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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** | 25/04/20 |
| **Lesson Title** | CIRCLE |

**Planning**

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

The formalised ‘plan’ slipped our minds this week – which is fine – but

let’s remember to create one for next week’s workshop. As a formal plan  
wasn’t developed, I don’t have a learning question, or workshop aims, or  
written content to comment on.

**Managing The Drama**

Your content takes the form of a PDF, with four slides and a video embedded. The single PDF makes your content easy to navigate with all materials in one place. Your PDF is aesthetically considered, with a choice of font and iconography that communicates the technological theme of the online virtual world. The logo of CIRCLE is spread throughout, making each page cohesive. You introduced a character to the drama, Quinn Wright, and I’m interested to see where this character goes in your fiction.

This content is a good start to this process. On the first and second slides, it was good to hear a little about the history, who founded it and when, and to see CIRCLE’s three unique selling points. This gives the viewer an introduction to the world of CIRCLE. However, at present it is a little dry – there could have greater sense of drama. To the viewer, there isn’t a clear driving force for the fiction – there also isn’t much of an explanation as to why, in the fiction, these young people are being reached out to by CIRCLE. In the letter, Quinn says ‘I’m really glad that you decided to join our community’ – the person experiencing it hasn’t made that decision – they haven’t chosen to invest yet, or have they in your fiction? If so, make that clearer, i.e. ‘Thank you very much for signing up to CIRCLE, and creating your profile’, so they know that in the fiction – they’ve already decided to sign up. It would be great if the drama world could have a greater level of detail in your next content, so it feels cohesive, enticing and more ‘real’.

This may also be because the majority of it is text based. In our discussion, it sounded like this might’ve been an interesting way to approach dealing with social media – as a disembodied, written, voice is very fitting with ‘online’ spaces. However, I think we’re missing a bit of drama, a bit of something ‘happening’, and think we would benefit from more ‘face-to-face’ interaction – and maybe even personas. We still want to ‘be the energy we want in the room’, or communicate the energy that we want to instill into the experience. How do you think you can do this via video?

Communication

In your content, there was a good break down of the information over three slides, with each slide having a different function, and communicating different ideas. With your video link, you clearly communicated how the user needs to access the link. At first, I just clicked it and thought it didn’t work – but then saw your instruction. It was also great that you opened up the invitation to post responses on Teams.

Quinn’s letter helped to build the drama world, and to lure the users into the fiction. You used questioning to help the class expand their ideas, and explore the possibilities of the task. That was great.

Your video link led us to a video of you both out-of-role, introducing yourself and explaining the task. It was great to see you both, and be introduced to you – seeing a face is reassuring and engaging. However, for me it was a little confusing to go from a slide with CIRCLE branding and aesthetic, and be linked into a video that was out-of-role and out-of-fiction. Now we’re doing process drama inspired content online, in-role / out-of-role has different considerations than it would in person. How do you navigate between in-role and out-of-role clearly? If there are PDFs, perhaps there are two separate PDFs – one in-role, and one out of role? Then you can decide which one they encounter first by labelling as such. The shift in accessing PDFS could then be the shift between in/out of role worlds?

You broke down the information really well in your video, and visualized some words for extra emphasis too – this was really good. It would’ve been stronger if you were both closer to the camera, and perhaps if one person was on the screen at one time, and it cut between you both. There was something a little awkward and distracting about one person sitting waiting as the other spoke.

Reflection (in the workshop)

This is not applicable for this week’s content.

Evaluation (of the workshop)

**Additional Comments / Next Steps**

Have a think about what is going to unfold in the drama throughout the whole process. Having a stronger idea of where the drama is going may help you give more detail, and create a stronger dramatic world. Well done on your first week, team!

**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