perhaps use ‘your next CIRCLE assignment’ or something to clearly reiterate they are in the fiction.

The glitching was absolutely fantastic. The way you have edited the video to transition from Felicity to the anonymous hacker was great – it was unexpected, and I was genuinely shocked and surprised, and so curious as what was going to happen next! The glitch and ‘initating system’ loading screen took a decent amount of time, and became a dramatic moment in itself. The visual and vocal effects of the hacker were dramatically enticing – it felt like a movie! It was smart too, because Raf can be in role whilst remaining ‘anonymous’ and fictitious. You are showing a great level of detail with the decisions you made on this video – and your work has really paid off. Well done – keep that awareness of the drama up!

You show the different sides of the coin with the email from Quinn Wright. It’s interesting to see CIRCLE’s response to the crisis. In his email, you have given the YP the option to notify CIRCLE of the Hacker to be rewarded with Gold CIRCLEr status. Giving them this option gives them some way of driving the drama from within, and gives them a decision to make – they inherently choose a side with their action. This is an interesting device – I’m curious how you’ll expand on this two-side approach next time!

Communication

The Hacker’s address was a really interesting piece of communication for the drama. There were moments of real clarity with their message ‘We demand change… We are Bronze CIRCLErs. We are united’. These short, clear phrases reflect anti-capitalist or unionist perspective sum up and conclude the message, this was really effective. It was good to see some statements typed for extra emphasis. You also added text to the video, to visual some of the text – this added emphasis and helped communicate the information clearly.

The Hacker spoke of their experience the injustice of the Circle system, but I felt they could’ve gone into a little more detail to really paint the picture. For example, they say… ‘We are bronze CIRCLErs and we experience injustice… We do all the work, and the gold members get the credit’. You can expand on the injustice to really communicate your point – ‘We make all their content, we get nothing. We’re in this virtual reality world all day, and we get nothing. While the gold members do little, and have everything? Is that fair? No.’ You can use a little bit of storytelling to communicate what’s really happening behind the scenes.

There’s also dramatic potential to go deeper with his story – perhaps this is something to follow up on in the upcoming weeks. The Hacker is a new character to the fiction, and their backstory has led them to rebel against the organisation that they used to be a part of. What turned them again circle? What the moment, or the experience, that allowed them to see the truth? What truth did they see? Who were they at CIRCLE before they rebelled? All this stuff is juicy and interesting material to explore in the drama. Now we have been introduced to Hacker, maybe we can go deeper – to 1) get the YP on their side and to empathize with their cause 2) further build belief in the drama world.

Reflection (in the workshop)

Raf, your reflection video definitely upped the energy and it’s clear you’ve considered how to give a dynamic address. Your questions are clearer than last week’s, which is great – but there are still a lot of questions offered to the group. I think centering the reflection on 1 or 2 questions will help the questions feel more grounded – especially if the questions apply to the overarching themes of the content. The questions also don’t need to be directly about the YP’s feelings, or thoughts on the drama – it could be connected to the wider world. Reflection is to extend their thought outside of the drama.

I also think it would be good to try some more drama conventions with reflection. We’ve had the questions and answer sheet convention for a few weeks, and it would be great to diversity this. There are lots of reflection conventions in Neelands and Goode which could be adapted for online content. Also, remember – reflection doesn’t just have to be Raf’s responsibility. Try and shake it up a bit, to avoid the content feeling formulaic.

Evaluation (of the workshop)

N/A

**Additional Comments / Next Steps**

There is a narrative story beginning to unfold, and you have communicated the drama well in this week’s installment – well done. Keep building on your strengths – and keep the stripped back and simplied approach. Now, with your next content, make sure you’re really clear on your learning question and be creative with your use of conventions to really interrogate that question in the world of the drama. It would be great to see a different approach to reflection too!

**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