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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** | 02/05/20 |
| **Lesson Title** | CIRCLE |

**Planning**

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

It was great to see you include a written content plan this week. This

works a lot better and brings all your materials into one place, so it’s easier

to follow. You have listened to my feedback, and have implemented certain

things that I advised – which is great. Your learning question is short,

concise and appropriate for content of this size.

In your plan, we could’ve had more information on Nell’s role in the convention description. We would need a brief outline of character, including any creative choices you’ve made on how the character is played. You will also need to include a brief script from Felicity Bell’s video, or if it’s improvised, the bullet points of information that need to be hit. Remember, all information that would need to be known by an external facilitator to lead the content.

**Managing The Drama**

There could still be more detail about CIRCLE, to make the world as cohesive as possible. Why are they recruiting young people? What’s the aims/philosophy of CIRCLE? What’s the story here?

It was great to see a clear division between in role and out of role personas and functions – one person taking each seems like a good strategy right now. Regarding the in role video, the opening CIRCLE branding is great – looks convincing and engaging. Is this a real logo? It’s very effective as a pop-up in the video too. It would be excellent if this was peppered through all future CIRCLE video material.

Nell as Felicity Bell 🡪 there was a definite voice change, introducing business-woman character with a bit of drama as they finish a phone call – we get to see character before interacting with them. Your performance has sprinkled this content with a bit of drama for sure. You use signifiers to communicate your role, with glasses and blazer. The costume looks professional. The character is clear. Well done Nell – keep creative with your use and performance of this role. To make this in-role communication feel even more in the world, have a think about how the frame of the video – and what is visible inside the frame – can help to clearly communicate that role. This might not be possible as we’re in our houses, and might not have the appropriate space, but if you can find a space that looks more like it might be in CIRCLE HQ that would be great. It will be great to see how this character continues in the drama, and how she may perhaps be an instigator of dramatic conflict…

There is a lot of content in this week’s upload. A letter from Quinn, A video from Felicity, three tasks, and a video from Raf. However, it also seems like all pieces of content communicate the same information about the tasks, but in different ways. Now you have developed these different conventions of address, how can you use them to do different things – to set up different tasks (from different perspectives perhaps?), to give different information to build the story… etc. For example, we can get different information from Quinn than we do from Felicity, and Raf can set different tasks out of the drama that deepen the exploration. All can have different functions.

The icon of email was used well to bridge the gap between the video and the PDF. This works well.

Communication

You’ve listened to my feedback, and have clearly outlined the task at the bottom of the slides – which does give it more clarity. However, I still feel that there is a lot of text and information in the PDF slides. You need to condense the amount of information you’re giving them. Only include the necessities of what they need to know about the task, so that they get what they need but aren’t bored or tired from trying to process too much information.

Regarding the use of examples to assist the YP in your tasks. Examples are good, and help to paint picture of task outcomes, but use a maximum of 3 and make sure your examples do clearly relate and help simplify. i.e. *Where are you from? Is it another planet within CIRCLE?* Are there Planets on this virtual world? We didn’t know that. Does that example confuse things or help signify? If the task is clear enough, then don’t use examples.

The language used in the letter from Quinn didn’t feel entirely appropriate for the world – does the language and voice of the letter convincingly meet up with the CEO of a huge online virtual world? His letter is a little vague. A letter from the CEO of an organisation usually means big news – does this line up with his letter?

Rafail’s video: You have a lovely warm presence, and use a clear address that is appropriate for out-of-role. Your address works well out of the drama, as you comment on what CIRCLE are asking. Right now, you reiterating what CIRCLE have asked – it is good to recap the previous information through an out-of-drama lens, however the video is nearly three minutes long (which is long in this context) and it is all a recap. So, I would advise that these out-of-role moment offer something new, they can involve a recap, but it would be great to have a reflection task set here. Something out of the drama that allows them to further explore the learning points, and consider them in relation to their own lives.

There can be some changes made to make the video look more professional. It seems right now you’re holding your laptop on your knee, but I would recommend putting it somewhere static so it doesn’t move. Try to make sure it is at eye level, at the moment you’re looking down – which makes the address seem more informal. Here’s an example of something I filmed for P5-7: <https://youtu.be/hf11XvZsv6E>. I also edited it with the style of a YouTube video to keep it engaging.

Reflection (in the workshop)

Reflection questions written in plan are good. Are they presented to YP at any point? Raf, I feel your role could be to explore these sorts of questions through tasks set out of role.

Evaluation (of the workshop)

**Additional Comments / Next Steps**

Good job on following my feedback, especially regarding the in/out of role dynamics introduced in this plan. Now, you need to turn you focus to simplifying and condensing your content. You have introduced more dynamic structures – like use of video, and use of in-role – but now, really use these structures to create engaging dramatic content. Now the group has their profiles and avatars – where does the drama go? How do you use these things in the next steps of your drama?

**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