

## Record of Observation or Review of Teaching Practice

Session/artefact to be observed/reviewed:

Size of student group:

Observer:

Observee:

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*Note: This record is solely for exchanging developmental feedback between colleagues. Its reflective aspect informs PgCert and Fellowship assessment, but it is not an official evaluation of teaching and is not intended for other internal or legal applications such as probation or disciplinary action.*

### Part One

Observe to complete in brief and send to observer prior to the observation or review:

What is the context of this session/artefact within the curriculum?

This is the Collective and collaborative practices unit (CCP), and I am working with yr 2, BA Acting and Performance, & BA Contemporary Theatre and Performance. I begin working with the students on week 3 of a 10 week unit, and see them 3 hours a week from weeks 3 to 9 of the unit. The students also receive lectures and workshops from other tutors, from different BA courses at WCA.

How long have you been working with this group and in what capacity?

This is the first time I am working with the group, they have been working together for 3 weeks prior to the session with me. Some of the students have worked together in previous units, and some are working in a group together for the first time. I am working with the group in a Lab session (developing and creating a performance piece to the project brief. This means developing skills and knowledge with the practice).

What are the intended or expected learning outcomes?

LO's from the Unit being worked on in the session (HOLLISTICALLY):

Engage with collective or collaborative practice that is informed by critical analysis and evaluation of diverse and relevant practices and ideas, including social, racial and /or environmental injustices. (Enquiry)

Explore the working practices of others to evaluate different perspectives and approaches to a range of practical, theoretical and/or technical knowledge, informed by a questioning of the norms, practices and biases embedded in our societies and cultures. (Knowledge)

What are the anticipated outputs (anything students will make/do)?

Student will work practically with their peers to explore and experiment with moving and creating as an ensemble, as well as creating character from movement (with reference to Viewpoints (Bogart A) and Laban movement `analysis)

Are there potential difficulties or specific areas of concern?

Some of the students are known for their difficulties with attendance and participation, so my main concern is the engagement of the student on the project and the effect this has with the collaborative nature of the unit.

How will students be informed of the observation/review?

The session is not being observed, only the session plan and session outcome is being reviewed.

What would you particularly like feedback on?

Clarity in communication of ideas and pedagogy of session.

How will feedback be exchanged?

In a Tutorial and then written (this form)

**CCP Unit. (yr 2, BA Acting and Performance, BA Contemporary Theatre and Performance).**

## Part Two

Observer to note down observations, suggestions and questions:

Thanks Cat for talking me through the lesson plan and your reflections on this teaching session. You shared the context of your teaching this group, and some of the potential challenges. This included the fact that some students had only encountered you through a disciplinary practice previously, as well as the fact the the group hadn't necessarily chosen to be in this project.

You were able to share deep thinking and reflections about this session, as you had taken your own notes afterwards. You explained that this is your usual practice, informed by your experience as a therapist, and it led to a really rich examination of the session.

One of the things that struck me when you talked through the lesson plan was the responsiveness within your practice. For example, you explained that you begin the session an 'eye closed' check-in, so you can understand where students are at in the session and adapt your practice accordingly. It also evidences deep care for your students and how they

are feeling. Another example of this was your conscious decisions about how to (re)introduce yourself in front of the group, which was especially important for the students who may have previously encountered you in difficult circumstances.

I also noticed how carefully and respectfully you outlined the challenges within this particular group. Rather than criticising the students, you named the behaviours you were noticing and demonstrated curiosity in how to support them. An example of this was your acknowledgement in the 'flocking' activity that, as a whole, their skills were closer to a Year 8 group than an Undergraduate group – but that you didn't want to 'put them in a box', and wanted to focus on developing their skills.

There seemed to be a turning point in the session when you shared the PowerPoint with the students, and talked them through the Laban warm-up. You explained that, in broad terms, you structured this session around "Move - Think – Move", which involves experiencing something, relating it to the theory, and applying it. You said that during this presentation, the group were really engaged: they were writing notes, asking questions, and giving examples. Following this, they appeared to be much more confident in the movement exercises.

I asked what you thought had changed, or triggered this turning point. You felt that getting to know you helped, as well as the check-in and mirroring activities, which you described as a 'kinaesthetic empathy build'. You also felt that the students were starting to get to know each other through play in the session, which also helped to build their confidence. You explained that some students specifically mentioned this session in their portfolios, and said it gave them confidence. One thing I'm curious about, as a non-subject specialist, is the role the theory and PowerPoint had in building their confidence. The way you described the session, this seemed to be a turning point and I wonder whether students were responding to the theory or the slightly more traditional teaching method too. What do you think?

You described the next activity positively, saying that they continued to be engaged as they moved in to different movement types with playfulness. However, the check-out marked a return to the lower confidence you had noticed at the beginning of the session. You asked them what they will work on in independent practice, and their confidence seemed to dip again and they were unwilling to share. With the benefit of hindsight, would you adapt this check-out and, if so, how?

### Part Three

Observee to reflect on the observer's comments and describe how they will act on the feedback exchanged:

Thank you for your observations Carys.

With regards to the role of theory and the use of a power point with this group, I do think that this enabled some of the group to be more grounded. By this I mean, that for some of them, movement is not their "comfort zone" in terms of approaching acting and performance. So perhaps the "cognitive" nature of receiving the knowledge and skills of using movement analysis and movement direction via more traditional 'academic' route, allowed for some students to anchor their learning. Perhaps because this is still a more familiar way of learning from the school setting. However, learning through moving, as it were, is not something new to these students as it is very much the pedagogy of the course. However, if you are student who has struggled to attend sessions in your 1<sup>st</sup> year, it may well still be a new way of learning.

The dip in “interactiiveness” in the check out; I think reflected a sense of being lost within the wider context of the unit. I know this in hindsight through the students reflections in their portfolios. So perhaps, I would have given them more directive tasks to do in their independent study, like I did in session two, which I followed up via e-mail also - creating a greater sense of guidance, but allowing for the students to work from their own ideas also.

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